

\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

Billboard



#BXNCCVR ***** 3-DIGIT 908
#90807GEE374EM002# BLBD 733 A06 B0069
001 033002 2

MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 13, 2000



25
ARISTA
25TH ANNIVERSARY

\$5.95 US \$6.95 CANADA

20 >



0 74808 02552 7

THE HOME OF HITS.
THE DOOR TO DREAMS.



WE WISH TO THANK ALL THE ARTISTS, SONGWRITERS
AND PRODUCERS WHO HAVE ENTERED OUR LIVES.

RELIVE 25 YEARS OF #1 HITS
ARISTA RECORDS ANNIVERSARY CELEBRATION
MAY 15TH, 8PM EST ON NBC 





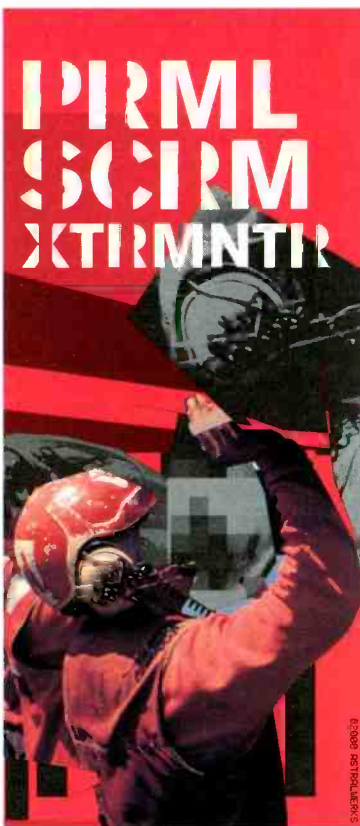
Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 13, 2000

ADVERTISEMENT



PRIMAL SCREAM XTRMNT

OUT NOW!
FEATURING
"KILL ALL HIPPIES"
"SWASTIKA EYES"

XTRMNT is a sober, brutally visceral experience...The Primals spew vitriol that is powerfully, unwaveringly in the pocket!"
★★★★ Rolling Stone

PRIMAL SCREAM'S FIRST
HEADLINING TOUR IN 8 YEARS

05.26.00	WASH DC
05.27.00	BOSTON
05.28.00	NYC
05.30.00	TORONTO
05.31.00	DETROIT
06.01.00	CHICAGO
06.03.00	AUSTIN
06.04.00	DALLAS
06.06.00	DENVER
06.08.00	LA
06.10.00	SAN FRAN



WWW.PRIMALSCREAM.COM

MP3.com Ruling Mulled Questions Linger After Labels' Victory

BY EILEEN FITZPATRICK

LOS ANGELES—While the music industry is calling a judge's ruling against MP3.com a victory, it is but one battle in what is shaping up to be a long war over maintaining rightful control of copyright performances and music on the Internet.

In a recent summary judgment, (*BillboardBulletin*, May 2), U.S. District Judge Jed Rakoff ruled that MP3.com's My.MP3 service violated copyrights of member companies of the Recording Industry Assn. of America (RIAA). The RIAA had filed the lawsuit on behalf of its label members in January within weeks of

the debut of the service, which allows users to access albums via a personal Internet account. The RIAA successfully argued that MP3.com had illegally amassed a database of more than 45,000 CDs for the service.

*Sony, Universal Link For Web
Subscription Service*
Page 10

In a statement, RIAA president/CEO Hilary Rosen said the trade group was pleased with the decision but wouldn't comment further.

As the case moves into the penalty phase, My.MP3 continues to operate until damages can be assessed.

In fact, MP3.com CEO Michael Robertson says that the service will continue to operate even if it is forced
(Continued on page 145)

Arista's Reid To Seek A Calm Transition

BY MELINDA NEWMAN

LOS ANGELES—Following the long-expected May 2 announcement of Antonio "L.A." Reid as president/CEO of Arista Records (*BillboardBulletin*, May 3), succeeding Clive Davis, managers of Arista acts say they expect everything to calm down following what could be a rocky transition period.

"I'm sure that everybody there and L.A. Reid will have the best of

intentions in making as smooth a transition as possible," says David Passick, who manages developing



REID



ZELNICK



Arista rock acts Angie Aparo and Sister Seven. "However, transitions, unfortunately, do not happen smoothly from a Friday to a Monday. I think we have to accept the fact that there is going to be a transition period, and that things will be put on hold for a minute. Ultimately, I have faith that
(Continued on page 146)

Majors All Move Toward End Of MAP

BY ED CHRISTMAN

NEW YORK—With all five of the major labels now having apparently signed the Federal Trade Commission's (FTC) consent decrees that will eliminate their minimum-advertised-price (MAP) policies (*BillboardBulletin*, May 3), the FTC is expected to publicly post the ruling imminently and invite public comment.

The Warner Music Group signed a decree in January but didn't disclose that information until early April, when it filed its 10-K form with the Securities and Exchange Commission. Sources say the other majors signed the consent decree sometime during the April 27-May 1
(Continued on page 146)

R&B Retail Doesn't Fear Net But Merchants Are Urged To Upgrade Services

BY GAIL MITCHELL

LOS ANGELES—Despite the Internet's rapid growth, African-American independent retailers contend they have a three- to five-year window before it becomes a major threat.

And by using that time to upgrade services, cross-promote, further build customer bases, and solidify ownership control via their own Web sites, they hope the threat will be defused.

"My advice to retailers is to just upgrade your service. After all, if you've been in business for any period of time, it wasn't the Internet or any of the new technology that

built our business in the first place," says George Daniels, owner of 30-year-old Chicago mainstay George's Music Room. "So I don't feel threatened. The best advertisement has always
(Continued on page 153)



DANIELS



Womack Inspires On MCA's 'Dance'

BY DEBORAH EVANS PRICE

NASHVILLE—Every so often a song comes along in an artist's career that serves as a defining moment. "I Hope You Dance" is that moment for Lee Ann Womack.

"It's a career record," says MCA Nashville chairman Bruce Hinton. "Every now and then, there's the perfect match of song and artist. To me, it's definitely on anyone's serious list to be considered for song of the year.
(Continued on page 145)

IN THE NEWS

**NARM Issues Position
Paper On E-Commerce**
See Page 10

HEATSEEKERS

**Polydor Teen Act S Club 7
Hits No. 1 With U.S. Debut**
See Page 24

Y'ALL KNOW WHO GOT THIS RAP GAME ON LOCK!

BIG TYMERS

IN STORES MAY 16TH

www.cashmoney-records.com

PRODUCED ENTIRELY BY MANNIE FRESH
EXECUTIVE PRODUCERS: RONALD & BRYAN WILLIAMS

CASH MONEY RECORDS A UNIVERSAL MUSIC COMPANY
© 2000 Universal Records Inc., a Division of UMG Recordings, Inc.

ADVERTISEMENT

ALMA CARIBENA
SOU' CARIBBEAN

gloria ESTEFAN ★ LA MUSICA QUE VIVE EN SU ALMA ★
THE MUSIC THAT LIVES IN HER SOUL ★
HER GRAMMY®-WINNING TRADITION CONTINUES WITH THIS NEW SPANISH ALBUM - A MODERN FUSION OF TIMELESS CARIBBEAN RHYTHMS.
THIRTEEN NEW SONGS FEATURING THE FIRST SINGLE "NO ME DEJES DE QUERER."



ALBUM IN STORES TUESDAY, MAY 23RD.

PRODUCED BY EMILIO ESTEFAN, JR., ROBERT BLADES, GEORGE NORIEGA FOR CRESCENT MOON, INC.

WWW.GLORIAESTEFAN.COM EPICRECORDS.COM "EPIC" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. IS A TRADEMARK OF SONY MUSIC ENTERTAINMENT INC. © 2001 SONY MUSIC ENTERTAINMENT INC.

Editor in Chief: **TIMOTHY WHITE**

EDITORIAL

Managing Editor: **DON JEFFREY**

Deputy Editor: **Irv Lichtman**

Executive Editor-New Media: **Marilyn A. Gillen**

News Editor: **Carolyn Horwitz**

Director of Special Issues: **Gene Sculatti**; **Dalet Brady**, Associate Director;

Katy Kroll, Assistant Editor; **Marin Jorgensen**, Special Issues Coordinator

Bureau Chiefs: **Phyllis Stark** (Nashville), **Bill Holland** (Washington),

John Lannert (Caribbean and Latin America), **Melinda Newman** (L.A.)

Art Director: **Jeff Nisbet**; Assistant: **Raymond Carlson**

Copy Chief: **Bruce Janicke**

Copy Editors: **Andrew Boorstyn**, **Marlaina Gray**, **Carl Rosen**

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

Senior Writer: **Chris Morris** (L.A.)

Talent Editor: **Larry Flick** (N.Y.)

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

Country/Christian Music: **Deborah Evans Price** (Nashville)

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

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

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

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

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

Financial Reporter: **Brian Garay** (N.Y.)

Touring Reporter: **Ray Waddell** (Nashville)

Editorial Assistants: **Rashaun Hall** (N.Y.), **Jill Pesselnick** (L.A.)

Special Correspondent: **Jim Bessman**

Contributors: **Catherine Applefeld Olson**, **Bradley Bambarger**, **Fred Bronson**,

Lisa Collins, **Larry LeBlanc**, **Moirra McCormick**, **David Nathan**, **Dylan Siegler**,

Steve Traiman

International Editor in Chief: **ADAM WHITE**

International Deputy Editor: **Thom Duffy**

International Editor: **Tom Ferguson**

International News Editor: **Gordon Masson**

German Bureau Chief: **Wolfgang Spahr**

Asia Bureau Chief: **Steve McClure**

Contributing Editors: **Sam Andrews**, **Nigel Hunter**, **Kwaku**,

Paul Sexton, **Nigel Williamson**

CHARTS & RESEARCH

Director of Charts: **GEOFF MAYFIELD**

Chart Managers: **Anthony Colombo** (Mainstream Rock/Spotlight Recaps)

Ricardo Companioni (Dance, Latin), **Steven Graybow** (Adult Contemporary/

Adult Top 40/Jazz/Blues/Reggae), **Wade Jessen** (Country/Contemporary

Christian/Gospel), **Stephanie Lopez** (R&B/Hip-Hop), **Mark Marone**

(Modern Rock/Sonic Action), **Geoff Mayfield** (Billboard 200/Heatseekers/

Catalog), **Silvio Pietrolungo** (Hot 100/Top 40 Tracks), **Marc Zubatkin**

(Video/Classical/Kid Audio, World Music/New Age)

Chart Production Manager: **Michael Cusson**

Associate Chart Production Manager: **Alex Vitoulis**

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

Gordon Murray (N.Y.)

SALES

Associate Publisher/Worldwide: **IRWIN KORNFELD**

Advertising Directors: **Andy Anderson** (Urban), **Pat Jennings** (East & Telemarketing)

New York: **Evan Braunstein**, **Marc Lichtenstein**

L.A.: **Aki Kaneko**, **Michelle Wright**

Nashville: **Phil Hart**

Advertising Coordinators: **Hollie Adams**, **Inga Espenhain**, **Eric Vitoulis**

Advertising Assistant: **Jamie Yates**

Classified: **Dave McLean**

Directories: **Jeff Serrette**

Associate Publisher/International: **GENE SMITH**

Advertising Director (Europe): **Christine Chinetti**

UK/Ireland/Benelux: **Ian Remmer** 44-207-822-8300

Asia-Pacific/Australia: **Linda Matich** 612-9440-7777. Fax: 612-9440-7788

Japan: **Aki Kaneko**, 323-525-2299

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

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

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

Jamaica/Caribbean: **Betty Ward**, 954-929-5120 Fax 954-921-2059

MARKETING & LICENSING

Associate Publisher: **HOWARD APPELBAUM**

Promotion Director: **Peggy Altenpohl**

Promotion Coordinator: **Amy Heller**

Senior Designer: **Melissa Subatch**

Assistant Marketing Manager: **Corey Kronengold**

Special Events Director: **Michele Jacangelo Quigley**

Special Events Coordinator: **Phyllis Demo**

Sponsorship Coordinator: **Cebelle Rodriguez**

Circulation Director: **JEANNE JAMIN**

Group Sales Manager: **Katia Duchene**

Circulation Promotion Manager: **Lori Donohue**

Circulation Assistant: **Mike Fouratt**

International Circulation Marketing Director: **Ben Eva**

Circulation Marketing: **Stephanie Beames**, **Paul Bridgen**

Director of Rights and Clearances: **Susan Kaplan**

PRODUCTION

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

Advertising Production Manager: **Johny Wallace**

Advertising Manufacturing Manager: **Lydia Mikulko**

Advertising Production Coordinator: **Christine Paz**

Editorial Production Director: **Terrence C. Sanders**

Editorial Production Supervisor/QPS Administrator: **Anthony T. Stallings**

Specials Production Editor: **Marc Giaquinto**

Systems/Technology Supervisor: **Barry Bishin**

Senior Composition Technician: **Susan Chicola**

Composition Technicians: **Rodger Leonard**, **Maria Maniatic**

Directories Production Manager: **Len Durham**

Classified Production Assistant: **Gene Williams**

NEW MEDIA

Editorial Director: **KEN SCHLAGER**

Billboard Bulletin: **Michael Amicone** (Managing Editor), **Carolyn Horwitz**

(News Editor), **Lars Brandle** (International Ed.), **Eileen Fitzpatrick** (Associate Ed.)

Billboard Online: **Barry Jeckell** (Senior Editor), **Jonathan Cohen** (News Editor),

Sam D. Bell (Sales Manager), **Rachel Wilson** (Product Manager)

ADMINISTRATION

Distribution Director: **Edward Skiba**

Billing: **Maria Ruiz**

Credit: **Shawn Norton**

Business Manager: **Joellen Sommer**

Assistant to the Publisher: **Sylvia Sirin**

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York	Washington, D.C.	London
1515 Broadway	733 15th St. N.W.	50-51 Bedford Row
N.Y., NY 10036	Wash., D.C. 20005	London WC1R 4LR
212-764-7300	202-783-3282	44-207-822-8300
edit fax 212-536-5358	fax 202-737-3833	fax: 44-20-7242-9136
sales fax 212-536-5055		

Los Angeles	Nashville
5055 Wilshire Blvd.	49 Music Square W.
Los Angeles, CA 90036	Nashville, TN 37203
323-525-2300	615-321-4290
fax 323-525-2394/2395	fax 615-320-0454

To Subscribe call USA: 800-745-8922, Europe: +44 (0) 1858435326
International: 740-382-3322

■ **BILLBOARD ONLINE:** <http://www.billboard.com>
212-536-1402, sbell@billboard.com



PRESIDENT: Howard Lander

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

Atlantic, AOL Team For Album Campaign

BY **MARILYN A. GILLEN**

NEW YORK—While America Online (AOL) and Time Warner are awaiting consummation of their planned mega-merger, the first synergistic fruit of the pairing is already evident in a forthcoming album from Atlantic Records act matchbox twenty.

"Mad Season By matchbox twenty," due May 23 worldwide on Melisma/Lava/Atlantic (Billboard, April 1), will be the focus of what Atlantic Records executive VP/GM Ron Shapiro calls "a groundbreaking, interactive marketing campaign the likes of which has never been done before."

In true back-scratching fashion, the initiative is designed not only to expose AOL's 22 million subscribers to the music of matchbox twenty but also to put AOL's services and music-related products directly into the hands of matchbox twenty fans.

Among the key elements in the multifaceted global promotion are inclusion of several pieces of AOL software on the CD itself, as well as extensive tie-ins

between the album and the band and a wide range of AOL properties worldwide. Album packaging will flag the inclusion of the added interactive material, according to Shapiro.

Atlantic says initial album shipments will be slightly more than 1 million. The group's previous release, 1996's "Yourself Or Someone Like You," has sold 6.9 million copies in the U.S., according to SoundScan.

Among the online events planned for AOL members are a special AOL band area that will have music previews, videoclips, tour news, photos, and links to the act's official Web site; ongoing tour coverage from dates along the band's club trek, beginning May 16; an online chat with the group on May 22, which will be available simultaneously to AOL subscribers in the U.S., Canada, Australia, and the U.K., among other territories; and a band tie-in to the launch of AOL's new You've Got Pictures service, which will see the members of matchbox twenty choosing the winner of a "mad season"-themed digital photo contest.

As the online service promotes the band, so too will the act help promote AOL's ventures. Each matchbox twenty CD will be bundled with two AOL-owned Internet music player properties, which are used to play back music online: a dedicated Spinner player and

a customized version of AOL's WinAmp player with a matchbox twenty skin. ("Skin" refers to the player's aesthetic appearance.)

The Spinner player offers direct access to a band-designed Internet channel, dubbed "matchbox twenty radio," while the WinAmp player will give the user access to a live bonus track, "You And I And I."

Users do not need to be AOL subscribers to access and use the players or the Internet channel and the bonus track, according to Josh Felsler, GM of Spinner/Nullsoft, two AOL properties.

Those who want to sign up, however, will be welcomed aboard: Discs also contain AOL start-up software offering the opportunity to sign up for a free trial subscription to the service, according to an AOL spokeswoman.

Shapiro declined to offer any specifics regarding terms of the software deal with AOL, calling it only "win-win for everybody."

AOL has done such start-up bundling deals before with other labels, but this marks the first time it has put its Spinner and WinAmp players directly onto a music product.

"While you've seen online promotions for music before, this is really the first time that we've brought together so many different pieces of the promotional puzzle, including value-added content and software on the CD," says Felsler. "It's great for matchbox 20 fans who just purchased the CD, because now they get a bonus track and a cool custom version of both of our players, and it's great for us because they also get introduced to our music services."

While the inclusion of interactive elements or "hyperlinks" on music CDs—which move users into the online environment where they could, conceivably, buy product from other Web merchants or labels—is a primary complaint in a suit filed by the National Assn. of Recording Merchandisers (NARM) against Sony Music, Shapiro says he anticipates no problems with the matchbox twenty bundles.

"The whole intent of this is marketing and promotion for matchbox twenty and AOL," he says. "The intent is not to be selling matchbox twenty albums outside of our retail partner base."

NARM representatives could not be reached for comment by press time.

Michael Lippman, manager of matchbox twenty, says the upside of the cross-promotional opportunities in the AOL/Time Warn-

er merger was immediately evident—and appealing—to him when news of it broke.

"It was a light bulb going off," he says. "As we were making this record and we saw the Internet developing, we were trying to figure out what we could do to make sure that we continue to have a relationship with the kids. That's the most important thing for us."

"So then when AOL and Time Warner [agreed to merge], I called [Warner Music Group chairman/CEO] Roger Ames and said, 'Here's the perfect opportunity to do something special,'" Lippman adds. "And I'm really happy with how it turned out—even more so than I expected to be."

Atlantic's Shapiro also says that the desire to do something "special" was the spark for the campaign. "Matchbox twenty is one of our



biggest-selling albums and our biggest stars, and this sophomore album of theirs is not only so hugely anticipated after their debut album

achieved diamond award [certification] status, but certainly even more so after [band member] Rob Thomas' celebrated turn with Santana [on the Grammy-winning "Smooth" from Santana's "Supernatural" album].

"So we were of course already sitting around thinking, 'What kinds of things can we launch and market this record with that have never been done before? How big can we make it, not just because of the anticipation but because of how brilliant we think this album is?'" Shapiro continues.

"So we were in the mind-frame of 'unprecedented, big, huge,' and the backdrop of that, of course, were the mergers going on with our parent company, one of which was AOL [and the other being Warner Music's merger with EMI Recorded Music]," he says. "So, needless to say, we thought, 'Oh God, AOL; let's go talk to AOL.'"

Shapiro adds that Atlantic has consistently looked to mine promotional and marketing opportunities from its related companies, wherever they may be, including the WB Network and Time Warner's film and cable operations.

"We always try to avail ourselves of synergies in the relationships with our sister companies," he says. "We've been very pro-active on those fronts and have broken acts through them. We are very synergy-minded. So I say to our parent company, 'Keep on merging, and we'll keep exploring opportunities with our partners.'"

LETTERS

COPYRIGHTS, WORK-FOR-HIRE & NAPSTER

Artists must speak out! As explained in my Jan. 29 Billboard commentary ("C'Right Change Spells Trouble For Artists"), Congress amended the Copyright Act by adding "sound recordings" to the definition of works that may be considered "works made for hire." As a result, featured artists could lose the right, previously existing in the Copyright Act, to regain ownership of their sound recordings after 35 years from the date of copyright. Artistic control of the recordings and the future stream of income generated by them are at stake. The American Federation of Television and Radio Artists (AFTRA) has been working tirelessly to reverse this harmful change. It's time for everyone concerned with this ill-advised change to call your U.S. representative at

202-225-3121, advise them of your concern on this issue, and urge them to eliminate the new amendment and protect artists' rights.

Ann E. Chaitovitz
National Representative/Staff Counsel,
AFTRA
New York

In "Letters" in Billboard's April 29 issue, artist Christine Lavin makes the case that because record labels unfairly exploit their artists by laying claim to a disproportionate share of royalties, they deserve to be ripped off by rogue entities such as Napster. Lavin confuses two separate issues: the onerous nature of recording contracts and simple copyright infringement. Theft of intellectual property is just that—theft—regardless of the rightful owners. No one (except the

labels themselves, I suppose) disagrees with Lavin that artists regularly get raw label deals, but in the event they were getting their fair share, they would still be as victimized [by Napster] as the labels. She says, "The rules have changed," but the rules have not changed; copyright law is copyright law.

Furthermore, the laws of supply and demand have survived every business innovation, and the Internet will not escape. No Web-based entity will ever get people to buy what they don't want—just ask the folks at Nasdaq! That a respected veteran like Lavin cannot recognize these principles is disheartening and another case of musicians not being good businesspeople. That's the "rule" that ought to change.

Jefferson Thomas
New York

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

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ BLUES AT SUNRISE ★ STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	150
CONTEMPORARY CHRISTIAN ★ GOD IS WORKING - LIVE ★ THE BROOKLYN TABERNACLE CHOIR • M2 COMMUNICATIONS	116
GOSPEL ★ GOD IS WORKING - LIVE ★ THE BROOKLYN TABERNACLE CHOIR • M2 COMMUNICATIONS	116
KID AUDIO ★ RADIO DISNEY JAMS VOL. 2 • VARIOUS ARTISTS • WALT DISNEY	37
THE BILLBOARD LATIN 50 ★ ENTRE TUS BRAZOS • ALEJANDRO FERNANDEZ • SONY DISCOS	24
MUSIC VIDEO ★ MEMPHIS HOMEcoming ★ BILL & GLORIA GAITHER • SPRING HOUSE VIDEO	127
REGGAE ★ CHANT DOWN BABYLON • BOB MARLEY • TUFF GONG / ISLAND	131
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	41

THE BILLBOARD 200 ★ NO STRINGS ATTACHED • 'N SYNC • JIVE	150
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	116
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	116
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	37
HEATSEEKERS ★ S CLUB 7 • S CLUB 7 • POLYDOR	24
INDEPENDENT ★ LOVE AND BASKETBALL • SOUNDTRACK • OVERBROOK	127
INTERNET ★ SILVER & GOLD • NEIL YOUNG • REPRISE	131
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	41
JAZZ / CONTEMPORARY ★ TOMORROW TODAY • AL JARREAU • GRP	41
NEW AGE ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE	118
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	18
R&B/HIP-HOP ★ THE HEAT • TONI BRAXTON • LAFACE	33

THE BILLBOARD HOT 100 ★ MARIA MARIA ★ SANTANA FEATURING THE PRODUCT G&B • ARISTA	148
ADULT CONTEMPORARY ★ BREATHE • FAITH HILL • WARNER BROS.	139
ADULT TOP 40 ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	139
COUNTRY ★ BUY ME A ROSE • KENNY ROGERS • DREAMCATCHER	39
DANCE / CLUB PLAY ★ IF IT DON'T FIT • ABIGAIL • GROOVICIOUS	35
DANCE / MAXI-SINGLES SALES ★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	35
HOT LATIN TRACKS ★ A PURO DOLOR • SON BY FOUR • SONY DISCOS	117
R&B/HIP-HOP ★ HE WASN'T MAN ENOUGH • TONI BRAXTON • LAFACE	30
RAP ★ WOBBLE WOBBLE • 504 BOYZ • NO LIMIT	32
ROCK / MAINSTREAM ROCK TRACKS ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	141
ROCK / MODERN ROCK TRACKS ★ OTHERSIDE • RED HOT CHILI PEPPERS • WARNER BROS.	141
TOP 40 TRACKS ★ I TRY • MACY GRAY • EPIC	142
TOP VIDEO SALES ★ STAR WARS: EPISODE 1 - THE PHANTOM MENACE FOXVIDEO	133
DVD SALES ★ END OF DAYS • UNIVERSAL STUDIOS HOME VIDEO	133
KID VIDEO ★ MARY-KATE & ASHLEY: SWITCHING GOALS • DUALSTAR VIDEO	134
RENTALS ★ THE SIXTH SENSE • HOLLYWOOD PICTURES HOME VIDEO	133

TOP OF THE NEWS

10 Sony Music Entertainment and Universal Music Group announce Internet subscription service for music and video.

ARTISTS & MUSIC

12 Executive Turntable: Rick Moses is promoted to national director of urban sales for Columbia Records.

16 Bon Jovi returns with its first album in five years, "Crush," on Island/Def Jam.

16 The Beat: Joan Osborne readies "Righteous" set for Interscope debut.



JOAN OSBORNE: P. 16

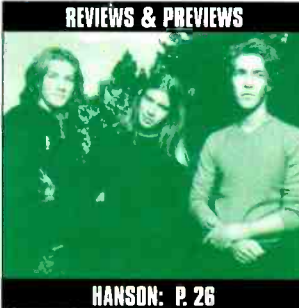
18 Boxscore: Jimmy Buffett & the Coral Reefer Band gross more than 1 million in Chula Vista, Calif.

22 Continental Drift: Kyle Vincent makes poppy rock'n'roll on "Wow & Flutter."

24 Popular Uprisings: A Perfect Circle is set to release its debut album, "Mer De Noms," and will tour with Nine Inch Nails.

26 Reviews & Previews: Albums from Hanson, Jeff Buckley, Oceania, and Indigenous are in the spotlight.

REVIEWS & PREVIEWS



HANSON: P. 26

29 R&B: Sweet Honey In The Rock looks to expand its fan base with kids' album and songbook.

32 Words & Deeds: Instrumental hip-hop makes serious noise in the U.K.

32 Rhythm Section: Kelly Price's charitable "Love Sets You Free" achieves Greatest Gainer/Sales status.

34 Dance: All-star lineup for Billboard Dance Music Summit grows with recent additions.

36 Country: Songwriters begin using the Internet to help pitch songs.

41 Jazz/Blue Notes: Scottish guitarist Martin Taylor makes his U.S. debut with "Kiss And Tell" on Legacy/Columbia.

42 Pro Audio: Chris McHale indulges love of rock'n'roll with side projects at commercial studio Irving's Place.

115 Songwriters & Publishers: Decca Broadway returns with a "Wild Party."

116 Classical/Keeping Score: The scaling back of BMG Classics is just the state of the business.

117 Latin Notas: San Antonio's Tejano Conjunto Festival offers a slew of acts, honors.

INTERNATIONAL

119 Dance music's popularity

in South Africa is seen in release of compilations.

122 Hits of the World: Oxide & Neutrino's "Bound 4 Da Reload" debuts atop the U.K. chart.

123 Global Music Pulse: Radiohead gains on the Beatles in U.K. popularity survey.

MERCHANTS & MARKETING

125 In-store CD manufacturers grow as Handleman joins the ranks.

127 Declarations of Independents: Employee dismissal at Rounder causes controversy.

129 Retail Track: The end of minimum advertised pricing could mean the return of loss-leader selling of music.

131 Sites + Sounds: Launch Media debuts service that allows customers to personalize their music and video streams.

132 Home Video: DVDs grab almost a quarter of the U.K. video market in the first quarter of 2000.

134 Child's Play: Zany Brainy and Noodle Kidoodle hope merger

will pay off.

PROGRAMMING

138 New top 40 stations aim to build an audience with younger demographics.

141 The Modern Age: Mighty Mighty Bosstones' Dicky Barrett leaves the group's "So Sad To Say" open to interpretation.

142 AirWaves: Counting Crows' "Mrs. Potter's Lullaby" almost didn't make it to radio.

A BILLBOARD SALUTE
25
ARISTA
25th ANNIVERSARY
BEGINS ON P. 45

143 Music Video: The Online Music Channel and MeTV.com band together for specialty programming.

FEATURES

124 Update: American Society of Young Musicians to host spring benefit concert in Los Angeles.

135 Classifieds

154 Between the Bullets: Toni Braxton proves to be no match for the unsinkable 'N Sync.

155 This Week's Billboard Online

156 Market Watch

156 Chart Beat: "Roses" come up smelling sweet on the charts.

156 Homefront: Billboard awards scholarship to Berklee College of Music senior.



SWEET HONEY IN THE ROCK: P. 29

Jive Works Net To Help Spears Do It Again

BY GORDON MASSON

LONDON—Jive Records is using Internet-bred marketing techniques to support the global launch of Britney Spears' second album, "Oops! ... I Did It Again." A dilemma in the artist's schedule is the main reason behind the campaign, which sees the teenager involved in some global activities of her own, courtesy of live promotional performances May 2 in Japan and May 5 in France.

The launch events, in Tokyo and Paris, are being touted by Jive as among the most ambitious ever staged for the international debut of a new album.

Joined by 1,000 members of the world's leading consumer media from more than 29 countries, Spears is taking part in press conferences, photo shoots, TV news broadcasts, and one-on-one interviews ahead of the album's release—May 3 in Japan, May 18 everywhere else. Zomba imprint Jive hopes that the four-day stint between Tokyo and Paris will be the catalyst to propel

Spears' latest offering on to even greater achievements than those of her multi-platinum debut set, "... Baby One More Time."

Both of the launch events involve an onstage interview with the artist, the screening of exclusive behind-the-scenes video footage, and a live performance that will include songs from "Oops! ... I Did It Again."

Stuart Watson, managing director of Zomba International Record

Group, says the use of the Internet will not help cut the promo costs; he points to the cost of flying in hundreds of journalists to rendezvous with Spears. He tells Billboard, "If a superstar artist could possibly put themselves in every territory of the world to do their promotion, it would be great, but let's be realistic... It's time now to start bringing the media to the artist

rather than the artist to the media.

"As a result, we decided to do an Asia/Pacific and a European launch and to fly the media to Britney," he adds. "This was driven by the fact that we had a limited period only for international promotion. That period is seven days, so we had to come up with something to cover the world."

Zomba and its imprint Jive are harnessing the power of the Internet with a strategy that includes the Webcasting of both launch events. International viewing pages have been created to allow local Web site partners to access the available content. A range of additional online initiatives will be exploited locally by Zomba International Record Group offices around the world.

RealNetworks is Jive's exclusive streaming partner for the two regional launch events. The content is being edited, uploaded, and streamed on demand

(Continued on page 149)



WATSON

Work the Groove

Work the Groove

Protect your music.
Project your offers.

Connect with fans.
Collect your money.

Work the groove with
DigiBox® containers.



INTERTRUST®
THE METATRUST UTILITY™

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

NARM Takes Stand On E-Commerce

Position Paper Outlines Rights Of Consumers, Retailers

BY ED CHRISTMAN

NEW YORK—In an attempt to make sure that consumer rights are taken into consideration as the industry moves toward electronic distribution, the National Assn. of Recording Merchandisers (NARM) is issuing a position paper titled "Baseline Principles For Online Commerce In Music."

The paper addresses concerns about consumers' right to privacy, confidentiality, and even anonymity. Also discussed in the paper are consumer rights under the "first-sale doctrine," which ensures that consumers are free to loan music to friends, take it to parties, or give it away.

While labels and technology companies so far have had the most input in shaping the electronic distribution business models, Pam Horovitz, NARM president, points out that the "one voice not currently represented at any of the discussions of E-commerce of music is the one voice without whom the business of music has no business: the music consumer."

Also, she points out that the "one voice whose input appears to be undervalued is the voice with the most direct contact with the consumer: the music retailer."

Horovitz says the position paper came about partly because of NARM's inclusion in the Secure Digital Music Initiative (SDMI), in which the industry has established technology guidelines to ensure music can be transmitted securely and to ensure inter-operability. "SDMI is supposed to be agnostic to business models, but we are concerned that is not happening," she says. "Some aspects of the SDMI specs don't have anything to do with the technology but are bleeding over into SDMI. We think that some of these larger issues should be discussed outside SDMI auspices."

For example, "there has been no discussion within the industry about the fact that the record companies are beginning to rethink the legal definition of what they are selling," she says. "If some believe that the download must be in the form of a licensed agreement between the consumer and the record company or between the record company and the retailer, then the terms of that agreement have yet to be addressed, and switching to that and away from the idea of selling music should be discussed."

Moreover, since the online shopping experience often comes with the collection of consumer data or, at the very least, the E-mail address of the consumer, the "notion of anonymity needs to be discussed in the marketplace," she says.

For example, Horovitz says, look at the Columbine High School tragedy in Littleton, Colo. "The next time there is a shooting, the police, the press, and people will want to know what music the shooters are listening to. Right now your video rental records are protected by law, but your music choices aren't," she says.

Looking at it another way, she says, "if Grandma is buying music for junior, isn't it better for that transaction to be anonymous? We think having the option of providing consumer anonymity may be a necessary piece to the digital equation."

Furthermore, Horovitz points out there is "a long history in the business that when people purchase music, they can loan it to friends, take it to parties, and give it away. The paper states that 'copy protection systems should not interfere with the ability to continue such practices.'"

And if copy protection systems do interfere with such practices, the industry should discuss "how we are going to market the music to consumers if they can't do those things anymore," says Horovitz. "If we are changing that model, let's think carefully of how we do it and how we sell it to consumers."

Another part of the position paper states that digital rights management (DRM) shouldn't be misused to circumvent restrictions imposed upon copyright owners by law, such as technologically extending the copyright term. Also, "no DRM system . . . should go beyond the minimum necessary to prevent and detect infringement of lawfully created copyrights."

The paper also stakes territory on protecting retailers' rights, pointing out that as the majors' business models come into place, the retailers may suffer "irreparable harm to their own customer bases . . . due to unethical industry practices, restrictive trading policies, and the use of shortsighted business strategies that devalue the consumer, the product, and the online shopping method."

Horovitz says that the position paper likely will become a better document as NARM gets feedback from the different constituents in the industry.

NARM

Five Songwriters Win Top Honors At BMI Latin Awards

BY JILL PESSELNICK

LOS ANGELES—"Livin' La Vida Loca" earned the song of the year award at BMI's seventh annual Latin Awards, held May 1 at the Regent Beverly Wilshire Hotel here. The single, co-written by Robi "Draco" Rosa and published by A Phantom Vox and Warner-Tamerlane Publishing, was the most-performed song in the BMI

Latin catalog this past eligibility year.

An unprecedented five songwriters tied for the songwriter of the year award with three

songs each. The winners were last year's songwriter of the year, Kike Santander ("Decir Adiós," "Te Vas," "Tu Amor"), Estefano ("Ciega, Sordomuda," "Dejaría Todo," "Tú"), Marco Antonio Pérez ("A Mí Qué Me Quedó," "Huracán," "Perdedor"), Mario Quintero of Los Tucanes De Tijuana ("Amor Plantónico," "Desde Que Te Amo," "Hotel Corazón"), and solo artist Shakira ("Ciega, Sordomuda," "Inevitable," "Tú").

Other multi-award songwriter winners, with two songs each, included Rosa ("Livin' La Vida Loca," "Perdido Sin Ti"), Miguel Mendoza ("Amor Maldito," "Qué Más Te Puedo Dar"), and Alejandro Sanz ("Aquello Que Me Diste," "Corazón Partío").

In the publishing arena, Warner Music Publishing, comprising Warner-Tamerlane Publishing and Rightsong Music, received its second publisher of the year award. Eight of its songs, including "Livin' La Vida Loca," were on the most-performed list.

Several other publishers were awarded multiple citations of achievement. Six awards were granted to FIPP International/Foreign Import-

(Continued on page 155)

Unsigned/Small-Label Acts To Be Topic Of Web Hearing

BY BILL HOLLAND

WASHINGTON, D.C.—The issue of whether unaffiliated U.S. recording artists or those signed to small independent labels have been able to take full economic advantage of the Internet will be the subject of an overview hearing May 24 by the House of Representatives' Small Business Committee.

The music-related hearing is unusual for the committee, but a spokesman explains that since unaffiliated and small-label artists have been pioneers on the Net, both in selling product and offering sound snippets or full downloads, the lawmakers want to study how they have fared in the new digital/electronic marketplace.

As a staffer for the committee explains, "The committee members want to see how these artists can take advantage of the new digital means of distribution."

Committee staff will demonstrate the "legal" downloading of music from an MP3 site at the hearing, according to a staffer.

Independent musicians and musical groups, many of whom constantly tour throughout the country or in their regions, have used Web sites and E-commerce as adjuncts to the normal business of selling their CDs in local stores and at gigs.

One certain line of questioning the committee members are expected to pursue is whether any of the many thousands of independent artists on the Web, including relatively unexposed regional and local artists, can achieve the necessary exposure to develop a large enough listenership to sell enough product to survive without the publicity and marketing exposure provided by larger labels.

With the growth of the digital

(Continued on page 137)

Sony, Universal Plan Net Music Subscriptions

BY MARILYN A. GILLEN

NEW YORK—The joint-venture Internet initiative announced May 2 by Sony Music Entertainment and Universal Music Group (UMG) marks both a new alignment among the major-label powers and a fresh approach by them to the question of how to reap revenues from the movement of music online.

The venture will see the two companies working together to develop a subscription-based service for music and video content across multiple platforms (*Billboard Bulletin*, May 3).

UMG had previously worked with BMG on an online initiative dubbed Nigel and is a co-owner with BMG of the online content/commerce site GetMusic. Sony has close ties with Warner—which is preparing to merge with America Online—via their jointly owned Columbia House record club and online operation.

"It's good that these guys are beginning to think beyond the 'product' format that they've been locked into since the dawn of the recorded music industry," says Aram Sinnreich, an analyst at Jupiter Communications who is a strong advocate of the subscription approach.

"There's no question that consumer use of online music is going to dictate the models that are successful in the future, and obviously the incredibly

rapid growth of Napster has demonstrated that there's a demand for a subscriptionlike service on the consumer end," he adds. "The only question is how to make that happen on the intellectual property end and how to build a revenue model out of it. And that's pretty much just a question of the devil being in the details."

MP3.com also announced May 2 that it had launched an on-demand music subscription service, the Classical Music Channel, offering streams and downloads for \$9.99 per month. The channel has more than 3,400 streamed tracks and more than 300 downloads, according to MP3.com director of channel programming Chris Montgomery.

Meanwhile, Horsham, Pa.-based MusicChoice.com says it plans to expand its cable and satellite music-subscription model to the Internet by launching a subscription area on its Web site called Backstage Pass.

For an annual fee of \$4.99, visitors will have access to 30 streamed music channels, audio and video on-demand programming, and exclusive downloads, chats, and contests, according to the company.

MusicChoice is a partnership among Motorola, several cable companies, Sony Corp., Warner Music Group, EMI Recorded Music, and,

(Continued on page 155)

Hill, McGraw, Lonestar Among ACM's Winners

BY DEBORAH EVANS PRICE

LOS ANGELES—Faith Hill, Tim McGraw, Lonestar, and Dixie Chicks are poised for record sales spikes in the wake of the 35th annual Academy of Country Music (ACM) Awards.

Hill took home trophies for top female vocalist and video for "Breathe" from the awards show May 3 at the Universal Amphitheatre. Lonestar won both single and song of the year honors

for its crossover hit "Amazed" (written by Aimee Mayo, Chris Lindsey, and Marv Green). And the Chicks nabbed their second consecutive wins in both the group and album of the year categories.

Shania Twain, who was not on hand for the awards, was named entertainer of the year.

"With CBS the major network that it is, retail is a big winner," said Jeff Stoltz, senior buyer for the Torrance, Calif.-based Warehouse chain. "Country fans are a real dedicated audience. Faith is my pick to click. Knowing the kind of performance that she can knock out, we saw a great pop with her after the Oscars; now her name is out there. It'll pop even harder."

Hill and McGraw, who are married, both won their second consecutive

awards in the female and male vocalist categories. "The celebration is just double," said Hill backstage. "It's great to be able to win them together."

The duo performed a new single, "Let's Make Love," during the broadcast. "We kind of didn't realize anybody was watching," said McGraw. "That was what was cool about it."

Another celebrity couple, Clint Black and Lisa Hartman, performed their hit, "When I Said I Do," which netted them vocal event of the year.

"It's more special than any award," said Black. "To look over and see her face and know how this made her feel, it's worth everything I've ever done in this business. Her acting career dwarfed her singing career, and she went with that. To know what a great voice she has and how much everybody has wanted for her to sing with me all these years—and for her to be able to get up there and thank the entire planet was the best thing in the world."

Lonestar's lead vocalist said backstage that the group is thrilled with the reception the song is getting. "It's an incredible night that I don't think any of us will soon forget," said Richie Mc-

(Continued on page 154)



HILL



PAISLEY

WE MAKE
MP3
PART OF YOUR
ONLINE BUSINESS

SECURE AND USER FRIENDLY

In the world of digital music you usually get one or the other. With the HitHive Music Management Service you get both and more. Our Internet-based service application provides the entire solution for adding digital music to your online business. With your private-labeled version of our music management service, your customers can create and enjoy personal music collections. The HitHive service application includes a watermark technology is format agnostic, creates additional revenue opportunities and builds customer loyalty. Add the power of digital music to your online business today.

For more information on our service
go to www.hithive.com
or give us a buzz at 206-283-3938.

HIT  HIVE

Digital Music Made Simple

ADSL Debuts In Europe

Speedy Web Access May Drive E-Commerce

BY KAI R. LOFTHUS

OSLO—The spreading introduction of new technology and relatively cheap pricing is helping put Europe on a level playing field with the U.S. when it comes to Internet use by consumers.

Starting this summer, various European telecommunications operators are introducing fixed-price, high-speed Internet connections that will offer consumers unprecedented opportunities to evaluate and purchase legitimate music on the Web.

On April 26 the Internet subsidiary of British Telecom—BTopenworld—unveiled its nonstop Net plans, allowing subscribers to stay permanently connected at 512 kilobits per second (kbps) (compared with today's standard 56 kbps) for a monthly fee of 40 pounds (\$64). The service, one of the first of its kind in Europe, is due to

launch in July. Using asymmetric digital subscriber line (ADSL) technology, the service sidesteps delays and other Internet bottlenecks.

On the downside, the technology, of course, also has the potential to allow for the downloading of illegitimate material at a lower price, but the benefits of ADSL outweigh the disadvantages, according to music industry sources.

While stressing that the International Federation of the Phonographic Industry's (IFPI) concern over copyright protection remains unchanged, the organization's London-based technology executive Richard Gooch says, "It's not a technology development that has taken us by surprise. It's a very welcome development, where record companies are able to put out higher-quality content,

(Continued on page 155)

Zomba, FMG End Court Action, Make Distribution Agreements

BY CHRISTIE ELIEZER

SYDNEY—The Festival Mushroom Group (FMG) and Zomba Records Australia have settled their legal disputes and announced closer ties.

The two parties were to go to court again this month after Festival Records (as it was known at the time) launched action in April 1999 against Zomba Australia and its managing director, Scott Murphy. Murphy previously was managing director of Mushroom subsidiary Mushroom Distribution Services (MDS).

In a joint statement May 1, the two labels announced that:

- Zomba Records Australia (including the Jive and Volcano labels) will be distributed beginning July 1 by BFM Distribution, FMG's joint-venture distribution company with BMG Australia. Zomba Australia is currently distributed by Sony Music Entertainment. Sony will continue to manufacture for Zomba Australia.

- An extension of Pinnacle Records'

distribution agreement with Mushroom U.K. for the U.K. and Ireland has been made. Pinnacle is a Zomba affiliate.

- Zomba Recording Corp., the U.S. affiliate of Zomba Records Australia, has agreed to a "first look" arrangement at releasing a number of FMG's Australian artists in the U.S. and Canada.

Zomba's Australian operations were set up in early 1999 by Murphy, four months after Festival owner News Corp.—which had a 49% share in Mushroom—bought out the remaining stake from label founder Michael Gudinski.

On April 7, 1999, Festival brought an interlocutory injunction against Murphy and Zomba, claiming Murphy had taken 13 MDS staffers with him to the new label. According to court papers, Mushroom also wanted compensation for loss of income it would have received from Britney Spears'

(Continued on page 153)

Majors Collaborate To Succeed In German Pop Compilations Market

BY WOLFGANG SPAHR

HAMBURG—The heat generated in Germany's album compilations market is pushing smaller companies and indies into the shade, as the majors pool their resources and capitalize on the power of advertising on TV.

The majors have entered new alliances with each other to assemble the best and most recent repertoire for such compilations as "Bravo Hits," "Viva Hits," "Platinum," "Formula One," and "Chart Mix."

As a result, retailers currently are carrying more than 300 different compilations. Products included in this trend include the compilations produced by such large retailers as Karstadt and Metro, as well as the indies.

Media Control's Top 20 Compilation chart lists only two indies: Koch with "Pokémon—Schnapp Sie Dir Alle" (Pokémon—Gotta Catch 'Em All) and edel music with "Gute Zeiten Vol. 23" (Good Times). More than 80% of the compilations offered are double-CDs, with 40 tracks selling for around \$20.

Successful joint-venture projects include "Bravo Hits" (Warner, EMI, Universal, Virgin, Polymedia); "Platin" (Platin) (Warner, EMI, Universal, Virgin); "Chartmix" (Warner, EMI, Universal, Sony); "Viva Hits" (Warner, EMI, Universal, Vir-

'It is not true that compilations cannibalize the singles market'

—THOMAS SCHENK—

gin); "Viva Club Rotation" (Warner, EMI); and "Mystera" (Mystery) (Warner, Universal, Polymedia).

Although many consumers have lost track of the vast number of TV compilations, the market is still growing. Last year, volume sales of compilations increased 6.1%, to 43.8 million units, with retailers expecting this trend to continue.

According to figures released by the Federal Assn. of the Phonographic Industry, CDs advertised on TV accounted for more than \$475 million of Germany's total record industry annual turnover of \$2.9 billion.

However, a new problem for the compilations market takes the form of illegally copied CDs, particularly in schools. According to industry estimates, there are more than 3.5 million CD burners in German households, and illegal copying will result in a loss to the industry of

\$100 million this year.

Warner Special Marketing managing director Thomas Schenk estimates that the 1.2 million units sold of the latest volume of "Bravo Hits" could have been 100,000 more had it not been for illegal discs offered at schools for \$5 a copy. Even so, this has not prevented "Bravo Hits" from becoming the world's most successful compilation series, with total sales of more than 30 million.

Another problem afflicting TV compilations in Germany is the broadcasters' decision to hike advertising costs by more than 30%. Consequently, marketers have been seeking alliances with broadcasters, which then present the CDs as part of their own station advertising.

Commenting on these problems, BMG Ariola Media managing director Vera Epp-Winter says, "At the moment, we can only offset rising media costs by entering new creative alliances with media partners and by constantly optimizing our media schedules. We are trying to tie in the financial resources of external partners and sponsors from the classic consumer goods industry. We will be increasingly focusing on efficient use of the superb promotion and marketing tools in the Internet/online market-

(Continued on page 153)

Sony Expects Music Business To Stay Flat

Income, Revenue Decreased In Fiscal 1999; Piracy, Pricing Called Factors

BY BRIAN GARRITY

NEW YORK—Sony Corp. states that many of the factors contributing to declines in its music division's operating income and revenue for the past fiscal year also figure to weigh down its performance in the current fiscal year.

In announcing its financial results for the 12 months that ended March 31, Sony says its music business in the year ahead looks to be "relatively flat" due to the maturation of the CD configuration, the ongoing effects of worldwide piracy, the "continued diversifi-

cation in customers' preferences," and pricing pressures.

In the U.S., expenses related to digital media initiatives are expected to negatively affect music's profitability, the company states. However, Sony says it expects to offset anticipated domestic declines with improved sales in Europe and Latin America and global cost reductions in areas like advertising expenses.

"The general view up to now has been that entertainment businesses have been a beneficial investment for Sony.

However, earnings from entertainment operations have slumped for the past two years or so, owing both to the cost burden of goodwill and declining profitability," wrote Salomon Smith Barney analyst Masami Fujino in a note to investors following the earnings announcement.

Fiscal year operating income for music decreased 22.4% to 28.4 billion yen (\$268 million) from 36.5 billion yen (\$344 million) last year, while music revenue decreased 6.8% to 707 billion yen (\$6.7 billion) from 759 billion yen (\$7.1 billion).

The company blames the weakness in its performance, in part, on the yen's appreciation against the dollar. Sony says that during the year the yen was on average 25% higher against the dollar at 110.6 yen (\$1.04). The value of dollar-denominated earnings for Japanese exporters like Sony decrease when the value of the yen is higher.

On a local currency basis, which excludes exchange issues, overall music sales increased approximately 3% during the fiscal year, and operating income decreased approximately 14% compared with the previous year, Sony says.

Sony Music Entertainment Inc., the U.S.-based operation, reports higher sales but a decrease in profit due to expenses incurred in building its digital media strategy. The decline also reflects the fact that Sony booked revenue from a direct-marketing license contract fee in the previous year that did not recur in fiscal 1999. (Additional figures were not disclosed.)

Overall revenue outside of Asia was up for the year, despite decreased sales in Europe and Brazil. Hit albums during the year included Celine Dion's "All The Way . . . A Decade Of Song," which sold 15.4 million units worldwide during the reporting period; Ricky Martin's self-titled English-language album, which sold 14.4 million units; and Mariah Carey's "Rainbow," which sold 7.1 million units, Sony says. Debut albums from Jennifer Lopez and Macy Gray sold 5.1 million units and 4.5 million units, respectively.

In Japan, Sony Music Entertainment (Japan) Inc. and its subsidiaries report decreased revenue but improved profit performance due to higher album sales in Japan.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Columbia Records promotes **Rick Moses** to national director of urban sales and **Cindy Doti** to manager of retail promotions and administration in New York. They were, respectively, national manager of urban sales and executive assistant to the senior VP of sales.

Steve Lunt is promoted to VP of A&R (Pop) for Jive Records in New York. He was senior director of A&R.

Dave Bagley is named director of sales for Ultimatum Music in Los Angeles. He was West Coast national accounts manager at Navarre Corp.

Karen McLellan is named national East Coast director of radio promotion for Beyond Music in New York. She was national director of AC



MOSES



LUNT



STONE



SPENCER

and special projects at Jive Records.

PUBLISHERS. **Jonathan Stone** is promoted to president of U.S. operations for Windswept Holdings L.L.C. in Los Angeles. He was senior VP/GM.

Carol Spencer is named senior creative director for Famous Music in Los Angeles. She was A&R, West Coast, for Rondor Music.

April Ross is named creative coordinator of Universal Music Publishing Group in Los Angeles. She was manager of A&R administration at A&M Records.

RELATED FIELDS. **Bob Russo** is promoted to president of Madison Square Garden facilities in New York. He was executive VP of Madison Square Garden facilities.



May, 2000

Dear Music Community,

Net4Music is a leading portal for musicians on the Internet - a resource that will empower musicians by providing them with virtually immediate access to a variety of online music products and publishing services. Copyright protection is the cornerstone of our business. Our technology is designed to significantly reduce the unauthorized use of copyrighted works. Both copyright holders and creators of music can benefit greatly by distributing their works in this safe and secure environment, as revenues will be optimized rather than lost through distribution in an unauthorized and uncontrolled manner.

We recognize that the Internet is an environment with global implications where the technologies of digital distribution and rights administration are in a state of constant evolution. As the music industry transitions into technology-based distribution, Net4Music will continue to be a supporter for all songwriters and publishers, and will help ensure they continue to receive fairer and more equitable compensation for their work. As a result, it is our goal to work within the music industry to help further define the appropriate means of lawful digital distribution.

In the future, we will continue to establish significant partnerships with independent and major publishers while increasing our efforts to carefully evaluate the digital distribution rights of copyrights we have licensed to date. We remain steadfast in our commitment to ensure that each songwriter and publisher has full authority over digital rights to their catalog. Accordingly, if you feel that we have not correctly cleared these rights with the sheet music and MIDI files that are currently offered for sale on our site, please contact us immediately. We will make every effort to address your concerns, and would take affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music.

As a leader in the digital distribution of music, we are committed to the development and advancement of the individuals and organizations that comprise the music community, and to the enjoyment of musical works. We proactively work towards ensuring copyright protection for rights holders, including songwriters and music publishers, and seek to ensure the payment of appropriate royalties. If you would like to explore business opportunities with Net4Music, please contact us. We look forward to sharing with you all the exciting and rewarding products and services that Net4Music has to offer.

Thank you for your support.

Best regards,

Claude Poletti
Chairman

Francois Duliège
CEO

Eric Liley
SVP, Sales & Marketing

Michel Girer
Managing Director

Contacts:

Eric C. Liley
Net4Music Inc.
130 William Street, Suite 503
New York, NY 10038
e.liley@net4music.com

Peter Mustalish
Net4Music Inc.
130 William Street, Suite 503
New York, NY 10038
p.mustalish@net4music.com

**CLOSING
MAY 9**

Black Music Month
Asia Pacific Quarterly II

CALL NOW!

SPECIALS

ADVERTISING OPPORTUNITIES

JAZZ

Celebrating the first Billboard/BET On Jazz conference, our annual Jazz spotlight features an in depth report on the state of the genre. Here's a chance to join the jam as Billboard profiles the trends that will shape Jazz, as well as the labels and players providing Jazz with new momentum.

Bonus Distribution at Billboard's Jazz Conference, June 7-9, Washington, D.C.

Contact:

Pat Rod Jennings 212.536.5136

**ISSUE DATE: JUNE 10
AD CLOSE: MAY 15**

GRAND OLE OPRY 75TH ANNIVERSARY

Billboard pays tribute to this legendary country-music institution as it celebrates its 75th anniversary. Included in this monumental issue is a comprehensive and colorful history of the Opry, featuring key players and developments, behind-the-scenes anecdotes and archival photographs. Don't miss your chance to congratulate the Grand Ole Opry on this special occasion.

**ISSUE DATE: JUNE 10
AD CLOSE: MAY 15**

Phil Hart 615.321.4297
phart@billboard.com

LATIN MUSIC 6 PACK III

The third edition of the Latin Music Six Pack covers the latest news in the Latin E-music biz. Editorial takes a comprehensive look at how dedicated sites are catering to the Latin music market. Plus, we report on the latest salsa and merengue acts hitting the scene. Bonus distribution to 500 leading Latin radio program directors in the U.S., Latin America and Spain.

**ISSUE DATE: JUNE 17
AD CLOSE: MAY 22**

Gene Smith 212.536.5001
gsmith@billboard.com

HARD MUSIC

Billboard reports on the latest news on Metal, Punk and the summer tours. Also included, the hottest acts blasting on the scene and what the future holds. Plus, we report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets. Don't miss the opportunity to make some noise in Billboard's Hard Music slam fest!

**ISSUE DATE: JUNE 24
AD CLOSE: MAY 30**

Evan Braunstein
ebraunstein@billboard.com

UPCOMING SPECIALS

ITALY - Issue Date: June 24 • Ad Close: May 30

CHICAGO - Issue Date: July 1 • Ad Close: June 6

VIDEO PERSON OF THE YEAR - Issue Date: July 8 • Ad Close: June 13

MUSIC & SPORTS - Issue Date: July 8 • Ad Close: June 13

VSDA - Issue Date: July 15 • Ad Close: June 16

NATIVE AMERICAN MUSIC - Issue Date: July 15 • Ad Close: June 16

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.822.8300

Artists & Music

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

U.S. Embraces Atlantic Teens M2M

Norwegians' Rise Fueled By 'Mirror Mirror' Video, Pokémon Single

BY CARLA HAY

NEW YORK—M2M is a rarity in the ongoing teen pop explosion. Not only do the members of M2M—15-year-old Marion Raven and 16-year-old Marit Larsen—write their own music and play their own instruments, they make up one of the few Norwegian pop acts to break through in the U.S.

That breakthrough has come with "Shades Of Purple," M2M's debut album on Atlantic Records.

The singing duo—whose name is derived from the members' first initials—has recently been gaining momentum for the album due to valuable TV exposure on youth-oriented networks and radio support of M2M's current single, "Mirror Mirror."



M2M

Released March 7 in the U.S., "Shades Of Purple" debuted at No. 28 on the Heatseekers chart in the March 25 issue. The album rose to the No. 1 position on that chart in the April 29 issue. "Shades Of Purple" attained Heatseekers Impact status when it jumped from No. 116 to No. 91 on The Billboard 200. This issue, the album is No. 102 on that chart.

Meanwhile, "Mirror Mirror" has been ascending The Billboard Hot 100, where it stands this issue at No. 65.

Awareness for M2M in the U.S. began to take shape last year with the release of the duo's first single, "Don't Say You Love Me," which was featured

on the "Pokémon: The First Movie" soundtrack and is also on "Shades Of Purple." The song was a No. 5 hit on the Hot 100 Singles Sales chart and reached No. 21 on The Billboard Hot 100.

The duo's pleasantly upbeat pop music was inspired by the Beatles, say Raven and Larsen.

Adds guitarist Larsen, "It's really important that people know that we worked really hard on this record and that we wrote or co-wrote all the songs."

The duo—whose songs are co-published by Lissom Music and Warner/Chappell (ASCAP)—collaborated on "Shades Of Purple" with a slew of co-writers and producers, including Max Martin (Backstreet Boys, Britney Spears), Matt Rowe (Spice Girls), and Rodney



Hatfield Shows Both Sides With 2 Rounder/Zoë Sets

BY JIM BESSMAN

NEW YORK—Following her 1998 "Bed," Juliana Hatfield has cut two contrasting albums for Rounder Records' edgy imprint Zoë.

Both "Beautiful Creature" and "Total System Failure" are due May 16, singly and in a limited-edition three-pack that contains both albums, as well as a bonus disc with a screen saver, a cover of the Police's "Every Breath You Take," and a remix of "When You Loved Me" for "Beautiful Creature." This deluxe package also features additional artwork and a letter from Hatfield.

"Beautiful Creature" is a result of Hatfield's brief move to Los Ange-

les after the release of "Bed." Hatfield—who came to fame first as a member of Boston trio the Blake



HATFIELD

Babies before issuing solo indie releases—had a 1993 hit with "My Sister" from her Mammoth/Atlantic debut, "Become What You Are." But media acclaim and attention made the naturally shy artist uncomfortable, and when the label declined to release her album "God's Foot," she went off on her own again.

"It was like a big slap in the face from the gods, and it put me in my place as a human," says Hatfield, recalling the work that went into the unreleased project and the recognition.

Artist-Owned Label Cropduster Seeks Communal Success

BY JIM BESSMAN

NEW YORK—Empowered by the "Cropduster creed" of "All for one—and everyone for themselves," the five artists who make up the Bayonne, N.J., indie label Cropduster Records embody a communal approach to the business of music.

The roots/pop acts on the Cropduster roster—Birdy, which is led by former Aquanettas drummer Stephanie Seymour; former tabularASA and Winter Hours guitarist Bob Perry; the Other 99; Julia Greenberg; and the Health & Happiness Show—also cooperatively own and operate the label. All are based in New York or New Jersey, and according to the Other 99 front man Jeff Epstein, all are seasoned players "without any

delusions of grandeur."

Some of them have previously released product on indie and major labels, Epstein adds. "Everyone has a horror story and wants to put out records on their own terms within a supportive structure that we would create," he says.

TabularASA's 1994 debut album, "Somewhere Out There," was the first release from Cropduster. The label's name comes from the smoke-spewing, cropduster-like car owned by that band's guitarist, Chris Flynn (currently with the Other 99). But it wasn't until last year that



GREENBERG

Cropduster emerged as a fully functional label, with releases by all the current artist/owners, except the

Other 99, whose album is due in the fall.

"It turned into a love-fest," says Greenberg. "We all fit together as a roster musically and personality-wise."

But the joint venture, she notes, helps minimize the costs of doing business that the individual acts would have to assume, and it offers mutual benefits artistically.

Cropduster has started an "affiliate program" in Friends of Cropduster, or FOC. The program offers selected

local artists the use of the Cropduster.com Web site for downloads and purchases of their self-released CDs.

The first FOCs are lounge/pop band Green Rooftops, English singer/songwriter and former Wirebirds woman Amanda Thorpe, and country porn singer Miss Tammy Faye Starlite.

Besides its Web site, Cropduster is distributing to the brick-and-mortar world through Redeye Distribution and is available online through Orchard.

"They've done a great job marketing themselves," says Chris Nadler,

Sam Goody's New York-based senior divisional marketing coordinator, who staged a "Cropduster Records Revue" last summer during his company's free concert series at the South Street Seaport. "The response was great, and we put a couple titles on the listening station in our [Greenwich] Village store, and they did well on the strength of the reviews."

Adds veteran New York radio personality Meg Griffin, now with triple-A WFUV New York, "They're involved in every step of the process, and while it's so difficult these days that some people understandably walk away [from the music business], they've found another angle. What they're all about, as clichéd as it sounds, is the love of the music."



EPSTEIN



"thoroughly delightful, varied and witty song cycle"

People

"she's continued to sing potent music
...a triumph of no small order"

The Advocate

"her best-kept secret
may be her guitar playing"

gavin



windham hill

© 2000 Windham Hill Records, a unit of the windham hill group

janis ian
god & the fbi

TOP 5 ADULT ALTERNATIVE ALBUM

Fans Still Have 'Crush' On Bon Jovi

Band Returns With Set On Island/Def Jam, Mercury's Successor

BY MELINDA NEWMAN

LOS ANGELES—Looking back on his band's 17-year life, Jon Bon Jovi remembers the days when Bon Jovi would play at the opening of an envelope.

"There was an old Doc McGhee [the band's former manager] saying that this band will play a pay toilet and use its own change, and anywhere you have electricity, we would show up, and if you didn't have it, we'd bring it. That's how we built our reputation," the singer recalls.

And that reputation has served the band exceedingly well over the past two decades. With more than 90 million albums sold worldwide over the course of the band's career, according to the label, Bon Jovi has been working like a baby band in getting the word out about its first album in five years, "Crush."

The group has already gone to an industry convention for grips and grins, conducted dozens of interviews for international magazines, jetted to Germany to announce a world tour, and performed a major industry showcase for radio and retail May 4 in Chicago.

The June 13 release is the band's first for the Island/Def Jam Music



BON JOVI

Group, the label that subsumed Bon Jovi's longtime label, Mercury Records, in the Universal/PolyGram merger. (The title comes out May 17 in Japan and Australia and May 29 in the rest of the world outside the U.S.)

"We actually started our marketing plan months ago when the band went into the studio and people could watch them make the record via the Internet," says Island/Def Jam senior director of product development Beth Tallman (Billboard, Jan. 22).

It helped spread the word among those at the label that the boys were back in town.

"Seeing the band perform live

again was the turn-on that everybody needed," says Island/Def Jam chairman Jim Caparro, who has worked with the band for 12 years. "For those who knew Bon Jovi previously, it reminded them why they had sold 90 million records. To those who didn't, it made them realize they're one of the greatest rock-'n'-roll bands there is."

Although Jon Bon Jovi estimates that the band has gone through nine Mercury presidents during the

(Continued on page 22)



Soulful Lads. The Vancouver-based trio Soulful Lads is currently promoting its U.S. debut, "No One Does It Better." Due June 27, the MCA set is produced by the act with Charles Fisher (Savage Garden, Ace Of Base) and Femi Jiya (Ben Harper), with mixing by studio veteran Chris Lord-Alge. The first single, "Faded," has just been serviced to top 40 radio. Pictured, from left, are group members Trevor Guthrie, Ken Lewko, and David Bowman.

Osborne Inks With Interscope; Tears For Fears Gets Reacquainted; Lynne Wows L.A.

ST. JOAN: Look for **Joan Osborne**, who was dropped from Mercury/Island/Def Jam earlier this year, to ink a deal with Interscope Records. She has already completed an album that her manager **David Sonenberg** says will come out in late September via her Womanly Hips imprint.

"Mercury passed on Joan in January—[the new regime] wasn't really interested in pursuing a relationship with her," says Sonenberg. "We got a call from [Interscope Geffen A&M co-chairman] **Jimmy Iovine** and [Interscope Geffen A&M president] **Tom Whalley**, who asked us to play the record, which **Mitchell Froom** produced, for them. We sat down with them and made the deal. We didn't have a bidding war—we thought it was sweet to be back in the Universal family." The first single, "Righteous Love," which is also the title of the album, will go to radio in late July or early August. The track, which is also featured on London/Sire's forthcoming "Sex And The City" soundtrack (The Beat, Billboard, May 6), will be the basis

for an episode of the hit HBO program. "The producers fell in love with that song, so they're writing an episode about 'Righteous Love,' and Joan will be performing in a club on the show," says Sonenberg. "We may even do a video that would tie in with some of the cast." The episode is slated for a late August airing.

Osborne's 1995 Mercury debut, "Relish," has been certified triple-platinum by the Recording Industry Assn. of America. "Early Recordings," an album of her pre-Mercury material released by the label in 1996, has sold 46,000 copies, according to SoundScan.

SOWING THE SEEDS OF LOVE: **Tears For Fears** co-founders **Roland Orzabal** and **Curt Smith** are not only talking again for the first time in years—they're writing together again with an eye toward possibly making a new TFF album.

"We had dinner when I went back to England in January," says Smith. "We hadn't spoken in nearly a decade. [Producer] **Chris Hughes** is the one person that both of us still talk to [from the TFF days], and he said, 'Why don't we all go out to dinner?' So we went out, and it was kind of cool. We started talking about music, and it was clear that we had some of the same ideas again and that we had a lot in common musically."

The pair has been writing trans-Atlantically, says Smith, who adds that it is too early to predict where the process will lead them. "Until we know if we like what we're doing, we don't really know what's going to come of it," he says. But he adds that the twosome plans to demo some of the material in England. "If we decided to go further with this, we would record as Tears For Fears," says

Smith, "but we're being very laid-back, which is a good thing; we're not being precious about it."

In the meantime, Smith says he's still pursuing his solo career under his name (he previously had recorded as **Mayfield**). An EP of his new solo material will come out in August, followed by a full-length album early next year. The projects will be released through his own label, Zero Disc, which goes through Proper Distribution.

CH-CH-CHANGES: Former MCA VP of publicity **Caroline Prutzman** has been named VP of media relations for Atlantic Group's Division One, which includes the Nonesuch, Teldac, and Erato labels. She starts Monday (8) . . . **Nancy Sullivan** has left Scoop Marketing to become a senior VP at Farmclub.com, heading up the Internet company's public relations efforts.

STUFF: **David Sonenberg's** DAS Communications has signed 98° for management representation . . . **David Sanborn** has left

Elektra Entertainment. Look for him to announce a new label affiliation shortly . . . On May 30 Elektra will release "Mermaid Avenue Volume 2," the second collaboration between **Wilco** and **Billy Bragg**. Similar to its 1998 predecessor, the work features unreleased lyrics from **Woody Guthrie** set to music written by Bragg and Wilco. The 15-song set includes guest appearances by **Natalie Merchant** and blues artist **Corey Harris** . . . **The Who** will appear at the Robin Hood Foundation benefit on June 6 in New York.

IT'S NEVER TOO LATE TO JOIN THE PARTY: Even though I've casually followed her career since the early '90s, I hadn't really paid close attention to **Shelby Lynne** until April 28, when she performed at the House of Blues in Los Angeles. She's teetered between country (even lassoing the ACM Award for most promising female artist in 1991) and swing and everything in between except rap in the past decade, it seems, but has finally—clearly—come into her own with her latest album, "I Am Shelby Lynne," which came out on Island Records in January.

Bold, outspoken, and yet vulnerable and endearing, Lynne owned the Los Angeles (or Los Angeleeze, as she pronounced it) audience from the moment she stepped onstage. A strong lyricist, Lynne's words often capture a life's worth of suffering in a single sentence, as evidenced on "Why Can't You Be." Other highlights (all from the new album) included "Life Is Bad," which sounded like **Bonnie Raitt** crossed with **Little Feat**; "Lookin' Up," a clever song about "looking up for the next thing that brings me down"; the sassy **Aretha Franklin**-sounding "Gotta Get Back"; and the bluesy "Your Lies."

Multiple GLAMAs Go To 'Hedwig,' 'Out' Artists Ndegeocello, Hentges

NEW YORK—Me'shell Ndegeocello and her Maverick opus "Bitter" dominated the fourth annual Gay/Lesbian American Music Awards (GLAMA) on April 26, garnering three awards—including the top trophy, for album of the year.

The artist was also cited as best female artist, and she won the special Outmusic Award for her ongoing commitment to being a visible "out" artist in the gay/lesbian/bisexual music community.

Other multiple winners were **Meg Hentges** for her song "This Kind Of Love" (rock/alternative performance and, with lyricist **Jude O. Nym**, song of the year) and the off-Broadway rock musical "Hedwig & The Angry Inch" (cast recording and score for film or theater for songwriter **Stephen Trask**).

Noted jazz pianist **Fred Hersch** received the GLAMA for best male artist, as well as the Michael Callen Medal of Achievement.

The oft-nominated **Indigo Girls** (seven nominations) and **Sonia of Disappear Fear** (six nods) carried home one GLAMA apiece: The Indigo Girls and **John Reynolds** received the producer of the year award for their Epic album "Come On Now Social," while **Sonia** won the GLAMA for best acoustic/folk performance for the song "Me, Too."

Melissa Etheridge's song "Scare-

crow," inspired by **Matthew Shepard's** death, received the GLAMA for best out recording.

Three-time GLAMA recipient **Catie Curtis** took home another this year for "What's The Matter?," from her Rykodisc recording "A Crash Course In Roses." Curtis was previously honored in 1996 and 1998. "I've been to many awards ceremonies," she said, accepting her GLAMA for out song. "But at GLAMA, I feel like

I've found my musical home."

Recently split **Luscious Jackson** received the best pop performance GLAMA for "Nervous Breakthrough," from their album "Electric Honey" (Capitol/Grand Royale). Dance diva **Joi Cardwell** won a GLAMA for the Hidden mix of "Last Chance For Love," from "Deliverance," on her No-Mad label.

In total, awards were handed out in 28 categories. The show was hosted by Hollywood writer and comic **Bruce Vilanch**.

Founded in 1995, GLAMA is the first and only national music awards program to honor the work of out gay, lesbian, bisexual, and transgender recording artists. GLAMA works toward wider acceptance of the music of such artists, thereby encouraging other artists to more freely express themselves through their music.



by Melinda Newman

THIS IS IT



Music First®

INSIDE TRACK

©2000 Viacom International Inc. All rights reserved. vh1.com

ARTIST MACY GRAY
SONG <i>I TRY</i>
SUBMITTED TO VH1 OCTOBER 19, 1999
ADDED TO IT ARTIST ROTATION OCTOBER 19, 1999
TOTAL SPINS, AS OF TODAY 516. AND COUNTING.

CONGRATS ON YOUR HUGE HIT, MACY... WE LOVE YOU! YOUR FRIENDS AT



Music First®

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	CREED ▲ ⁴	MY OWN PRISON	135
		WIND-UP 13049 (11.98/17.98) HS		
2	3	METALLICA ◆ ¹²	METALLICA	455
		ELEKTRA 61113*/EEG (11.98/17.98)		
3	—	'N SYNC ◆ ¹⁰	'N SYNC	110
		RCA 67613 (11.98/18.98)		
4	7	PINK FLOYD ◆ ¹⁵	DARK SIDE OF THE MOON	1206
		CAPITOL 46001* (10.98/17.98)		
5	4	BOB MARLEY AND THE WAILERS ◆ ¹⁰	LEGEND	567
		TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)		
6	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴	GREATEST HITS	288
		CAPITOL 30334* (10.98/15.98)		
7	5	JO DEE MESSINA ▲ ²	I'M ALRIGHT	111
		CURB 77904 (10.98/16.98)		
8	2	BACKSTREET BOYS ◆ ¹²	BACKSTREET BOYS	142
		JIVE 41589 (11.98/17.98)		
9	10	DEF LEPPARD ▲ ²	VAULT — GREATEST HITS 1980-1995	182
		MERCURY 528718/DJMG (10.98/17.98)		
10	11	BUENA VISTA SOCIAL CLUB ▲	BUENA VISTA SOCIAL CLUB	50
		WORLD CIRCUIT/NOVESUCH 79478/AG (12.98/18.98) HS		
11	9	SANTANA ▲	THE BEST OF SANTANA	26
		LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)		
12	8	ANDREA BOCELLI ▲ ³	ROMANZA	126
		PHILIPS 539207 (12.98/18.98) HS		
13	24	METALLICA ▲ ⁴	RIDE THE LIGHTNING	432
		MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)		
14	12	MATCHBOX 20 ◆ ¹⁰	YOURSELF OR SOMEONE LIKE YOU	165
		LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS		
15	13	QUEEN ▲	GREATEST HITS	356
		HOLLYWOOD 161265 (11.98/17.98)		
16	14	TRAIN ▲	TRAIN	42
		AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS		
17	23	PINK FLOYD ▲	A COLLECTION OF GREAT DANCE SONGS	48
		COLUMBIA 37680/CRG (10.98 EQ/16.98)		
18	19	AC/DC ◆ ¹⁶	BACK IN BLACK	303
		EASTWEST 92418/EEG (11.98/17.98)		
19	16	BARRY WHITE ▲	ALL TIME GREATEST HITS	55
		MERCURY 522459/DJMG (10.98/17.98)		
20	17	LIMP BIZKIT ▲	THREE DOLLAR BILL, Y'ALL	111
		FLIP 490124/INTERSCOPE (11.98/17.98) HS		
21	21	JAMES TAYLOR ◆ ¹¹	GREATEST HITS	494
		WARNER BROS. 3113 (7.98/11.98)		
22	22	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸	GREATEST HITS	316
		MCA 110813 (12.98/18.98)		
23	28	SUBLIME ▲ ³	SUBLIME	187
		GASOLINE ALLEY 111413/MCA (11.98/17.98)		
24	33	METALLICA ▲ ⁷	...AND JUSTICE FOR ALL	521
		ELEKTRA 60812/EEG (11.98/17.98)		
25	37	AL GREEN ▲	GREATEST HITS	93
		HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)		
26	26	AC/DC ▲ ²	LIVE	111
		EASTWEST 92215/EEG (11.98/17.98)		
27	31	JIMMY BUFFETT ▲ ⁵	SONGS YOU KNOW BY HEART	463
		MCA 325633* (12.98/18.98)		
28	—	MILES DAVIS ▲ ²	KIND OF BLUE	67
		LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)		
29	27	SAVAGE GARDEN ▲ ⁶	SAVAGE GARDEN	149
		COLUMBIA 67954/CRG (11.98 EQ/17.98)		
30	30	STYX ●	GREATEST HITS	27
		A&M 540387/INTERSCOPE (10.98/17.98)		
31	18	FAITH HILL ▲ ⁴	FAITH	101
		WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)		
32	32	DAVE MATTHEWS BAND ▲ ⁷	CRASH	206
		RCA 66904 (11.98/17.98)		
33	—	THE POLICE ●	EVERY BREATH YOU TAKE: THE CLASSICS	1
		A&M 540380/UNIVERSAL (10.98/17.98)		
34	20	NO DOUBT ◆ ¹⁰	TRAGIC KINGDOM	123
		TRAUMA 492580*/INTERSCOPE (11.98/17.98) HS		
35	—	BEE GEES ▲ ²	BEE GEES GREATEST	78
		POLYDOR 800071/UNIVERSAL (13.98/22.98)		
36	41	METALLICA ▲ ⁵	MASTER OF PUPPETS	466
		ELEKTRA 60439/EEG (11.98/17.98)		
37	47	CREEDENCE CLEARWATER REVIVAL ▲ ⁴	CHRONICLE THE 20 GREATEST HITS	342
		FANTASY 2* (12.98/17.98)		
38	43	FLEETWOOD MAC ▲ ⁸	GREATEST HITS	394
		WARNER BROS. 25801 (10.98/17.98)		
39	36	BROOKS & DUNN ▲ ²	THE GREATEST HITS COLLECTION	113
		ARISTA NASHVILLE 18852 (10.98/16.98)		
40	15	PINK FLOYD ◆ ²³	THE WALL	575
		COLUMBIA 36183*/CRG (15.98 EQ/31.98)		
41	38	KORN ▲ ²	KORN	156
		IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS		
42	45	GUNS N' ROSES ◆ ¹⁵	APPETITE FOR DESTRUCTION	459
		Geffen 424148/INTERSCOPE (11.98/17.98)		
43	42	NIRVANA ◆ ¹⁰	NEVERMIND	270
		DGC 424425*/INTERSCOPE (11.98/17.98)		
44	34	TIM MCGRAW ▲ ⁴	EVERYWHERE	151
		CURB 77886 (10.98/16.98)		
45	48	MADONNA ▲ ⁸	THE IMMACULATE COLLECTION	305
		SIRE 26440*/WARNER BROS. (13.98/18.98)		
46	25	VARIOUS ARTISTS ●	CEDARHURST KIDS CLASSICS: TODDLER TUNES, 26 CLASSIC SONGS FOR TODDLERS	5
		BENSON 84056 (3.98/5.98)		
47	—	CAROLE KING ◆ ¹⁰	TAPESTRY	422
		EPIC 65850 (5.98 EQ/11.98)		
48	35	ELTON JOHN ▲ ²	LOVE SONGS	100
		MCA 111481 (11.98/17.98)		
49	—	SADE ▲ ⁴	BEST OF SADE	143
		EPIC 66686* (10.98 EQ/17.98)		
50	—	TOOL ▲ ²	AENIMA	157
		VOLCANO 31087* (11.98/17.98)		

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Mistake 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.

Artists & Music

Carly Simon Finds Strength On New Arista Set

BY LARRY FLICK

NEW YORK—Carly Simon's first collection of original pop tunes in five years, "The Bedroom Tapes," nearly didn't happen—thanks to a case of writer's block that had the famed artist briefly believing that her song-writing days might be over.

"It was a troubling time," she recalls. "But in the end I realized that all writers go through periods when words—or in my case, words and music—escape them."

In 1997, however, Simon would rediscover her creative path partly via a letter that she wrote to George Gershwin—a letter that would become "In Honor Of You (George)," the elegant closer of "The Bedroom Tapes," due in stores May 16 from Arista.

"The letter I wrote was more directed at George than at Ira Gershwin, because it was in the folds of the musical language that I was brought back to thinking that perhaps I had something to say—because I was passionate about it after all," she says.

Simon also found herself reaching to music as a source of strength after being diagnosed with breast cancer in 1997. "When you are challenged with a serious disease, you have to struggle to get to the surface. If you let go, you can drift. I had to latch on to something in myself that was strong. It would be my music."

From that point, she set up shop in her grown daughter Sally's bedroom, employing simple methods of engineering she learned from studio veterans Bobby Eichorn and Frank Garfi. The songs started to flow.

"It proved to be the most incredible, liberating way to make music," Simon says. "I did almost everything alone, without any kind of outside interference. I could make mistakes over and over without fear. I could experiment. I could play. It allowed me to open my mind and rethink the way I'd be writing."

The resulting collection is a feast not only for Simon loyalists but for fans of complex, richly detailed songwriting. Stylistically, it ranges from guitar-etched rock ("Our Affair") to piano-driven pop ("So Many Stars"), with an ample dose of Simon's wonderfully intimate lyrics—most notably the painfully honest yet utterly hopeful ballad "Scars."

"It's a beautiful record," says Tom Corson, Arista senior VP of worldwide marketing. "And it's a record that we're extremely proud to be a part of. We expect to be working this for some time to come."

The set opens on Monday (8), when the single "Big Dumb Guy" ships to AC and triple-A radio.

"It's a quality track with a pointed sense of humor and a catchy hook," says Corson of the acoustic/pop strummer.

The centerpiece of the marketing strategy for "The Bedroom Tapes" is an extensive run of television appearances.

"The media has shown tremendous interest in this project," says Adam Lowenberg, director of artist devel-

opment at the label. "There's a large audience waiting for a great new Carly Simon record."

At the top of Simon's television agenda is a four-part series of appearances on "Good Morning America," running May 17-19. The first three segments will be culled from an interview conducted by Diane Sawyer at Simon's home in Martha's Vineyard, Mass. The final segment on May 19 will offer footage from a performance taped at New York's Bryant Park on May 16. At the show, Simon will do eight songs—four from "The Bedroom Tapes" and four of her classic tunes.



SIMON

Immediately after the performance, Simon will do an autograph

signing at a Tower Records booth that will be set up in the park.

"We think it's safe to say that this will be the first in-store appearance held in a park," says Corson. "It's completely appropriate to do something so unusual with Carly—who is such a unique and special artist."

Beyond "Good Morning America," Simon's slate of television appearances includes "The Rosie O'Donnell Show," "The View," and "Late Show With David Letterman." A special with the Bravo network is in the planning stages, as are spots on "20/20," "QVC," A&E's "Live By Request," "Larry King Live," and the Oxygen network.

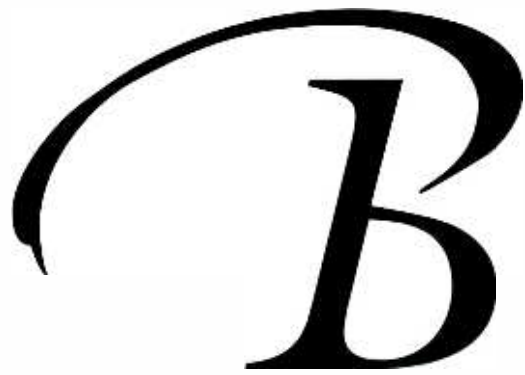
Simon will also be a highly visible figure on the Internet in the coming weeks. The artist has committed to chats on the Barnes & Noble, Amazon, and Borders sites. Additionally, a Mother's Day promotion with iVillage.com is in the works.

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JIMMY BUFFETT & THE CORAL REEFER BAND	Coors Amphitheatre, Chula Vista, Calif.	April 20-22	\$1,392,815 \$48.50/\$29.50	36,712 38,300 two shows	House of Blues Concerts
BRUCE SPRINGSTEEN	Raleigh Entertainment and Sports Arena, Raleigh, N. C.	April 22	\$1,208,025 \$67.50/\$37.50	18,872 sellout	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Alamodome, San Antonio	April 21	\$1,142,610 \$78.75/\$34.75	20,116 21,196	SFX Music Group
MARIAH CAREY DA BRAT	Madison Square Garden, New York	April 11	\$1,066,413 \$85/\$29.50	14,870 sellout	Concerts West
BRUCE SPRINGSTEEN	Compaq Center, Houston	April 18	\$985,422 \$67.50/\$37.50	15,690 16,228	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Ice Palace, Tampa, Fla.	April 14	\$931,935 \$79.25/\$35	14,254 15,109	SFX Music Group, in-house
MARIAH CAREY DA BRAT	San Jose Arena, San Jose, Calif.	March 21	\$862,170 \$85/\$29.50	13,999 sellout	Concerts West
MARIAH CAREY DA BRAT	United Center, Chicago	March 25	\$848,156 \$75/\$27.50	14,892 sellout	Concerts West
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Reunion Arena, Dallas	April 20	\$833,987 \$79.25/\$35.25	12,998 14,156	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	New Orleans Arena, New Orleans	April 19	\$830,845 \$78.25/\$34.25	13,211 14,080	SFX Music Group

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

A large, elegant, black serif letter 'B' with a decorative flourish on the top left.

BARBRA STREISAND

Your Australian performances will remain
'Timeless'.

Thank You



JACOBSEN ENTERTAINMENT
SYDNEY, AUSTRALIA

SPECIAL THANKS TO ENCORE INTERNATIONAL

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

Billboard Latin Confab/Awards Draw More Than 2,000



Interscope recording artist Enrique Iglesias, right, talks about his successful career during an interview with John Lannert, Billboard's Latin American/Caribbean bureau chief. Iglesias' interview officially kicked off the conference.

Billboard hosted its 11th annual International Latin Music Conference April 25-27 at the Sheraton Biscayne Bay Hotel in Miami. The three-day conference and Billboard's seventh annual Latin Music Awards were attended by more than 2,000 people. The awards show was held April 27 at the Jackie Gleason Theatre of Performing Arts in Miami Beach. (Photos: Manny Hernandez)



Participants on the "Bienvenidos Sr. Dot-Com!" panel are, from left, Jorge Fuentes, VP, Discos Fuentes America; Francisco Loureiro, COO, Starmedia Interactive Group; Larry Rosen, chairman, Aplauso.com; Little Judy, executive producer, Lamusica.com; Enor Paiano, GM, partnership relations, Universo Online; Aram Sinnreich, analyst, consumer content strategies, Jupiter Communications; and Iván Parrón, founder/president Ritmoteca.com.



Speakers at the "Compositores In The Round" panel are, from left, Pedro Markowicz, managing director of EMI Music Publishing Argentina; Alexandra Lioutikoff, VP of Latin membership, ASCAP; Carmen Alfanno, senior director of music publishing, Sony/ATV Discos Music Publishing; Omar Alfanno, president, EMOA Music Publishing; and Iván F. Alvarez, senior, VP Latin America, MCA Music Publishing.



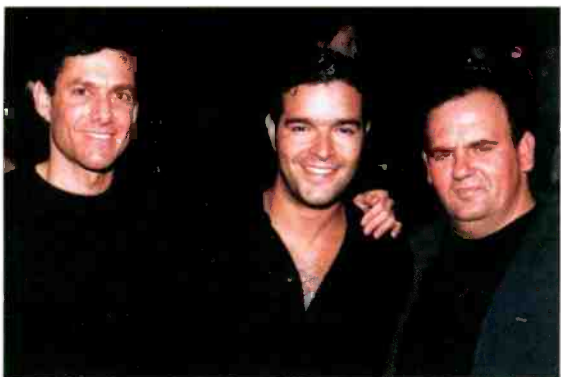
RMM recording artist India poses with her trophy after winning the best tropical/salsa album of the year, female.



Columbia recording artist Jessica Simpson is all smiles at the awards show, at which she performed.



Members of Fonovisa recording act Priscila Y Sus Balas De Plata proudly display the trophy they won for regional Mexican album of the year, female group or solo artist.



Pictured at the BMG Latin showcase, from left, are Strauss Zelnick, president/CEO, BMG Entertainment; Pablo Montero, Ariola/BMG Latin recording artist; and Francisco Villanueva, VP/GM, BMG U.S. Latin.



Ariola/BMG Latin recording act Los Tri-O performs at the BMG U.S. Latin showcase.



Joseph Carvajal, associate brand manager, Heineken USA, second from left, presents the Heineken Emerging Artist Achievement Award to members of WEA Latina act La Ley at the Warner International-sponsored luncheon.



WEA/Latina recording act Maná displays the Spirit of Hope Award it received at the awards show.



Frank Welzer, left, greets Elvis Crespo shortly before the awards program. Welzer is president, Sony Music Latin America.



Pictured, from left, are Oscar Llrod, president, Sony Discos, and George Zamora, president, WEA Latina.



Fonovisa recording act Conjunto Primavera is feeling in the pink shortly before the famed grupo performs at the awards ceremony.

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



James McNamara, president/CEO of Telemundo Network Group, which broadcast the Latin Music Awards showcase, second from left, and his wife, Lana, are pictured with Howard Lander, Billboard president and publisher.



RMM recording artist Vanessa delivers a strong set at ASCAP's showcase.



Columbia/Sony Discos recording artist Marc Anthony flashes his trophy, along with a grin, after winning the hot Latin track of the year, vocal duo category.



Prestigio/Sony Discos artist George Lamond welcomes attendees on April 25 to the Latin Music Conference with a steamy performance at a reception co-sponsored by Latinflava.com.



Sony Discos recording artist Elvis Crespo takes two trophies home from the awards ceremony. Crespo won tropical/salsa album of the year, male, and The Billboard Latin 50 artist of the year.



Sergio Curbelo, left, and Harold Hopkins, bandmates in MCA recording group Puya, demonstrate their delight in winning rock/fusion album of the year.



Participants in the "Will The Conciertos Go On?" panel are, from left, Lázaro Megret, president, DMP; Jack Utsick, president, Entertainment Group Fund; Bob Roux, VP, SFX Music Group; John Pantel, talent buyer, House of Blues Concerts; Allison Winkler, press and Latin events manager, Nederlander; Ed Micone, executive VP and executive producer, Radio City Entertainment; Henry Cárdenas, president, Cárdenas/Fernández & Associates; and Arie Kadurie, president, Arie Kadurie Enterprises.



Sony Discos recording artist Son By Four goes a cappella after appearing on the awards show.



Enrique Iglesias' interview is a highlight of the Latin Music Conference. Pictured here with Iglesias, from left, are Billboard staffers Ken Schlager, editorial director, new media; Howard Appelbaum, associate publisher, marketing and licensing; John Lannert, Latin American/Caribbean bureau chief; Phyllis Demo, special events coordinator; Iglesias; Michele Jacangelo Quigley, special events director; and Corey Kronengold, assistant marketing manager.



Jorge Pinos, VP, international department, William Morris Agency, is this year's recipient of El Premio Billboard. Shown here, from left, are John Lannert, Latin American/Caribbean bureau chief, Billboard; Timothy White, editor in chief, Billboard; Pinos; and Gene Smith, associate publisher/international sales, Billboard.



Hollywood Latin recording act Gipsyland turns in a fiery set during a showcase at Level nightclub.



On a panel called "Dialing For Dolares" at the conference are, from left, Joseph Carvajal, associate brand manager, Heineken USA; Orly Agai-Chaim, talent agent, William Morris Agency; Ayelet Scto, president, ACA Marketing and Promotions; and Hernand V. González Jr., VP of marketing services, Cárdenas/Fernández & Associates.



Appearing on the "On Stars On Teve" panel are, from left, José Tillán, executive director of music and talent, MTV Latin America; María Morales, senior writer, People En Español; Carmen Teresa Roiz, associate editor, Vista magazine; Leila Cobo, pop music critic, The Miami Herald; and Mauricio Abaroa, VP/executive director, Latin Academy of Recording Arts and Sciences.

Billboard

talent net

THE NEW MUSIC SHOWCASE
www.billboardtalentnet.com

The first professionally oriented virtual marketplace to promote unsigned and developing artists to the music industry and audiences worldwide.

BILLBOARD TALENT NET FREE PRO MEMBERSHIP OFFER!

BTN is happy to announce that Professional Memberships are now FREE. Tailored to afford new artists and music companies with an "industry strength" online presence, a Pro Membership provides all of the ingredients necessary to promote your music to music companies and fans online all day, every day, worldwide. And with the expanded BTN store, you can sell your music online via downloads, CD sales and custom CD compilations. Applying is easy. For more information see: www.billboardtalentnet.com/membership

Top 10 Favorite Artist Picks

April 21, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Adonis	Urban, Hip Hop	1
2	Soulssystem	Rock, Funk	4
3	WSLN (aka Mister Jones)	Rock, Pop	2
4	Vanessa Handrick	Rock, Pop	2
5	Drone-Elite	Alternative, Rock	5
6	Dezeray's Hammer	Pop, Rock	12
7	Funktelligence	Hip Hop, Funk	2
8	Patti Rothberg	Alternative, Rock	1
9	Kate Schrock	Rock, Pop	1
10	Groovenics	Hardcore, Punk	5

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

April 21, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Return, Travail	Metal, Hardcore	3
2	Not The One, Vanessa Handrick	Rock, Pop	1
3	Hate On The Don, Adonis	Urban, Hip Hop	1
4	Teenage Dirtbag, Wheatus	Pop, Rock	6
5	Wanna Love You, Annica	Pop, Dance	12
6	Fight, Drone-Elite	Alternative, Rock	5
7	In + Out, WSLN (aka Mister Jones)	Rock, Pop	2
8	Faith, Kristina Kovac	Pop	6
9	Always Together Always Gone, Brian Ales	Intrumental, Electronic	6
10	Not Your One, Les Visages Sauvages	Pop, Rock	5

Weekly Radio B/N 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

RENO'S MEN

This remarkable band's soul flows from the gifted pen of Scottish singer/songwriter James Murphy, whose reputation as a talented writer, musician and performer has grown while working alongside and touring with top artists such as Neneh Cherry, Simon Phillips and Gavin Friday. With a strong visual sense of the music, complimented by equally insightful lyrics, drum loops and samples pulsing underneath a blend of 60's and 70's pop, traces of lounge, dance and some kind of Scot-pop helter skelter stage show, there is no one else like them. The band's one-of-a-kind musical and personal style was also spotlighted in a MTV prime time special. Reno's Men wrote music and were featured in a half-hour music/fashion show with New York designers Anna Sui, Todd Oldham and Marc Jacobs that aired nationally on the music network.



Genre: Pop, Dance
From: Newfoundland, NJ
Deals sought: Any

For further artist details log on to www.billboardtalentnet.com/renomen

For details about these and other up and coming artists visit our website at www.billboardtalentnet.com

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

The Billboard name is a trademark of BPI Communications, Inc. and is used under license by Talent Net Inc. Participation in Billboard Talent Net does not specify or imply an endorsement from Billboard.

Sponsored by



Artists & Music

BON JOVI

(Continued from page 16)

group's tenure at the label, he says he's glad the band stayed with what remains of Mercury. "When other artists jumped ship and went over to Interscope, I didn't. I said, 'I'm gonna stay right here and be the guy that has always been on Mercury until there is no more Mercury.'"

That loyalty is not something Lyor Cohen, president of Island/Def Jam, takes lightly. "I feel like I have a fiduciary responsibility to every one of our artists to do the best job, but for Jon Bon Jovi to have decided to stay puts even more pressure on us."

When the band, managed by David Munns and Paul Korzilius for Bon Jovi Management, reunited 18 months ago to begin working on its first album since "These Days," Jon Bon Jovi surprised his bandmates by walking in with 30 songs. He then spent the next year writing another 30 songs with band guitarist Richie Sambora.

The band took its time preparing the album, "waiting for the dust to settle from the merger," says Jon Bon Jovi, and getting over producer Bruce Fairbairn's death. "Bruce and [producer] Bob Rock had agreed to co-produce the record. It was the first time they were ever going to co-produce an album." Ultimately, the band turned to relative newcomer Luke Ebbin, who has worked with Splender.

The album's centerpiece is "The Next 100 Years," which starts out simply and swells into a Beatlesque "A Day In The Life" opus, replete with a 64-piece orchestra. Other highlights include "Older," a fun song about getting better as one ages, and the ballad "Thank You For Loving Me," which Jon Bon Jovi wrote after hearing Brad Pitt utter the words in the movie "Meet Joe Black."

"[The song's] gonna be the wedding song of the next five years," says Jon Bon Jovi. "It'll be a monster."

First single "It's My Life" is already off to a good start at hot AC, top 40, and rock radio.

"When we first started playing it, we didn't say who it was," says Steve King, PD for WBAM Montgomery, Ala. "The phones just blew up . . . The curiosity on the song has been outrageous."

The song was co-written by Jon Bon Jovi and Sambora, although pop-meister Max Martin is also given a songwriting credit primarily for his encouragement.

"He's gonna get a piece of the song for coming in and telling Richie and me what a big thing 'Livin' On A Prayer' was to him," says Jon Bon Jovi. "He didn't write every word of it; he didn't write the chord progression either. But he did sit at the keyboard when we were in the room, and the rules are if you're in the room, I give you a third of the song."

A 50-date tour starts July 12 in Tokyo and goes to Europe before coming to the U.S. in the fall. The band is booked by Creative Artists Agency in the U.S.

Assistance in preparing this story provided by Jill Pesselnick.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

OH, WOW: Remember when it was cool for rock'n'roll to be unabashedly poppy and fun? Kyle Vincent apparently does. On his second disc, "Wow & Flutter," he offers a collection of tunes that proudly hark back to the '70s era of guitar-juiced AM radio.

"These new songs feel a lot closer to me, to my heart," he says. "There seems to be more of an honesty in the writing, production, and delivery of the material."

Helping Vincent build the framework of a pop music house that could stand on the same street as the Raspberries or Savage Garden are guitarists Tommy Dunbar (Rubinoos) and Parthenon Huxley (new lead singer of ELO, co-writer with the Eels); drummers Nick D'Virgilio (Genesis, Tears For Fears), Rick Menck (Matthew Sweet), and Jamie Wollam (the Tories); arranger/keyboardist David Carr (the Ventures, the Fortunes); and Gerry Beckley (America), who lends his voice to the sweet "Leave It Alone."

This army of talent contributes to the appeal of tunes like "No Matter What Will Be" (which is perhaps the best song that Bread never recorded) or "She's Top 40," a giddy ode to a girl and to the radio.

Vincent is dividing his time between writing material for his next recording and gigging in support of "Wow & Flutter." Do not miss the chance to see this charming and talented artist in action.

For more information, contact Candy Peterson at 712-328-1335 or at candy@kylevincent.com.

DREAMING OF GREEN: Though it may initially be hard to believe, not every band cruising along the rough-hewn New York club circuit is banging guitars and wailing in angst. In fact, Green Rooftops swings to the far opposite direction.

Fronted by Laurie Brand (who also plays keyboards and flute), the band, which also consists of Joe Condiracci (guitar), Joe Rossman (bass), and Ed Rogers (drums), delivers a style of pop that is, by turns, ethereal and loungey. Brand has a rich alto voice that is likely to draw fond comparisons to Natalie Merchant, and she puts it to excellent use on tunes that are smarter than your average ditty. For proof, investigate Green Rooftops' lovely eponymous disc.

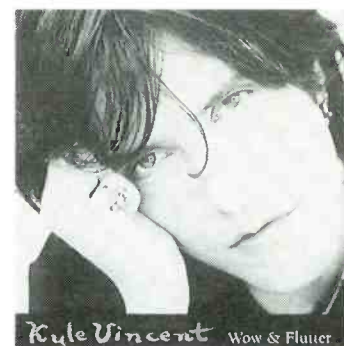
It's filled with storyteller lyrics that paint vivid pictures, and it has low-key music that will soothe or invigorate, depending on the listener's mood.

Although some might question the commercial potential of a band that seems miles away from any current trend, we want to point out that anyone who still dusts off faves by Sade, Basia, or even some of the softer efforts by 10,000 Maniacs will find endless pleasure in this fine effort.

For additional details, call Ed Rogers at 212-982-0159, or E-mail him at Emrogers@aol.com.

NUGGETS: Motor hails from Red Oak, Texas, and it offers songs with a decidedly adult-pop, triple-A-friendly sound. With this band, it's all about melody (which Motor has an exceptional talent for) and words that are often pretty melancholy. For more information, contact Darell Brown at 615-479-4496.

If you want a harder-edged style of rock, Marz is a good band to investigate. This is a new project helmed by Ministry guitarist Bob Hukic, and it's not for the faint of heart. He's upping the ante set by acts like Kid Rock and Limp Bizkit by combining rap and guitar rock with industrial rhythms. The demo is not to be believed. It's heavy-duty stuff that's destined to be extremely popular with teens. For additional details, call Hukic at 773-486-8266.



GREEN ROOFTOPS



**“Nobody but a few geeks
will download music
from the web.”**

— ONE-TIME MUSIC EXECUTIVE

[INSIDE]

go to www.inside.com

**FRESH NEWS, DATA AND INTELLIGENCE ON
THE FUTURE OF YOUR INDUSTRY. TODAY.**

[TV] [FILM] [MUSIC] [MEDIA] [BOOKS] [DIGITAL]

from Powerful Media, Inc.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	3	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	No. 1 S CLUB 7
2	2	56	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
3	3	45	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
4	4	4	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
5	NEW ▶		FIVE IRON FRENZY 5 MINUTE WALK 22401 (15.98 CD)	ALL THE HYPE THAT MONEY CAN BUY
6	NEW ▶		ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
7	10	8	SON BY FOUR SONY DISCOS 83181 (10.98 EQ/15.98)	SON BY FOUR
8	5	4	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
9	8	30	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
10	9	32	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
11	20	6	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
12	16	31	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
13	18	6	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
14	7	2	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
15	13	3	FENIX TX MCA 112013 (8.98/12.98)	FENIX TX
16	19	18	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
17	14	39	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
18	15	9	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
19	17	3	DEL THE FUNKY HOMOSAPIEN HIERO IMPERIUM 230103* (10.98/16.98)	BOTH SIDES OF THE BRAIN
20	NEW ▶		MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL (16.98 CD)	TONIC
21	6	4	THE WILKINSONS GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW
22	21	56	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
23	30	25	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
24	24	47	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
25	28	17	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE

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

26	NEW ▶		THALIA EMI LATIN (10.98/15.98)	ARRASANDO
27	11	10	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
28	29	14	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
29	26	31	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
30	23	60	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
31	NEW ▶		DIMITRI FROM PARIS ASTRALWERKS 49122*/CAROLINE (16.98 CD)	A NIGHT AT THE PLAYBOY MANSION
32	27	9	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
33	12	14	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
34	35	4	SUPERGRASS PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
35	46	10	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
36	25	50	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
37	34	31	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
38	33	19	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
39	31	4	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
40	50	2	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD)	MAKE IT PHAT, BABY!
41	40	47	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (12.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
42	41	3	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
43	22	2	BUILT TO SPILL WARNER BROS. 47616 (17.98 CD)	LIVE
44	37	39	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
45	RE-ENTRY		DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
46	RE-ENTRY		AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
47	NEW ▶		JOSHUA REDMAN WARNER BROS. 47465 (17.98 CD)	BEYOND
48	43	7	PASSION WORSHIP BAND STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
49	45	84	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
50	49	2	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN

POPULAR • UPRIISINGS™

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

COMING FULL CIRCLE: A Perfect Circle has all the ingredients of a band with a promising future: members who've been in well-known groups (lead singer **Maynard James Keenan** is best-

known for his work with **Tool**; A Perfect Circle drummer **Josh Freese** used to be in **Guns N' Roses**), a coveted opening-act slot on a ma-

tor tour (**Nine Inch Nails**), and an album whose first single is starting to get significant radio airplay. A Perfect Circle's debut album, "Mer De Noms," is set for release May 23 on Virgin Records. The album's first single, "Judith," has been rocketing up the Modern Rock Tracks chart, where it stands this issue at No. 15.

According to Virgin Music Group Worldwide vice chairman **Nancy Berry**, "The group's street credibility, powerful musicianship, and unique sound rank them among the top rock/alternative artists today. A Perfect Circle will be a global priority for Virgin."

In addition to Freese and Keenan, A Perfect Circle's lineup consists of guitarist **Billy Howerdel**, bassist and violinist **Paz Lenchantin**, and guitarist **Troy Van Leeuwen**.

For the record, Tool hasn't broken up, and the band has confirmed that it plans to record a new album. When that album will be released is still unknown. In the meantime, Tool singer Keenan will



Arthur Author. Singer/songwriter Joseph Arthur will appeal to fans who like Leonard Cohen-inspired alternative music. Arthur's second full-length album, "Come To Where I'm From" (RealWorld/Virgin), was produced by T Bone Burnett. Arthur is on a North American tour in support of the album.

be busy over the next several months with A Perfect Circle.

Upcoming dates on A Perfect Circle's North American tour with Nine Inch Nails include May 17 in Miami, May 20 in Atlanta, May 23 in Dallas, May 25 in New Orleans, May 27 in St. Louis, June 2 in Las Vegas, June 7 in San Francisco, June 13 in Vancouver, and June 17 in Salt Lake City.

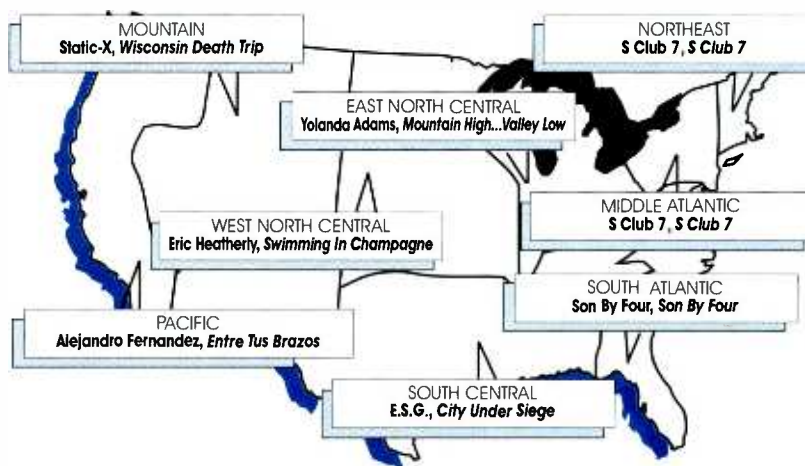
biggest hit in 1990 with "Groove Is In The Heart." Towa Tei's third solo album, "Last Century Modern" (Elektra), includes guest acts



U.P.O. Sighting. Rock band U.P.O. has been getting radio airplay for "Godless," the first single from the band's Epic Records debut album, "No Pleasantries," due May 30. "Godless" has been rising up the Mainstream Rock Tracks chart, where it stands this issue at No. 20. The Los Angeles-based group is on a U.S. tour. Dates include May 24 in Huber Heights, Ohio; May 25 in Lexington, Ky.; May 26 in South Bend, Ind.; May 27 in Dubuque, Ill.; and May 28 in Somerset, Wis.

UA and Les Nubians. Towa Tei's song "Happy" was a No. 3 hit on the Hot Dance Music/Club Play chart in 1998.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Alejandro Fernandez Entre Tus Brazos	1. E.S.G. City Under Siege
2. Del The Funky Homosapien Both Sides Of The Brain	2. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
3. Joan Sebastian Secreto De Amor	3. Andy Griggs You Won't Ever Be Lonely
4. System Of A Down System Of A Down	4. SPM The 3rd Wish
5. Travis The Man Who	5. Static-X Wisconsin Death Trip
6. Fenix TX Fenix TX	6. Eric Heatherly Swimming In Champagne
7. Sole Skin Deep	7. Alejandro Fernandez Entre Tus Brazos
8. Guce & Killa Tay Bullly's Killa Tay	8. Ramon Ayala Y Sus Bravos Del Norte Quename Los Ojos
9. Thalia Arrasando	9. System Of A Down System Of A Down
10. Shakira MTV Unplugged	10. Yolanda Adams Mountain High...Valley Low

known for his work with **Tool**; A Perfect Circle drummer **Josh Freese** used to be in **Guns N' Roses**), a coveted opening-act slot on a ma-

LAMBS TO THE SLAUGHTER: Gospel/contemporary Christian singer **Alvin Slaughter** has had several of his albums become hits on the Top Contemporary Christian chart, including his latest set, "Rain Down" (Hosanna/Integrity/Word/Epic), which debuted at No. 27 in the April 8 issue. The New York-based Slaughter, who's been a Dove nominee, completed a U.S. tour in March, and he is a regular on the Trinity Broadcast Network.

TOWA SOLO: Dance DJ **Towa Tei** is best-known for being part of the group **Deee-Lite**, which had its

THE POLAR MUSIC PRIZE 2000

What have

PAUL McCARTNEY
THE BALTIC STATES
DIZZY GILLESPIE
WITOLD LUTOSLAWSKI
NIKOLAUS HARNONCOURT
QUINCY JONES
MSTISLAV ROSTROPOVITCH
ELTON JOHN
JONI MITCHELL
PIERRE BOULEZ
BRUCE SPRINGSTEEN
ERIC ERICSON
RAY CHARLES
RAVI SHANKAR
IANNIS XENAKIS
STEVIE WONDER



in common?

They have all been recipients of The Polar Music Prize.

The prize will be awarded in Stockholm for the ninth successive year by His Majesty King Carl XVI Gustaf of Sweden.

The prize was founded by one of the true greats in the world of Swedish music and the man behind ABBA, the late Stig Anderson, and is awarded for exceptional achievements in the world of music in its broadest sense.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ JOHNNY MATHIS

Mathis On Broadway
PRODUCERS: various
Columbia 63897

What a perfect combination—the glorious, incomparable voice of Mathis and some of modern musical theater's best material. The legendary performer breathes fresh perspective into songs that might sound overdone in lesser hands. Particularly memorable is his soulful rendition of "He Lives In You" from "The Lion King" and "All I Ask Of You" from "The Phantom Of The Opera"—a song that sounds like it was written expressly for Mathis. The singer is also in fine form on a duet with famed Broadway diva Betty Buckley. The two move masterfully through a well-sewn medley of "Children Will Listen" (from "Into The Woods") and "Our Children" (from "Ragtime"). If there's anything to quibble about, it's that the album ends far too soon. With nine songs clocking in at a shave over 33 minutes, one is left wishing for just a couple more nuggets. But then again, can one ever get enough of Mathis?

FAITH PRINCE

A Leap Of Faith
PRODUCER: Hugh Fordin
DRG 91460

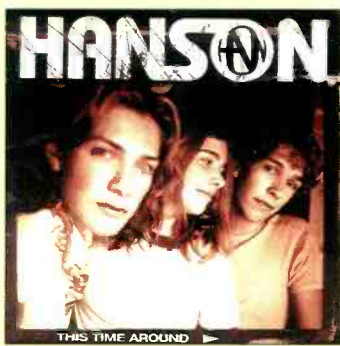
For her debut on the cabaret circuit, the self-professed "cabaret virgin"—and one of the true joys of today's musical theater—Faith Prince has released an album that was recorded live at Joe's Pub in New York. As befits her comic persona, the songs are largely a collection of bright novelties from the stage and screen, the latter of which includes a rarely heard Johnny Burke and Jimmy Van Heusen delight, "The Hard Way (Doing It The Hard Way)." Apparently to demonstrate that she can meaningfully portray a ballad, Prince sings Alan Jay Lerner and Burton Lane's "What Did I Have That I Don't Have?" and Richard Rodgers and Oscar Hammerstein's "Something Wonderful," which is done with as much poignance as the song deserves. A real charmer for the cabaret bins.

AL MARTINO

Smile
PRODUCERS: Tony Valenziano, John Roger Brance
Fuel 2000 057

The veteran pop vocalist, some of whose hits were part of the country/pop sound of several decades ago, is back after too many years away with a new album. He is very comfortable and appealing in taking on a collection of mostly swing-era gems, and there's no doubt that a backing of real live band musicians adds sparkle to the swingers and sentiment to the ballad turns. Among the classic goodies are "I've Heard That Song Before," "It Don't Mean A Thing (If It Ain't Got That Swing)," "At Last," "You'll Never Know," "Goody-Goody," and "Opus No. 1." It's a new century, but pop stylings like this still charm. The label is handled through Varèse Sarabande.

SPOTLIGHT



HANSON

This Time Around
PRODUCERS: Stephen Lironi, Hanson, Mark Hudson
Island Def Jam 31454

The first thing you notice about Hanson's long-anticipated sophomore outing is that the brothers' once-chirpy voices now have a deeper, more adult tone. The second thing you notice is that these boys wanna rock—and they are serious about it. Not only does "This Time Around" boast a leaner, more guitar-heavy sound than 1997's breakthrough "Middle Of Nowhere," but it also features instrumental contributions by such credible musicians as Jonny Lang, Blues Traveler's John Popper, and Beck sideman DJ Swamp. It all adds up to a collection that successfully sets Hanson apart from the current teen-pop phenomenon that it helped start—at least from a creative perspective. The trick will be rising above the prejudice that hardcore rockers will likely have against the band. That said, cuts like the bluesy "Dying To Be Alive" or the forceful "Can't Stop" are potent enough to sway even the most judgmental listener. And for those who prefer sweeter pop fare, there are sparkling gems like the peppy "If Only" and the title cut—a showstopping arena anthem if there ever was one.

R & B / HIP-HOP

★ DWAYNE WIGGINS

Eyes Never Lie
PRODUCER: Dwayne Wiggins
Motown 7594

Dwayne Wiggins concocts his own brand of funk-inspired R&B on his debut. As one-third of the Oakland, Calif.-based Tony Toni Toné, Wiggins helped change the sound of R&B, gaining Grammy nominations along the way. Wiggins' solo debut just may do the same. His first single, "What's Really Going On (Strange Fruit)," was the impetus for a solo album. Based on an incident Wiggins had with the Oakland police last year, the track is a bluesy tale that compares the lynchings of the '50s and '60s—borrowing from Billie Holiday's "Strange Fruit"—with the cases of police brutality that occur today. Wiggins also gives his opinion on the current state of R&B with the satirical "R&B Singer." The track is dominated by guitar riffs and witty lyrics. Other album highlights include the groovy "Move With Me," the upbeat "Eyes Never Lie," and the Sly & the Family Stone-esque "Rollin' Mountain."

★ DJ KRUSH

Code 4109
PRODUCER: DJ Krush
Red Ink 11458

The popularity of hip-hop in Japan is undeniable. DJ Krush, one of the progenitors of the Japanese hip-hop move-

SPOTLIGHT

JEFF BUCKLEY

Mystery White Boy
PRODUCERS: Michael Tighe, Mary Guibert
Columbia 12590

Although his art was still developing when he drowned in 1997 at age 30, Jeff Buckley had a rare and potent gift—one that only gains in stature as his tragically truncated oeuvre is explored posthumously. The live collection "Mystery White Boy" follows 1998's two-disc set of final studio and demo tracks, "Sketches (For My Sweetheart, The Drunk)." Even more than that often overwhelming album, "Mystery White Boy" shows why Buckley's loss is so keenly felt; these performances are fired with a classic rock'n'roll poetry that is becoming more scarce. Recorded around the world with his band, the repertoire



features transcendental versions of such Buckley totems as "Dream Brother" and "Mojo Pin," as well as inspired covers like the beautifully sung, epic take on Alex Chilton's "Kanga Roo." But it's the potential in such previously unissued originals as the blue-hued rhapsody "What Will You Say" that make this album thrilling and heartbreaking in equal measure.

ment, once again brings his sounds stateside with "Code 4109." The 60-plus-minute mix is a reflection of a live DJ Krush set. The beauty of "Code 4109" is that the listener can't tell when one track ends and the next begins. The fluid movement of the album combines a hard bassline with ethereal piano grooves on "No Competition," then effortlessly adds a jazzy trumpet riff on "Four Elements." Krush has a way of manipulating the prerecorded sounds of other artists and making them all his own. The set features other seamlessly mixed tracks from fellow Japanese spin doctor DJ Cam, Esthero, and the 45 King.

COUNTRY

▶ COLLIN RAYE

Tracks
PRODUCERS: Dann Huff, Collin Raye
Epic 69995

Is this guy head over heels in love every day of his life or what? Over the course of an underrated career, Raye has put together a formidable catalog of love songs of all types, and this latest weighs very, very heavy on the side of sweet sentimentality. Overall, sap is the recurring theme on "Tracks," with the preponderance of songs dealing with l-o-v-e on some level, which is likely to please both fans and radio. But just when you think Raye is a one-trick pony, he'll kick your butt with subjects far heavier than most of his contemporaries would dare touch. "Harder Cards," "Water And Bridges," and "She's Gonna Fly" are a courageous triumvirate on the album's second half that arise out

SPOTLIGHT



OCEANIA

Oceania
PRODUCER: Jaz Coleman
Point Music 536 775-2

On the surface, it seems like Jaz Coleman, formerly of Killing Joke and "Symphonic Led Zeppelin," gives the Deep Forest treatment to the Maori, the native peoples of New Zealand. But this isn't traditional music slapped onto dance beats. Instead, Coleman and Maori singer Hinewehi Mohi build this pop-exotica confection from the ground up, with lyrics in the Maori tongue and many traditional instruments, although they're pretty much buried by Coleman's synthesized arrangements. With Mohi's remarkably pure yet earthy voice stacked in choirs, "Oceania" often sounds like Adiemus, the project in which Miriam Stockley sings in a hybrid language. Only Coleman and Mohi, unlike Adiemus composer Karl Jenkins, don't have classical pretensions to subvert their infectious melodies. The chanting call and response of "He Tangata" (People) and the turbo-charged tribal stomp of "Kotahitanga" (The Trumpet) put an exuberant spin on the ethno-techno landscape.

of the schmaltzfest to salvage everything. Raye has guts, sincerity, and vocal chops, which, along with some cool instrumentation and first-rate production, save this record from being the audio equivalent of a date flick.

★ REBECCA LYNN HOWARD

Rebecca Lynn Howard
PRODUCER: Mark Wright
MCA Nashville 0881700912
If you think this is just Nashville's latest

SPOTLIGHT

INDIGENOUS

Circle
PRODUCERS: Doyle Bramhall, Indigenous
Pachyderm PAC-CD-8
Bluesy rock band Indigenous impressed critics with its 1998 album, "Things We Do." The follow-up album, "Circle," serves up the same no-frills style that people have come to expect from the band. From the opening track, "Little Time," to the poignant instrumental "Evolution Revolution" to the plaintive ballad "The Moon Is Shining," Indigenous has clearly followed the old adage "If it ain't broke, don't fix it." For the cohesive family unit of Indigenous—siblings Mato Nanji (lead vocalist/guitarist), Pte (bassist), and Wanbdi (drummer)—and their cousin percussionist Horse—touring has apparently paid off well.



The band displays a more mature sound on "Circle" with the help of co-producer Doyle Bramhall, a one-time songwriting collaborator with the late Stevie Ray Vaughan. In the palate of rock'n'roll musical tastes, "Circle" and Indigenous' music are like meat and potatoes: solid, traditional, and satisfying for those who know exactly what they want.

attempt to mine the schoolyard for more pop fluff, prepare yourself to get floored. Howard may be 20, but her lyrics (she co-wrote 11 of the album's 13 songs) and delivery belie her tender years. Somebody's done some livin' here. Though the set brings a tad on the fluffy side, it quickly toughens up. At this point, it becomes very apparent that there just ain't enough gloss in Music City to cover up this girl's country. Like fellow Kentuckian Patty Loveless, Howard conveys emotional

(Continued on next page)

VITAL REISSUES®

BIG MAMA THORNTON
The Complete Vanguard Recordings
PRODUCERS: Ed Bland, General "Hog" Wytler
REISSUE PRODUCER: Tom Vickers
Vanguard 175/77

Willie Mae Thornton was a powerhouse vocalist who fancied gin and milk and deep blues. Her original tune "Ball And Chain" put Janis Joplin on the music map, but with all due respect to the Texas-born blues/rock shouter, she wasn't in Big Mama's league. This three-disc set consists of two reissued titles from 1975—"Jail" (a live set) and the studio-recorded "Sassy Mama!"—and "Big Mama Swings," which collects seven unreleased sides. Featured numbers include the legendary "Ball And Chain," as well as "Hound Dog" (yes, she cut it before Elvis), a hefty version of "Rock Me Baby," and a very poignant rendition of "Oh Happy Day." There's also a momentous cover of "Rolling Stone," several choice slow blues, including the sweltering "Mr.

Cool" and a fierce version of "Gonna Leave You," and a fine jump tune, "Everybody's Happy (But Me)." A highlight on "Big Mama Swings" is "Going Fishing," a low-down, Chicago-



style blues that isn't about catching trout. Big Mama's back, and she means business.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Phyllis Stark, 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.); Bradley Bambarger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age); Brian Garrity (pop/N.Y.).

(Continued from preceding page)

power without histrionics, and Howard's vibrato at times recalls Dolly Parton. But comparisons are unfair because she is a talent unto herself, with range to spare. "I Don't Paint Myself Into Corners" is pure country joy. It's followed by the hot'n' sweaty "Out Here In The Water." If it's sad songs you need, look no further than the Harlan Howard/Tom Douglas-penned "Melancholy Blue" and the singer's own "Believe It Or Not." A song like "Was It As Hard To Be Together" would have been solid country gold in 1955—and will be today, with any justice. This is everything contemporary country should be. This gal is a star!

LATIN

JYVE V

Entre Tú Y Yo

PRODUCERS: Eduardo Reyes, Alejandro Montalban
EMI Latin 20837

This Puerto Rican vocal quintet, whose name is pronounced "Jive Five," turns in a likable pop/dance label debut replete with breezy love songs that will have great appeal for fans of 'N Sync, Backstreet Boys, and MDO. In addition, these smooth-singing lads, whose harmonies are nearly as angelic as their clean-cut good looks, show potential in the non-Hispanic markets by dint of their solid renditions of catchy English-language tunes such as "Niña Bonita" and "I Pray." The first Spanish single, "Dime Cuanto Tiempo," should pique interest at Latin radio, as should the finger-popping title track and slinky, tropi-pop ditty "María Morena."

JOE ARROYO

En Sol Mayor

PRODUCERS: Julio Estrada, Victor del Real
Sony Discs 83801

On this eminently danceable disc, the once-popular tropical vocalist demonstrates he can still neatly navigate an assortment of grooves from his native Colombia, as well as from the Hispanic Caribbean. Apart from a bizarre screeching sound he emits unexpectedly throughout the album, Arroyo shines on earthy, pulsating tunes that are poised to draw more notice from noncommercial stations and National Public Radio than from Latin tropical or salsa stations. Arroyo's singularly muscular baritone remains in fine fettle as heard on zesty salsa thumpers "La Amaré" and "Y Qué Mi Socio," rapid-fire merengue "Adiós Fulana," and fiery *cumbia* "Sabré Olvidar."

WORLD MUSIC

MAGNOLIA SISTERS

Chers Amis

PRODUCER: Ann Savoy
Rounder 6070

The Magnolia Sisters are five very talented women who hail from south Louisiana: Ann Savoy, Christine Balfa, Jane Vidrine, Tina Pilonie, and Lisa Trahan Reed. When they get together to do some pickin', they constitute the only all-woman group in Cajun music, and these ladies fancy the hard stuff—straight-up, traditional Acadian music. They cover styles you'd expect: elegant waltzes like the title track and "La Valse Que J'aime" and snappy two-steps like "Tit Mamou" and "Hippi Taiaut." What makes them extra-special, however, are the rare ballads and folk tunes they've resurrected—songs like "Les Pays Des Etrangers" and "Il Faut Hisser Ces Voiles," stirring tunes sung a cappella (and beautifully) by Savoy and Vidrine, old-time wedding song "La Fleur De La Jeunesse," and the Cleoma Falcon blues song "C'est Si Triste." These women are not only gifted musicians but trustworthy folklorists who are keeping their musical heritage alive.

CLASSICAL

JACOB HERINGMAN

Black Cow: Lute Music By Valentin Bakfark And Matthäus Weissel

PRODUCERS: Jacob Heringman, David Singleton
Discipline Global Mobile 9906

The first classical-oriented release from avant-rock guitar guru Robert Fripp's Discipline label, "Black Cow" sees ace English lutenist Jacob Heringman blessing the recorded catalog with the exotic compositions of 16th century Hungarian virtuoso Valentin Bakfark. Mostly unheard for centuries, Bakfark's pieces are generally dark and dense, so Heringman intersperses the master's contrapuntal inventions with lighter Polish dances arranged by Bakfark contemporary Matthäus Weissel. Actually, it seems best to hear Bakfark's music uninterrupted, as his fantasies and intabulations of vocal works have an intoxicating cumulative effect. Heringman plays everything unerringly, and he is aided by a warm, crystal-clear recording. The package is completed by evocative design and excellent notes, typical of Discipline Global Mobile productions. "Black Cow" is the first in a series from Heringman and Discipline; here's hoping for more soon.

PUCCINI: Manon Lescaut

Maria Guleghina, José Cura, Lucio Gallo; La Scala Orchestra and Chorus, Riccardo Muti

PRODUCER: David Mottley
Deutsche Grammophon 289-463-186

This is the initial release in a Deutsche Grammophon series devoted to new live recordings from Milan's famed La Scala opera house (and it happens to be a cooperative production all-around, with a Sony staff producer and an Erato star tenor). "Manon Lescaut" is not top-drawer Puccini, even though it was the composer's first true success and audibly foreshadows later, higher achievements. Much touted as a Puccinian tenor, José Cura evinces plenty of virility as Des Grieux, but he falls short of Plácido Domingo's charm and subtlety in the lushly produced 1984 Deutsche Grammophon recording with Giuseppe Sinopoli. Likewise, Ukrainian soprano Maria Guleghina is an attractive actress but lacks the vocal allure of Mirella Freni in the title role. Yet the driving manner of Milanese maestro Riccardo Muti makes the most of the melodrama's potent passages, helping this quality product come off like a real night in the theater.

GOSPEL

REV. JAMES CLEVELAND'S GMWA MASS CHOIR

Standing In Need Of A Blessing

PRODUCERS: Jerry Peters, Rodina Preston-Williams
MCG 7014

This is the 32nd album in as many years for the internationally heralded Gospel Music Workshop of America (GMWA), comprising original material performed by the 1,800-voice Mass Choir, all of whom attend the organization's yearly convention. These gatherings and the albums they've yielded have proved to be a fertile field over the years, providing a launching pad for many gospel greats, including Kirk Franklin and John P. Kee. And this year's project is particularly impressive. The album's first single, the title track, features soloist Debra Henderson—a powerhouse singer, equal parts subtlety and pure smoke—along with the amazing Mass Choir and an airtight band in lock step on what portends to be a huge song both at radio and Sunday-morning church. Full-tilt foot-stompers "Hallelujah To The King!" and "Over In Zion" are other irresistible standouts on an album with nary a weak moment.

SINGLES

EDITED BY CHUCK TAYLOR

POP

BILLIE MYERS Am I Here Yet? (Return To Sender)

(timing not listed)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

Universal Records (CD promo)

Billie Myers carved out a spectacular niche on the airwaves a few years back with her enchanting "Kiss The Rain" from her full-bodied "Growing Pains." With the debut track from her forthcoming sophomore effort, "Vertigo," she creatively employs a light hip-hop beat and the classic Hot Chocolate song "You Sexy Thing" as a subtle sampled backdrop. This track maintains this clever artist's tradition of creative, offbeat songwriting and production and stands every chance of elevating her presence across adult top 40 and modern adult airwaves. Still, Myers is a tough artist to classify. Perhaps she's a little too left-of-center for mainstream top 40 and not quite enough of a renegade for modern rock. (Who cares, since that format has all but abandoned female talent anyway?) But the songs on this fine project demand the attention of programmers willing to step over the line and embrace music that truly raises the bar on so much of the typical fodder out there. This is an effort that Myers can take great pride in and one that radio would do well to let listeners have the final say with. Compelling and wonderfully constructed.

RENO Whole World (3:17)

PRODUCER: Mark "Tuffy" Evans

WRITERS: K. Cook, T. Wade

PUBLISHERS: EMI Music Publishing, BMI; EMI April Music, ASCAP

Curb Records 1551 (CD promo)

Last fall, adult top 40 U.K.-based outfit Reno was introduced to the States with the fancy musical footwork in "I Think I Know." The second single from lead singer/co-writer Katie Cook (the daughter of Roger Cook) and guitarist/co-writer Tony Wade is another dead-center-of-the-highway hit-worthy anthem, based on recognizing the positive in life and focusing energy there. Sonically, "Whole World" is driven by an acoustic ensemble of bright musical elements, along with a few strokes of electric guitar to accent the background. Like the previous release, this is a one-listen record, a perfect companion for the car, and a song that, in a just radio world, would propel this fine duo to the far reaches of stardom. Please search it out.

BOSSON Where Are You (3:38)

PRODUCERS: Lars McLachlan, Olav Fosshem, Joakim Styén, Jack Kugell

WRITER: Bosson

PUBLISHER: not listed

MNW/Capitol 15148 (CD promo)

Bosson's debut single "We Live" was among the sunniest pop offerings of the winter, but it failed to garner enough airplay to break this artist widely. Capitol is having none of that, so it is exposing this fresh-faced blond Swede singer/songwriter via other venues: He just finished touring with Britney Spears and LFO—playing for half a million folks—is booked solid through the summer, and has already hooked influential top 40 KIIS-FM Los Angeles with more than a thousand spins

and top 10 call-out on this song. The lovely midtempo ballad will find instant appeal with the format's younger core, thanks to Bosson's (pronounced "bo-sahn") youthful (but not childish) vocals, chugging production, and simple hook. This is what top 40 is all about right now, though for some reason, the format seems to obsess on only one brand at a time: first the boy bands, now the young ladies. Let's add some balance with this promising solo male vocalist and play a full hand, yes? Tons of potential here. From the forthcoming "One In A Million" on Capitol, due Aug. 1.

SINÉAD O'CONNOR No Man's Woman (3:00)

PRODUCERS: Scott Cutler, Anne Preven

WRITERS: S. O'Connor, S. Cutler, A. Preven

PUBLISHERS: Warner-Chappell Music Ltd./Scott Cutler Music/Famous Music, ASCAP; Wee!e Pie Music/Ensign Music, BMI

Atlantic 300100 (CD promo)

Sinéad O'Connor's debut on Atlantic Records is a mixed bag. Instrumentally, she employs a hip-hop rhythm and pointed beats to give this song a drama that works well on many levels. Vocally, O'Connor's singular style still rings true, with those familiar layers and vulnerable, almost pained chops drawing your ears to the lyric from line one. And that's where the problem lies. If O'Connor was trying to put off every man listening to a radio, she's succeeded with aplomb: "I don't want to be no man's woman, I have other work I want to get done/I haven't traveled this far to become no man's woman." While she admits fear and pain from her relationships with the male gender, the overall tone remains caustic, almost like an attack, and it's wearying on the ear. R&B has been an infamous champion of such weary anti-man messages in recent times, and now it's crossing to adult top 40

and modern adult? Can you imagine what would happen if a man were to sing about how tired he'd become of women's manipulative ways or something similar? It would never fly—so why does this continue to be permissible? Artists are, of course, entitled to write a lyric as they see fit, but radio may prefer to avoid the potential controversy of this stinker message than to embrace this artist once again. It's a shame, because the tune is lovely and O'Connor's talent remains remarkable. Here's hoping that the follow-up is a little more universal.

COUNTRY

ALECIA ELLIOTT You Wanna What? (2:53)

PRODUCERS: Tony Brown, Jeff Teague

WRITERS: A. Elliott, A. Bohatiuk, B. Terry

PUBLISHERS: Zach N Will Music/Andy Bo Music/Tenpoint Publishing, ASCAP/BMI

MCA Nashville 02034 (CD promo)

Just the thing to send us all off to middle school with smiles on our faces. A sweetly rendered, modernized take on the "I'm not that kind of girl" theme, this second single from the ultra-perky Miss Elliott offers a positive message about abstinence or at least taking things slow. Better yet, it's age-appropriate—for 14-year-olds. We're happy that Elliott, only 17, isn't singing about divorce, one-night stands, etc., but country radio needs to ask itself if this is the market it's going for. "You Wanna What?" is catchy and well-performed, with crisp, hooky production. There's even a fiddle in there. Is it country? Well, if it's on country radio, then it must be, at least in today's market. If this song is a hit—and it could easily be—then the country demo is either broader than ever or has skewed mighty young. Regardless, Elliott is loaded with talent and has personality for days.

THE WILKINSONS Shame On Me (3:45)

PRODUCERS: Doug Johnson, Russ Zavitson, Tony Haselden

WRITERS: S. Wilkinson, G. Burr

PUBLISHERS: Golden Phoenix/Kiyasongs/Universal-MCA/Gary Burr Music, ASCAP

Giant 100179 (CD promo)

The familial harmonies are once again dynamite, and Amanda Wilkinson is emerging as one of country's most expressive young vocalists—but something about the poky melody on this track just lies there. The theme is a familiar one, about how it is that the little things in life recall a lover's absence. What's really missing here is a memorable melodic hook. "To love someone so carelessly, shame on me" is heartfelt enough, and the vocalist gives the sentiment ample muscle, but whether this track will stand out amid flashier summertime fare is a tough one. Still, Wilkinson's voice will sustain her career for a long time to come, and the right cut could bring mega-success. This ain't it.

ROCK TRACKS

BON JOVI It's My Life (no timing listed)

PRODUCERS: Luke Ebbin, Jon Bon Jovi, Richie Sambora

WRITER: not listed

PUBLISHER: not listed

Island 15066 (CD promo)

As aging rockers go, Jon Bon Jovi simply isn't. The man looks better today than at any point in his metal music hair days. He's also doing a pretty decent job at sounding fresh in this reunion with the boys in his band. This new cut from the upcoming album "Crush" has all of the elements that long-lived Bon Jovi fans expect: a gravelly vocal, a large enough splash of guitars to engulf a small planet, and a pop hook hidden underneath that will have legions of fans singing along until they're hoarse. Top 40 stations willing to take listeners back will likely find a bounty of reaction, with a hook every bit as penetrating as on chestnuts like "Living On A Prayer" and "Bad Medicine." How fun were those? This song

(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.)

SPOTLIGHT



JO DEE MESSINA *That's The Way* (3:23)
 PRODUCERS: Byron Gallimore, Tim McGraw
 WRITERS: A. Roboff, H. Lamar
 PUBLISHERS: Aimo Music Corp./Anwa Music Corp./WB Music Corp./Platinum Plow Music, ASCAP
Curb 1563 (CD promo)
 Messina injects personality galore into the lead single from her highly anticipated upcoming "Burn" project, due in August. This song finds her in a more country/pop mode than ever with a midtempo, radio-friendly song about perseverance in the face of life's and love's setbacks. Gallimore and McGraw's production is sonically ambitious, featuring neat percussive elements, tempo changes, and those heavy, layered vocals that Nashville producers are so fond of these days. The lyric makes use of some unique imagery but also relies on more tried (tired) phrases like "safe and sound," "crash and burn," "hit or miss," and "live and learn." Still, Messina's enthusiasm is contagious, and the song, like any radio hit, becomes more likable with repeated listenings. A perfect early-summer introduction to what is sure to be the biggest success yet from an artist who is turning out to be one of country music's more consistent and promising performers.

(Continued from preceding page)

deserves props for giving the fans what they love and coming across as festive and inspired in the process. Fun, head-tossing stuff, and perfectly timed for the carefree good times of summer. Good luck, guys.

MEG HENTGES *This Kind Of Love* (3:15)
 PRODUCER: Adam Schlesinger
 WRITERS: M. Hentges, J. O'Nym
 PUBLISHERS: No Sail/Little Top Music, BMI
Robbins 72030 (CD promo)

With the gay and lesbian Millennium March 2000 just in the shadow of history now, there's no better time for Meg Hentges' message to reach the progressive airwaves of triple-A radio. Her dead-on, humor-laced lyric addresses the fact that despite the community's accomplishments, there continues to exist widespread prejudice and violence. With her gentle but poignant songwriting, Hentges maintains that "At every high school in the Midwest/All the queers are at the bottom/Just above the poor and pregnant/Just below the future farmers/But girl and girl and boy and boy and girl and boy are working on/This kind of love/Is good for you." Melodically, the song is just as confident and relaxed, with organic instrumentation led by persistent percussion and resilient guitars, and a great, layered chorus that will unite the world into one voice (it was produced by Fountains Of Wayne's Adam Schlesinger). Politics in music is sometimes an unwanted commodity, but Hentges isn't ramming any overtly accusatory message down anyone's throat. Instead, she states the simple truth that we all deserve the same respect and ability to love one another as we see fit. Contact Claire Parr at 203-226-9939.

SPOTLIGHT



NEXT *Wifey* (4:05)
 PRODUCERS: Kaygee, Eddie Berkeley
 WRITERS: K. Gist, E. Berkeley, R.L. Huggar
 PUBLISHERS: Divine Mill Music/WB Music Corp./Fingazgoal Entertainment, ASCAP; Uh Oh Entertainment/Ensign Music Corp., BMI
Arista 3815 (CD promo)
 Following the massive crossover success of 1998 single "Too Close," the long-awaited sophomore project from the trio Next kicks off with the saucy single "Wifey." Once again, the guys join forces with producer Kaygee of the rap group Naughty By Nature. This track is a refreshing alternative to much of the usual musical fare out there—songs about sexual conquests, illicit affairs, and one-night stands. Instead, "Wifey" celebrates the sanctity of a one-on-one relationship headed for marriage, in particular, praising the woman who is all that and more: smart, beautiful, sexy, and strong. "Wifey" is an anthem for women of all styles, sizes, and cultures. The song moves along to a seasoned musical backdrop filled with piano riffs, subdued drum beats, and a retro bassline. But the music really takes a back seat throughout the song. It's truly the song's vocal presentation and arrangement that takes the spotlight on this one. The bridge of "Wifey" showcases the trio's vocal talent, which has grown in maturity since its debut set in 1997, and it leads into an all-too-brief duet with Lil' Mo. Overall, this treat is certain to add another notch to the career bedpost of this talented ensemble.

DANCE

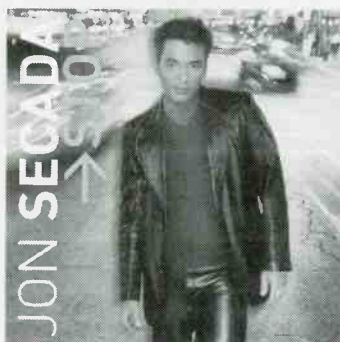
THE KROMOZONE PROJECT *Energy* (3:28)
 PRODUCER: Randy Lance
 WRITER: R. Lance
 PUBLISHER: not listed
TBC 3390 (album track)

Last year, the KromOzone Project added its beat to the dancefloor with the deluxe "Take My Love," a piercing anthem that brought immediate notice to this act. The group now arrives with a new cut from debut project "Love & Energy," and it's as tasty as a grilled cheese sandwich at 1 in the morning. Combining a host of retro elements—from its subtle freestyle beat to the sampled spoken word "energy"—and featuring the vocals of Elle, there's little to analyze here. The track is as much a late-night instrumental jam as it is a dance radio hit, and it's perfect for weekend mix shows, where it could easily be tossed into an ongoing string of downtempo dance melodies as the hours wane through the night. Simple, straightforward, cool, and a pure pleasure. Check out kromozone.com.

RAP

A.G. FEATURING FAT JOE *Underground Life* (4:14)
 PRODUCER: Lord Finesse
 WRITERS: R. Hall, A. Barnes, D. Graham, A. Sheridan
 PUBLISHERS: Technician Tunes/OneFourOne Music, ASCAP; Clean Dirt 12-9-12 Flow Music/Mr. Mudd, BMI
Silva Dom Records (album track)
 Once upon a day, there was a rap duo known as Showbiz and A.G. The latter,

SPOTLIGHT



JON SECADA *Stop* (4:10)
 PRODUCERS: Emilio Estefan Jr., George Noriega, Tim Mitchell, Jon Secada
 WRITERS: E. Estefan Jr., G. Noriega, T. Mitchell, J. Secada
 REMIXERS: Jonathan Peters, Tony Coluccio, Pablo Flores
 PUBLISHERS: F.I.P.P. International, BMI; Estefan Music Publishing International, ASCAP
Epic/550 Music 12558 (CD promo)
 A decade before Ricky, Enrique, and Marc broke out with English-language triumphs, Jon Secada was a major force for both the Spanish and English marketplaces around the world, with such smashes as "Just Another Day," "If You Go," and "Angel." While his acclaim has continued with Spanish-language projects, a series of unfortunate recent label wranglings and a shameful lack of promotional support derailed his career in the States through the latter half of the '90s. With a new contract in hand from Epic/550 Music and the potent punch of this new single, it's apparent that Secada is ready to catapult himself back into the stratosphere where he belongs. The singer/songwriter/producer scribed a score of songs for Ricky Martin's breakthrough English album and does the same for himself with the dancey, Latin-infused "Stop," which he co-wrote with fellow co-producers Emilio Estefan Jr., George Noriega, and Tim Mitchell. To call this a driving romp is an understatement, particularly given the variety of tasty, steering wheel-thumping remixes, including a more Latin Jonathan Peters radio edit and the high-energy Pablo Flores English radio edit. An intriguing Jonathan Peters AC radio mix is also included, which dramatically slows the pace with a rich palette of elegant instrumentation, creating an entirely different vibe. Hey, radio—with the Latin explosion still in full swing, there's no better time than now to embrace the marvelous Secada, an artist who truly deserves to be popping on the charts for a lifetime. And he looks sexier than ever. From the upcoming "Better Part Of Me."

also known as Andre The Giant, has now struck out on his own with the album "The Dirty Version." With his flow slick and steady, A.G.'s style is best exemplified on the song "Underground Life," featuring friend Fat Joe of the Terror Squad. The track is simplistic—minimal keys pronounce the melody, while a high-hat drum beat spells out the groove. This approach allows the vocal talents of A.G. and Joe to shine in the spotlight. They start out laid-back but quickly increase intensity as the story of underground life gets harder. But the question is, Where does the real underground life in the lyric begin and which lines are simply an analogy for life in the music biz? Hmm. While the clean version is probably what you'll hear on radio, it's the unclean version that has the most flavor and edge. It's also more likely the version you'll hear booming from Land Cruisers and Expeditions.

IN PRINT

SOUL SACRIFICE: The Santana Story
 By Simon Leng
 Fire Fly Publishing
 220 pages; \$18.95

By nearly every measure, the final moments of the 20th century were a grand success for guitarist Carlos Santana. Not only did his album "Supernatural" sell more than 10 million copies in less than a year and garner nine Grammys, it re-established the guitarist's position in a pantheon of popular music's more influential performers.

While such contemporary pop artists as Ricky Martin and Jennifer Lopez certainly helped bring a Latin flavor into fashion in 1999, Santana was the pioneer of Latin/rock crossover during the course of his group's three-decade career. Even if "Supernatural" is far more corporately contrived than such classic late-'60s and early-'70s albums as "Abraxas" and "Caravanserai," the recent disc does connect his sound with some of his musical progeny, as well as take that sound to a whole new generation of listeners.

It's fitting, then, that Santana is being treated to a new biography, which allows newly anointed fans the chance to learn more about this performer's long, important career. From the opening passages of "Soul Sacrifice: The Santana Story," it's clear that author Simon Leng sets out to give the guitarist and his band their due. In the introduction, he puts it plainly: "'Soul Sacrifice' is about a great band, an extraordinary musician, and one of music's great survivors."

Unfortunately, Leng—a former editor at a Santana magazine—is a dreadful writer. And the editors at Fire Fly (who brought us such books as "An American Band: The Story Of Grand Funk Railroad" and "Minstrels In The Gallery: A History Of Jethro Tull") should be thoroughly interrogated as to whether they actually read the book at all.

Even when one puts glaring grammatical errors aside, the book is a horrifying bore, completely void of a compelling narrative and overwrought with uninteresting details and one-dimensional sketches. Leng dutifully traces the guitarist's life from his early childhood in Mexico all the way to his

recent success with "Supernatural." But he does so with such penchant for cliché, one can't help but frequently scoff out loud.

In one early passage, Leng sets the scene of Santana's musical roots as a teenager performing in Mexico and gives the reader a taste of his "After School Special" style: "This was the environment where the teenage Carlos Santana first cut his teeth as a professional musician, knowing that if his playing wasn't hard enough he might end up with a knife across his throat or a bullet in his back. Tijuana was that kind of town."

Leng follows young Carlos out of the border town strip bars and into

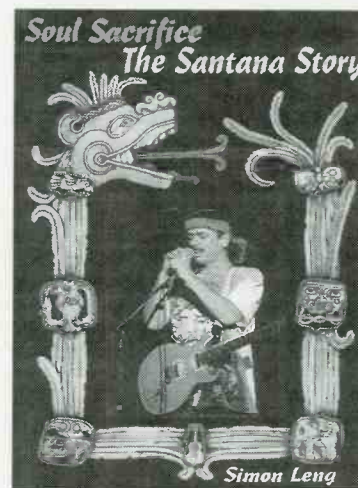
the burgeoning music scene of late-'60s San Francisco. Though he gives an accurate account of the formation of the Santana Blues Band (later shortened to Santana), the author barely lends any time to discussing the important scene going on around the group.

Moreover, Leng completely misses out on the throngs of musicians, friends, and loved ones that passed through the guitarist's life in the '70s and '80s. His descriptions of personalities are often limited to two or three words—namely the person's nationality and instrument of choice. John McLaughlin is introduced as the "master English guitar player." Dave Matthews is "a South African singer." Even Carlos is reduced to "the Mexican" on umpteen occasions.

By page 50, the narrative all but vanishes as Leng resorts to offering banal reviews of Santana's albums, which are strung together only by a rambling account of the group's never-ending lineup changes. A handful of black-and-white photos provides a loyal reader's only escape from the biography's confusing mid-section, and the rest of the book is an equally rambling read.

The end of "Soul Sacrifice" offers a generous appendix listing Santana band members and related musicians, something most aficionados will appreciate. Still, the rest of the book fails to provide any meaningful revelations about Santana or his musical universe. One must wonder how a life so rich could be reduced to an account so empty.

BEN FRENCH



Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	13	I WISH	CARL THOMAS (BAD BOY/ARISTA)
2	2	35	I WANNA KNOW	JOE (JIVE)
3	3	10	TRY AGAIN	AALIYAH (BLACKGROUND/VIRGIN)
4	5	11	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA)
5	8	10	WHERE I WANNA BE	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
6	4	20	THONG SONG	SISQO (DRAGON/DEF SOUL/IDJMG)
7	7	7	BIG PIMPIN'	JAY-Z FEAT. UGK (ROC-A-FELLA/DEF JAM/IDJMG)
8	6	15	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/IDJMG)
9	16	6	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)
10	11	17	WHOA!	BLACK ROB (BAD BOY/ARISTA)
11	10	14	YOU OWE ME	NAS FEATURING GINUWINE (COLUMBIA)
12	9	19	I DON'T WANNA	AALIYAH (BLACKGROUND/PRIORITY)
13	13	7	BEST OF ME	MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)
14	19	7	WOBBLE WOBBLE	504 BOYZ (NO LIMIT/PRIORITY)
15	12	12	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
16	28	2	THE REAL SLIM SHADY	EMINEM (WEB/AFTERMATH/INTERSCOPE)
17	14	15	THAT'S WHAT I'M LOOKING FOR	DA BRAT (SO SO DEF/COLUMBIA)
18	21	8	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
19	20	11	GIVE ME YOU	MARY J. BLIGE (MCA)
20	17	10	IT'S SO HARD	BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)
21	18	24	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
22	15	19	UNTITLED (HOW DOES IT FEEL)	D'ANGELO (CHEEBA SOUND/VIRGIN)
23	22	9	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)
24	25	4	DANCE TONIGHT	LUCY PEARL (EVERBROOK/POOKIE/BEYOND)
25	23	14	NO LOVE (I'M NOT USED TO)	KEVON EDMONDS (RCA)
26	26	38	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
27	33	8	SHUT UP	TRICK DADDY FEAT. DUECE POPPTO, TRINA, CO (SLIP-N-SLIDE/ATLANTIC)
28	38	3	WHATEVER	IDEAL FEATURING LIL' MO (VIRGIN)
29	34	11	ONCE UPON A TIME	MONTELL JORDAN (DEF SOUL/IDJMG)
30	30	32	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)
31	27	18	I NEED A HOT GIRL	HOT BOYS (CASH MONEY/UNIVERSAL)
32	31	32	HE CAN'T LOVE U	JAGGED EDGE (SO SO DEF/COLUMBIA)
33	24	16	MR. TOO DAMN GOOD	GERALD LAVERN (EASTWEST/VEEG)
34	32	34	YOUR CHILD	MARY J. BLIGE (MCA)
35	29	15	RYDE OR DIE, CHICK	THE LOX FEAT. TIMBALAND AND EVE (RUFF RYDERS/INTERSCOPE)
36	53	3	SEND IT ON	D'ANGELO (CHEEBA SOUND/VIRGIN)
37	35	17	LEFT, RIGHT, LEFT	DRAMA (TIGHT 2 DEF/TIGHT IV LIFE/ATLANTIC)

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	4	5	GOT TO GET IT	SISQO FEAT. MAKE IT HOT (DRAGON/DEF SOUL/IDJMG)
2	2	5	BACK THAT THANG UP	JUVENILE (CASH MONEY/UNIVERSAL)
3	1	2	FORGOT ABOUT DRE	DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
4	—	1	NO MORE RAIN (IN THIS CLOUD)	ANGIE STONE (ARISTA)
5	—	1	CAN'T STAY	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
6	7	4	THE BEST MAN I CAN BE	GINUWINE, R.L., TYRESE, CASE (COLUMBIA)
7	10	20	FORTUNATE	MAXWELL (ROCK LAND/INTERSCOPE/COLUMBIA)
8	15	5	GET UP	AMEL LARRIEUX (550 MUSIC/EPIC)
9	8	7	DA ROCKWILDER	METHOD MAN/REDMAN (DEF JAM/IDJMG)
10	3	4	24/7	KEVON EDMONDS (RCA)
11	6	13	VIVRANT THING	Q-TIP (VIOLATOR/DEF JAM/IDJMG)
12	11	3	DO IT AGAIN (PUT YA HANDS UP)	JAY-Z FEAT. BEANIE SIEGL & AMIL (ROC-A-FELLA/DEF JAM/IDJMG)
13	5	7	BACK AT ONE	BRIAN MCKNIGHT (MOTOWN)
14	9	33	NO SCRUBS	TLC (LAFACE/ARISTA)
15	14	27	BILLS, BILLS, BILLS	DESTINY'S CHILD (COLUMBIA)
16	18	8	SPEND MY LIFE WITH YOU	ERIC BENET FEAT. TAMIA (WARNER BROS.)
17	—	1	G'D UP	SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
18	16	28	WHERE MY GIRLS AT?	702 (MOTOWN)
19	13	3	LOVE IS BLIND	EVE FEAT. FAITH EVANS (RUFF RYDERS/INTERSCOPE)
20	—	1	ONE NIGHT STAND	J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
21	17	8	TURN YOUR LIGHTS DOWN LOW	LARRYN HILL & BOB MARLEY (COLUMBIA/ISLAND/IDJMG)
22	19	5	BRING IT ALL TO ME	BLAGUE (TRACK MASTERS/COLUMBIA)
23	—	20	SO ANXIOUS	GINUWINE (550 MUSIC/EPIC)
24	21	16	BLING BLING	B.G. (CASH MONEY/UNIVERSAL)
25	—	21	WHAT YA WANT	EVE & NOKIO (RUFF RYDERS/INTERSCOPE)

Recurrents 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.

100	THE 6TH SENSE	(EMI April, ASCAP/Gifted Pearl, ASCAP/Sensales, BMI/Songs Of Universal, BMI) HL
82	85	(Drugstore, ASCAP/Ghetto Street Funk, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP)
60	ANYTHING	(Li Lu Lu, BMI/EMI Blackwood, BMI/Hollis, BMI/Food, Water & Shelter, ASCAP/Copyright Control) HL
91	BEAT ME	(Art Of War, BMI/Warner-Tamerlane, BMI/Swiss Beat, ASCAP/Sydeeda's, ASCAP/Teron Beat, BMI/BMG Songs, ASCAP/Jae-wons, ASCAP/Karima, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
12	BIG PIMPIN'	(Li Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/1 Love U, ASCAP/Zomba, ASCAP/Pimp My Pen International, ASCAP) HL/WBM
57	BLING BLING	(Cal-Rock, ASCAP/EMI Virgin, ASCAP)
74	BREAK FOOL	(Rah Digga, ASCAP/Pete Rock, ASCAP/Days'n Day, BMI)
65	CHERCHEZ LAGHOST	(Warner-Tamerlane, BMI/Browder And Darrell, BMI) WBM
76	CHIN CHECK	(Gangsta Boogie, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/RCA, ASCAP) HL/WBM
83	COME BACK IN ONE PIECE	(Boomer X, ASCAP/Six Shot, BMI/DJ Ivy, BMI/Famous, ASCAP/Herbilibious, ASCAP/Black Fountain, ASCAP/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI) WBM
75	CRYBABY	(Sony/ATV Songs, BMI/Rye Songs, BMI/WB, ASCAP/Howie Hersh, ASCAP/Sony/ATV Tunes, ASCAP/Smitty's Son, BMI/H Bomb H, ASCAP/Zomba, ASCAP/Dorini, ASCAP/Cat-Gone, BMI/EMI Virgin, BMI/Cal-Rock, ASCAP/EMI Virgin, ASCAP) HL/WBM
64	DA BADDEST B***H	(Ms. Trina, BMI/First N' Gold, BMI)
27	DANCE TONIGHT	(Ugmoce, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Toni Tone, ASCAP)
95	DO IT	(Sheddes, ASCAP/DLO, ASCAP/Pastor Troy, BMI)
62	EVERYDAY	(Universal-Songs Of PolyGram International, BMI/Lady Diamond, BMI/Universal-PolyGram International, ASCAP/Ah-choo, ASCAP)
96	FEELIN' SO GOOD	(Justin Combs, ASCAP/EMI April, ASCAP/Sony/ATV Songs, BMI/Con Tiffani, BMI/Sony/ATV Tree, BMI/STD, ASCAP/Nuyorican, BMI/Hard Soul, ASCAP/Let Me Show You, ASCAP/Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Songs Of Universal, BMI/Second Generation Rooney Tunes, BMI) HL
71	F**K YOU	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/In The Water, ASCAP/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
92	GAME DON'T WAIT	(Andre Young, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Warren G, ASCAP/Nate Dogg, BMI/My Own Chit, BMI/Hennessy For Everyone, BMI/Voco, BMI/EMI April, ASCAP/EMI Blackwood, BMI) HL/WBM
66	GET ALONG WITH YOU	(EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL
28	GET IT ON TONITE	(Montell Jordan, ASCAP/Famous, ASCAP/Chubby, ASCAP/PLX, ASCAP/Tobak, ASCAP/Levans Cobb, ASCAP/Warner/Chappell GmbH Germany/WB, ASCAP/Edition Lollipop, GEMA/Warner-Tamerlane, BMI) HL/WBM
46	GET YOUR ROLL ON	(Money Mack, BMI)
21	GIVE ME YOU	(Realsongs, ASCAP) WBM
98	GO BEEF	(My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP)
32	HE CAN'T LOVE U	(Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, ASCAP)
1	HE WASN'T MAN ENOUGH	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T And Me, ASCAP) HL
37	HOT BOYZ	(Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
29	(HOT S**T) COUNTRY GRAMMAR	(Jackie Frost, BMI/Careers-BMG, BMI/Publishing Designee, BMI/Universal, ASCAP/Basement Beat, ASCAP) HL/WBM
58	HOW LONG	(Yellow Man, BMI/Butter Jinx, BMI/Hicklo, ASCAP/Solideas, BMI/Hitco, BMI/Voco, ASCAP/Merokee, ASCAP/Large Variety, ASCAP)
99	HOW WE ROLL	(Annie Mae, BMI)
86	I DO	(Dotted Line, BMI/1/2 & Under, BMI/Slam U Well, ASCAP/Pinnac, SESAC)
16	I DON'T WANNA	(Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Scantz, SESAC/Noontime South, SESAC/KOH, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI) WBM
49	IF YOU DON'T WANNA LOVE ME	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Juicy Tyme, ASCAP) HL
6	I LIKE DEM GIRLZ	(Swale, ASCAP/STD, ASCAP)
11	LIKE IT	(Cytron, BMI/EMI Blackwood, BMI/Soundtron, BMI) HL
47	I'M HERE	(EMI April, ASCAP/Sharlo's Dream, ASCAP) HL
87	IMPERIAL	(Rah Digga, ASCAP/T'Zah's, BMI/Warner-Tamerlane, BMI/Who-Oh, ASCAP) WBM
52	INCOMPLETE	(Montell Jordan, ASCAP/Famous, ASCAP/Hudson Jordan, ASCAP/Almo, ASCAP) HL
38	I NEED A HOT GIRL	(Money Mack, BMI)
67	IS THIS PAIN OR PLEASURE	(EMI April, ASCAP/Mint Factory, ASCAP) HL
22	IT'S SO HARD	(Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Firm Body, BMI) HL
44	IT WASN'T ME	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Honey From Missouri, ASCAP/Orenthal "O.J." Harper, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/Music Of Windswept, ASCAP) HL
24	I WANNA KNOW	(Zomba, ASCAP/Big Bass, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
6	I WISH	(Tom, ASCAP/Mike City, BMI)
79	JUMPIN, JUMPIN	(All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP)
40	LEFT, RIGHT, LEFT	(Tight 2 Def, ASCAP)
14	LET'S GET MARRIED	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL
45	LISTEN TO YOUR MAN	(Joseph's Dream, SESAC/Caravans Of Kedar, SESAC/Multisongs BMG, SESAC/Zomba, ASCAP/Fe-Mac, ASCAP)
90	LOVE ME NOW	(EMI April, ASCAP/Salaam Remi, ASCAP/Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Jobete, ASCAP/Boy, ASCAP) WBM
24	LOVE ME NOW	(Zomba, ASCAP/Big Bass, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
59	LOVING EACH OTHER 4 LIFE	(Uncia, BMI)
5	MARIA MARIA	(Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/Tebass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM
53	MONICA	(Big On Blue, BMI/WB, ASCAP/Mo Loving, ASCAP/E-Jaz, ASCAP/Perin, State, BMI)
34	MR. TOO DAMN GOOD	(Divided, BMI/Zomba, BMI/Lit Mob, BMI/Warner-Tamerlane, BMI) WBM
50	THE NEXT EPISODE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
26	NO LOVE (I'M NOT USED TO)	(Warner-Tamerlane, BMI/Bobbie And D, BMI) WBM
72	NO MORE	(Ruff Endz, EPIC)
35	ONCE UPON A TIME	(Montell Jordan, ASCAP/Famous, ASCAP) HL
88	ONE FEELING	(EMI April, ASCAP) HL
69	OPEN MY HEART	(EMI April, ASCAP/Lyfe Tyme, ASCAP/Minneapolis Guys, ASCAP/Brandi, ASCAP/Jamyo, BMI) HL
10	PARTY UP (UP IN HERE)	(Boomer X, ASCAP/Swiss Beat, ASCAP/Ruff Ryder-Dead Game, ASCAP)
84	PITCH IN ONE PARTY	(Way 2 Quik, ASCAP/Protoons, ASCAP)
78	READY	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hale Vish, SESAC/Kandacy, ASCAP) HL
8	RECEIVE THE FEEL	(EMI April, ASCAP) HL
19	THE REAL SLIM SHADY	(Eight Mile Style, BMI/Famous, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Windswept II, ASCAP/Fivecard, ASCAP/Elvismambo, ASCAP/Strawberry Blonde, BMI/Music Of Windswept, ASCAP) HL
81	THE RETURN OF THE DIAZ BROS.	(Ensign, BMI/Melaza, ASCAP/T-Boyz, ASCAP/Bouncemasta, ASCAP)
42	TYDE OR DIE	(Chwick, EPIC/Justin Combs, ASCAP/Sheek Louchon, ASCAP/Jae-wons, ASCAP/Pantero's, ASCAP) HL
48	SAME SCRIPT, DIFFERENT CAST	(Shep And Shep, ASCAP/Rover, ASCAP/Hudson Jordan, ASCAP/Shae Shae, ASCAP/Dave Daniels, BMI/Montell Jordan, ASCAP/Famous, ASCAP) HL
18	SAY MY NAME	(EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI/Fred Jerkins III, BMI/Beyonce, ASCAP/Le Toy, ASCAP/Kelendria, ASCAP/LaTavia, ASCAP) HL
43	SEND IT ON	(Universal-PolyGram International, ASCAP/Ah-choo, ASCAP/Melodies Niche, ASCAP/Songs Of Universal, BMI/Baby Diamond, BMI/Warner-Tamerlane, BMI/Stephanye,

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.



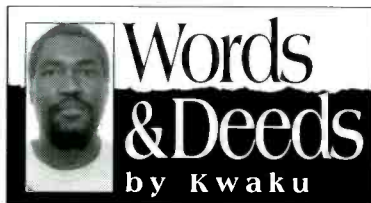
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	4	HE WASN'T MAN ENOUGH	TONI BRAXTON (LAFACE/ARISTA) * 3 at No. 1
2	3	3	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
3	2	5	WOBBLE WOBBLE	504 BOYZ (NO LIMIT/PRIORITY)
4	4	15	MARIA MARIA	SANTANA FEAT. THE PRODUCT G&B (ARISTA)
5	6	8	SHACKLES (PRAISE YOU)	MARY MARY (C2/COLUMBIA)
6	5	12	WHISTLE WHILE YOU TWURK	YING YANG TWINS (COLLI/PARK)
7	39	3	LOVE SETS YOU FREE	KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)
8	11	9	(HOT S**T) COUNTRY GRAMMAR	NELLY (FO' REEL/UNIVERSAL)
9	8	10	SAY MY NAME	DESTINY'S CHILD (COLUMBIA)
10	7	22	I LIKE IT	SAMMIE (FREEWORLD/CAPITOL)
11	—	1	MONICA	BEFORE DARK (RCA)
12	9	24	GET IT ON TONITE	MONTELL JORDAN (DEF SOUL/IDJMG)
13	10	9	IF YOU DON'T WANNA LOVE ME	TAMAR (DREAMWORKS)
14	14	15	BOUNCE	MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA)
15	17	10	I LEARNED FROM THE BEST	WHITNEY HOUSTON (ARISTA)
16	13	15	THANK GOD I FOUND YOU	MARIAH CAREY FEAT. JOE & 98 DEGREES (COLUMBIA)
17	12	6	HOW LONG	LV FEAT. SHARI WATSON (LOUD/COLUMBIA)
18	16	28	ONE NIGHT STAND	J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
19	19	6	I LIKE DEM GIRLZ	LIL' JON & THE EAST SIDE BOYZ (BME/B.M.E.)
20	18	26	HOT BOYZ	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MINE/EASTWEST/VEEG)
21	20	10	READY	N-TOON (DREAMWORKS)
22	—	1	ONE FOUR LOVE PT. 1	HIP HOP FOR RESPECT (RAWKUS/PRIORITY)
23	15	12	THERE YOU GO	PINK (LAFACE/ARISTA)
24	21	12	STILL IN MY HEART	TRACIE SPENCER (CAPITOL)
25	38	2	HOW	J.T. TAYLOR (TAYLOR MADE)
26	30	4	I WISH	CARL THOMAS (BAD BOY/ARISTA)
27	27	12	WHOA!	BLACK ROB (BAD BOY/ARISTA)
28	31	9	ANYTHING/BIG PIMPIN'	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
29	23	24	24/7	KEVON EDMONDS (RCA)
30	25	13	GOT YOUR MONEY	OL' DIRTY BASTARD FEAT. KELIS (ELEKTRA/VEEG)
31	29	22	DANCIN'	GUY (MCA)
32	26	8	FABULOUS	DA FAT CAT CLIQUE FEAT. MAY B (DFCC/447ME & MINE)
33	34	21	G'D UP	SNOOP DOGG PRESENTS THA EASTSIDAZ (DOGG HOUSE/TVT)
34	24	24	HE CAN'T LOVE U	JAGGED EDGE (SO SO DEF/COLUMBIA)
35	22	3	DO IT	PASHEDA FEAT. PASTOR TROY & RE RE (D-LO)
36	35	13	PARTY UP (UP IN HERE)	DMX (RUFF RYDERS/DEF JAM/IDJMG)
37	47	11	HOW WE ROLL	69 BOYZ (DOC HOLLYWOOD/HOME BASS)
38	—	1	FEELIN' SO GOOD	JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE (WORK/EPIC)
39	36	32	STAY THE NIGHT	IMX (MCA)
40	—	1	ME WITHOUT A RHYME	BIG GANK (FADE ENTERTAINMENT/447)
41	50	9	ANOTHER SAD LOVE SONG	SUBSTANZ (MAXIMUM CAPACITY)
42	33	25	GET UP	AMEL LARRIEUX (550 MUSIC/EPIC)
43	65	12	MR. LOVER	LT. STITCHIE (PRG/DEH TYME)
44	37	25	DOWN BOTTOM/SPLIT THESE BARS	DRAG-ON & JUVENILE (RUFF RYDERS/INTERSCOPE)
45	42	12	THONG SONG	SISQO (DRAGON/DEF SOUL/IDJMG)
46	52	9	IMPERIAL	RAH DIGGA FEAT. BUSTA RHYMES (FLIPMODE/ELEKTRA/VEEG)
47	40	24	CAUGHT OUT THERE	KELIS (VIRGIN)
48	—	1	MASTER PLAN	MIKE E. (CAPITOL)
49	45	14	THAT'S WHAT I'M LOOKING FOR	WHAT'CHU LIKE DA BRAT (SO SO DEF/COLUMBIA)
50	48	16	WHISPERS IN THE DARK	PROFYLE (MOTOWN)
51	69	26	LEFT & RIGHT	D'ANGELO (CHEEBA SOUND/VIRGIN)
52	28	8	IT'S SO HARD	BIG PUN

Rapless Hip-Hop Flourishes In U.K.

HIP-HOPPING WITHOUT WORDS: Rapless hip-hop might not be as all-conquering as rap. But it's still important and flourishing in the underground.

Later this month, two U.K. albums will illustrate contrasting developments in this genre: "Session One" by hip-hop band the **Herbaliser**, due May 29 on Department H/Ninja Tune, and "V... For Vengeance!" by turntablist **Deckwreka**, due in late May or early June on Ronin.

The Herbaliser, led by bassist **Jake Wherry** and scratch DJ **Ollie Teeba**, has released three previous Ninja Tune albums featuring more



straight-up hip-hop: "Remedies" (1995), "Blow Your Headphones" (1997), and "Very Mercenary" (1999).

While comfortable making recordings in the studio, the band also thrives on playing live. Indeed, the new album's material is culled from live sessions recorded during tours, mixing the full effect of a funk- and

jazzy-vibed eight-piece band (which includes a full horn section) complemented by samples and turntablism.

"This record is for the many people who, after seeing us, have asked where they can get a recording of the band because we sound quite different than we do on vinyl," says Wherry. "It also closes the first chapter of Herbaliser history, covering tracks from our other records. Even though the three original albums sound different—as you would expect over five years—the tracks on 'Session One' sound like they come from one period."

Last year, the band played some 120 shows, performing in the U.K., continental Europe, U.S., and Canada. "We will be playing at the Glastonbury festival in England this summer," notes Wherry. "Plus, we've got some shows in Turkey, Belgium, and other places. However, we're keeping it low-key until we release a new record, maybe in October or November."

"Session One" is an accomplished musical set with flavors ranging from the reflective, scratched "This Sensual Woman" to the funky, brass- and scratching-dominated "Gold-rush." With the likes of **Quincy Jones**, **John Coltrane**, **Miles Davis**, **Jimmy Smith**, **Lalo Schiffrin**, **James Brown**, **De La Soul**, the **Jungle Brothers**, and **Pete Rock** among Wherry's and Teeba's musical influences, it's no wonder that tracks such as "40 Winks" sound like a mixture of a Schiffrin or Jones '70s movie score brought into the present with hip-hop sensibilities. Meanwhile, other tracks, such as "Shattered Soul," display the band's jazz leanings.

The act is not averse to using rappers: U.K. labelmate **Roots Manuva**, Canada's **Dream Warriors**, and U.S. artist **Bahamadia** have been featured on previous Herbaliser records. However, a live band sound was developed because "it's been impossible to get the guest MCs from our records to commit to touring with us," says Wherry. "And it would be unfair to put a rapper on 'Session One' because people would expect it [to be] live."

Peter Quicke, label manager of Ninja Tune, says, "Instrumental hip-hop leaves the producer room to develop arrangements and beats, while working with a rapper means [the music] generally tends to be simpler to allow space for the rapper's vocals." Quicke's other turntablists include **DJ Food**, **Kid Koala**, **Amon Tobin**, and label founder **Coldcut**.

However, not all hip-hop fans are into rapless hip-hop. "If it hasn't got an MC, then it isn't really hip-hop," declares **Paul H.**, owner of hiphop.com, the London-based Web site dedicated to hip-hop music and culture. "It's hip-hop without a voice. Even though they may well make some dope beats, it doesn't move me. It's just not quite

(Continued on next page)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
► No. 1 ◀					
1	1	1	6	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38699/PRIORITY †	504 BOYZ 5 weeks at No. 1
2	2	2	12	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
► GREATEST GAINER ◀					
3	3	3	10	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
4	4	5	15	BOUNCE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	MIRACLE
5	6	6	6	I LIKE DEM GIRLZ (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
6	5	4	26	HOT BOYZ ▲ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
7	NEW ►		1	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
8	10	21	12	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
9	12	14	10	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
10	8	8	13	GOT YOUR MONEY OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
11	9	10	8	FABULOUS DA FAT CAT CLIQUE FEATURING MAY B (M) (T) DFCC/447 6001/ME & MINE	
12	14	15	21	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 20411/TVT †	
13	7	17	3	DO IT RASHEEDA FEATURING PASTOR TROY & RE RE (C) (X) D-LO 130* †	
14	15	20	13	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
15	20	7	11	HOW WE ROLL 69 BOYZ FEAT. D.T. THE INCREDIBLE HULK (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	
16	NEW ►		1	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 2197/447	BIG GANK
17	28	23	12	MR. LOVER LT. STITCHIE FEATURING CHEVELLE FRANKLYN (M) (T) (X) PPG 0414*/DEH TYME	
18	16	13	25	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
19	23	27	9	IMPERIAL RAH DIGGA FEATURING BUSTA RHYMES (T) FLIPMODE/ELEKTRA 67048*/EEG †	
20	19	25	14	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE DA BRAT (T) SO SO DEF/COLUMBIA 79330*/CRG †	
21	11	16	8	IT'S SO HARD BIG PUNISHER FEATURING DONELL JONES (T) LOUD 79350*/COLUMBIA †	
22	17	19	37	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201*/IDJMG	JAY-Z
23	13	18	6	THINGS I'VE SEEN (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
24	25	9	6	HOW WE ROLL 69 BOYZ FEAT. D.T. THE INCREDIBLE HULK (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	
25	18	11	15	BEST FRIEND PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	
26	38	30	3	WE ARE FAMILY 2000 TRIG FEATURING FUNKADELIC (D) CODE GREEN/TALON 0001/GROUND LEVEL	
27	24	26	29	4, 5, 6 ● SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
28	26	22	29	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
29	22	24	35	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
30	30	47	3	SHUT UP TRICK DADDY FEAT. DUECE POPPITO, TRINA, CO (T) SLIP-N-SLIDE 84664*/ATLANTIC †	
31	31	34	12	THE 6TH SENSE COMMON (T) MCA 155704* †	COMMON
32	32	29	35	SIMON SAYS PHAROAE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
33	33	33	35	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
34	27	44	10	THE PLATFORM DILATED PEOPLES (C) (D) (T) ABB 58830/CAPITOL †	
35	46	32	6	LEFT, RIGHT, LEFT DRAMA (T) TIGHT IV LIFE 84662*/ATLANTIC †	DRAMA
36	41	31	14	FREAKIN' IT WILL SMITH (T) (X) COLUMBIA 79341*/CRG †	WILL SMITH
37	39	48	6	YEAR 2000 XZIBIT (T) LOUD/COLUMBIA 79368*/CRG †	XZIBIT
38	NEW ►		1	G BUILDING M.O.P. (T) LOUD 1910*	M.O.P.
39	36	37	8	THE TRUTH BEANIE SIGEL (T) ROC-A-FELLA/DEF JAM 562662*/IDJMG †	BEANIE SIGEL
40	21	12	29	LEFT/RIGHT DRAMA (C) (T) (X) TIGHT 2 DEF 4501* †	DRAMA
41	NEW ►		1	WHY NOT DEF SQUAD FEAT. ERICK ONASIS & SLICK RICK (T) DEF SQUAD 450268*/DREAMWORKS	
42	49	—	2	LOVE ME NOW BEENIE MAN FEATURING WYCLEF JEAN (T) (V) SHOCKING VIBES/VP 38692*/VIRGIN †	
43	RE-ENTRY		12	THE EXPRESS TALIB KWELI & HI-TEK (T) RAWKUS 222*	TALIB KWELI & HI-TEK
44	34	28	41	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
45	37	—	20	WHAT'S MY NAME DMX (T) RUFF RYDERS/DEF JAM 562540*/IDJMG †	DMX
46	48	35	5	WHAT'S UP FATLIP? FATLIP (T) (X) DELICIOUS VINYL 71917*/V2 †	FATLIP
47	40	45	21	DO IT AGAIN (PUT YA HANDS UP) JAY-Z FEAT. BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/IDJMG †	JAY-Z FEAT. BEANIE SIGEL & AMIL
48	35	—	2	LA LA SPORTY THIEVZ (T) RUFFHOUSE/COLUMBIA 79377*/CRG	SPORTY THIEVZ
49	47	—	5	U.S.A. (AIIIGHT THEN) MOBB DEEP (T) LOUD/COLUMBIA 79369*/CRG	MOBB DEEP
50	RE-ENTRY		2	DICK STARBUCK "PORNO DETECTIVE" THE HIGH & MIGHTY (T) EASTERN CONFERENCE 224*/RAWKUS	THE HIGH & MIGHTY

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.



FREE LOVE: Charity and love go hand in hand, and this issue is no exception. **Kelly Price & Friends** are the Greatest Gainer in sales on Hot R&B/Hip-Hop Singles & Tracks, as "Love Sets You Free" (Def Soul/IDJMG) moves 42-24. The single features vocals from **Montell Jordan**, **Sisqó**, **Dru Hill**, **Case**, **Playa**, **Kandice Love**, and **LovHer** and was co-written by **Denise Rich**, author of songs for **Celine Dion**, **Patti LaBelle**, and **Chaka Khan**.

What other wonders can this much star power hold? Well, in case you didn't notice, this list of acts is the entire roster of Def Soul, the R&B division of Def Jam. This is the first time that an entire label's roster has gotten together to help support a cause—in this instance, cancer research. All of the proceeds from this single will be donated to the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research and Denise Rich's G&P Foundation for Cancer Research. Def Soul/Def Jam president **Kevin Lyles** says, "It is an event like this that makes our company what it is. It's about building and supporting our culture." With the 79% gain overall this issue on "Love," it looks as if the Def Soul family will be able to accomplish its goals.

HIP HOP'S RESPECT: When the hip-hop community gets together, it really makes a stand. This issue's No. 88 on the Hot R&B/Hip-Hop Singles & Tracks is "One Four Love Pt. 1" (Rawkus/Priority) by **Hip Hop For Respect**. Who is Hip Hop For Respect, you ask? It is **Kool G Rap**, **Pos (De La Soul)**, **Common**, **Pharoahe Monch**, **Sporty Thievz**, **Shabaam Sahdeeq**, **Rah Digga**, **Mos Def**, and **Talib Kweli**. Mos Def and Talib Kweli urged the hip-hop community to address the tragic deaths of **Amadou Diallo** and **Tysha Miller**, and the response was "One." The idea for a single grew into a four-song maxi-single. The retail single's proceeds will go to the nonprofit Hip-Hop For Respect Foundation (HHFRF), whose tenet is that those in the entertainment industry have a responsibility to be leaders within their communities. To that end HHFRF is planning a high school tour to educate students on how to proceed when stopped by the police. There will also be information accompanying the CD on the same subject. Let's hope HHFRF is able to unite, educate, and create a change in the hip-hop community.

LIFE PIMPIN': With four gold singles, eight top 10 singles, one gold album, a platinum album, a four-times-platinum album, and his current album already certified double-platinum, **Jay-Z** is the epitome of pimpin'. His current single, "Big Pimpin'" (Roc-A-Fella/Def Jam/IDJMG), moves to No. 12 on Hot R&B/Hip-Hop Singles & Tracks, taking a 4.5% jump in radio airplay this issue, due in part to the overwhelming success of the video on cable and video channels nationwide. **Sean Carter** (aka Jay-Z) will be heading a major jam show June through August, not only to support his current album but to help support the "Nutty Professor II: The Klumps" soundtrack (Def Jam), to which he contributes. The first single off this soundtrack will be the **Sisqó/Foxy Brown** remix of "Thong Song" (Drag-on/Def Soul/IDJMG). The second single will be a new Jay-Z single titled "Hey Papi." All this work and he is also a featured artist on the remix of **Mya's** newest single, "Best Of Me" (University/Interscope).

Billboard TOP R&B/HIP-HOP ALBUMS

MAY 13, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	TONI BRAXTON	THE HEAT	1
2	1	2	2	JOE JIVE	MY NAME IS JOE	1
3	2	100	3	CARL THOMAS	EMOTIONAL	2
4	NEW	1	1	CYPRESS HILL	SKULL & BONES	4
5	5	2	6	SOUNDTRACK	ROMEO MUST DIE — THE ALBUM	1
6	3	1	3	DA BRAT	UNRESTRICTED	1
7	NEW	1	1	MYA	FEAR OF FLYING	7
8	4	4	22	SISQO	UNLEASH THE DRAGON	2
9	7	5	20	DMX	...AND THEN THERE WAS X	1
10	8	6	18	JAY-Z	VOL. 3... LIFE AND TIMES OF S. CARTER	1
11	6	3	5	BIG PUNISHER	YEEEAH BABY	1
12	10	13	29	DONELL JONES	WHERE I WANNA BE	6
13	9	9	24	DR. DRE	DR. DRE — 2001	1
14	17	17	15	JAGGED EDGE	J.E. HEARTBREAK	1
▶ Greatest Gainer ◀						
15	31	—	2	SOUNDTRACK	LOVE AND BASKETBALL	15
16	14	12	8	BLACK ROB	LIFE STORY	1
17	11	7	8	GERALD LEVERT	G	2
18	12	8	6	ICE CUBE	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
19	13	10	6	DRAG-ON	OPPOSITE OF H2O	2
20	15	14	9	BONE THUGS-N-HARMONY	BTNHRESURRECTION	1
21	16	11	5	RAH DIGGA	DIRTY HARRIET	3
22	20	23	11	TRICK DADDY	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
23	19	—	2	TONY TOUCH	THE PIECE MAKER	19
24	22	16	6	TRINA	DA BADDEST B***H	11
25	18	18	40	DESTINY'S CHILD	THE WRITING'S ON THE WALL	2
26	25	15	5	COMMON	LIKE WATER FOR CHOCOLATE	5
27	21	19	40	MACY GRAY	ON HOW LIFE IS	9
28	23	21	12	DRAMA	CAUSIN' DRAMA	11
29	24	27	15	D'ANGELO	VOODOO	1
30	30	20	9	BEANIE SIGEL	THE TRUTH	2
31	27	25	37	MARY J. BLIGE	MARY	1
32	28	26	4	PINK	CAN'T TAKE ME HOME	23
33	29	22	6	THE MURDERERS	IRV GOTTI PRESENTS... THE MURDERERS	2
34	32	32	13	SNOOP DOGG & THA EASTSIDAZ	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
35	26	24	6	VARIOUS ARTISTS	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
36	45	51	62	EMINEM	THE SLIM SHADY LP	1
37	37	41	27	KEVON EDMONDS	24/7	15
38	35	29	53	ERIC BENET	A DAY IN THE LIFE	6
39	33	30	31	ANGIE STONE	BLACK DIAMOND	9
40	34	35	7	SAMMIE	FROM THE BOTTOM TO THE TOP	29
41	44	48	13	GHOSTFACE KILLAH	SUPREME CLIENTELE	2
42	41	37	24	YOUNGBLOODZ	AGAINST DA GRAIN	21
43	39	34	24	NAS	NASTRADAMUS	2
44	38	36	6	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	18
45	36	33	14	THE LOX	WE ARE THE STREETS	2
46	40	39	40	HOT BOYS	GUERRILLA WARFARE	1
47	43	43	78	JUVENILE	400 DEGREEZ	2
48	47	47	32	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	47

49	46	42	7	DEAD PREZ	LET'S GET FREE	22
50	50	50	31	SOLE	SKIN DEEP	27
51	48	45	14	VARIOUS ARTISTS	HYPNOTIZE CAMP POSSE	11
52	42	38	49	DAVE HOLLISTER	GHETTO HYMNS	5
53	55	40	20	JUVENILE	THA G-CODE	1
54	56	52	29	SOUNDTRACK	THE BEST MAN	2
55	54	46	19	2PAC + OUTLAWZ	STILL I RISE	2
56	63	70	3	THE PHAT CAT PLAYERS	MAKE IT PHAT, BABY!	56
57	51	49	32	BRIAN MCKNIGHT	BACK AT ONE	2
58	75	67	9	J-SHIN	MY SOUL, MY LIFE	20
59	49	—	2	TUPAC SHAKUR	THE LOST TAPES	49
60	53	44	33	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
61	57	55	8	METHRONE	MY LIFE	55
62	60	58	18	TRIN-I-TEE 5:7	SPIRITUAL LOVE	41
63	58	53	20	SOUNDTRACK	NEXT FRIDAY	5
64	52	28	3	SOUNDTRACK	GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM	28
65	61	60	25	MONTELL JORDAN	GET IT ON...TONITE	3
66	65	—	2	VARIOUS ARTISTS	LOWRIDER SOUNDTRACK 13	65
67	73	62	8	AL JARREAU	TOMORROW TODAY	43
68	66	59	26	LIL' WAYNE	THA BLOCK IS HOT	1
69	64	57	22	THE NOTORIOUS B.I.G.	BORN AGAIN	1
70	72	61	6	TAMAR	TAMAR	42
71	59	—	2	WILLIAM BECTON AND FRIENDS	B2K: PROPHETIC SONGS OF PROMISE	59
72	71	66	24	KURUPT	THA STREETZ IZ A MUTHA	5
73	77	79	17	KELIS	KALEIDOSCOPE	23
74	94	—	2	69 BOYZ	2069	74
▶ Pacesetter ◀						
75	99	—	7	NUWINE	GHETTO MISSION	75
76	67	64	32	METHOD MAN/REDMAN	BLACKOUT!	1
77	68	56	11	AMEL LARRIEUX	INFINITE POSSIBILITES	21
78	74	71	24	BOB MARLEY	CHANT DOWN BABYLON	21
79	79	74	59	GINUWINE	100% GINUWINE	2
80	80	72	7	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	FAMILY AFFAIR	72
81	91	75	19	GOODIE MOB	WORLD PARTY	8
82	62	31	35	SOUNDTRACK	THE WOOD	2
83	69	54	5	SOUNDTRACK	BLACK AND WHITE	43
84	78	77	48	BLAQUE	BLAQUE	23
85	98	89	51	SNOOP DOGG	NO LIMIT TOP DOGG	1
86	100	—	2	VARIOUS ARTISTS	UNITED WE FUNK	86
87	81	69	14	GUY	III	5
88	76	68	12	JEFFREY OSBORNE	THAT'S FOR SURE	50
89	87	82	102	DMX	IT'S DARK AND HELL IS HOT	1
90	84	84	26	MARIAH CAREY	RAINBOW	2
91	93	92	22	Q-TIP	AMPLIFIED	4
92	97	—	53	B.G.	CHOPPER CITY IN THE GHETTO	2
93	NEW	1	1	VARIOUS ARTISTS	EGO TRIP'S THE BIG PLAYBACK: SOUNDTRACK TO THE BOOK OF RAP LISTS	93
94	83	78	9	BEELOW	BALLAHOLIC	34
95	RE-ENTRY	7	7	PHIL PERRY	MY BOOK OF LOVE	67
96	RE-ENTRY	6	6	LUKE LUKE	LUKE'S FREAK FEST 2000	37
97	RE-ENTRY	12	12	YOUNG BLEED	MY OWN	17
98	NEW	1	1	BARRY WHITE	THE ULTIMATE COLLECTION	98
99	90	76	76	WHITNEY HOUSTON	MY LOVE IS YOUR LOVE	7
100	RE-ENTRY	71	71	DMX	FLESH OF MY FLESH BLOOD OF MY BLOOD	1

○ 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.

WORDS AND DEEDS

(Continued from preceding page)

complete without rhymes." Although rap group 57th Dynasty always has something to say—its next single, due in mid-May, is "Return To Boro 6"/"Dirty South" (Fasfwd), which raps about life in the act's South London borough and laments the plight of small U.K. independent labels and their artists—group co-founder Charlie Parker nevertheless appreciates rapless hip-hop.

"Remember that hip-hop is an inner-city culture that grew out of

the South Bronx. It's not specifically about the music or the rap," cautions Parker. "I started as a guitar player and a self-taught saxophonist in a reggae and jazz-fusion band, so I can appreciate hip-hop without rap. But to me, the ultimate musical instrument is the voice."

"I don't see any conflict. It's all aspects of the worldwide, multifaceted art form that's hip-hop," says Deckwrecka, also known as Agzi or Zilla. He's slowly built up his profile thanks to five EPs over the last four

years on the tiny, London-based Ronin label. "My album is not commercial like a hot new Timbaland CD, so we don't really compete for the same crowd."

"V... For Vengeance!" however, includes gritty and humorous vocal sound bites from records and kung-fu and gangster films worked into Deckwrecka's raucous mix of groovy, cut-up hip-hop beats, as heard on the track "23 Forever." Other cuts reflect reggae and jazz influences.

"'23 Forever' is an important

track for me because it highlights my affiliation with the 23 Posse, also known as the band 23 Skidoo," says Deckwrecka. "Their album drops this year on Virgin, and it's deep. They've played a big part in the vices on my album, with [band members] Mad Money Wah and Firebomb Fritz both on the boards for the mixdown, and Sketch and Alex always letting me know if I'm a little off point. 'Double Zero Zero' is another favorite just because of the cuts. I'm pleased with the

dynamics on this one."

Talking about his modus operandi as a producer/DJ, Deckwrecka notes, "Hip-hop beats and scratching will always be just that. But how you choose to use those tools makes a difference. In my music I try to reflect some of who I am as a person, my sense of humor, musical taste, and general multimedia outlook on the world."

Kwaku can be reached at kay-write@hotmail.com.

Dance Trax Names Names For Music Summit

SUMMIT UPDATE: Avid readers of this column know that Grammy Award-winning Peter Rauhofer (aka Club 69), Joey Negro (aka Dave Lee), Strictly Rhythm Records' Wamdue Project, and Kinetic Records' Dave Ralph have already been confirmed for the nightly artist/DJ showcases at this year's Billboard Dance Music Summit (Dance Trax, Billboard, March 11).

Well, it's time to drop a few more names for the upcoming Summit, which takes place July 12-14 at the Waldorf-Astoria Hotel in New York.

Recently confirmed for the nightly parties/showcases are such globally conscious DJs as Paulette Constable (Azuli Records U.K.), Joe T. Vannelli (Dream Beat Records Italy), Paola Poletto (Italy), Susan Morabito, Tedd Patterson, Richie Santana, June Joseph, and Jeannie Hopper (New York). Also confirmed is Strictly Rhythm artist Barbara Tucker.

For the showcase/party on July 13, to be held at Centro-Fly, Billboard has aligned itself with Subliminal Records. So, expect some mighty turntable manipulation from the Dronez (aka Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez).

As for the Summit's opening night party on July 12, we'll be collaborating with Def Mix Productions, Definity Records, and the For the Record record pool.

As most people in the industry know, both Def Mix and Definity are co-helmed by clubland veterans Judy Weinstein and David Morales. Weinstein founded For the Record in 1977, making it one of the first record pools in the U.S.

Combined, these three entities represent a wealth of talent, including Frankie Knuckles, Satoshi Tomiie, Bobby D'Ambrosio, Hex Hector, Danny Krivit, Angel Moraes, Hector Romero, and Lord G., not to mention Morales.



by Michael Paoletta

Of course, it should be noted that we're anxiously awaiting confirmation on several other artists/DJs.

For additional information regarding the Summit, contact me at 212-536-5068 (E-mail: mpaoletta@billboard.com) or Michele Jacangelo Quigley at 212-536-5002 (E-mail: mjacangelo@billboard.com) or visit billboard.com/events/dance.

A final note: On Thursday (11), Billboard will have a brainstorming session for Dance Music Summit 2000. It will take place 7-9 p.m. at New York's Centro-Fly club (45 W. 21 St.). Representatives from Billboard—Ricardo Companioni, Michele Quigley, Phyllis Demo, Cebele Rodriguez, Howard Appelbaum, and myself—will be on hand to discuss the event

and answer any questions.

THIS & THAT: Kinetic Records is scheduled to issue the soundtrack to the Greg Harrison-directed film "Groove" June 6. Beat-mixed by the film's music supervisor, DJ WishFM (aka Wade Randolph Hampton), it places the spotlight firmly on the electronica/trance movement. Highlights include Symbiosis' "Protocol," Hybrid's "Beachcoma," Bedrock's "Heaven Scent," Orbital's "Halcyon + on + on," Boozy & Swan's "Cham-pagne Beat Boogie," and B15 Project Featuring Crissy D. & Lady G.'s "Girls Like Us."

Five-year-old U.K. independent label Wall of Sound has signed a U.S. distribution deal with Caroline. This partnership will allow Wall of Sound to further establish and develop its identity in the U.S. In the past, says Wall of Sound managing director Mark Jones, "our acts have found homes on DreamWorks, Astralwerks, and Ideal/Mammoth/Hollywood. We will continue to work with these labels

in conjunction with Caroline and hope to really establish Wall of Sound [in the U.S.]. The deal also covers the Wall of Sound imprints Bad Magic (hip-hop), NuCamp (house/dance), and We Love You (pop/rock). According to Jones, the company will open a New York office in the near future.

After much speculation, Darren Emerson has left U.K. trio Underworld to concentrate on a solo career; according to the band's British label Junior Boy's Own Records, which travels through V2 Records in the U.S. The remaining band members, Karl Hyde and Rick Smith, will continue to record and tour as Underworld. The split is completely amicable, says the label. In addition to increasing his presence on the global DJ market, Emerson plans to collaborate with guest producers on several solo projects later this year.

PARTING GLANCES: On April 27 one of clubland's most revered singers, Vicki Sue Robinson, died at her



Smiling Faces. To promote his eighth album (his first for 550 Music/ERG), "Better Part Of Me," Jon Secada recently made a special appearance at Miami's Salvation club, where he treated punters to a performance of his new single, "Stop." With a variety of remixes by Jonathan Peters and Pablo Flores, "Stop" is finding a home on many DJs' playlists. This issue, the track jumps to No. 17 on Billboard's Hot Dance Music/Club Play chart. Scheduled for a mid-June release, the Latin-infused "Better Part Of Me" is a mix of dance, power ballads, and midtempo R&B/pop. Shown backstage at Salvation, from left, are Peters and Secada.

The Dance Trax HOT PLATE

• Clinton, "People Power In The Disco Hour" (Luaka Bop/Astralwerks single). This Tjinder Singh-penned/produced track receives some massive restructurings via remixers Romanthony, Space Raiders, Los Amigos Invisibles, and Q-Burns Abstract Message. Expect Romanthony's disco-embellished Peak Beach mix and Space Raiders' Daft Punk-hued Survival on Shrubs mix to receive the most spins.

• Junior O Presents Starchild, "2 Much Happened" (R-Senal single). As powerful male-driven house jams don't come along all that often, "2 Much Happened" deserves everybody's immediate attention. Wah-wah guitar licks, fukned-up horns, and booty-shakin' percussion provide the track's solidly soulful foundation.

• A.T.F.C. Presents OnePhatDeeva, "In And Out Of My Life" (Subliminal single). Originally issued by Defected Records U.K. last year, the Adeva-sampled "In And Out Of My Life" finally receives a proper U.S. release. While this double-pack includes the previously available U.K. mixes (by Olav Basoski, Knee Deep Brothers, and Aydin The Funki Chile), the real find is the new mix by the Dronez, which gives new meaning to the word "filtered."

• Bob Marley With MC Lyte, "Jammin'" (Universal-Island U.K. single). Culled from the "Bob Marley: Chant Down Babylon" duets album, this classic Marley track receives the re-tweaking of a lifetime, courtesy of Olav Basoski. Although Basoski keeps Marley's vocals to a bare minimum (sigh), he does utilize the song's main hook. Will surely please DJs and punters who embraced the remixes of Marley's "Sun Is Shining" and "Rainbow Country." Out May 29.

• BT, "Dreaming" (Netzwerk single). The Sasha & Digweed contingent will surely gravitate toward Evolution's trance-inflected mix. Conversely, fans of Danny Tenaglia's moodier house will stick to Eric Kupper's wicked Hysteria Club mix, which spotlights the sublime vocals of Kirsty Hawkshaw.

• Earth, Wind & Fire, "Fantasy" (Columbia/Sony Music International single). Miami-based DJ Grego has reconstructed this classic track into a peak hour drum'n'bass anthem. On the flip, he delivers a jazzy Brazilian vibe. Quite essential—it's a shame it won't be available commercially.

'Puritans' Beware Of Van Helden's Armed Set

BY RICK SALZER

NEW YORK—Armand Van Helden is fed up with the purists of clubland. From the press to the fans, he is simply tired of people trying to neatly fit every piece of music into a prepackaged genre.

According to Van Helden, it was approximately four years ago that people in the U.K. began lumping his productions and remixes—Tori Amos' "Professional Widow," CJ Bolland's "Sugar Is Sweeter," the Sneaker Pimps' "Spin Spin Sugar"—into the speed garage category.

"What exactly is all of this categorizing?" asks Van Helden. "Do we always need to label every track as this or that?"

Continues Van Helden, "The only thing that labeling does is make it easier for the journalists and retailers. But I don't make music for critics. I make music for the consumer. Music isn't something to think about—it's to feel. It's that simple."

To that end, the title of Van Helden's new album, "Killing Puritans," which refers to the artist's feelings on the constant classifications that people tend to place on his recordings, shouldn't surprise anybody.

"This is also why I set up my own label [Burlington, Mass.-based Armed Records]," says Van Helden. "It's a streamlined, noncorporate, non-hustle type of operation." The Caroline-distributed Armed Records is scheduled to issue "Killing Puritans" June 13. In the U.K., ffr will issue the album June 12.

While these are the planned release dates, Van Helden says they may have to be pushed up if he encounters bootlegging problems

again. Last year, his "2Future4U" album—which included the international smash "You Don't Know Me"—was heavily bootlegged, hitting the streets of New York, Miami, and Los Angeles, among other cities, weeks before its scheduled release.

"Killing Puritans" will be preceded by the single "Koochy." Streeting May 16, the Gary Numan-spliced



VAN HELDEN

electro-meets-breakbeat track was delivered to club and radio mix-show DJs the week of April 17.

Like Daft Punk's "Homework" and Basement Jaxx's "Remedy," "Killing Puritans" is aurally refreshing and stimulating. It finds Van Helden collaborating with an eclectic collection of artists, including his Mongoloids partner Junior Sanchez ("Hybridz"), Fiona Marr ("Little Black Spiders"), New York rapper Common ("Full Moon"), Wu-Tang Clan's Tekitha ("Conscience"), as well as Herbie Hancock and N'Dea Davenport ("The Headhunters"). Van Helden's songs are published by Break Dancin' Bob Music (BMI).

For Van Helden, "Killing Puritans" isn't about being shiny or

glossy. It's about being dirty, greasy, and disturbing. "That's the kind of feel I wanted for the album," he says.

"Also, and just like '2Future4U,' there will be no remixes," adds Van Helden. "Remixes are simply a tool for record companies to sell more records—a marketing scheme to get [an artist] into new markets. Frankly, that isn't what 'Killing Puritans' is about."

People make albums for all kinds of reasons, says Van Helden. "Whether it details an emotional period of an artist's life or it's a pure party album, the record should stand on its own merit. I feel I've achieved this with 'Killing Puritans.'"

When it comes to the promotion and marketing of the set in the U.S., Van Helden says that "aside from specialty mix shows, I don't want the record to be serviced to radio. It's too difficult of a game."

"Whatever happened to the days, like in the '70s, when programmers played music because they liked it?" asks Van Helden. "These days, it seems like radio is a gigantic corporate game full of old-school gangster maneuvers."

According to Van Helden's business partner, Neil Petricone of Boston-based X-Mix Productions, Armed Records' Web site (armedrecords.com) will also be utilized to help promote the album. Petricone, who also manages and books Van Helden, says, "Aside from E-commerce ventures like selling such Armed merchandise as clothing and music, our site will offer DJ-mixed compilations, exclusive snippets of music, interviews, and touring information."

Billboard. Dance Breakouts

- MAY 13, 2000
CLUB PLAY
1. DREAMING BT NETWORK
 2. NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC
 3. SET ME FREE HARD ATTACK JELLYBEAN
 4. MY HOUSE AARON CARL OVUM
 5. RISE UP SUNKIDS FEAT. CHANCE YELLORANGE

- MAXI-SINGLES SALES
1. WHERE YOU ARE JESSICA SIMPSON FEAT. NICK LACHEY COLUMBIA
 2. RISE UP SUNKIDS FEAT. CHANCE YELLORANGE
 3. WOMEN BEAT THEIR MEN 2000 SUBMISSION VELOCITY
 4. I NEVER SAID CYNTHIA ROBBINS
 5. SOMETHING'S GOIN' ON MYSTIC 3 SUBLIMINAL

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	4	9	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
2	4	10	6	I'M IN LOVE JELLYBEAN 2584	VERONICA
3	8	13	6	I WILL LOVE AGAIN COLUMBIA 79375	LARA FABIAN
4	5	11	8	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
5	9	12	7	SHARE MY JOY AVEV 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
6	10	15	5	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
7	3	6	8	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
8	1	2	9	BE WITH YOU INTERSCOPE 497287 †	ENRIQUE IGLESIAS
9	18	27	4	FEELIN' SO GOOD WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
10	7	3	10	MISSING YOU NERVOUS 20271	KIM ENGLISH
11	15	25	6	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
12	22	29	4	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
13	17	21	7	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
14	16	19	7	IF YOU BELIEVE REPRISE 44842	SASHA
15	20	28	5	NATURAL BLUES V2 27639 †	MOBY
16	6	1	12	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
17	21	23	7	STOP 550 MUSIC PROMO/EPIC	JON SECADA
18	27	37	3	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
19	12	8	11	DESERT ROSE A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
20	13	5	11	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
21	11	7	12	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
◀ POWER PICK ▶					
22	30	38	3	THE BEST THINGS F-111 PROMO/REPRISE †	FILTER
23	29	33	4	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
24	26	31	6	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
25	14	9	10	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
26	35	45	3	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
27	23	24	8	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
28	19	14	13	THE RETURN OF NOTHING BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
29	37	44	3	REJOICE RAMPAGE 0118	MICHELLE WEEKS
30	24	22	9	HEAVEN'S EARTH NETTWERK 33101	DELERIUM
31	31	30	9	DRAMA ON THE DANCEFLOOR NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
32	33	26	9	HARD NIGHT EDEL IMPORT	PHUNKY DATA
33	42	—	2	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
34	25	20	11	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
◀ HOT SHOT DEBUT ▶					
35	NEW ▶	1	1	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
36	46	—	2	BE STRONG JELLYBEAN 2581	BORIS & BECK
37	34	32	10	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA †	MARY MARY
38	NEW ▶	1	1	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
39	41	46	3	SAY MY NAME COLUMBIA 79346 †	DESTINY'S CHILD
40	NEW ▶	1	1	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
41	36	36	5	START THE COMMOTION IDEAL 0024/MAMMOTH †	THE WISEGUYS
42	47	—	2	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
43	NEW ▶	1	1	DON'T GIVE UP C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
44	NEW ▶	1	1	FLASH F-111 PROMO/REPRISE	GREEN VELVET
45	39	41	4	STILL IN MY HEART CAPITOL 58807 †	TRACIE SPENCER
46	NEW ▶	1	1	CHOCOLATE SENSATION RIDES ON TIME SALSOUL PROMO	LOLEATTA HOLLOWAY
47	28	16	13	RAINBOW COUNTRY EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
48	NEW ▶	1	1	SAME STUDIO K7 084	SMITH & MIGHTY
49	NEW ▶	1	1	THE LIFT PRIMAL TRAX 47556/WARNER BROS.	MEPHISTO ODYSSEY
50	43	48	3	MY IMAGINATION LOGIC 72540	SK8

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	8	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
◀ HOT SHOT DEBUT ▶					
2	NEW ▶	1	1	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
3	2	2	4	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
4	3	3	15	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
5	4	4	3	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
6	5	40	3	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG	LARA FABIAN
7	6	5	20	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
8	7	7	21	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
9	10	12	10	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
10	9	6	10	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
11	11	8	28	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
12	8	9	12	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
13	15	13	17	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
14	13	11	101	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
15	12	10	7	NATURAL BLUES (X) V2 27639 †	MOBY
◀ GREATEST GAINER ▶					
16	27	18	15	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
17	19	16	3	DON'T STOP (T) (X) RADIKAL 99015	ATB
18	14	14	15	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
19	21	22	4	BETTER OFF ALONE (T) (X) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
20	17	24	3	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
21	NEW ▶	1	1	FEELIN' SO GOOD (T) (X) WORK 79388/550-WORK †	JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE
22	16	17	15	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
23	49	—	2	SHOW ME (T) JELLYBEAN 2585	ANGEL CLIVILLES
24	20	15	16	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
25	22	19	8	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
26	26	23	9	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
27	18	35	6	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
28	24	25	6	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
29	40	—	2	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
30	25	20	77	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
31	29	26	7	THINK IT OVER (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
32	42	27	8	MISSING YOU (T) (X) NERVOUS 20271	KIM ENGLISH
33	23	21	22	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
34	NEW ▶	1	1	DREAMING (T) NETTWERK 33105	BT
35	38	33	4	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
36	RE-ENTRY	3	3	JUST COME BACK 2 ME (T) (X) TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
37	34	29	10	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
38	35	34	38	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
39	32	46	84	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
40	30	30	9	WOKE UP THIS MORNING (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
41	28	31	88	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
42	47	39	25	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS
43	41	41	8	MIXED BIZNESS (T) (X) DGC 497272/INTERSCOPE †	BECK
44	RE-ENTRY	2	2	IF IT DON'T FIT (T) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
45	NEW ▶	1	1	KERNKRAFT 400 (T) (X) SPECTRA 91007	ZOMBIE NATION
46	39	38	7	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
47	43	32	10	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
48	48	—	13	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
49	44	28	7	STILL IN MY HEART (T) (X) CAPITOL 58807 †	TRACIE SPENCER
50	45	50	40	BODYROCK (T) (X) V2 27595 †	MOBY

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

DANCE TRAX

(Continued from preceding page)

home in Connecticut; the cause was cancer. A memorial service was scheduled for May 4 at the Unitarian Church of Westport in Westport, Conn.

For many, Robinson, who was born in Harlem and raised in various New York neighborhoods, was—and remains—the picture perfect face and voice of the disco era. Her indefatigable anthem "Turn The Beat Around" sounds as fresh today as it did upon its original release in 1976, whereupon it earned the singer a Grammy nod in the best female vocalist category.

Sadly, the masses never seemed to acknowledge the music that came after, constantly referring—incorrectly, we might add—to Robinson as a one-hit wonder. Of course, as a fiercely loyal card-carrying member of the club community, I've always known better.

Between 1976 and 1979, RCA issued four albums from the singer ("Never Gonna Let You Go," "Vicki Sue Robinson," "Half & Half," and "Movin' On"), spawning such classic dancefloor moments as "Common Thief," "Daylight," "Should I Stay Or

Should I Go/I Won't Let You Go," and "Hold Tight," in addition to "Turn The Beat Around."

Throughout the '80s, Robinson recorded for such New York-based independent labels as Prelude ("Hot Summer Nights") and Profile ("To Sir With Love"). In the late '90s, Robinson returned to dancefloors with the ebullient "House Of Joy" and the empowering "Move On."

Throughout, Robinson provided backing vocals for the likes of Cyndi Lauper, Elton John, and Cher. Her

voice also appeared on jingles for many products, including Maybelline, Downy, Doublemint, and Pepsi.

Additionally, Robinson had appeared in the original Broadway casts of "Hair" and "Jesus Christ Superstar," among other shows. Last year, she starred in the autobiographical off-Broadway show "Vicki Sue Robinson . . . Behind The Beat" (Dance Trax, Billboard, May 1, 1999).

"Things don't always happen when you want them to," Robinson said in this column last year. "That's been my

hardest lesson to learn. But you've got to keep moving on. Sometimes, you have to simply enjoy the process—you know, the here and now—and not always worry about tomorrow. That's how you grow stronger." Words to live by, indeed.

Robinson is survived by her husband, Bill Good, and her mother, Marianne Robinson. In lieu of flowers, the family requests that contributions be made to God's Love We Deliver, 166 Avenue of the Americas, New York, N.Y., 10013.

Internet-Based Song Pitching Stirs Reactions In Nashville

BY RAY WADDELL

NASHVILLE—Pitching songs is an art form in Nashville, and today writers and publishers have a new weapon in their arsenals with the Internet and its vast capabilities.

E-pitching is here, providing managers, artists, and label and A&R reps with a new method of matching singers with songs. One of the first sites to offer such a service was PublishSongs.com, which launched Jan. 17, after a year in development. Other new entries include PitchSheet.com and SongPitch.com.

"We call it a 'new medium for a new millennium,'" says Todd Rubenstein, developer/CEO of PublishSongs. "We like to be referred to as an Internet service provider specifically for songwriters and publishers."

PublishSongs is a search mechanism that can hook up singers with songs. "Say someone is looking for

midtempo country songs with positive lyrics for a female," says Rubenstein. "We can set them up with those types of parameters."

If writers and publishers want to limit access, they can choose to block certain songs from coming up in search results or to make them accessible just to major labels. "They can have us host their song or song pages for them," says Rubenstein. "We can render them unsearchable or password-protect them."

It's free to browse on PublishSongs. "We charge for actual space used," says Rubenstein, adding that rates range from 25 cents to \$1 per song. A 10-song account using 50 megabytes of Web space costs \$9.95 a month on a high-band server.

"We don't want people to think we're pitching songs for them, because we're not," Rubenstein points out. "We're offering a service, specif-

ically geared toward songwriters, artists, and labels."

Rubenstein says the service has been well-received. "We have publishing companies from all over the world on the site," he says. "We're expecting



the site to move as many as 500,000 hits a day within six months. The cool thing is you don't have to be a published writer to exploit your material."

To be launched in the coming weeks is PitchSheet, billed as a combination

of content and transaction. "It's a pitch sheet with E-pitch capabilities," says former Asylum Records promotion executive Nancy Tunick, now president/CEO of PitchSheet.

PitchSheet offers information and access to songs in four formats—country, pop/R&B, Christian, and international—in an organized spreadsheet layout sortable by label, artist, and date. Tunick says the site "replicates what happens on the street, including the actual pitching of songs between managers, publishers, songwriters, and A&R."

PitchSheet provides password-protected private listening rooms for A&R reps, producers, managers, and

artists where they can hear songs pitched directly in response to their specifications. Songs are provided in streaming audio in a click-and-listen format, with lyrics and the opportunity to reply.

Publishers, song pluggers, and songwriters subscribe for a fee, from \$25 a month to \$275 a year for unlimited pitching. Already signed up for private listening rooms are such record companies as MCA, Mercury, Virgin, Capitol, Warner, Myrrh, and Asylum, as well as managers, producers, and the artists themselves. The site is currently in the testing phase.

Another recent start-up is Song-
(Continued on page 38)

Executive Director Boyd Shares Memories, Challenges Of ACM

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject is Fran Boyd, executive director of the Academy of Country Music (ACM).

What are some of your fondest memories with the ACM?

I remember working my very first awards show in 1968 . . . I was both scared and excited all at one time. And when we moved the academy from a two-room office to its current suite of offices, [it] was an exciting time for us.

There was the summer when the academy provided the after-the-game entertainment for Country Days at Dodger Stadium. It was exciting to present country music to the fans who came to the games.

I guess foremost in my mind right now is working with [longtime ACM Awards executive producer] Gene Weed, who passed away this last year. We'll never do another awards show without thinking of Gene.

What have been your biggest challenges at the ACM?

As with all nonprofit membership organizations, membership is the key.

Would you share with us your personal triumphs at the ACM?

The [Bill Boyd Celebrity Golf Classic] has probably been one of the most rewarding adventures, and I say adventure 'cause you never know

what's gonna happen. Each year it has gotten bigger and better and raised more for charity.

Your husband, Bill, was executive director before you. Do you view the academy any differently now than you did then?

I don't really view the position any differently. I'm doing much of the same thing that I did before . . . just more of it.

What is the most interesting thing you have been able to do with the ACM?

Being invited to the White House for a Ladies in Country Music concert in 1995.

What are some special memories from the awards shows?

The one that really stands out in my mind is the year Tanya Tucker was on the show and we were still [broadcast] from Knott's Berry Farm. Everyone was there for rehearsals and my daughter, Shari, who was just a year younger than Tanya, had been hanging out with Tanya in the theater, waiting for time for Tanya to rehearse. Well, when that time came, both of them had disappeared. I sent runners out into the park looking for them, and they finally found them riding the rides in the amusement park. Needless to say, Tanya missed her rehearsal, but she did a great job that night.

VERNELL HACKETT



Fran Boyd is the executive director of the Academy of Country Music

Yoakam Goes Acoustic As Side Venture To Next Studio Set; Cal IV Christian Debuts

TWO TIMIN': Although he's currently in the studio working on a new album set for a fall release, Reprise artist Dwight Yoakam plans to quietly release an acoustic album May 30. He let fans know about the album, titled "dwrightyoakamacoustic.net," through a posting on his Web site, but little other marketing or publicity is planned. The album was produced by Yoakam's longtime collaborator Pete Anderson. Yoakam and his band kick off a national tour June 9 in Las Vegas.

Veteran country, pop, and gospel artist B.J. Thomas has been signed to Eaton, Ohio-based Kardina Records, whose marketing offices are located in Nashville. Thomas' first single, "You Call That A Mountain," was previously recorded by former Imprint Records artist Jeff Wood. An album of the same name is due June 20. Thomas charted 16 country singles on various labels between 1975 and 1986, including the No. 1 hit "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," "Whatever Happened To Old Fashioned Love," and "New Looks From An Old Lover." He notched 26 pop hits between 1966 and 1983.

WEED HONORED: The Academy of Country Music (ACM) has re-christened its special achievement award the Gene Weed Special Achievement Award in honor of the late Dick Clark productions senior VP of television Gene Weed, who produced and directed the ACM Awards show for more than 30 years, as well as serving as ACM president and chairman many times.

The award acknowledges "unprecedented, unique, and outstanding individual achievement in the field of country music," and its recipient is determined by the board. Weed died in August 1999. At the 35th annual ACM Awards show May 3, Reba McEntire hosted a special tribute to Weed featuring Tim McGraw performing "Please Remember Me."

PUBLISHING NOTES: Cal IV Entertainment expands its presence in Christian music with the launch of Cal IV Christian, which has both music publishing and label divisions. Nick Granato, who originally came to Cal IV with the acquisition of Chestnut Mound Music

from the Eddie Crook Co., will serve as director of music publishing for Cal IV Christian. Joining the new division as director of label operations is Dale Duhl, formerly with the Eddie Crook Co. and Reach Satellite Network/Solid Gospel. Songwriter and former WSM Nashville air personality Pamela Furr joins Cal IV Christian to head up the creative services department. Cal IV Christian has purchased the Petree Publishing catalogs from gospel songwriter Larry Petree.

Word/Gaylord Music Publishing has signed a deal that brings independent music publishing and production company Extreme Writers Group (EWG) into the Gaylord fold. EWG founding partners Michael Martin and

Jason Houser remain in place.

ON THE ROW: Brad Hills joins API Management Group as associate manager with primary responsibility for MCA Nashville act Sons Of The Desert. He previously was with Firststars Management.

Debbie Holley and Summer Harman will

dissolve their company, Holley & Harman Public Relations, over the next few months. They currently represent Bryan White, South Sixty Five, Paul Brandt, and Bill Gentry and will continue to do so through the dissolution. Harman is pursuing job opportunities in the music industry. Holley will launch independent public relations and marketing firm the Holley Co.

Lyric Street Records hires Sharon Lepere as Southwest regional promotion manager. Lepere spent 12 years working in pop promotion in Chicago for Geffen, A&M, and Columbia. Most recently, she had been with Internet company Popmail.com in Dallas. Also, Lee Adams joins Atlantic Records as Northeast regional promotion manager; a position she previously held for Giant Records.

CALENDAR ALERT: Leadership Music's daylong 10th anniversary reunion for its more than 250 alumni has been set for May 16 at the Franklin Marriott Cool Springs in Franklin, Tenn., beginning at 8 a.m. Scheduled speakers include USA Today founder Al Neuharth, Maryland Lt. Gov. Kathleen Kennedy Townsend, Tower Records founder and owner Russ Solomon (interviewed by Billboard's Geoff Mayfield), and Bill Ivey, chairman of the National Endowment for the Arts. For more information, alumni can contact the Leadership Music office in Nashville.



by Phyllis Stark

Billboard TOP COUNTRY ALBUMS

MAY 13, 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
▶ No. 1 ◀						
1	1	1	35	DIXIE CHICKS ▲ ⁵ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	25	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	8	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
4	5	4	130	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	6	6	48	LONESTAR ▲ ² BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
6	4	—	2	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
7	7	7	118	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
8	9	8	52	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
9	8	5	5	TRISHA YEARWOOD MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
10	11	10	51	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	10	9	26	TOBY KEITH DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
12	12	11	51	SHEDAISI ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
13	13	13	61	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	14	12	27	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
▶ Hot Shot Debut ◀						
15	NEW	1	1	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
16	17	15	36	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
17	19	—	2	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
18	18	17	23	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
19	15	16	33	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
20	16	14	16	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
▶ Greatest Gainer ◀						
21	32	—	2	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	21
22	23	20	47	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
23	22	19	27	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
24	21	—	2	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	21
25	26	22	48	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
26	20	18	4	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
27	27	24	31	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
28	24	23	27	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
29	34	27	28	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
30	28	25	56	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
31	NEW	1	1	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
32	33	31	26	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
33	29	28	76	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
34	25	30	14	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
35	31	32	50	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98) HS	SINGLE WHITE FEMALE	15
36	30	26	13	WYONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
37	38	34	52	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24

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.

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
38	39	—	2	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
39	36	36	102	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
40	46	38	4	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	38
41	35	29	13	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
42	40	37	13	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	37
▶ Pacesetter ◀						
43	51	45	90	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
44	45	42	4	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
45	44	41	4	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
46	37	35	10	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
47	42	33	3	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
48	47	46	56	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
49	41	40	45	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
50	52	39	47	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
51	50	54	29	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
52	43	43	77	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
53	55	47	50	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
54	48	44	26	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
55	49	52	88	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
56	58	62	32	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
57	53	51	104	MARK WILLS ▲ MERCURY 536317 (11.98/17.98) HS	WISH YOU WERE HERE	8
58	56	48	39	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
59	57	55	32	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
60	63	56	58	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
61	70	61	36	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
62	60	53	5	JOHN BERRY CAPITOL 24740 (10.98/16.98)	GREATEST HITS	43
63	59	58	61	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
64	RE-ENTRY	10	10	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
65	62	49	10	LORRIE MORGAN BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
66	68	67	57	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
67	54	50	28	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
68	74	68	5	MERLE HAGGARD SMITH MUSIC GROUP 85000/RAZOR & TIE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS	61
69	67	63	56	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
70	61	60	87	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
71	73	64	52	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
72	66	59	49	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
73	65	69	94	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
74	69	75	30	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
75	75	65	4	BR-5-49 ARISTA NASHVILLE 18909 (10.98/16.98)	COAST TO COAST	46

Billboard Top Country Catalog Albums

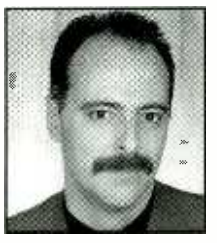
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	111
2	2	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	106
3	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	137
4	3	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	152
5	5	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	97
6	10	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	8
7	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	308
8	6	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	72
9	8	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	273
10	9	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	236
11	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	274
12	12	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	318
13	13	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	138

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	140
15	17	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	292
16	16	PATSY CLINE ▲ ⁸ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	684
17	18	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	185
18	21	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	514
19	19	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	135
20	15	GARTH BROOKS ◆ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	245
21	20	GEORGE STRAIT ▲ ⁶ MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	386
22	23	VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	203
23	22	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	126
24	—	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	222
25	—	HANK WILLIAMS MERCURY 536029 (11.98/17.98)	20 OF HANK WILLIAMS GREATEST HITS	104

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.

COUNTRY CORNER



by Wade Jessen

STANDING OVATION: All eyes are on **Kenny Rogers'** "Buy Me A Rose" (Dreamcatcher), which has fought a valiant 29-week battle to conquer Hot Country Singles & Tracks, seating the former leader of the **First Edition** atop the list for the first time in 14 years and painting some significant historical markers along the way.

Rogers is backed with harmony vocals by **Billy Dean** and **Alison Krauss** on the sentimental love ballad, which gains 153 detections to finish with 5,321 plays and more than 39 million estimated audience impressions.

"Buy Me A Rose" is the first independent single to top the country radio chart since **Schuyler, Knobloch & Overstreet** (also known as **SKO**) took "Baby's Got A New Baby" there in March of 1987 on **Mary Tyler Moore's** MTM imprint.

When Rogers, who turned 61 last August, entered the top five two issues ago, he became the oldest artist to score a top five entry on the country chart and now holds the same title among those who have topped the list. Previously, **Buddy Starcher** was the elder statesman of the top five, a distinction he gained at age 60 with the 1966 recitation "History Repeats Itself." Starcher, a singer/songwriter and TV/radio host from Ripley, W.Va., popularized a reading that illustrated the similarities between the lives, careers, and deaths of presidents **Abraham Lincoln** and **John F. Kennedy**. Just two weeks shy of his 60th birthday, **Hank Snow** was formerly the oldest act to score a country chart-topper when "Hello Love" ruled in the spring of 1974.

"Buy Me A Rose" is Rogers' 21st No. 1 on the country chart. On Top Country Albums, "She Rides Wild Horses" scans 15,000 units to rise 11-10 and closes at No. 94 on The Billboard 200.

ON THE AIR: In a scenario that has many country programmers following suit, PDs at **WQYK** and **WRBQ** Tampa, Fla.; **WSM-FM** Nashville; and **KIKK** Houston have lifted the audio portion of the new **Garth Brooks** video, "When You Come Back To Me Again," and are airing it despite the fact that Capitol execs had previously announced no plans to work the track as a single. Consequently, the song enters at No. 59 with Hot Shot Debut honors on Hot Country Singles & Tracks. Brooks recorded the song for the new film "Frequency," where it plays over the final credits. The video is airing on CMT, VH1, and Great American Country.

Capitol promo chief **Bill Catino** tells Country Corner that the label is fielding inquiries about the song but says that no promo single will be serviced and that there will be no soundtrack for "Frequency." But, as history has shown, the Brooks camp is known to toss out a few surprises, so don't be too surprised if the song eventually finds its way onto the label's promo docket.

RED AS GEORGIA CLAY: Bowing with the Hot Shot Debut trophy, **Jeff Foxworthy** makes his 10th debut on Top Country Albums, as "Big Funny" (DreamWorks) pops on at No. 15 with more than 9,000 scans. Seven of his prior outings also contained new material. One was a live set, and most recently his "Greatest Bits" (Warner Bros.) entered at No. 9 in the June 6, 1998, Billboard. This issue, that best-of set finishes at No. 51 with more than 2,000 units. "Blue Collar Dollar," the lead single from the new title, bullets at No. 68 with airplay at 96 monitored stations.

Greater Vision Tops Gospel Nominees

Trio Gets 8 Nods For Southern Gospel Music Assn. Awards

BY DEBORAH EVANS PRICE
NASHVILLE—Greater Vision leads the list of nominees for the third annual Southern Gospel Music Assn. (SGMA) Awards, to be held May 24 at the Park Vista Resort in Gatlinburg.

The Daywind recording trio garnered nods in eight categories, including trio of the year, album (for "Far Beyond This Place"), and two song of the year nominations—"My Name Is Lazarus" and "Just One More Soul."

The act also scored nominations in the recorded music packaging and video categories. Greater Vision member Rodney Griffin is nominated for songwriter of the year, and the trio's Gerald Wolfe is up for male vocalist.

"We've been out here doing this for going on 10 years now, and certainly the longer you're out here, the more exposure you have," says founding member Wolfe, who also serves as the trio's manager, "But I think our project 'Far Beyond This Place' is really the force behind the year we've had. It was such a successful album and gave us a lot of broad-based exposure that we had not had previously."

Among the other multiple nominees, Gold City received nods in the album category for "Signed, Sealed, Delivered," male quartet, recorded music packaging, and song of the year, for "He Said."

The Hoppers' hit "God Raised The Ransom" is up for song of the year, and the veteran family outfit is also nominated for mixed quartet. The Kingdom Heirs received nominations in the album category for "Journey Home" and are also in the running for male quartet and recorded music packaging.

Awards will be presented at the annual banquet, which also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, located in Pigeon Forge at Dolly Parton's Dollywood theme park. The museum opened last spring. Heather Campbell serves as



GREATER VISION

the SGMA's executive director.

"It's nice to have an organization that is dedicated to a specific form of music," says Wolfe. "Being nominated by an organization such as the GMA [Gospel Music Assn.] is an incredible honor, but it's nice to be recognized by the peers in your specific genre. The SGMA Awards carry a special prestige to us."

The following is a partial list of nominees:

Album of the year: "Far Beyond This Place," Greater Vision; "Forefront," Palmetto State Quartet; "Journey Home," Kingdom Heirs; "Let's Celebrate Jesus," Bishops; "Reflections Of Life," Anchorman; "Signed, Sealed, Delivered," Gold City.

INTERNET-BASED SONG PITCHING

(Continued from page 36)

Pitch, where songwriters and publishers submit a song and have it added to SongPitch members' online catalog. The listener pays nothing, and the writer or publisher pays a monthly storage fee, based on the number of songs currently in their online catalog.

DreamWorks songwriter Buck Moore, author of Randy Travis' "The Box" and Daryle Singletary's "The Note," put 25 songs up on PublishSongs as a "test market" and is pleased with the result. "An R&B singer in Atlanta picked up three or four songs that she's going to record," says Moore.

He likes the global aspect of Internet song pitching. "Most of the stuff I put on there is pop and Latin, and I wanted to get it out to other countries in South America and Europe."

Ken Woods, president of Step One Records in Nashville, has also found the Internet useful for finding songs.

Female vocalist: Sheri Easter, Karen Peck Gooch, Connie Hopper, Kim Hopper, Debra Talley.

Male vocalist: Ivan Parker, Arthur Rice, Kirk Talley, Gerald Wolfe, George Younce.

Male quartet: Cathedrals, Gold City, Kingdom Heirs, Kingsmen, Poet Voices.

Mixed quartet: Hoppers, Lesters, McKameys, Perrys, Wilburns.

New artist: 3 For 1, Dove Brothers, Heirline, Talley Trio, Won By One.

Producer: Jeff Collins, Wayne Haun, Kevin McManus, Roger Talley, Mark Trammell.

Solo artist: Michael Combs, Brian Free, Quinton Mills, Ivan Parker, Kirk Talley.

Songwriter: Ricky Atkinson, Gerald Crabb, Rodney Griffin, Jeff Steele, Kirk Talley, Diane Wilkinson.

Song: "Children Of The Dust," Freemans; "God Raised The Ransom," Hoppers; "He Said," Gold City; "Healing," Cathedrals; "I'll Live Again," Kingsmen; "I've Passed Over," Kingdom Heirs; "My Name Is Lazarus" and "Just One More Soul," Greater Vision; "Praise His Name," Jeff & Sheri Easter; "Roll That Burden On Me," McKameys.

Label project Billy Jack Gafford will enter the studio in June and has already found three songs through Internet services. "I think it's going to be helpful," says Woods. "It's one of those things that as it grows it will be a wonderful situation. It's good because it gives [songwriters and publishers] another outlet."

Some in Nashville's music community aren't completely sold on the concept yet. "Any type of service that makes the flow of information better, I'm open to," says Chuck Howard, Nashville producer and owner of H2E Records and publishing companies. But Howard adds there are aspects of E-pitching that concern him.

"As a record producer and executive, I want to get with pluggers who understand what I need," Howard says. "I don't have time to go to a site and just listen to songs. I want personalized attention."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
56 800 POUND JESUS (Illegal, BMI/No Man, BMI)	50 DO I LOVE YOU ENOUGH (Of Music, ASCAP/The Music Palas, ASCAP)
61 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) HL/WBM	64 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
15 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM	72 THE END OF THE WORLD (Edward Proffit, ASCAP/Music Sales, ASCAP/Keith-Valerie, ASCAP)
8 BEEN THERE (Blackened, BMI/Steve Warner, BMI) WBM	33 FAITH IN YOU (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
2 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM	57 FALLIN' NEVER FELT SO GOOD (Universal-MCA, ASCAP/WB, ASCAP) WBM
68 BLUE COLLAR DOLLAR (Max Lafts, BMI/Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/EMI, BMI)	25 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)
51 BLUE MOON (Acronym, BMI/WCR, BMI)	41 FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
66 THE BLUES MAN (Bocephus, BMI) HL	23 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
61 BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM	63 GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
1 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI) HL	67 HONEY I DO (Sony/ATV Tree, BMI/SDC, BMI/Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI) HL
5 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL	6 HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
7 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Water-dance, BMI/Melanie Howard, ASCAP) WBM	55 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
46 CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N' Sis, BMI/Estes Park, BMI) HL/WBM	17 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
9 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM	14 I'LL BE (Realsongs, ASCAP) WBM
20 COYBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL	

37 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeska, ASCAP) HL	49 MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)	ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
42 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL	22 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL	53 TROUBLE WITH ANGELS (Songs Of Universal, BMI) WBM
39 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM	69 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	13 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
32 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM	26 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM	3 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
70 I'VE FORGOTTEN HOW YOU FEEL (Miss Surrett, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM	74 OUT HERE IN THE WATER (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mogan River, ASCAP/CG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM	30 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
34 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM	21 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM	11 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
58 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	28 REAL LIVE WOMAN (Cryner Way To The Bank, SESAC/Child Bride, SESAC)	59 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP)
60 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL	75 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL	35 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
73 KISS ME NOW (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM	48 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL	10 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
24 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL	47 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM	62 YOU AIN'T HURT NOTHIN' YET (Mighty Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL
40 LET'S MAKE SURE WE KISS GOODBYE (Vinnie Mae, BMI) WBM	4 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM	52 YOU ARE (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
54 A LITTLE LEFT OF CENTER (Island Bound, ASCAP/Famous, ASCAP/Lightwoodknot, BMI/Ensign, BMI) HL	65 SINNERS & SAINTS (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL	31 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL
12 LOVE'S THE ONLY WAY (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Sonlight Writers Group, ASCAP) HL	16 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL	27 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL
45 LOVE, YOU AIN'T SEEN THE LAST OF ME (W.B.M., SESAC) WBM	38 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triples Shoes, BMI/Acuff-Rose, BMI) HL	71 YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempton, BMI)
43 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL	29 STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI)	
18 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL	44 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo,	

Billboard **HOT COUNTRY** SINGLES & TRACKS

MAY 13, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 156 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
◀ No. 1 ▶						
1	2	4	29	BUY ME A ROSE 1 week at No. 1 K. ROGERS, B. MAHER, J. MCKELL, J. FUNK, E. HICKENLOOPER	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
2	1	1	20	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
3	4	6	19	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	3
4	6	8	20	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	4
5	5	5	29	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
6	3	2	26	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
7	9	9	22	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	7
8	8	7	18	BEEN THERE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
9	11	12	15	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	9
10	12	15	13	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	10
11	10	11	17	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. DAMPIER)	KENNY CHESNEY (V) BNA 65964	10
12	7	3	26	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	3
13	13	18	18	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	13
14	18	21	16	MORE T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	14
15	19	19	18	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	15
◀ AIRPOWER ▶						
16	23	30	5	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	16
◀ AIRPOWER ▶						
17	24	29	8	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	17
◀ AIRPOWER ▶						
18	20	22	14	ME NEITHER F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	18
19	22	24	9	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	19
20	16	17	36	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
21	25	26	11	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	21
22	17	14	34	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
23	15	13	32	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) (V) MONUMENT 79352 †	13
24	14	10	28	LESSONS LEARNED T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	3
25	27	28	12	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	25
26	26	27	17	NO MERCY J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	26
27	28	32	12	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	27
28	21	20	18	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	16
29	29	31	11	STUCK IN LOVE G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	29
30	33	40	5	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	30
31	30	33	9	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	30
32	32	34	14	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	32
33	34	35	9	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	33
34	36	51	18	I WILL...BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	34
35	35	37	7	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	35
36	37	44	7	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	36
37	38	48	5	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES SPARROW SOUNDTRACK CUT/CAPITOL/CURB	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	41	39	12	SOMETHING TO WRITE HOME ABOUT B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	38
39	49	68	3	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	39
40	31	25	16	LET'S MAKE SURE WE KISS GOODBYE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
41	39	43	9	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 1687 †	39
42	40	42	11	I NEED YOU ALL THE TIME B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
43	42	50	7	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	42
44	44	49	8	THAT'S THE BEAT OF A HEART F. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) RCA 62013 †	44
45	47	47	7	LOVE, YOU AIN'T SEEN THE LAST OF ME B. J. WALKER, JR., T. BYRD (K. FRANCESCHI)	TRACY BYRD (V) RCA 60210	45
46	45	46	10	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
47	51	53	7	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	47
48	54	61	4	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	48
49	43	38	10	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
50	50	54	7	DO I LOVE YOU ENOUGH D. MALLOY (R. FAGAN, L. PALAS)	RICOCHE (C) (D) COLUMBIA 79379	50
51	55	57	4	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	51
52	48	52	9	YOU ARE G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
53	59	60	4	TROUBLE WITH ANGELS K. STEGALL, K. MATTEA (T. WILSON)	KATHY MATTEA (V) MERCURY 172160 †	53
54	65	72	3	A LITTLE LEFT OF CENTER J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
55	58	62	4	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN EPIC ALBUM CUT	55
56	46	41	16	800 POUND JESUS M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT †	40
57	57	66	4	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162 †	57
58	53	45	18	JIMMY'S GOT A GIRLFRIEND D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	34
◀ Hot Shot Debut ▶						
59	NEW ▶	1	1	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO TRACK †	59
60	52	36	19	JUST BECAUSE SHE LIVES THERE T. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN †	36
61	66	74	4	BREATHLESS J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	61
62	56	73	3	YOU AIN'T HURT NOTHIN' YET B. CHANCEY, P. WORLEY (A. ANDERSON, B. LAWSON)	JOHN ANDERSON EPIC ALBUM CUT	56
63	63	—	2	GOODBYE IS THE WRONG WAY TO GO R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES MONUMENT ALBUM CUT	63
64	61	58	20	DO WHAT YOU GOTTA DO A. REYNOLDS (P. FLYNN)	GARTH BROOKS (V) CAPITOL 58845	13
65	NEW ▶	1	1	SINNERS & SAINTS K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN †	65
66	62	55	13	THE BLUES MAN K. STEGALL (H. WILLIAMS, JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	37
67	60	59	7	HONEY I DO E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	DANNI LEIGH (C) (D) MONUMENT 79386 †	59
68	68	63	5	BLUE COLLAR DOLLAR D. GRAU (J. FOXWORTHY, B. ENGVALL, D. GRAU, P. HOWELL)	JEFF FOXWORTHY AND BILL ENGVALL FEATURING MARTY STUART DREAMWORKS ALBUM CUT †	63
69	72	69	5	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	69
70	69	65	17	I'VE FORGOTTEN HOW YOU FEEL V. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
71	NEW ▶	1	1	YOU WANNA WHAT? T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATUK, B. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	71
72	NEW ▶	1	1	THE END OF THE WORLD C. HOWARD (S. DEE, A. KENT)	ALLISON PAIGE CAPITOL ALBUM CUT	72
73	67	67	10	KISS ME NOW M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT/WRN	60
74	70	64	12	OUT HERE IN THE WATER M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
75	73	75	4	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT	73

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**

MAY 13, 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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	13	BREATHE WARNER BROS. 16884/WRN 6 weeks at No. 1	FAITH HILL
2	2	2	10	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
3	3	3	13	AMAZED ● BNA 65957/RLG	LONESTAR
4	6	6	6	YES! WARNER BROS. 16876/WRN	CHAD BROCK
5	4	4	6	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
6	5	5	12	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
7	7	8	15	NO MERCY EPIC 79345/SONY	TY HERNDON
8	8	7	9	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
9	9	10	7	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
10	12	—	2	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
11	10	9	11	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
12	11	11	18	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
13	13	12	31	BIG DEAL CURB 73086	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW ▶	1	1	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
15	19	—	2	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
16	14	13	8	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES
17	17	17	4	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
18	15	14	21	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES	
19	24	—	2	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16871/WARNER BROS.	NEAL MCCOY
20	16	15	37	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
21	18	16	152	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
22	21	19	4	HONEY I DO MONUMENT 79386/SONY	DANNI LEIGH
23	20	18	7	I'VE FORGOTTEN HOW YOU FEEL LYRIC STREET 164038/HOLLYWOOD	SONYA ISAACS
24	RE-ENTRY	36	36	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
25	NEW ▶	1	1	ONE VOICE EPIC 79396/SONY	BILLY GILMAN

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.

Billboard.



In conjunction with



JAZZ

DON'T MISS OUT... REGISTER TODAY!

June 7-9, 2000

JW Marriott, Washington DC

conference & awards

Just Announced

The definitive event about the music and business of jazz.

- Live Artist showcases at BET on Jazz Restaurant
 - RENÉ MARIE & PHILLIP MANUEL, MAXJAZZ
 - SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K.
 - LENORA ZENZALAI HELM, J Curve Records
- ...more to be announced

plus . . .

- Opening Night Showcases Sponsored by Baileys Original Irish Cream
- Welcome Cocktail Reception
- Keynote Address
- Exhibits
- Gala awards After Party
- Artist Panel
- Webcast by Jazze.com

Plus . . . Networking, fun and much, much more!

for more info

Michele Quigley, Billboard - 212.536.5002
bbevents@billboard.com

for complete schedule of events
www.jazze.com

Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004

Reservations: 202.393.2000 • conference room rate \$219

Airline: American Airlines call: 800.433.1790 - refer to # AN # 1460 UP

hot topics

- Recording • Technology
- Radio • Media • Marketing
- Musicians' Workshop
- Social Commentary

New Confirmed Panelists

Glenn Barros, Concord Records
Thurston Briscoe, WBGO FM
Regina Carter, NIA Entertainment
Tom Evered, Blue Note
Herbie Hancock

... about the awards

The conference will culminate in the first-ever televised Billboard • BET Jazz awards. The awards are based on the Billboard charts and critics choice including Best New Artist, Lifetime Achievement and Live Performer of the Year.

The official consumer magazine of the conference



TO REGISTER: Mail to Michele Jacangelo Quigley, Billboard, 1515 Broadway, New York, NY 10036, or fax to: 212.536.1400 Make checks payable to Billboard.

\$395 Full Registration: after May 5 and walk up

First Name: _____ Last Name: _____ Title: _____ Company: _____

Address: _____ City: _____ State: _____ Zip: _____ Phone: _____ Fax: _____ E-mail: _____

Paying by: check Visa/MC AMEX money order Credit Card #: _____ Exp. Date: _____ Signature: _____

(charges not valid without signature)

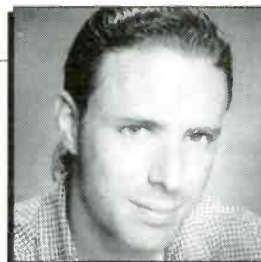
Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				
				
1	1	47	DIANA KRALL ● VERVE 050304/VG	35 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	NEW ▶		MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL	TONIC
3	2	4	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
4	3	13	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
5	5	7	JOHN SCOFIELD VERVE 543430/VG	BUMP
6	12	17	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
7	4	12	PAT METHENY WARNER BROS. 47632	TRIO 99-00
8	9	11	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
9	6	48	HARRY CONNICK, JR. ● COLUMBIA 69613/CRG	COME BY ME
10	8	65	VARIOUS ARTISTS 32 JAZZ 32106/RYKODISC	JAZZ FOR WHEN YOU'RE ALONE
11	7	10	DIANA KRALL JUSTIN TIME 40950	STEPPING OUT
12	10	28	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
13	13	65	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
14	11	31	VARIOUS ARTISTS 32 JAZZ 32152/RYKODISC	JAZZ FOR THOSE PEACEFUL MOMENTS
15	14	7	VARIOUS ARTISTS BLUE NOTE 24271/CAPITOL	PURE COOL
16	NEW ▶		JIMMY PONDER HIGHNOTE 7041	AIN'T MISBEHAVIN'
17	21	7	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
18	15	9	KEELY SMITH CONCORD 4882	SWING, SWING, SWING
19	22	5	DAVE HOLLAND QUINTET ECM 547950	PRIME DIRECTIVE
20	NEW ▶		JOE LOVANO BLUE NOTE 96667/CAPITOL	52ND STREET THEMES
21	25	3	CHUCHO VALDES BLUE NOTE 20730/CAPITOL	LIVE AT THE VILLAGE VANGUARD
22	19	50	VARIOUS ARTISTS 32 JAZZ 32130/RYKODISC	JAZZ FOR A LAZY DAY
23	17	5	JOHN PIZZARELLI TELARC 83491	KISSES IN THE RAIN
24	18	72	VARIOUS ARTISTS 32 JAZZ 32101/RYKODISC	JAZZ FOR THE OPEN ROAD
25	16	3	MILES DAVIS & JOHN COLTRANE LEGACY/COLUMBIA 65833/CRG	THE COMPLETE COLUMBIA RECORDINGS 1955 - 1961

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
				
1	1	8	AL JARREAU GRP 547884/VG	8 weeks at No. 1 TOMORROW TODAY
2	2	31	DAVE KOZ CAPITOL 99458 HS	THE DANCE
3	3	44	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
4	7	9	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
5	4	8	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
6	6	8	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
7	5	62	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
8	11	6	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
9	9	7	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
10	12	10	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
11	10	32	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
12	8	4	GALACTIC CAPRICORN 542420/IDJMG	LATE FOR THE FUTURE
13	13	5	NORMAN CONNORS STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
14	14	79	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
15	16	34	BOB JAMES WARNER BROS. 47355	JOY RIDE
16	17	11	MARC ANTOINE GRP 543061/VG	UNIVERSAL LANGUAGE
17	15	13	ALEX BUGNON NARADA JAZZ 48725/VIRGIN	...AS PROMISED
18	NEW ▶		MARC RIBOT Y LOS CUBANOS POSTIZOS ATLANTIC 83293/AG	¡MUY DIVERTIDO! (VERY ENTERTAINING!)
19	18	54	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
20	19	38	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
21	22	48	PAUL HARDCASTLE TRIPPIN' N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
22	NEW ▶		VARIOUS ARTISTS N-CODED 4206/WARLOCK	CLUB 1600
23	21	3	GROVER WASHINGTON, JR. MOTOWN 15767/UNIVERSAL	THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION
24	20	6	LIQUID SOUL SHANACHIE 5065	HERE'S THE DEAL
25	NEW ▶		MACEO PARKER WHAT ARE RECORDS? 60038	DIAL: M.A.C.E.O.

● 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 or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



by Steve Graybow

KISSING TIME: With his first-ever release on a major U.S. label, Scottish guitarist Martin Taylor is primed to make a long-awaited splash on American shores.

In a career that has included 20 albums with the late violinist Stéphane Grappelli, homages to Gypsy guitarist Django Reinhardt with the Spirit Of Django ensemble, and recordings with fellow guitarist Chet Atkins, Taylor has received best guitarist honors at the British Jazz Awards seven times. His latest solo release, "Kiss And Tell," initially appeared in the U.K. on Sony U.K., marking him as the first jazz artist signed to that label in more than 30 years. The album sees its U.S. release May 30 on Legacy/Columbia.

Recorded in both New York and Nashville, "Kiss And Tell" is a showcase for Taylor's beautiful fretwork and knack for elegant improvisations. The New York sessions, which included drummer Al Foster and bassist Eddie Gomez, showcase Taylor in a traditional jazz setting, while the Nashville dates place Taylor's guitar in a contemporary jazz context, helped by saxophonist Kirk Whalum.

"The important thing was to make certain the album had an overall sound of its own, and the link that ties it together is the sound I get out of my guitar," says the self-taught Taylor.

The album's first single, a cover of "Midnight At The Oasis" (a song that singer Maria Muldaur took to No. 6 on Billboard's singles chart in 1974), is indicative of the album's smooth-meets-traditional jazz aesthetic, opening with a minute-long unaccompanied improvisation before segueing into the tune.

"The introduction [based loosely on "What A Friend We Have In Jesus"] gives a taste of my solo guitar playing and assures that the sound of the guitar will be a thread that ties the album together," Taylor explains.

Legacy product manager Stephan Moore says the label will place "Midnight At The Oasis" on June's Cafe Music Network sampler. "This will get Martin play in cafes and coffee shops, places where listeners who may not be familiar with him as an artist will be able to hear the song," he says.

Taylor is optimistic that his trademark combination of melody, improvisation, and cleanly executed guitar lines has the capacity to reach both jazz fans and those beyond the jazz audience.

"I don't think that it is necessary to dilute the music in order to get to connect with people," he says. "I've been asked to perform on solo guitar at classical guitar festivals and at folk festivals. Whoever the audience is, I just get up there and play the way I play. I don't water down the music because I'm not playing for jazz fans. In all situations, if you believe in what you are doing, and you are doing it with the right intentions, the music will get across to the people."

Taylor will tour the U.S. in late summer, followed by a PBS special expected to air in November.

BLACK MUSIC MONTH

JUNE 2000

BET ON JAZZ



LOU RAWLS
6/17-12pm, 8pm, 1am EST
6/18-11pm, 7pm, 12am EST
6/21-1pm, 9pm, 1am EST

JEFFREY OSBORNE
6/3-12pm, 8pm, 1am EST
6/4-11pm, 7pm, 12am EST
6/7-1pm, 9pm, 1am EST

CHAKA KHAN
6/10-12pm, 8pm, 1am EST
6/11-11pm, 7pm, 12am EST
6/14-1pm, 9pm, 1am EST

BOBBY WOMACK
6/24-1pm, 9pm, 1am EST
6/25-11pm, 7pm, 12am EST
6/28-1pm, 9pm, 1am EST

IN CONCERT

© 2000 BET On Jazz

To request The Jazz Channel, call your cable or satellite provider toll free 1-877-SEE JAZZ (733-5299)

McHale Honors 'First Love' With Irving's Place Projects

ONCE a rock'n'roller, always a rock'n'roller.

That's one way to describe the multifaceted Chris McHale, who subordinated his dreams of becoming a rock star to pursue the more stable—and arguably more lucrative—profession of running Irving's Place, one of New York's up-and-coming commercial studios.

However, even as he takes the advertising bull by the horns, McHale keeps coming back to rock'n'roll, which he calls "my first love and my last love" (notwithstanding a recent flirtation with golf).

Among the recent music sessions at Irving's Place were the McHale-led **Clan Chi**, a project that started as a jingle for Deutsche Telekom and

evolved into a world-music extravaganza—with a full-length album and possible tour in the works—and a charity recording by David Lee Roth for Songs of Love, an organization that commissions original songs for terminally ill children.

Roth volunteered to record a song for the benefit, and all the sessions took place at Irving's Place during the period between Christmas and New Year's Day—on a week when the facility otherwise would have been closed.

"It wasn't the kind of project we do every day," says Joe Barone, McHale's partner in both Irving's Place and the creative production company that they run, McHale-Barone. "On the other hand, we do have a tendency to get involved in projects like these. We



by Paul Verna

know a lot of people who don't do advertising as their sole means of money-making, and we always welcome them. It gives us a break from the usual advertising business, and it makes us realize that 'Hey, a song could be longer than 30 seconds or 60 seconds.'

In addition to those projects, the studio has been hosting other musical endeavors. McHale has been working on his own material, sneaking into Irving's Place on evenings and weekends to avoid conflicts with advertising clients. (He plays guitar and flute.)

At the same time, McHale has been putting out feelers in the New York music community to develop artists in-house as a sideline to the studio's core business. "The record company is my hobby," says McHale. "I'm in a position with the studio where it's successful on its own, and we can use it on evenings and weekends to develop additional projects."

On the advertising front, Irving's Place has been running on all cylinders since January, according to McHale. A four-room facility consisting of fully featured Pro Tools suites—three of them with top-of-the-line Pro Control consoles—the studio has completed such large-scale projects as the Oxygen launch (for which it did sound design and on-air work) and national campaigns for Bud Light, Miller Lite, and Breyers Ice Cream.

MACKIE DESIGNS' purchase of Eastern Acoustic Works (EAW) has been completed, according to a statement from Woodinville, Wash.-based Mackie. The purchase price, which was not initially disclosed, turns out to be \$18.5 million, according to a Mackie representative.

Mackie COO Jamie Engen says in the statement, "There are significant synergies which will come from the combination of Mackie, EAW, and RCF, our Italian subsidiary. Our brands, our engineering, our manufacturing capabilities, our distribution channels, our target markets, and

especially our people all complement one another."

MAKING WAVES: Software powerhouse Waves has released the C4 Multiband Parametric processor for Mac and Windows native platforms.

Initially available exclusively for the Digidesign Pro Tools system, C4 is now optimized for platforms including RTAS, Premiere, MAS, and VST on the Macintosh operating system and Direct-X and VST on Windows.

The C4 processor uses the compression design from the acclaimed Renaissance Compressor, including the ARC, Electro, and Opto bands, according to a statement from Waves, which is based in Tel Aviv, Israel, and has a U.S. subsidiary in Knoxville, Tenn.

"We have always wanted to create

a multiband dynamics processor worthy of the Waves name," says Waves COO **Only Neshier**. "The C4 represents the kind of attention to detail and quality our users have come to expect. Until recently, the state of [digital signal processing] technology did not allow us to create the C4. The power of the [Pro Tools] Mix system has opened the door for this powerful new product."

Key features of the C4 include a transparent crossover with globally adjustable Q; true parametric control including independent threshold, range, gain, attack, release, and bandwidth for each band; a flexible design that allows compression, expansion, or EQ independent of the functions of the other bands; an adjustable global knee control; and a 24-bit output with dither capabilities.

Production Icons Team Up To Tailor Fla.'s Audio Vision Studios To New Era

BY DAN DALEY

MIAMI—For a group of people who have spent so much of the past 35 years fishing, it's hard to believe that Ron and Howie Albert, Mack Emerman, Steve Alaimo, and Karl Richardson—the quintet behind Audio Vision Studios in Miami—are responsible for more than 150 million records sold over the past four decades.

The Albert brothers engineered and/or produced many of the classic rock and country records that were recorded in South Florida, including works by Derek & the Dominoes and Eric Clapton; the Allman Brothers; Crosby, Stills, Nash & Young; Dolly Parton; and Kenny Rogers.

Emerman founded Criteria Recording Studios in 1958—the city's audio anchor ever since—and simultaneously continued a career in recording and producing jazz records.

Alaimo is an icon of the late '60s, when he was a hit-making artist on his own; a producer of records for pop acts such as Paul Revere & the Raiders, Sam & Dave, Betty Wright, and KC & the Sunshine Band; and host and coproducer of Dick Clark's "Where The Action Is" TV show.

And Richardson has been Miami's mastering guru for decades, as well as the engineer and co-producer on most of the Bee Gees' hits since they settled in Miami in the '70s and on numerous records with Barbra Streisand and Dr. John.

One could spend a magazine page enumerating the five's recording accomplishments, but it would leave scant room to discuss their collective venture: Audio Vision Studios, a project that reflects Miami's current posi-

tion as the world's music mecca as much as their careers do of the city's musical legacy.

"This is kind of a work in progress, because even though [the studio] has been around since 1987, we never had to rent it out on a day-to-day basis," says Ron Albert. "It's always taken care of itself as a place for us to do our own work, or for others who have used it long term. But now Miami's changed again, and it's time for the studio to

change with it."

'Miami's changed again, and it's time for the studio to change with it'

—RON ALBERT—

In 1987, the Alberts were five years out of Criteria Studios, in which they had been shareholders, after an acrimonious parting with Emerman as the studio was being pulled out from under Emerman's control. With longtime friend and colleague Alaimo (who had been through his own

business divorce with Henry Stone, his erstwhile partner in Miami-based TK Records), they bought a 5,000-square-foot building in North Miami, a former law office—an irony not lost on the Alberts in the wake of their separation from Criteria—and converted it into a one-studio facility that they used for their own productions.

The site quickly became the nexus of Vision Records, their independent-label venture. There, the three worked individually and collectively on records for production clients including Betty Wright, Stephen Stills, Inner Circle, and Dion DiMucci.

Vision Records seemed poised to take off when the collapse of several independent distributors, including CRD and Malverne, in the mid-'90s nearly scuttled the label. The studio, fitted with a Sony/MCI 3036 console and designed by the three partners and local studio designer Ross Al-

(Continued on next page)



String Theory. String arranger David Campbell conducted orchestral sessions for the upcoming Disney sequel to "The Hunchback Of Notre Dame" at Ocean Way Studios in Los Angeles. Shown standing, from left, are Campbell, producer Rob Cavallo, and studio owner/recording engineer Allen Sides. (Photo: David Goggin)

Make the right purchasing decisions now...

- CD, CD-Rom and DVD Replicators
- Video Music Producers and Production Facilities
- Packaging and Labeling Suppliers
- Professional Equipment Manufacturers
- Custom Tape Duplicators and CD Replicators
- Mastering Facilities
- And much more



BILLBOARD'S 2000 INTERNATIONAL TAPE/DISC DIRECTORY

For fastest service call (800) 344-7119.

International call (732) 363-4156. Fax your order to (732) 363-0338 or mail this ad with a payment for \$80 plus \$6 S&H (\$14 for international orders) to: Billboard Directories, P.O. Box 2016, Lakewood NJ 08701.

Please add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

For information on getting Tape Disc 2000 on diskette or mailing labels call 212-536-5017.

BDDT03169

FOR THE RECORD

The following names were spelled incorrectly in an April 15 Audio Track item about Sausalito, Calif., recording studio the Plant: the Sacramento, Calif., band Tinfed; producer Andy Grassi; and engineer Leff Lefferts.

Also in the April 15 issue, producer Brad Stanfield's name was misspelled.

Pro Audio

PRODUCTION ICONS TEAM UP TO TAILOR FLA.'S AUDIO VISION TO NEW ERA

(Continued from preceding page)

exander specifically to be their production tool, now had to become a revenue generator.

Ron Albert's office was sacrificed to create a second studio, this one with a Yamaha 02R digital mixer. The main studio was then occupied with long-term bookings by R&B acts Bone Thugs-N-Harmony and 2 Live Crew between 1997 and 1999.

CHANGES COME, IDEAS FOLLOW

In the meantime, Miami's studio base had expanded, with Crescent Moon, South Beach Studios, Circle House (owned by former client Inner Circle), and other facilities coming online in the '90s.

"We built the second room because we couldn't get into our own main room," says Howie Albert. "Meanwhile, a lot of artists and labels were building their own studios here. We realized that there weren't a lot of rental facilities in town that had good equipment and a tracking room, and the city was building towards becoming a music recording destination again during this period."

By the late '90s, the group had grown to five. Emerman and the Alberts reconciled after the brothers and MCI founder Jeep Harned helped Emerman recover from life-threatening illnesses, and he came on board as a partner. Engineer Richardson ran into the Alberts at a Criteria reunion party (he had started Criteria's mas-

tering division); that meeting resulted in his joining forces with them again and sparked the beginnings of a strategy to expand the studio.

The plan calls for a refurbished Solid State Logic (SSL) G+ console to be moved into a renovated Studio A, which will share its tracking area and isolation booth with a new studio under construction that will be fitted with Richardson's extensive Pro Tools rig. The existing second studio will get a Sony/MCI console that the Alberts feel is charmed, since it has never required significant service in the 13 years it's been in constant use.

That phase of the expansion, costing close to \$1 million, is expected to be completed by July. Architectural plans have already been drawn up for a second phase that includes walling in a courtyard and building an extension in the parking lot for new tracking areas, though no timetable is set.

A separate, Sonic Solutions-based mastering business owned by engineer Frank Cesarano, who originally wired the entire facility, will also remain in place.

What the first phase gives the partners—and Miami—is a complement to the way the city's studio base has evolved, as Miami has taken the lead in U.S. music recording thanks to a slew of Latino Grammy winners and the acquisition and reinvigoration of Criteria by the New York-based Hit Factory last year.

"We have an SSL and we have Pro Tools, so we have the technology that can accommodate clients coming from either direction," explains Alaimo. "Plus, we have tracking space. It's the best of both worlds."

The five agree they are building a needed adjunct to the fast-rising new middle class of studio facilities cropping up in South Florida, which are based largely on Pro Tools and compact tracking spaces, a niche for which the group's particular talents are well-suited.

"We know how to make that kind of studio work—we've done it for years," says Ron Albert. And while they will be able to offer some exotic amenities to clients, such as access to deep-sea fishing (the Alberts and Alaimo run a charter boat operation out of Aventura in northern Dade County), they know that the five of them also bring a unique sonic *je ne sais quoi* that Miami's new generation of young turks with Pro Tools can't supply.

Some quick math determines that the average of their collective ages is 57; Ron Albert, at 48, is the youngest, and Emerman is the group elder at 75.

Col. Harlan Sanders may have started his Kentucky Fried Chicken business at age 65, but can you do that in the studio business? Replies Ron Albert, "I don't care how much money you have—you can't buy that kind of experience."

BASF SM 900
gives me
the fat
tight
bottom
that
I want.

—Producer, engineer, and remixer
Danny Saber on BASF tape.
His credits include work with
David Bowie, Marilyn Manson, Black Grape,
U2, Chuck D, The Rolling Stones,
Black Sabbath, Public Enemy, Spontaneous
Human Combustion and Michael Hutchence.



EMTEC

EMTEC Pro Media, Inc.
US 1-888-295-5551, ext. 15 Canada 1-800-817-4478
or visit our web site at www.emtec-usa.com

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 3, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HE WASNT MAN ENOUGH Toni Braxton/ R. Jerkins (LaFace/Arista)	THE BEST DAY George Strait/ T. Browning, G. Strait (MCA Nashville)	BREATHE Faith Hill/ B. Gallimore F. Hill (Warner Bros.)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	LARRABEE NORTH (Universal City, CA) Harvey Mason, Jr., Steve Baughman	OCEANWAY (Nashville) Chuck Ainlay	OCEANWAY (Nashville) Julian King Ricky Cobble	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 9000J	Oceanway custom Neve 8078	Neve 8078	custom Neve 8038
RECORDER(S)	Studer A827	Sony 3348	Sony 3348	Sony 3348	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Ampex 467	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jerkins	EMERALD WORK STATION (Nashville) John Guess	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McConkey	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	Harrison Series 12	SSL 9000	Neve 8048
RECORDER(S)	Sony 3348 HR	Sony 3348	Sony 3348	Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Quantegy 467	Quantegy 467	Ampex 467	BASF 900 Quantegy GP9
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	THE MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

© 2000, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

The Top Choice for
Topping the Charts



More hit records are produced
with Pro Tools® than all other
digital audio workstations, combined.

www.digidesign.com

For More Information
1.800.333.2137, code 484

digidesign®

A division of Avid

Dear Clive,
Many Congratulations

*“I Know Nothing
Stays The Same,
But If You’re Willing
To Play The Game...”*

Much Love
Carly Simon

25 ARISTA™

25

astonishing

years

as a

major

force

in

the

world

of

music

A BILLBOARD
SALUTE



Dear Clive,

*You are
the best...*

and you

always

will be.

*Love & Songs,
Diane*



Simply The Best

A Quarter Century Of Arista



From top left, clockwise: Whitney Houston, Eurythmics with Clive Davis, Carlos Santana, Kenny G, Sean "Puffy" Combs, Sarah McLachlan

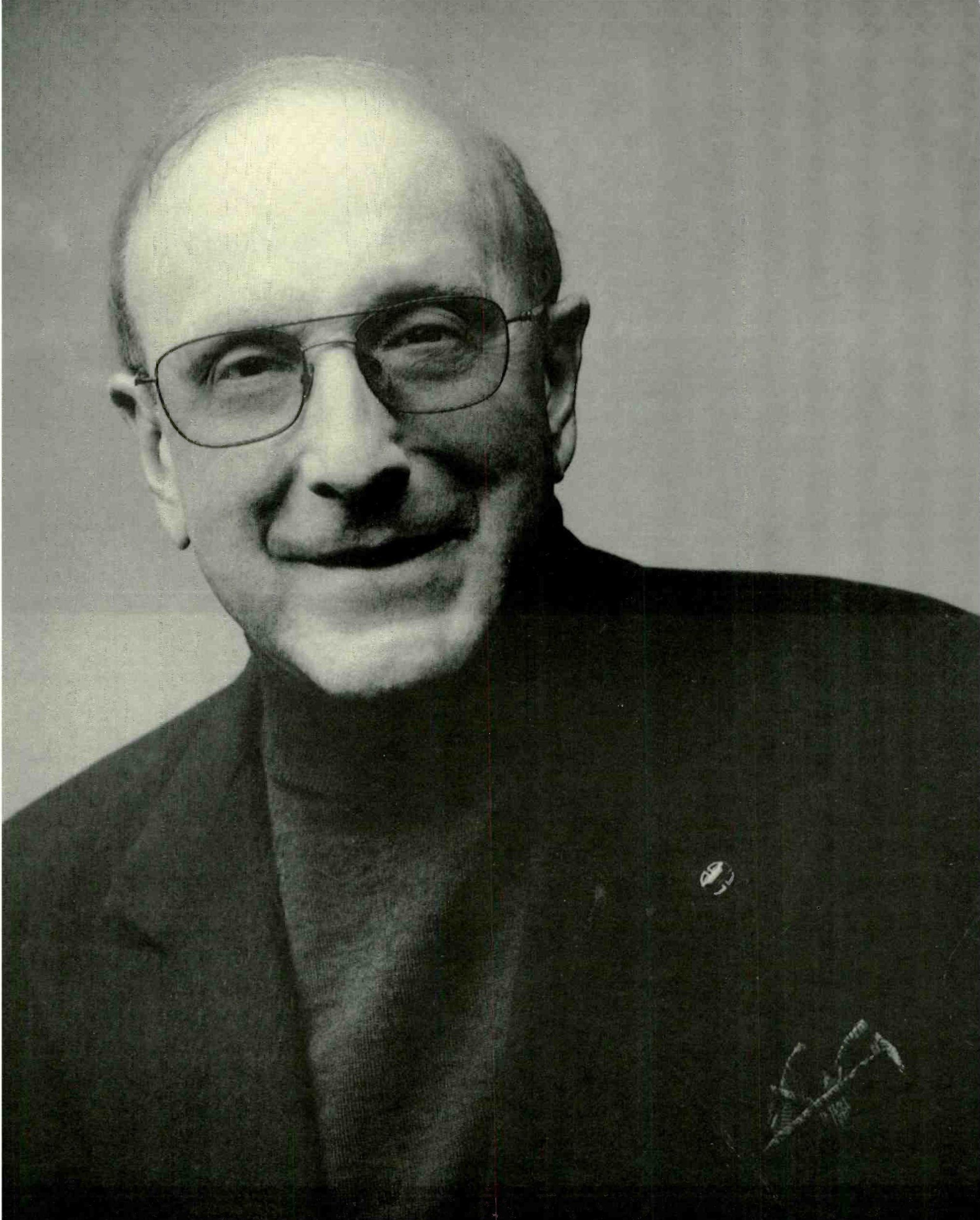
BY JEFF SILBERMAN

As Clive Davis stood next to Carlos Santana on the stage of the Shrine Auditorium in Los Angeles last February at the Grammy Awards, basking in the glow of a near sweep of the major honors, it seemed like the defining moment, the crowning achievement, of Davis' unparalleled career as founder, president and driving force behind Arista Records. You'd be tempted to think he had reached a career pinnacle that would be the stuff of a Hollywood movie.

There's just one slight problem with that. In a Hollywood movie, the hero overcomes some sort of failure or crisis. From day one of Arista Records, 25 years ago, Davis and his staff have tasted almost nothing but success. To be specific, unprecedented success. Consider:

- In its last full fiscal year, Arista generated domestic sales in excess of \$425 million. It was the fifth consecutive year that Arista had surpassed its own all-time sales record of the previous year. This year, it has already topped that figure in just nine months and will generate domestic label sales of over 55 million units.
- With Carlos Santana's album now well past 12 million in sales, on top of platinum-plus efforts from Whitney Houston,

Continued on page 52





THE BILLBOARD INTERVIEW

CLIVE DAVIS

BY DON JEFFREY

Arista president Clive Davis is a native of Brooklyn who attended New York University and Harvard Law School. After his studies, he joined the Rosenman Colin law firm and then Columbia Records as a staff attorney in 1960. In 1966, he became VP/GM of CBS Records and in 1967 president of the company. In 1975, he and Columbia Pictures Industries founded Arista Records, which was acquired by BMG Entertainment in 1979. Davis has been honored by Amfar, The City Of Hope, the American Cinema Foundation and is the only person to be honored twice by the T.J. Martell Foundation, among other organizations, for his creative and humanitarian efforts. A resident of Manhattan, he has four children. Davis was interviewed last month in his office on West 57th Street in New York.

You began in the business as an attorney for Columbia in 1960. Had it been your intention to be in the music industry?

No. It was all fate. There was to be an opening that was to be filled from the Roseman Colin law firm. It was an unusual opportunity for someone three years into practice. I was given an opportunity to join the legal department of Columbia Records and then be chief attorney within a year. This happened out of the blue. It was nothing that was thought of, nothing planned. It was just an unusual opportunity that, when Harvey Schein, who had come from the Roseman firm as well and was to make his mark in the international sector for many years at Columbia Records, offered me that job. So I had no grand design. I just took it because it seemed like a strong career opportunity, and I had no idea where it was going to lead me.

You're credited with having some of the best ears in the business, yet your bio says you have no formal music training. How do you account for that?

Life provides certain opportunities. This was the big one that was provided to me. I discovered I had this natural gift totally by accident. I didn't discover it until I had just taken over as head of Columbia. I had a job to do. Most

Continued on page 56

ARISTA™

*Congratulations
Clive
On 25 Years
Of
Creating Music
And History*


BMG

D I S T R I B U T I O N



SIMPLY THE BEST

Continued from page 47

Kenny G, Monica, Deborah Cox, Next, LFO and the hits from associated labels LaFace and Bad Boy—TLC and Puff Daddy, among others—it's the hottest year Arista has ever had in sales and profits.

Remarkably, Arista releases in the neighborhood of around 30 releases each year, far fewer than the major labels. Yet it consistently leads the industry on an annual basis, with the highest-percentage success ratio of record releases to both chart hits and RIAA gold and platinum certifications. There were 69 gold, platinum and multi-platinum album and single certification by the RIAA during the last fiscal year alone.

All told, since landing its first gold record in January of 1975, Arista's corporate offices must look like a veritable Fort Knox by now, with 725 gold, platinum and multi-platinum records gracing its walls.

Although its success is comparable to the largest corporate record conglomerates, Arista Records is, and has always been, basically a boutique company run, indeed, driven by one man's vision, impeccable music tastes and attention to detail: Clive Davis. Entering the music business 40 years ago as a staff attorney for Columbia Records, with no formal musical training, he rose to the presidency of the label in just six years; on his watch, he either personally signed or was responsible for signing Janis Joplin, Santana, Chicago, Blood, Sweat & Tears, Laura Nyro, Billy Joel, Bruce Springsteen, and Earth, Wind & Fire, to name just a few.

A "MIRACLE" AND "MANDY"

At the end of 1974, Davis and Columbia Pictures launched Arista Records, a company Davis named after his high-school honor society; it's from the Greek "aristos," meaning "the best." In addition to a cash capitalization of \$10 million, Davis was given the rights to the entire Bell Music catalog of Columbia Pictures, plus the right to take any artist from the Bell roster.

The first Arista release came from one of the handful of artists Davis took from Bell: a singer/pianist by the name of Barry Manilow. The single, "Mandy," reached No. 1 and was certified gold on January 31, 1975 and was nominated for a Grammy Award. The album went gold, then platinum, thanks to a second hit single, "It's A Miracle." Later that year, Davis reissued Manilow's 1972 debut album with a new version of "Could It Be Magic," and that album went platinum. Manilow also scored another No. 1 gold single, in 1976 with "I Write The Songs," which earned songwriter Bruce Johnston a Best Song Of The Year Grammy.

PATTI AND MELISSA

Arista's first year in business also saw the platinum break-



Barry Manilow



Carly Simon

through of a relatively unknown artist Davis chose from the Bell roster, Melissa Manchester. Her first big hit was "Midnight Blue." Yet Davis made sure that Arista wasn't a label that lived or died by hit singles. In 1975, he signed New York rock poet Patti Smith, whose debut album, "Horses," is considered one of the landmark recordings of the then-burgeoning punk movement. Also signed to Arista were Gil Scott-Heron, Southern rockers The Outlaws and Raspberries singer Eric Carmen, who scored a hit with "All By Myself." Arista was also the home of the Bay City Rollers, whose teen appeal resulted in the No. 1 hit "Saturday Night" and five consecutive gold albums. On the soundtrack front, Arista secured the rights to "Funny Lady," Barbra Streisand's sequel to "Funny Girl."

For the rest of the '70s, Davis strengthened Arista with a wide array of talent, from the critically enamored to the most mainstream-friendly, and achieved significant sales success with both. Start with Velvet Underground founder Lou Reed in 1976, then add British folk/pop artist Al Stewart (who broke big with "Year Of The Cat"), The Alan Parsons project, the legendary Kinks, Ray Parker, Jr. (six gold albums in seven years, including the massive hit single, "Ghostbusters), the Grateful Dead and Dionne Warwick (whose debut album produced the now standard "I'll Never Love This Way Again"), legendary punk artist Iggy Pop, Graham Parker and The Rumour and Angela Bofill. And

Arista's '70s hit list would not be complete without mentioning Barry Manilow's Grammy-winning smash, "Copacabana (At The Copa)."

THE '80S: THE SINGERS & THE SONGS

Arista started off the '80s with a bang, as Davis signed soul legend Aretha Franklin and Australia's Air Supply. One year later, Franklin won her first Grammy in seven years with her version of Sam & Dave's "Hold On, I'm Comin'," then scored a major hit with "Jump To It," while Air Supply began a six-year string of annual platinum albums. On top of more hits from Ray Parker, the Kinks, Barry Manilow, Dionne Warwick and The Alan Parsons Project, Arista tapped into the New Wave explosion with A Flock Of Seagulls' top-10 hit, "I Ran," and Haircut 100's "Love Plus One." In 1983, jazz artist Dave Grusin snared a Grammy for his Dream Band's "Summer Sketches." A year later, Jermaine Jackson, Whodini, Billy Ocean and the Thompson Twins became household names, and a young saxophonist named Kenny G was building a foundation for massive success.

SEVEN CONSECUTIVE NO. 1'S

The high point of the '80s for Arista Records has to be the signing of a young, new artist: Whitney Houston. Her 1985 debut album spent 14 weeks at No. 1, 162 weeks on the chart and sold more than 12 million records in America alone. Icing on the cake was provided by four consecutive No. 1 singles, including the Grammy-winning "Saving All My Love For You."

To say the least, that wasn't the only high spot for Arista in the second half of the decade. Aretha Franklin enjoyed her first platinum album in 13 years with "Who's Zoomin' Who," featuring three hit singles, and Dionne Warwick's "Friends" album contained the massive "That's What Friends Are For." Carly Simon signed on in 1987 and scored platinum with "Coming Round Again." Exposé accumulated the most top-10 pop hits of any girl group since the Supremes, with four hits from the double-platinum "Exposure." Taylor Dayne earned no less than nine top-10 hits and a double-platinum debut album to boot.

Houston returned in '87 with "Whitney" and four No. 1 singles, giving her a total of seven consecutive chart-toppers (a record in the modern-rock era). What sophomore jinx? Her album spent 11 weeks at No. 1, 85 weeks on the charts and sold more than 9 million copies to date.

Foreshadowing, anyone? The Grateful Dead were rock legends but had never had a top-10 hit in their entire 30-year career—until Davis broke "A Touch Of Grey" in 1987. It would not be the last time that Davis would resurrect the career of an act once thought to be past its prime.

Three other events of note occurred in 1989 that would have a major impact in the '90s: Davis signed the Eurythmics, Lisa Stansfield and Canadian singer/songwriter Sarah McLachlan to Arista. He also parted producers L.A. Reid

Continued on page 54

A QUARTER CENTURY OF ACHIEVEMENTS

MAY 1974

Clive Davis becomes a consultant to Columbia Pictures Industries' music operation, which includes Bell Records and its subsidiaries, soon to be renamed Arista Records.

JAN. 18, 1975

Barry Manilow's "Mandy" reaches No. 1 on Billboard's Hot 100, becoming the label's first chart-topper.

DEC. 16, 1975

Arista's first rock No. 1 single, the Bay City Rollers' "Saturday Night," is certified gold.

JAN. 17, 1976

Barry Manilow's "I Write The Songs" reaches No. 1.



Bay City Rollers

FEB. 19, 1977

"I Write the Songs" wins the Grammy for Song of the Year.

JUNE 24, 1977

Melissa Manchester's "Melissa" album is certified gold.

JULY 23, 1977

Barry Manilow returns to No. 1 with "Looks Like We Made It."

FEB. 23, 1978

The Best Instrumental Arrangement Grammy goes to "Nadia's Theme

(The Young And Rest-

less)" arrangers Harry Betts, Perry Botkin Jr. & Barry De Vorzon.

FEB. 15, 1979

A Best Pop Vocal Performance Grammy goes to Barry Manilow for "Copacabana (At The Copa)."

FEB. 15, 1979

Jim Henson's "The Muppet Show" scores a Grammy for Best Recording for Children.

FEB. 15, 1979

John Williams picks up two Grammys for Best Instrumental Composition and Best Original Score for "Close Encounters Of The Third Kind."

OCT. 20, 1979

"I'll Never Love This Way Again" returns Dionne Warwick to the Top 5 for the first time in a decade.



Melissa Manchester

FEB. 27, 1980

Dionne Warwick picks up her second and third Grammys for "I'll Never Love This Way Again" (Best Pop Vocal Performance) and track "Deja Vu" (Best R&B Vocal Performance).

MARCH 11, 1980

Dionne Warwick's "Dionne" is certified platinum, becoming the

Continued on page 54

Congratulations
Arista Records
on your

25th

Anniversary

From Antonio & Kenny





SIMPLY THE BEST

Continued from page 52

and Babyface to form Arista-distributed LaFace Records, and created a Nashville division whose first artist release, Alan Jackson's "Here In The Real World," would go platinum a year later.

THE '90S: BRANCHING OUT

It didn't take long for the new labels to make a major impact. Arista Nashville kicked up its heels in '91 with the platinum-plus success of Pam Tillis (with four consecutive top-10 hits), Diamond Rio (five consecutive top-10 hits), Alan Jackson (four No. 1 hits), Brooks & Dunn (four consecutive No. 1 hits) and Steve Wariner (three consecutive top-10 hits).

A year later, LaFace Records blew up, the fuse provided by TLC, with a 4-million sales debut album, and Toni Braxton, who parlayed two tracks on the hit "Boomerang" soundtrack to a debut album that would go on to sell over 8 million copies and earn her a Best New Artist Grammy.

Meanwhile, back at Arista, two albums entered the charts on the same date, Dec. 5, 1992, and stayed there for up to four years. Whitney Houston fueled "The Bodyguard" soundtrack to a 20-week stint at No. 1 and 16 million in sales. Her version of "I Will Always Love You" spent 14 weeks at No. 1, sold 4 million copies on its own and earned Houston two Grammys, including Record Of The Year. Kenny G's "Breathless" album spent 199 weeks on the chart, including 11 weeks at No. 2 behind, who else, Whitney Houston, and sold more than 12 million copies.

DOUBLE-PLATINUM DUMMIES

Other breakthroughs: Annie Lennox's first post-Eurythmics solo album went double-platinum; Swedish pop vocal quartet Ace Of Base enjoyed three platinum hits and debut album sales of 9 million; Crash Test Dummies went double-platinum, Sarah McLachlan did 3 million with "Fumbling Towards Ecstasy" and Kenny G's follow-up to "Breathless," entitled "Miracles," did 8 million.

See what I mean about all peaks and no valleys? By the second half of the '90s, it seemed that Arista and all of its associated labels could do no wrong. Sean "Puffy" Combs' Bad Boy enterprise took off with Craig Mack, Total, Notorious B.I.G. ("No Way Out" did 6 million), Mase (triple-platinum "Harlem World") Faith Evans, and the Tony Rich Project. Puffy would become his own phenomenon later in the decade, beginning with the six-times-platinum album, "No Way Out." At one point, Puffy and B.I.G. topped the Pop and R&B charts for 28 weeks spanning 1987 and '88.

LaFace kept rolling with OutKast, Usher and a second TLC album, "CrazySexyCool," that would go 11-times platinum. Toni Braxton's second album s canned over 7 million times. Dallas Austin's Rowly label introduced 14-year-old Monica to the world, whose first two singles hit No. 1. Arista Nashville cashed in with new releases by Alan Jackson, Brooks & Dunn and Blackhawk.



Whitney Houston

Arista kept itself busy with the 7-million-selling "Waiting To Exhale" soundtrack and triple-platinum "The Preacher's Wife" soundtrack. "Kenny G's Greatest Hits" spent 37 weeks atop the Jazz charts in 1998. Sarah McLachlan not only sold 6 million records of "Surfacing," but she created the immensely popular Lilith Fair summer tours and basically fueled the female singer/songwriter phenomenon which was largely responsible for the success of the modern-adult radio format.

PLATINUM PARTY LIKE IT'S '99

Which brings us to 1999: Whitney Houston's "My Love Is Your Love," her first non-soundtrack studio album in eight years, while released in '98, grows to multi-platinum status thanks to "Heartbreak Hotel" and the Grammy-winning "It's Not Right, But It's Okay." TLC comes out with "Fanmail," with two No. 1 singles and two Grammys for "No Scrubs." Sarah McLachlan's first live album, "Mirrorball," boasts the top-10 "I Will Remember You." Kenny G and Naughty By Nature also score. And Davis brings The Artist back into the mainstream.

"SUPERNATURAL" ACCOMPLISHMENT

Of course, the biggest story of the entire music industry in 1999 was the resurgence of Carlos Santana. Originally signed by Davis to Columbia 30 years ago, Davis reclaimed the legendary Rock And Roll Hall Of Fame guitarist to Arista and teamed him up with contemporaries such as Eric Clapton, Lauryn Hill, Dave Matthews, Everlast and Wyckle Jean. Santana's collaboration with Matchbox Twenty singer Rob Thomas on "Smooth" not only became a No. 1 smash, but it earned them Record Of The Year, Song Of The Year and Pop Collaboration Grammys. In all, Santana's "Supernatural" was showered with nine Grammys, including Album Of The Year and Rock Album Of The Year. Album sales? More than 12 million and still counting.

So what is the secret to Clive Davis and Arista Records' 25 years of non-stop stellar success? According to other Arista executives, it all starts at the top. "Clive Davis is a very focused and driven person who's intimately involved with every project," states Tom Corson, senior VP, worldwide. "I've seen the magnitude of his stamina, his ability to outlast anybody on workload, be they 16 or 65. He works as hard as anybody I ever worked with."

"Clive has been, and continues to be, an amazing executive, and a music man to a degree that we'll never see the likes of him again," adds senior VP of creative services Ken Levy, who has worked alongside Davis for 16 years. "I'm constantly amazed by his work ethic and his passion for the artists. Talk about people going the extra mile, he goes 50. He'll never give up on a project until the very end. It's very inspiring to work with someone who stills get into music and gets excited by it to this very day. From the day I started to now, his passion is very infectious and makes us all contribute that much more to the success of this company."

For his part, Davis downplays his intense attention to detail, especially on the creative side. He sees himself as simply a music man who helps bring the artists' creativity to the fore. "I've never [exerted] my own input on artists, beginning with Bruce Springsteen on Columbia, Patti Smith at Arista and with so many artists, including Sarah McLachlan and Annie Lennox," he said in an interview in Billboard sister publication Airplay Monitor. "The only time I get involved is when artists don't write their music. That's the old meaning of A&R: to find repertoire for artists who don't write."

And, as an old song goes, no one does it better. ■

arista on tv Anniversary Benefit Show To Air On NBC

Some of the music industry's biggest stars came out to Los Angeles' famed Shrine Auditorium last month to celebrate Arista's anniversary with a benefit concert titled 25 Years Of No. 1 Hits. On hand at the event were such Arista acts as Carlos Santana, Whitney Houston, Sarah McLachlan, Brooks & Dunn, Deborah Cox, Aretha Franklin, Kenny G, Alan Jackson, Annie Lennox, LFO, Barry Manilow, Monica, Next, Puff Daddy, Patti Smith and Westlife. The show, which raised money and awareness for non-profit charities the T.J. Martell Foundation, amFAR and City Of Hope, is scheduled for a two-hour primetime broadcast this week (15) on NBC.

ACHIEVEMENTS

Continued from page 52

biggest-selling album of her career.

JULY 25, 1981

Air Supply becomes the first of only three Australian bands to reach No. 1, with "The One That You Love."

FEB. 24, 1982

Aretha Franklin collects her first Arista Grammy—Best R&B Vocal Performance—for the track "Hold On, I'm Comin'."

JUNE 12, 1982

Air Supply's "Even the Nights Are Better" becomes the group's seventh consecutive top-5 hit.



Air Supply

FEB. 23, 1983

Melissa Manchester picks up a Grammy for Best Pop Vocal Performance on "You Should Hear How She Talks About You."

FEB. 23, 1983

A Flock Of Seagulls collects a Grammy for Best Rock Instrumental Performance for its track "D.N.A."

JAN. 16, 1984

Daryl Hall & John Oates pick up an American Music Award as Favorite Pop/Rock Band.

APRIL 11, 1984

"Ghostbusters" becomes Ray Parker Jr.'s first No. 1 hit.

NOV. 3, 1984

Billy Ocean's "Caribbean Queen (No More Love On The Run)," his first U.S. chart entry since 1976, reaches No. 1. The song subsequently earns him a Grammy for Best R&B Vocal Performance

JAN. 28, 1985

Daryl Hall & John Oates pick up a third American Music Award as Favorite Pop/Rock Band.

FEB. 26, 1985

Ray Parker, Jr wins a Grammy for his instrumental version of "Ghostbusters."



Ray Parker Jr.

FEB. 26, 1985

Billy Ocean picks up a Grammy for Best R&B Vocal, Male, for "Caribbean Queen."

MARCH 30, 1985

The best-selling debut album of all time, Whitney Houston's "Whitney," makes its Billboard chart debut.

MAY 11, 1985

Whitney Houston debuts on the Hot 100 with her first Arista single, "You Give Good Love."

OCT. 26, 1985

"Saving All My Love" takes Whitney Houston on her maiden voyage to the No. 1 single spot.

JAN. 18, 1986

Dionne Warwick and Friends

Continued on page 104

Sean "Puffy" Combs and The Bad Boy Family

Congratulate

Clive Davis and Arista Records
On 25 Years of Record-Breaking Success

We, And Countless Others, Have Been Elevated By Your Dedication
In Your, Ongoing Support Of Artists.

For Decades, We Have Been Inspired By Your Passion
for Music and Milestone Achievements.

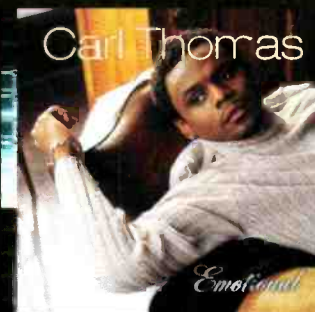
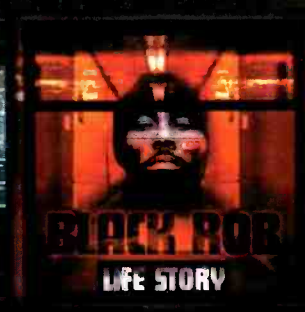
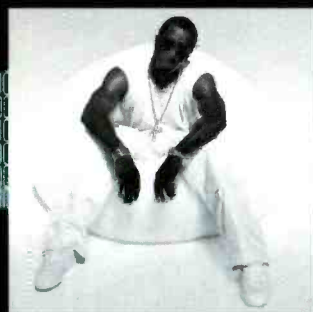
We Are All Motivated By Your Perseverance, Accomplishments
and Are Guided By Your Example.

We Set And Measure Our Standards By Your Legacy
of Professionalism And Your Dedication To Dreams.

Your Light Has Filled Our Skies With Boundless Stars.

BAD BOY
ENTERTAINMENT

Is Honored To Be On The
Clive Davis / Arista Records Team





THE BILLBOARD INTERVIEW

Continued from page 49

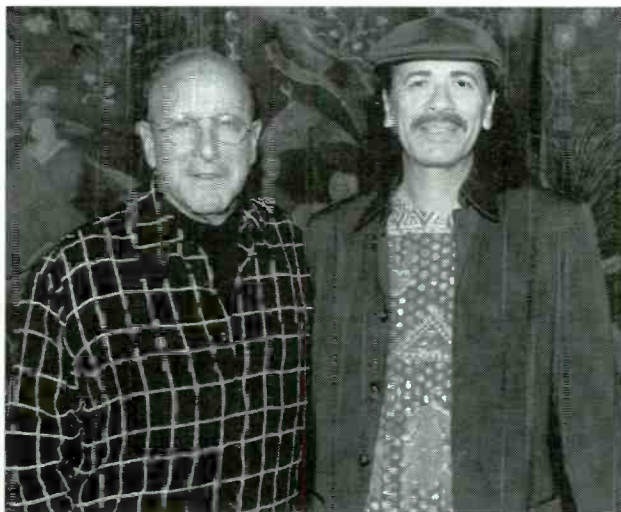
of the people at the company were trained in a different kind of music. I found I was thrust into the creative arena and had to make decisions, and I was either going to do it or not do it. The buck was going to stop with me. So, luck entered and I was very fortunate that I found myself at the Monterey Pop Festival with brand new talent such as Janis Joplin, Big Brother And The Holding Company and the Electric Flag. I just realized that that was the time when I had, in effect, to make my mark one way or another. I felt in my bones that this was a unique and a very special happening. If it had not been such a climactic event, it would not have been such a life-affecting moment.

What was the moment during Monterey when you realized that this was unique?

It was while Janis was singing. The more she belted and vibrated, the more I was physically affected to the core...to the soul. The course of rock music was forever changed at that festival, and I was there. I was deeply affected by it. I knew that rock music, contemporary music, the face of it, was going to change. It was also an incredibly impactful time affecting society. This was held in Monterey, Calif.; it was right to the south of Haight-Ashbury. You were being hit and stunned by the tremendous impact of a social revolution, as well as a musical revolution. It forever changed my life.

You left Columbia and started Arista. Was it your intention to do something different with this label?

It was never [my intention] to do anything different, because what had happened at Columbia was one great dream after another in every area. Whether it was the fusion of rock and jazz coming out of Miles Davis and Blood Sweat And Tears and Chicago and Weather Report and Mahav-



Davis with Carlos Santana

ishnu Orchestra and Herbie Hancock and The Headhunters, leading to Earth, Wind And Fire. Whether it was Billy Joel, Carlos Santana, Aerosmith or Springsteen, it was one fire after another. Or whether it was moving into R&B with Philadelphia International Records with Gamble and Huff—it was all these fronts.

I just wanted to do more of the same for Arista. I wanted to sign special, unique talents that could be headliners, self-contained rock artists. So, when I started Arista, I just followed that pattern, and in rock came Patti Smith and The Outlaws and the Kinks and the Grateful Dead and Al Stewart, among others. I wanted to keep in the forefront of progressive music, and so I started GRP Records with Dave Grusin and Larry Rosen, which led to Tom Browne and "Funkin For Jamaica" and Angela Bofill. R&B music that

had come out of the joint venture with Gamble and Huff—Teddy Pendergrass, the O'Jays, "Me And Mrs. Jones" and Billy Paul. So at Arista I signed Ray Parker Jr. and the first rapper—Gil Scott Heron—then I turned to Dionne Warwick and Aretha Franklin. So the roots of Arista were, from the very beginning, heavily into rock, progressive rock and R&B. I was just going to continue the Columbia tradition. It was working. But I added one major new thing.

What was that?

The one thing I had never really done at Columbia was directly work with professional songwriters to provide artists who don't write, or artists who do write but are open to outside material, with the all-important hit song. The idea was to go back to the basics of what A&R is, which is artists and repertoire, which reached its zenith years ago with Mitch Miller at Columbia well before me: to find great songs of the day and match them with the Frank Sinatras, the Johnny Mathises, the Barbra Streisands of the world. Our first record at Arista was "Mandy," and that matched song to artist as a prime example of the [traditional] A&R approach. So this was an area that I had never really done before, which was to use my ears not only to sense trends and to look for unique rock artists but go back to A&R, to what Jerry Wexler and perhaps only a few people in the industry had done, to add to the arsenal of what a record-company creative entrepreneur should do. And that really has served me in very good stead over the years in developing artists, and ultimately with Whitney Houston reaching the apex of our creative partnership.

How do you start collaborating with artists on their albums?

It really came from the beginning. I started doing it with Barry Manilow—who wrote a number of hits for himself, but he would give me two spots on each album, and so I

Continued on page 58

Clive ~
Congratulations On Your 25th!
Thanks for Helping to Make
"Supernatural" a Dream Come True ~
It's Been a Pleasure Working with You
and the Arista Team Over the Years ~
Best Wishes on Your
Next Big Adventure!
~ Greg

Gregory DiGiovine Management
 email: gdmgmt@yahoo.com fax: 415-458-8145

Congratulations, Clive!

You have made music history
with 25 years of excellence.
Many people have benefited from
your vision and conviction;
musicians, record companies, radio
and the listening audience.
Your ideas have heart
and give us wings.

With Love and Oneness—



SANTANA



THE BILLBOARD INTERVIEW

Continued from page 56

would find "Weekend In New England" or "I Made It Through The Rain" or "Looks Like We Made It" or "Mandy" or "Trying To Get The Feeling Again" or "I Write The Songs" to supplement his writing. And the same with Melissa Manchester: she could write "Come In From The Rain" and "Midnight Blue," but I would find "Don't Cry Out Loud" and "You Should Hear How She Talks About You." This tradition continued with Air Supply to give us platinum or quintuple-platinum albums.

I started building important publisher relationships and writer relationships. I had more songs than my quota of two Manilow songs, so it encouraged me to sign Dionne Warwick. A song that I would have normally given to Barry was "I'll Never Love This Way Again," and it rebroke her career. In fact, Barry produced it. So, Dionne won two Grammys with that and "Déjà Vu," and we relaunched another great career. That was what attracted Aretha Franklin, who called me and said she was looking for a creative partner, along the lines of what she had been doing with Jerry Wexler during her landmark career. And, of course, I was dying to do that. So the genesis of this first came out of Barry and then Dionne and then Aretha. By the time Whitney came about, there was a track record with two women who had been a part of her life, namely Dionne Warwick—who's her first cousin—and Aretha, who was the lead singer of her mother's group the Sweet Inspirations, and so, by the time it came to Whitney, I had key members of her camp endorsing me to play a creative role in her life.

What were the challenges you faced early on at Arista?

They were the challenges for any new company: to do it more than once, to keep doing it and discovering headliners and discovering artists who would be around for years. When you really think back on all the artists, when you look at our 25th anniversary right now, we're still working with Aretha, Barry is still recording with us, the Grateful Dead signed with us in '78 and, until Jerry's death, were such a vital part of our history. And Patti Smith, our first rock artist, is still with us. It's really about finding long-lasting artists who will have enduring, important careers. These were not transient, one-hit records. It was really discovering and nurturing careers and, indeed, that's what we've done. We've had very lengthy relationships with these artists, including Carly Simon and Annie Lennox and the Eurythmics. That's so gratifying when it's like that.

You said at the Grammys that Santana was an inspiration to younger artists because his success shows you can have a long career in music. Can you expand on that?

I think it's an inspiration to all artists, young and established, in a very major way. When Aretha hit with "A Rose Is Still A Rose," written and produced by Lauryn Hill, she came roaring back with this No. 1 record that also inspired everybody. It just shows that, if your unique talent is there and you have great music, you can have incredibly long careers. It's not typical. It's a tough business. But it is a beacon of light and a real resounding call and inspiration to young and established artists that you can have a long career and come back and soar. Santana is a phenomenal example of this. It's really historic. You see what's happening. We're just about 12 million certified in America, and we're going to be 6 million abroad next week, so we'll be 18 million worldwide and it's

still coming in at the rate of 500,000 albums worldwide a week, so who knows where the end of this will be. It's really an all-timer.

How did you form Arista Nashville?

I felt—having come out of my Columbia experience with Johnny Cash, Tammy Wynette and George Jones and their big hit records—I knew Nashville. I had gone down there every year, participated with Billy Sherrill in some very big years—plus Ray Price and Marty Robbins and Lynn Anderson, and I knew you just don't go do that as a token. For me, it wasn't just "Oh, we'll open up a company and be in Nashville." You've got to be ready for Nashville. So, for me, the first agenda was to establish at Arista Contemporary the roots of rock and pop and urban and then, when I felt that we had momentum, we had depth, we had artists with longevity—you know, not just one or two but a substantial number—then I was ready to turn my attention to Arista Nashville.

It was about 11 or 12 years ago. The timing was right. I knew that things had become tough for the white pop artists. So, Where did great songs go? Nashville has been traditional in appreciating great songs at its core. I just felt that the timing would be right, and so, in the same way that we had a No. 1 record with the first record on Arista, with "Mandy," the same thing happened really with Alan Jackson. He was the first artist we signed. Tim Dubois found him and arranged for me to meet Alan Jackson to sell him on this new company. After that, I have to say that Tim and Mike Dungan built Arista Nashville in a way that fulfilled every expectation of what I wanted it to be. My wish was that it be a home of singular, distinctive artists who would also have long-lasting careers. Obviously, with Alan Jackson and Brooks & Dunn and Diamond Rio and Pam Tillis we have distinctive long-lasting artists, and now there's great new blood with Brad Paisley, Phil Vassar and BR549. I'm very proud of what they've done.

You've had some successful joint ventures at Arista. How did you go into business with L.A. Reid and Kenny "Babyface" Edmonds?

What I had been doing for Whitney, Aretha and Dionne was very valuable over the years, but about 11 years ago I sensed R&B was changing and that it was becoming difficult to just go to professional songwriters and do traditional mainstream R&B. The important new forces were the self-contained writer-producer teams. You couldn't any longer just go to publishers. So, the first ones I went to were L.A. and Babyface, to produce three or four cuts for Whitney's "I'm Your Baby Tonight" album. The "I'm Your Baby Tonight" single was to become the first No. 1 pop hit that L.A. and Babyface ever had. They had, at that time, about 19 No. 1 R&B records; and they had never had a No. 1 pop hit. So that is how the relationship began.

Having spent time with them in that relationship, they said they wanted to start a new company by themselves and they would like to do it with me. I did feel that they were doing work that supplemented what I was doing. It was very exciting, and it was very reminiscent of what I had done with Kenny Gamble and Leon Huff at Columbia. They had said to me, "You know, you sell a lot of albums. You've had enormous success in the album field and in the pop mainstream field. We want to marry what we do with what you do, with Philadelphia International as the role model." I felt that L.A. and Babyface could very well

Continued on page 60



Davis with Kenny G and, from left, Hollywood mayor Johnny Grant, Sugar Ray Leonard and Harry Hamlin



Whitney Houston

66

Dallas Austin:

Clive is a phenomenon. Every record, producer has part of Clive in them.

Burt Bacharach:

Clive, you are a phenomenal guy. You've done a super job. We're all proud of you.

Tony Bennett:

Clive, you have phenomenally affected the music business. Thank you.

Sean "Puffy" Combs:

Clive has been more than just a mentor, a business partner, someone I aspire to be like. He's been a friend in good times and bad times. I love him as a person and as a man. You're a godfather, a brother and an uncle all rolled into one. If it wasn't for you, I wouldn't be where I am.

Deborah Cox:

Clive has been an incredible and instrumental part of my career. 25,000 thank-yous for the opportunities you have blessed me with. Continue kicking butt. You inspire a lot of people.

Kenny G:

Clive has been instrumental (no pun intended) in the success that I've had. He took a personal interest in me and my career from the beginning and literally hand-wrote hundreds of notes to radio programmers all over the country, encouraging them to play my instrumental music on stations that had never done so before. His reputation, tenacity and passion single-handedly opened doors for me that had never before been opened for an instrumentalist.

Whitney Houston:

I was 19 and scheduled to go on "The Merv Griffin Show" and sing this song called "Home" from the play "The Wiz." I remember standing in the wings and Clive talking to Merv about this woman who had the soul and guts of Aretha Franklin and the clarity and phrasing of Lena Horne, and I thought, "Who is he talking about—is it me?" I turned to my mother who was with me and Mommy said, "Yes, it's you, little girl." Clive, we've come a long way since that song, it's been 15, 16 years now. This song brings back so many memories—loving memories that I will never forget you for. You have been my confidant and my father in this industry. You have guided me through things that I probably would not have known—if it were not for you. Congratulations on [Arista's] 25th anniversary!

Don Jenner:

It's extremely difficult to sum up in only a few words the role Clive Davis has played in my life. I learned and absorbed so much from him in the years that we worked together, and he nurtured my own instinct as to what it takes to be a successful music executive. That is, if you do what's best for the artist, you're doing what's best for your company. Clive has earned the loyalty of so many of music's most important and successful artists because he is their advocate, with an unwavering passion for music. He is first and foremost a fan and is not afraid to gush with praise when he believes an artist's work is great. At the same time, he has the courage to tell an artist when his or her work is not so great. That type of honesty is an all-too-rare commodity in the music business, but it's an asset that has been validated by Clive's four decades of unparalleled success. It's a great source of pride for me that I worked side-by-side with Clive Davis and was a member of his team for nearly a decade. I offer to Clive and everyone at Arista my most heartfelt congratulations on the occasion of Arista's 25th anniversary.

99



You're 25.

Which in the music industry means it's time to tell everyone you're 18 and join a boy band.

*Congratulations to Clive Davis and Arista Records for 25 years of staying true to yourself
and the incredible music of your artists.*





THE BILLBOARD INTERVIEW

Continued from page 58

inherit the mantle of what Gamble and Huff had done with Philadelphia International for me at Columbia. So, rooted in that model, we formed LaFace Records.

What's the appeal of the joint venture? You've done others, too, notably with Puffy Combs.

If someone can do something unique and special, especially if it's an area you're not as good in or not as versed in, you can learn from each other. At the time, L.A. and Babyface were really into blue-collar working-class music, R&B-oriented music. I had worked more extensively in the urban pop area. We felt that together we could learn and benefit from each other. Of course, Puffy brought in the street element of expertise, far more than any of us, either myself or L.A. or Babyface had. So it was the same principle. When I met with Puffy, it was immediately endorsed by L.A. and Babyface, because it was felt that there would be a synergistic benefit to us all. And there has been with the success of Bad Boy. I think Arista's been very helpful to Bad Boy with the mainstream-pop breakthroughs of Biggie and Mase, Puffy and 112. And we in turn have benefited from getting exposure to their expertise and using that in a way to associate ourselves with Naughty By Nature, the acquisition of Profile, DJ Quik and Q Tip. So it's definitely synergistically helped us all.

How did you find Puffy, or did he find you?

I didn't know of him. I don't know if he knew of me. Bert Padell, his then-business manager, was the one who set up the meeting, and I just met him cold. When we met, he was just a young man of 21, who had been the artist-development product manager and executive assistant to Andre Harrell at Uptown. I was very impressed by the meeting. We connected right away. His vision for Bad Boy and what would affect the next several years of cutting-edge music was vivid.

How have you dealt with the political issues surrounding rap music and the pressure on record companies concerning it?

I've never really had to face issues that perhaps some other companies had to face, on whether they should put out an album where the material was so offensive that a decision had to be made as to whether they could release it. I think that those issues that arose—about the police or women—have not really come up in the kind of material that Outkast or Mase or Puffy [have done]. It just has not come up, so I've never really had to deal with it, other than language-content warnings, which is certainly in order.

How did you become involved in humanitarian efforts, such as AIDS-research funding and the Martell Foundation?

We've been involved so long. The two prime events that occurred were, first, "That's What Friends Are For," where all the proceeds from that all-star record were contributed to the fight against AIDS. And, indeed, for the first two years of Amfar's existence the \$2.5 million to \$3 million we contributed was the sustaining force for AmFAR. In the beginning, that was the lion's share of their budget and expend-

able funds. Then we were asked to come in for GMHC in 1990. A concert to raise money for GMHC had fallen apart, and we took it over for our 15th anniversary; plus, we've always been very active on behalf of the T.J. Martell Foundation. From the beginning, we've housed the Martell Foundation at Arista; they've had their offices here. We've always wanted to be very active and supportive. We've been there for The City Of Hope and at different times for various



With The Artist

other very worthwhile causes, whether it's the Rainforest in connection with the Grateful Dead or the "Red Hot & Blue" record, we've been involved in causes that need vigilance and help.

It seems that it has been your strategy to keep Arista's roster relatively lean. Why is that?

You try to keep lean. You try to make every signing count. So I don't come with the philosophy of signing 10 and bragging about the breaking of one. You try to make each signing count, and you sign when you know it's special. So I'm very proud of our success ratio. When you put high standards for signing each artist up there, by definition the roster becomes tight.

Are there a number of acts that you expect or hope to sign in a year?

No, I never really do it that way. I could sign no one for six months and then four in a week. I really don't have quotas.

You believe in the importance of marketing music. Is there a formula for marketing an act or an album? Does it all depend on the hit song?

A marketing plan must be tailor-made for the artist. For years, in the marketing of Sarah McLachlan we just built slowly, by design. We never had a hit single. We just waited for her magic to be seen by audiences. Each time she performed, the audience doubled and then tripled, and the second album doubled the sales of the first album. Ultimately, by the third album, we did have a hit. There are times with a pop artist when it does boil down to whether you have a hit or you don't. You can market from now until doomsday, but you better have a hit record; you're just not going to sell albums with a pop artist without a hit. In the rock area, there used to be many more opportunities to break artists out of touring. That's much more difficult now. Today, on the other hand, you do have MTV and VH-1 and BET and The Box to help you break artists that might not otherwise be broken from radio. Word-of-mouth street



With Aretha

marketing today is so important in the rap community, in the cutting-edge area.

We have not had a big hit single in the traditional sense with Angie Stone, but she's up to 600,000-700,000 albums. So everything is really different, depending on the artist. The best thing is to stoke word-of-mouth; when you can do that, it's something special. It's helped us greatly on the Santana album to reach these milestone peaks.

How has the Internet changed the way you do business?

From an awareness point of view, from a marketing point

Continued on page 110

66

Rodney Jerkins:

Clive Davis is a mentor of mine. I was trying for years to get into the industry. Clive was the first executive to point out my strengths and weaknesses. I went back to the drawing board. When I came to him the next time, he said, "Now you've got it!" and the next thing I knew, I had a record out: "The Boy Is Mine." I have Clive to thank for that.

Billy Joel:

Clive has initiated the start of what has been a wonderful career and a great life. He has my eternal gratitude.

Elton John:

There's never been a record man like you. There probably never will be again.

Barry Manilow:

It has been the most emotional and inspiring experience of my life working with Clive, and I hope it goes on and on and on.

Arif Mardin:

Clive is a dynamo. I'm so proud to have worked with him. I'll always remember the great records we made together.

Monica:

When I was 13 years old, Clive gave me the opportunity to become the woman I wanted to be and accomplish the things I wanted to. He was never stingy with knowledge. He taught me a lot and helped me to experience a lot.

Next:

When we started out, we were raw. Clive put us in the kitchen, cooked us up and put us out in the industry. And, we've sold a lot of records.

Carlos Santana:

I'm deeply grateful to Clive. He believed in our music and our mission and vision. But most of all, he stuck out his neck for us. He believed we could touch all of the generations. I offer my heartfelt gratitude.

Rob Thomas:

I give Clive thanks for taking a chance on a young kid from the South and changing my life.

Dionne Warwick:

I don't know what it is about him, but Clive Davis has the facility to turn the executive hat around and become John Doe—capable of hearing songs in a way nobody else hears them. Even if he doesn't agree with you, he has the ability to bend and say "let's give it a try." I'm very proud to know him, and to be able to call him a friend. The industry, by and large, is better for having Clive Davis in it.

Stevie Wonder:

Twenty-five years of incredible music! I can only say that, in my life, there are only a few people I can say sincerely have been consistently great in heart and spirit and in making sure artists get the very best. You are very close to the top of that list.

Quotes compiled by Debbie Galante Block

99



THE EAR
THAT LAUNCHED
A THOUSAND CAREERS

Clive - congratulations on 25 years
of defining modern music

from your friends at



www.warnerschappell.com

www.americanradiohistory.com



Team Arista 2000

Attentive Management Tends To An Artist-Centric Environment

Only at Arista Records can a cliché like “Let’s do lunch” turn into a multi-platinum reality for a seemingly endless succession of albums. Yet it happens every week at a luncheon held by Arista Records president Clive Davis and high-level executives that include senior VP, worldwide, Tom Corson, senior VP of creative services Ken Levy and senior VP, sales, Jordan Katz.

“At the luncheons, Clive scrutinizes every single record we have that week,” says Levy, who has been with the label for 16 years. “He asks if we’re doing all we can do, if there’s anything we’re missing and what the next step should be. Every record is put under a microscope. “He makes a tremendous amount of suggestions, sending us notes during the week,” says Katz. “It’s a constant attention to his artists that always pays off.”

This constant attention has been provided by a parade of innovative and savvy executives, many who still attend those luncheons with Clive Davis and some who have gone off to spread Arista’s successful mindset elsewhere. “A lot of it has to do with respect,” Levy says. “I’ve been blessed to work with a lot of quality people who’ve come through these doors, such as Don Jenner and Roy Lott. Clive has created and fostered an atmosphere of mutual respect, so when new people come to Arista, they respect what we’ve accomplished and we respect what they bring to the company.”

Corson, who has been with Arista for a little over six months, immediately picked up on team Arista’s modus operandi. “The culture that exists here is a unique one, in the sense that Clive has created an artist-centric environment where each release is given tender loving care, from A&R to marketing,” he says. “You can feel proud when you put that kind of attention to detail. Arista has a long tradition based on an artist-driven mentality. We take great care with every release and artist that comes out. With strong direction from Clive on down, we create an extremely focused strategy for every record that comes to the marketplace.”

The teamwork involved in their efforts has produced a litany of hits. “As Clive would tell you, it all starts with the song,” Corson says. “The A&R’ing and the collaborations on the record creates the magic in the songs. We have the ability to use our vision to take it beyond certain built-in audiences and formats. From a marketing standpoint, Clive’s vision translates the artist’s message to reach differ-

Continued on page 102



Senior VP, worldwide, Tom Corson

Executive VP/GM Charles Goldstuck

Accelerating the momentum

BY JEFF SILBERMAN

Charles Goldstuck had already spent a decade in the music business, starting with Warner-Chappell Music in 1989, then going to Capitol Records in 1993, when he joined Arista Records as executive VP/GM in early 1998. Yet he knew almost immediately that Arista did business in a considerably different way.

“There were two primary distinctions,” he says. “Firstly, Arista’s roster was a more broad-based roster, covering a variety of genres,” he says. “On top of Arista’s mainstream successes, it had a country-music division in Nashville and two very successful joint ventures with LaFace and Bad Boy. Arista also had a vibrant urban division itself, so this was a full-service, integrated label. Secondly, Arista, was virtually an independent company. Clive’s entrepreneurial spirit results in his team treating this company as they would if it were their own business. There is an enormous sense of pride in how employees view Arista.”

ANNUAL TOP 30

Goldstuck cites Davis’ unswerving attention to detail as the significant reason Arista has been so consistently successful for so long. “Arista and its joint-venture labels all possess a very strong belief in only signing quality artists,” he says. “We have a very small roster in comparison to the other major labels, even when you add in the rosters of LaFace and Bad Boy. Our release schedule over the last three years very rarely exceeded 30 releases a year.

“It all starts at the top with Clive,” Goldstuck continues. “Every single release, be it on Arista or an associated label, is important to him, and to every executive and employee here. We pay full attention to getting the most out of every project. We make sure that no stone is left unturned in the process of an artist’s development, and that is key. This has been Clive’s philosophy, which has permeated this organization for 25 years. That kind of consistent leadership creates an environment that’s a key ingredient to long-term success.”

This kind of non-stop artist support doesn’t come cheaply, but it’s a price Arista has been willing to pay—and a mindset that has paid off handsomely. “When you look at the process of artist development and launching costs in marketing and promotion at the highest level, there’s not a label in this business that can take any of the existing channels for granted,” Goldstuck says. “Look at the sales environment. The cost of cooperative programs has virtually doubled in the past five years. It costs twice as much to get records well-positioned in front of the consumer. Video and other costs have also escalated. Labels have to find new ways to more effectively market and promote, or it’ll be difficult to be efficient.

“At Arista, we look at each project and determine the most effective album launch, and then how to continue working the project to stay in the game for a lengthy period of time,” he adds.

FOCUS ON STRENGTHS

“Nurturing resources can work when you focus very carefully on the strengths of each project,” Goldstuck continues. “The Internet has become an important new avenue in

giving us the ability to communicate directly with consumers and have them experience music directly as opposed to exposure in the blanket fashion of TV and print advertising, radio and MTV. We’ve worked very hard to be more effective in this arena from a marketing standpoint. This allows us to reach consumers in a more cost-effective and direct way.”

The result of their efforts: “Arista has always been a very successful company; however sales have really exploded over the last two years,” Goldstuck states. “This company is developing gold, platinum and multi-platinum sales rates that far surpass the typical standards. Our artist-development process is very healthy and really paid off in helping develop a powerful roster. There is Santana, who’s heading toward 25 million in sales worldwide; Whitney Houston’s ‘My Love Is Your Love’ is at 10 million worldwide; Sarah McLachlan has sold over 10 million albums in the last two years; and Kenny G has done 5 million in the last two years.

“We’ve also broken a lot of new artists; Deborah Cox has gone platinum, Monica has sold double-platinum, both Next and LFO have reached platinum, and Angie Stone is heading there. That makes for a very strong roster of established stars and promising new artists.”

SANTANA: RADIO LISTENED

When asked to cite his favorite success stories of recent times, Goldstuck immediately responds, “How can I not mention Carlos Santana? When Clive signed Carlos and executive-produced the album, we all thought it was spectacular and would be successful, but no one dreamed that it could do 20 million worldwide and counting. The magnitude of his success has been the most pleasant surprise.

“To be honest, radio didn’t fully understand what we had here, either; but the more they played ‘Smooth’ and the more reactive the single became, the barriers quickly fell down.”

RECONNECTING WHITNEY

The other major success of late is Whitney Houston, who had to reclaim her unparalleled stature after a long layoff. “This was Whitney’s first studio album in almost eight years,” Goldstuck says. “We weren’t sure who her audience was going to be. So Clive worked with Whitney and various producers, very much in the manner of his work with Carlos. We felt it was a groundbreaking album, but we had to convince the consumer. It was a challenge to reconnect to her audience. ‘Heartbreak Hotel’ put Whitney back on the map in terms of her performing from a studio-album perspective as opposed to a soundtrack perspective. Now, 18 months later, the album is still scanning very strongly, and we’re at 3 million in the U.S., on top of the 7 million internationally.”

Charles Goldstuck is one of a handful of key executives who have accelerated the phenomenal momentum of Arista records. The bottom line to this 25-year phenomenon goes back to the man who started it all: “Clive Davis creates an environment where serious executives flourish,” he says. “There’s such a richness in terms of the creative process here, while the commercial process is not sacrificed.” ■



“Clive
had an
ear
for hits.”

—Aretha Franklin
From These Roots (autobiography)
Random House, 1999

Kudos to Clive Davis and Arista Records.
We salute your enormous contribution to American
music...25 years of great artists, hits heard 'round
the world...and that ear that keeps 'em coming.



WARNER MUSIC GROUP





International Intrigue

George Levendis & Co. Work To Create Buzz Abroad

BY DYLAN SIEGLER

The changes technology has brought to the record industry since the birth of Arista Records in the mid-'70s are innumerable and the benefits are abundant. But for those who work in international marketing, the advances in telecommunications—fax, e-mail, the Internet and more—have radically changed how they do business.

George Levendis, VP, international, for Arista Records in New York and a seven-year veteran of the BMG family, has technology to thank for the increased role of the international department in the careers of every artist on Arista's roster.

"In the past, international marketing was looked at as secondary," says Levendis, who came to Arista's New York office after posts at Arista U.K. and BMG Greece, where he was managing director. But the ease with which Levendis can now work with his BMG colleagues worldwide helps convince U.S. artists of the importance—and the payoff—of a global presence.

"Arista today recognizes the true value of the global marketplace, and that comes from the top. Clive [Davis] and the team at the top look at international as important, and then it feeds through," says Levendis. "We do battle sometimes, but it's an education process. Fortunately, at Arista, enough people have seen Kenny G's tremendous success around the world. When you see what can be done internationally," he says, "it becomes harder to reconcile crossing Japan, Australia or Mexico off the tour calendar."

WORLDWIDE CAPITALIZATION

Kenny G ranks high on Arista's roster of international best-sellers. Another strong example, Whitney Houston, has total international sales of more than 50 million, highlighted by "The Bodyguard," which has sold more than 20 million.

When he began his international role at Arista in New York, Levendis' objective sounded simple: "Arista has always delivered the artists and the music, year in, year out," he says. "The task for me was to take the wonderful repertoire and capitalize on it on a worldwide basis."

Since Arista markets its artists so intensively in the U.S., one of the challenges facing Levendis was to obtain the time and resources necessary to create an effective marketing campaign for each artist internationally. That comes from building relationships with his colleagues in the U.S. company and elsewhere.

So how does Arista create an international buzz?

The process depends on an artist's level of development, from baby band to superstar. Consider the case of teenage blues phenomenon Shannon Curfman, for whom Arista is currently creating an international base. For Curfman, says



VP, international, George Levendis

Levendis, the company set tour and press dates in Canada, and then moved to the Japanese market. Communication with marketing executives in international territories is essential and takes place through daily e-mails and phone calls, as well as through quarterly conventions, general artist meetings and less formal meetings at launch events for other artists.

"We are communicating continuously," stresses Levendis, who adds that Clive Davis is very involved in the international strategy for Arista artists.

In some cases, an international BMG label may say, "No, right now this is not for me," says Levendis, "And we'll focus on the territories where it's appropriate." For example, he notes that, for LaFace artist Pink, Arista's Latin department felt

it was necessary to break the artist in the U.S. first. "So right now we're working the album in just Asia and the U.S.," which he acknowledges is no small feat. The company has identified both Curfman and Pink as artists who will benefit most by a slow build, "in territories that have the potential to ignite fires."

Superstar artists can be more challenging, says Levendis, "because everyone needs everything." Each territory must be handled strategically, often requiring more than one version of an album, bonus tracks, different album art and separate singles and radio promotion. Not to mention the challenge of scheduling tours, interviews and increasingly important television specials in international regions.

"With a project like a Whitney Houston greatest-hits album, it's a global plan," says Levendis. International will listen to what the U.S. company is doing first, and "try to follow their plan as much as we can."

In a recent instance, most of Europe hummed along to Houston's "It's Not Right (But It's Okay)" while "Heartbreak Hotel" simultaneously went to No. 1 in France. "It depends on the marketplace," allows Levendis. "Some territories are particularly different enough that you make exceptions." International marketing executives must be flexible, he says.

It's impossible to ignore Arista's latest international marketing coup: Carlos Santana. Sweeping the Grammy Awards almost pales in comparison to Santana's success worldwide, and Levendis speaks of the still-unfolding project with something akin to awe.

"The first part of the Santana project was to focus on the U.S.," says Levendis. But in the Latin region, he notes, "we worked a single with Maná, with a separate videoclip just for the region and a coinciding tour." Levendis notes that the international marketing of Santana's recent work began three to four months after the U.S. marketing campaign began. The upshot of the Santana plan has been global domination.

Santana has topped charts in markets as diverse as Malta, Iceland, Brazil, the Philippines, Hong Kong, Spain, Portugal, Austria, Germany and the U.K., says Levendis. "For Arista International, Carlos made the right kind of album, and artists like him have absolutely global appeal—their own appeal. It's flying." ■



Pink

Germany's Two-Way Street

BY WOLFGANG SPAHR

MUNICH—"Arista is one of the diamonds in the BMG label's jewel-case," declares Thomas M. Stein, CEO of BMG Entertainment Germany/Switzerland/Austria/Eastern Europe.

As BMG's top executive in Germany, Europe's largest market, and the regional chief of GSA and Eastern Europe, Stein appreciates Arista's consistent production of artists with international sales potential. He praises the ability of Clive Davis and his team to nurture world-class stars such as Whitney Houston, Carlos Santana, Barry Manilow, Patti Smith, TLC, Toni Braxton and Puff Daddy.

But Stein is equally enthusiastic about Arista's long history of reaping success in the American market with German productions such as Snap, No Mercy, Real McCoy, Haddaway and LFO.

Arista artists from the U.S. have enjoyed outstanding success in Germany. Whitney Houston, for example, sold more than 1.7 million copies of the "Bodyguard" soundtrack in Germany in 1992, earning three platinum awards. The album "My Love Is Your Love" sold 670,000 copies in November of 1998 and is also surpassing the platinum mark here. Her German tour in the summer and autumn of 1999 sold out in 17 different cities.

SUPERNATURAL SALES

Since June of 1999, Santana has sold over 800,000 units of the album "Supernatural" in Germany. Stein reports that the Santana tour scheduled for May and June of this year has already sold out. TLC has also scored a triumph, selling more than 250,000 copies of "Fanmail," while Puff Daddy has surpassed sales of 200,000 with his "Forever" album.

In the past, smash hits from Barry Manilow, Aretha Franklin and Dionne Warwick ensured that Arista featured prominently in the German charts.



Snap

Many leading German acts, meanwhile, owe their U.S. breakthrough to Arista. One example is the dance act Snap!, whose album "World Power" (1990) topped the million-unit mark, while "The Madman's Return" moved a half-million units two years later.

LYTE AND FUNKIE

Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999).

Continued on page 66

Congratulations to
ARISTA RECORDS
on Your 25th Anniversary

and

Warmest Wishes to
CLIVE DAVIS

from



**UNIVERSAL
MUSIC GROUP**



I n t e r n a t i o n a l I n t r i g u e

GERMANY'S TWO-WAY STREET

Continued from page 64

which has sold 1.4 million copies, No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units, and the debut album, "Girl You Know It's True," from Milli Vanilli, which sold more than 6 million copies

Among the success stories for German artists written by Arista in the U.S. are LFO's "Lyte Funkie Ones" (1999), which has sold 1.4 million copies, No Mercy's eponymously titled album (1996), which sold half a million copies, and Real McCoy's "Another Night" (1995), which moved 1.5 million units.

(before the late producer producer Frank Farian revealed the duo, Rob Pilatus and Fabrice Morvan, had not sung on the studio recording).

In the German music industry, Arista is repeatedly referred to as the ultimate proof that German productions are quite capable of getting to the top in the U.S., as long as the framework of A&R, marketing and promotion is in place. ■

The U.K. And Central Europe: Strong Musical Territory

BY THOM DUFFY

LONDON—Clive Davis is known for his hands-on role in developing artists for Arista Records. But when it comes to the international marketing of Arista repertoire through BMG's global affiliates, Davis knows when to let go a bit. It's simply a matter of trust.

"That's exactly the word that Clive and I used together the other day when we were talking about the [European] track listings on the upcoming Whitney Houston greatest-hits album," says Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Central Europe. "I asked him to trust us on this, and he went to his people and said, 'We're going to trust them.' It's based on the fact that we've gained that trust and con-



Beth Orton

fidence."

Griffiths refers, for example, to Davis' approval last year of the release of Houston's song "It's Not Right, But It's Okay" as a single in Europe. "It was definitely not on the radar in America at the time," says Griffiths. "They completely accepted our reasoning, which turned out to be spot on. And, of course, the single and album ["My Love Is Your Love"] has been a huge seller for us last year and this year."

From the BMG offices overlooking the Thames River in London's Fulham neighborhood, Griffiths offers a unique perspective of the relationship between Arista Records in the U.S. and its international partners. Griffiths took his present post in 1998 after nearly four years as president of Epic Records U.S. He's responsible for BMG in the U.K., which is the only country other than the U.S. where Arista exists as a complete, stand-alone company, under managing director Ged Doherty.

Continued on page 102

Thank you Clive,

You Helped Change the Sound of Music

Best of wishes from your friends at

PRIORITY RECORDS



On the seventh day
He rested...

...and then went to The Bottom Line that night.

Congratulations Clive and Arista Records
on your 25th Anniversary.

EMI
Recorded Music
North America



One of the more striking features of Arista's first quarter century is the breadth of its musical accomplishments. The label has found across-the-board success, establishing significant artists over a wide array of genres.

pop

BY TERRY BARNES

When Clive Davis left Columbia and made plans for his own label, he didn't have pop music in mind. He'd come to power in the late '60s when FM stations avoided the music of the Establishment (single "hits") in favor of the underground (album "tracks"). But not for long. By the mid-'70s, FM radio was the Establishment and needed ratings to survive. The days of the free-form playlist were over.

Clive Davis hadn't predicted such a change in radio, or that the talent pool he discovered at the 1967 Monterey Pop Festival would evaporate into a haze of heavy metal. That wasn't his thing, nor was disco. What was left? Pop music. It was song-driven, and Davis had a feel for songs. He knew how to edit a single like a jeweler cutting a diamond, slicing away the soot to uncover a flash of brilliance. By painstakingly matching great voices to compatible songs, he felt he could put food on the table.

In 1974, Davis became a consultant to Columbia Pictures in their phasing out of the Bell Records imprint. Columbia Pictures was to contribute \$10 million to the new partnership with Davis, plus any artist that Davis wanted to sign from the Bell Records roster. But most of the Bell artists would be cut. Barry Manilow was nervous about his career. "He would have gladly

dropped me too, because he didn't like my first album," Manilow wrote in his book "Sweet Life." "But two things stopped him: I was in the middle of making my second album and had already spent money on it. And everyone in the company believed in me."

MANILOW'S NEW SPIRITS

Davis reassured Manilow that he would be part of the new family. But when the new boss heard the singer's proposed second album, he phoned Manilow to say that the album could use some hit songs. Davis suggested a song called "Brandy."

"It was a strange phone call, and I didn't know exactly how to respond, because I was supposed to be the songwriter," Manilow wrote. "Yet here was the president of my record company, whose support I needed, saying I should sing another songwriter's song."

Manilow and producer Ron Dante politely agreed to record the song. They copied the uptempo version recorded by the songwriters. When Davis showed up at the session, he hated it. When they slowed it to a ballad, he loved it. To avoid confusion with the Looking Glass' "Brandy (You're A Fine Girl)," the song was renamed "Mandy." On Jan. 18, 1975, it became the first No. 1 hit for Barry Manilow and for Arista Records. Suddenly, Manilow was on his way to becoming the No. 1 adult contemporary artist of the century.

BLUE AND GOLD

Arista was on a roll. Melissa Manchester, one of three Bell acts Davis retained for Arista, found her new album fast

approaching the top 10, backed by her No. 6 single hit, "Midnight Blue." Her next nine albums brought Manchester a Grammy for her top-5 single, "You Should Hear How She Talks About You," and a second gold album.

The rustle of money at Arista caught the industry's attention. In 1979, after a dry spell with Warner Bros., the great Dionne Warwick made her move to Arista. Davis introduced her to Manilow. His masterful production of "I'll Never Love This Way" brought Warwick back to the top 10 for the first time in a decade.

Arista worked magic on the careers of older women. The label gave Aretha Franklin the second No. 1 pop hit of her career—"I Knew You Were Waiting (For Me)"—19 years after her first No. 1 hit, "Respect." Dionne Warwick reached No. 1 on the Hot 100 for the second time, with "That's What Friends Are For." And Carly Simon, who joined Arista in 1986, won an Academy Award for "Let The River Run" from the film "Working Girl" and has sold an astonishing 6,000,000 units worldwide.

'80S LADIES

Arista entered the '80s with a string of seven consecutive top-5 singles and five platinum-plus albums from Australian duo Air Supply. However, the '80s belonged to the ladies.

"With Whitney Houston, I not only signed her, but, with her, I picked every song and every producer. That's the difference with me now," Davis told a writer. "Working with people like Whitney and Dionne Warwick and Aretha Franklin, I am very much on the creative firing line.

I am no longer just a signer." The Houston/Davis partnership made history. She was the first female artist to have an album debut at No. 1, the first artist with seven consecutive No. 1 singles, the first to remain at No. 1 for 14 weeks, and she has tied Madonna as the female soloist with the most No. 1 pop hits.

Arista's '80s ladies were paving the way for a whole new breed of female musicians. In 1987, Taylor Dayne introduced the first of seven top-10 singles, "Tell It To My Heart," and three years later reached No. 1 with "Love Will Lead You Back." In 1988, Exposé's "Seasons Change" reached No. 1 and marked the first time that any group had pulled four top-10 singles from a debut album. By 1990, the former dance-pop trio had a double-platinum album.

Canadian singer/songwriter Sarah McLachlan debuted quietly in 1989. But, within a decade, she had masterminded and headlined three all-female Lilith tours and sold 12 million units worldwide, including her six-times-platinum album, "Surfacing."

In 1990, Lisa Stansfield jump-started her career with the platinum single "All Around The World," which ignited a platinum debut album. 1990 was also the year of the male-female dance duo Snap, who scored a platinum single and gold album with "World Power." In 1991, British trio KLF scored a gold album with "The White Room."

In 1993, Arista pumped its power into Ace Of Base, a Swedish group with a winning combination of Europop synthesizer music and reggae beats. "All That She Wants" became the Hot 100's second-biggest hit of the year. The group's second single, "The Sign," did even better, becoming

Continued on page 74

r&b

BY DAVID NATHAN

While Arista can claim to have consistently been the No. 1 black music label for the last few years, the company's roots in the world of R&B go back to its very inception. Over two-and-a-half decades, Arista's roster has included many of the greatest artists in the multi-faceted genre known as contemporary black music. Although most industry insiders are familiar with the legacy of hit records created by such superstars as Whitney Houston, Aretha Franklin, Dionne Warwick, TLC, Toni Braxton, Usher and Puff Daddy among others, you may be surprised to learn that Arista's ranks have, at one time or another, included the likes of Motown legends Martha Reeves, Eddie Kendricks and The Four Tops, classic soul men Bobby Womack and Garnet Mimms, jazz-fusion drummer Harvey Mason and saxman Gary Bartz, funk bands The Ohio Players and Mandrill, former P-Funk member Bernie Worrell, Southern soul sister Shirley Brown and sweet-soul group the Delfonics.

When Clive Davis masterminded the transformation from Bell Records to Arista, he inherited a couple of black-music stalwarts, Lou Rawls and the Fifth Dimension. Through a deal with Philly Groove Records, disco darlings First Choice's album "The Player" was an early Arista-distributed hit, but immediately after taking the helm of the new label, Davis began to build a significant black-music roster at Arista with the significant signing of poet, singer/songwriter Gil Scott-Heron, whose social commentary was both relevant and insightful. In fact, Arista's first top-40 pop hit album by a black music artist came from Scott-Heron, with the 1975 release "The First Minute Of A New Day," the first of eight albums he made with Arista.



Executive VP, black music, Lionel Ridenour

TOP-40 RAYDIO

Other early additions to Arista included Reeves, Tamiko Jones, Jeff Perry and General Johnson, formerly lead singer with early '70s hitmakers Chairmen Of The Board. The label's first major crossover success came in 1977 with Raydio, fronted by Ray Parker Jr., who would later enjoy a string of hits as a solo artist at Arista from 1982-85. The six-man outfit stormed up the charts with tunes like "Jack And Jill" while Parker had a No. 1 pop and R&B hit in 1984 with "Ghostbusters."

Arista began distributing Buddah Records in 1976 and released albums by Gladys Knight, Norman Connors, Phyllis Hyman and Michael Henderson among others. When Buddah folded, Connors and Hyman joined the Arista roster in 1978: Hyman made a quartet of albums for the label, establishing a loyal and solid following for herself in the process. A year later, through a distribution deal with Dave Grusin and Dave Rosen's fledgling GRP label, Angela Bofill and Tom Browne became associated with Arista; both artists would go on to record for Arista itself, with Bofill releasing five albums from 1981-85 and Browne hitting No. 1 with "Funkin' For Jamaica."

In 1979, with disco still enjoying considerable success, Arista signed New York quartet GQ and was immediately rewarded with a quintet of R&B hits including "Disco Nights" and "I Do Love You." The same year, Davis was responsible for literally rejuvenating the recording career of solid '60s hitmaker Dionne Warwick. The pair was rewarded with Warwick's first platinum album and two Grammy Awards (for "I'll Never Love This Way Again" and "Déjà

Continued on page 72



25

WITH A BULLET ▲ ●
Happy Anniversary and Congratulations Clive.
FROM ALL YOUR FRIENDS AT SONY MUSIC ENTERTAINMENT

1



THE DIVAS

BY DAVID NATHAN

Is Still A Rose." Says Davis, "Aretha's voice is indeed a natural treasure. You just know that, hundreds of years from now, people will still be listening to her and marveling at "The Queen Of Soul."

ELEGANCE AND BEAUTY

Perhaps more than any other record company in recent memory, Arista Records can justifiably claim to have been home to many of the world's most successful divas.

The term itself may have become somewhat overplayed, but the list of just a few of the great female vocalists whose names have graced Arista's roster leaves one in little doubt that Clive Davis has more than a penchant for knowing a bona fide, certified diva when he hears one.

Since its inception, Arista's roster has included, chronologically, such illustrious ladies as Melissa Manchester, Patti Smith, Jennifer Warnes, Phyllis Hymn, Angela Bofill, Dionne Warwick, Aretha Franklin, Whitney Houston, Carly Simon, Taylor Dayne, Lisa Stansfield, Jennifer Holliday, Annie Lennox, Sarah McLachlan, Deborah Cox, Monica and Angie Stone. In the '90s, joint ventures with LaFace and Bad Boy have brought a new crop of divas-in-training to the Arista fold, notably Toni Braxton, TLC and Faith Evans.

Arista's ongoing commitment to presenting the music of key female artists has had more relevance than ever during the last few years. In 1999, the company released "Ultimate Divas," a 17-track compilation that not only included artists associated with Arista such as Franklin, Warwick, Houston, Braxton and Lennox but also featured legendary figures like Billie Holiday, Lena Horne, Dinah Washington, Sarah Vaughan and Ella Fitzgerald alongside contemporary icons Chaka Khan, Tina Turner, Patti LaBelle, Gladys Knight, Diana Ross and Mary J. Blige.



Aretha Franklin



Deborah Cox



Dionne Warwick

passing role in the influence women have had on the world of music on a global basis. Not only has Davis used his famous "ears" to bring new female artists to the attention of the music-buying public: he has been responsible for the rejuvenation of the recording careers of such legends as one of the original '60s crossover artists, Dionne Warwick (with the label from 1978 to 1994) and "Queen Of Soul" Aretha Franklin (who joined the roster in 1980). Davis recalls signing Warwick, the result of which was a platinum album and classic recordings such as "I'll Never Love This Way Again," "Déjà Vu" and "That's What Friends Are For": "Over the years, Dionne Warwick certainly defined the term 'urban pop,'" he says. "Her voice floated in and out of lyrics like no other, and yet it could soar as well."

Franklin has continued to reinvent herself as a recording artist during her two decades with Arista via hit albums and singles like "Freeway of Love," "I Knew You Were Waiting (For Me)," "Willing To Forgive," "Jump To It" and "A Rose

the label have easily topped 50 million, worldwide sales have surpassed the 100-million-unit mark, and she recently received her seventh Grammy Award. Davis recalls his initial impressions when signing Houston to the label: "Right after I signed Whitney, I brought her on Merv Griffin's nationwide television show and introduced her, saying that, for the next generation, here was a singer who combined the fiery gospel of Aretha Franklin with both the sultry elegance of lyrical phrasing and the beauty of Lena Horne."

Of particular significance is the diverse range of women who have recorded for Arista: Lisa Stansfield and Annie Lennox, legendary singer/songwriter Carly Simon, former Broadway diva Jennifer Holliday, poet-turned-rock icon Patti Smith, Canadian chanteuses Sarah McLachlan and Deborah Cox, Monica and most recently, classic-soul star Angie Stone, the latest in the long line of women who have helped make Arista diva-friendly. ■

FAMOUS EARS

The label, under Davis' tutelage, has played more than a

Dear Clive,

Your life's work is an example for all. Congratulations to you and Arista.

Arif

ATLANTIC RECORDS CONGRATULATES CLIVE DAVIS AND
ARISTA RECORDS ON 25 YEARS OF MAKING GREAT MUSIC.



www.atlantic-records.com

THE ATLANTIC GROUP ©2000 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

Cinram International
congratulates
Clive Davis and
Arista Records
for 25 years of
outstanding
success



the preeminent manufacturer of pre-recorded
CDs, DVDs, audio cassettes & video cassettes

1-800-433-3472
www.cinram.com



R&B

Continued from page 68

Vu"). Over her 15 years with the label, the legendary songstress recorded 11 Arista albums.

In 1980, fresh from his triumph with Warwick, Davis signed another musical legend. Aretha Franklin's illustrious career at Atlantic had momentarily stalled. With Davis working hands-on with "The Queen Of Soul," Aretha has enjoyed consistent pop and R&B success with tunes like "Freeway Of Love," "I Knew You Were Waiting (For Me)," racking up two platinum and three gold albums as part of her ongoing 20-year Arista reign.

Other early '80s additions to Arista's burgeoning black-



Angie Stone



Faith Evans

music roster included jazz-oriented, multi-ethnic band Hiroshima and soul-and-funksters Average White Band; in 1983, a young singer/songwriter, musician and producer Kashif (a former member of B.T. Express) began a seven-year, five-album stint with the label, achieving additional prominence when he participated in the first two albums recorded by one of Arista's cornerstone artists.

That artist was Whitney Houston. The daughter of gospel and soul star Cissy and Dionne Warwick's first cousin, the stunning New Jersey-born vocalist literally took the world by storm, with her debut album selling more than 12 million copies in the U.S. alone. "Signing Whitney was a defining moment," says Lionel Ridenour, executive VP of black music at Arista. "With Clive's perseverance, and diligence in working with the Arista team at the time, Whitney broke down barriers that allowed a black music artist to go all the way, to become a core, mainstream, global artist and to sell literally millions of albums everywhere. Clive brought her music to the world. Her success laid the groundwork to later bring about our association with labels like LaFace and Bad Boy." Since her 1984 debut, Houston has surpassed the 100-million-unit mark worldwide and had 11 No. 1 pop hits, racking up 13 million album sales in the U.S. alone with 1992's "I Will Always Love You."

ABOUT LaFACE

Arista's commitment to black music continued unabated throughout the '80s: a 1984 distribution link with Jive Records brought Billy Ocean and Whodini into the Arista world; the same year, Davis signed Jermaine Jackson, who stayed with the label for six years, enjoying hits with tunes like "Do What You Do" and "Don't Take It Personal," while other Arista chartmakers included Exposé, Lisa Stansfield and Kiara.

"L.A. Reid and Babyface were creating hits for different labels, and Clive was savvy enough to give them a deal in 1989 that resulted in the formation of LaFace Records."

Continued on page 74



Congratulations Clive.

You've set the standard for an entire industry.

Mike Curb

&

Curb Records



From one Arista member to another,
congratulations upon your

Arista Records

25th Anniversary

from Fred Gaines and your fans at

MAYER, GLASSMAN, GAINES & RAPORE LLP
A PARTNERSHIP INCLUDING PROFESSIONAL CORPORATIONS

ATTORNEYS AT LAW

11726 SAN VICENTE BLVD. SUITE 400
BRENTWOOD
LOS ANGELES, CALIFORNIA 90049-5006
TELEPHONE (310) 207-0007
FACSIMILE (310) 207-3578
EMAIL mggrla@ecom.net



R&B

Continued from page 72

comments Ridenour. The duo had already been successful with hit records by Bobby Brown, Pebbles, the Whispers and others: their joint venture with Arista provided the team with an opportunity to sign and nurture new talent. Their initial breakthrough came in 1992 with three back-to-back multi-platinum albums: the soundtrack for "Boomerang" and the debut sets by TLC and Toni Braxton. Subsequently, LaFace has enjoyed major success with further albums by TLC, Braxton, Usher, OutKast, Goodie Mob, Shanice and Donell Jones.

BAD BOY'S GOOD TIMES

R&B mainstays Jeffrey Osborne, Jennifer Holliday and Atlantic Starr had brief tenures at Arista in the early '90s, and, in 1994, Davis created another joint-venture deal with Sean 'Puffy' Combs' Bad Boy Entertainment, availing Arista of the talents of Craig Mack, The Notorious B.I.G., Mase, 112, Total and Faith Evans. "With Craig and Biggie, we began breaking new ground at urban radio," comments Arista's Ridenour. "We had two credible, street-savvy artists who we could deliver at mainstream R&B radio and they helped knocked down the walls for some of today's rap superstars." In addition to a series of gold and platinum albums for artists on the roster, Bad Boy enjoyed tremendous success with Puff Daddy's back-to-back 1997 chart-toppers, "Can't Nobody Hold Me Down" and "I'll Be Missing You," a multi-million selling tribute to the late Notorious B.I.G., featuring Combs, Evans and 112.

Emphasizing Arista's interest in beefing up its own roster, the label signed Canadian-born vocalist Deborah Cox in 1995, scoring a massive pop and R&B hit with her in 1998 with "Nobody's Supposed To Be Here," the longest-running No. 1 R&B hit single since the 1940's. In 1997, Next had a platinum debut album, and in 1998, Monica joined the label following her impressive 1995 Arista-distributed Rowdy Records debut with another multi-platinum best-selling album, "The Boy Is Mine."

Arista ended the '90s, its most successful decade in black music to date, with best-selling albums by Naughty By Nature; the critically-acclaimed solo debut by singer/songwriter Angie Stone; "Rave Un2 The Joy Fantastic," by The Artist Formerly Known As Prince in a special distribution deal between his NPG Records and Arista; and fittingly, multi-platinum albums by TLC and Whitney Houston, two of the recording acts who have continually demonstrated the ever-present involvement and commitment that Arista Records has had to black music from the very beginning. ■

POP

Continued from page 68

ing the first Swedish single to reach No. 1 on Billboard's year-end chart. In the U.S. alone, Ace Of Base sold 10 million albums.

CASTING DIRECTOR

"I've never seen anyone with an ability to pick hit music to the same degree as Clive Davis," commented Diane Warren, writer of more than 100 top-10 hits for such artists as Ace Of Base, Whitney Houston, Elton John and Celine Dion. "He's the only person I can bring a tape I recorded on my cheap little cassette player to and he 'gets' it. I brought him a really bad cassette of a song I wasn't even sure who should record. He listened and said, 'That's going to be the biggest hit ever for Toni Braxton,' and it was."

What exactly is Clive's gift? "A great sense of casting," says Warren. "Who else could have gotten a comeback album from Santana? His ears have actually gotten better with age."

There's plenty of new evidence to back that up. Teen quintet Westlife has become the first U.K. act to launch five No. 1 singles from a debut album. And Five, Arista's other British teen quintet, has a U.S.-certified platinum album, a gold single and a gold video. In June, platinum-certified LFO begins a full summer tour, following their recent outing with Britney Spears. And British singer/songwriter Dido, "a cross between Sarah McLachlan and Sinead O'Connor," has the lead song on the TV show "Roswell."

With a brand new crop of hits streaming around the globe, Arista has shown the record business what "bandwidth" is all about. ■

Congratulations Clive

on 25 Years of #1 Hits!



dick clark productions, inc.



rock

BY TERRY BARNES



Patti Smith

After six years as president of Columbia Records, Clive Davis knew he had a gift for rock 'n' roll. He was confident that whatever moved him to sign Janis Joplin, Bruce Springsteen, Blood Sweat And Tears, Chicago, Johnny Winter, Billy Joel, Donovan and Santana to Columbia would guide him at his new label. Arista Records could be the ultimate rock label of the century. At least that was the plan. But album-oriented rock (AOR) radio decayed so quickly in the '70s that Davis moved to plan B: survival. He needed to develop the same genius for pop and R&B that he had for rock—and pronto.

He relied on skills he'd picked up at Columbia Records in the late '60s. "I began editing singles in my office," Davis told Joe Smith in the latter's record-biz biography "Off The Record." "I'd bring in one of Columbia's studio engineers, and we'd edit out all the extraneous parts. If the hook to

the song was not repeated at the end of the record, I'd bring it back by artificial means." Davis edited "Black Magic Woman" for Santana and "Piece Of My Heart" for Joplin. Toward the late '60s, Columbia was making a fortune on this new kind of rock 'n' roll, which was played on a new kind of radio station: FM. Between 1965 and 1969, Columbia's share of the rock-music market jumped from 15% to 60%, largely due to Davis' influence. When he left the label in 1973, he discussed offers from Chris Blackwell at Island Records and Robert Stigwood at RSO. But he accepted an offer of partnership from Columbia Pictures

and named the label Arista.

"I found that, after I started Arista, there were very few American rock groups—other than heavy metal—that were breaking big," Clive told writer Ted Fox for his book "In The Groove." "Out of economic necessity, I had to see if I had any other kind of talent to explore. If I continued primarily with a base of AOR artists, we would not have survived the holocaust that occurred after 'Saturday Night Fever.'"

Disco was devastating the radio landscape. AOR stations

that had exposed so much new music in the late '60s were fighting for their lives in the '70s. Trying to salvage whatever market share they could and avoid tune-outs at all costs, stations cut back on new music and flocked to the safety of classic rock. Left withering on the vine were experimental and innovative new sounds—the kind of music Davis wanted to make. Its survival at stake, Arista quickly expanded into pop and R&B music: song-driven markets where Davis could make use of another talent: his ability to match songs with singers. It was a skill that transformed "unhip" acts like Barry Manilow and Air Supply, and R&B acquisitions like Ray Parker Jr., Aretha Franklin and Dionne Warwick, into the chief breadwinners for Arista's first decade.

LOW-BUDGET GOLD, NEW WAVE DANCE

The first rock act signed to Arista was The Outlaws, who scored three gold albums in five years. Arista also flexed some rock 'n' muscle by acquiring some of rock's greatest icons. The label gave the Grateful Dead their first top-10 single, "Touch Of Gray," in 1987. The Dead gave Arista five gold albums and the double-platinum "In The Dark." When the Kinks came to Arista, they were in for a surprise. With the exception of their 1966 greatest-hits album, Ray Davies and company had never been RIAA-certified in the U.S. The wait was over in 1979, when "Low Budget" was certified gold. Two more gold albums followed. Eurhythmics co-founder Annie Lennox chose Arista as headquarters for her solo career. Two albums later, she had exceeded 11 million units worldwide and collected a Grammy.

Arista also pursued such avant-garde labels as Stiff and Ze, enlisted such legendary talents as Lou Reed, Graham Parker, Al Stewart and the Alan Parsons Project, and was a prime mover in New Wave music. The Thompson Twins released three top-10 hits, including "Hold Me Now," one of 1984's best-sellers. Arista took on alternative rock with the Crash Test Dummies, who released gold and double-platinum albums. A Flock Of Seagulls turned in a gold album in 1982, the same year that Haircut 100 released its worldwide smash, "Love Plus One." A year later, Heaven 17 released its No. 1 New Wave dance record, "Let Me Go."

BECAUSE OF PATTI

One of Arista's greatest contributions to rock 'n' roll is women. In the mid-'70s, Davis discovered the unique and fearless Patti Smith. The week her debut single, "Because The Night," peaked at No. 13 on the Hot 100, the only other rock 'n' roll women with a chart hit were Heart's Wilson sisters. Smith didn't make records for radio programmers—not even album covers. Her tattered slip, tangled hair and furry armpits on the cover of "Easter" repulsed many, but her impact on rock music has been enormous. She laid the groundwork for a generation of female rockers who took music more seriously than makeup. For the first time, some women were selling as many records as their male counterparts.

In 1996, British singer/songwriter Beth Orton made her debut with "Trailer Park," an album since certified gold in the U.K. Music critics fell under the spell of this lanky six-foot "bummed-out angel in the badlands of love" (*Details* magazine) who toured the U.S. with Sheryl Crow and Emmylou Harris.

Last year, an amazing 14-year-old guitarist named Shannon Curfman made her debut. Raised in Fargo, N.D., Curfman wrote seven of the 11 songs on her album, "Loud Guitars, Big Suspicions," which was released locally before being picked up and expanded by Arista.

Among Arista's hot new male rock talents is Angie Aparo, an Atlanta-based singer/songwriter who combined forces with producer Matt Serletic (Matchbox Twenty, Edwin McCain). Aparo's labelmate at Melisma/Arista Records is Sister 7, an Austin-based male quartet, whose debut album, "The Trip," caught on in 1996.

Making rock 'n' roll was the whole idea behind the formation of Arista. And the rewards have been greater than gold records or Grammys. Some 30 years after Davis signed Carlos Santana to Columbia Records, the artist had been written off by the industry as a relic. Davis gave Santana the go-ahead to record a new album for Arista and helped assemble an all-star cast of artists. The result was "Supernatural," an album that swept up nine Grammy awards, including Best Rock Album, and sold over 17 million units worldwide. As co-producer, Clive Davis received his own Grammy statuette. It was a wake-up call for an industry obsessed by youth: Older is frequently better. ■

Congratulations
Clive and Arista
on 25
Creative and
Successful Years!
ToneMakers, Inc.

Dear Clive,

Thank you for giving us our start in America.

You are the very best

and we consider ourselves fortunate

to have been able to learn from you.

Love,

Clive Calder, Jive Records and The Zomba Group of Companies



country and nashville

BY DEBORAH EVANS PRICE

NASHVILLE—In the past decade, several new record labels have come and gone along Nashville's famed Music Row as the country-music industry's fortunes have swelled and waned. However, the label that rapidly rose from new kid on the block to major power amid that turbulent climate has been Arista Nashville.

Ever since the label's launch more than a decade ago, it's set the standard and become the success story others have tried to emulate. Arista Nashville has produced some of the industry's core artists, among them Alan Jackson and Brooks & Dunn. The label also diversified over the years to launch Arista Austin, which spawned such critically acclaimed acts as Abra Moore.

PLATONIC IDEALS AND MUSCLE

The vision for the label began with Clive Davis, who hired Nashville veteran Tim DuBois to help build his country empire. "I came from the songwriter/producer/artist-management side," says DuBois, who was running the Nashville office of Fitzgerald-Hartley Management when he



Alan Jackson

first met with Davis in January 1989 to discuss starting a label. "I had in my mind the way I wished a record company would work, because I had been on the other side of the desk. It was about kind of modeling it after the Arista way of doing things, which was to be very, very selective in what you signed and to hire the very best people you could hire and build it. I used to describe it as a few well-chosen shots with a whole lot of muscle. That's the way we tried to build the company."

DuBois says Davis was involved in the launch of the fledgling division. "In the very early days, he was always there if there were any questions, he was always there to mentor, to support me in things," recalls DuBois, who recently left Arista for Gaylord Entertainment. "He and Roy Lott both were tremendously helpful in the early days of getting started. Then, to his credit, after we got up and proved ourselves, he backed off and allowed us to run our own show. It was a perfect blend of support and autonomy. He was there when we needed him, and the rest of the time he allowed us to use our musical instincts and our knowledge of the country business."

Alan Jackson was Arista Nashville's debut artist and has become one of the most successful acts in the industry. "Alan was a wonderful songwriter, first and foremost," DuBois recalls of signing the Georgia native, who bowed with the single "Blue-Blooded Woman" in the fall of 1989. "He had a very unique way of communicating to his audience. I've told the story several times of the first A&R meeting, and how Alan brought in a brown paper sack full of cassette tapes and we sat there and went through song after song that I just loved. It wasn't until the fourth album that we quit doing songs that weren't in that original brown paper bag."

"WORLD" WENT GOLD

Jackson's debut album, "Here In The Real World," went gold in six months. "What Alan really represented was a fresh new injection of traditional country music," says Arista Nashville senior VP/GM Mike Dungan. "Alan came in there, and he looked like a California surfer, a tall good-looking guy with long blond hair, but what came out of his mouth was straight-ahead traditional country music sung with reverence and respect. The world just responded right away."

Jackson became Arista Nashville's first in a long line of successful artists. Brooks & Dunn, Diamond Rio and Pam Tillis all saw their debut singles rise to No. 1. In their first eight years of operation, the label sold nearly 60 million albums. In its first decade, Arista Nashville produced 30 gold, 21 platinum, and 13 multi-platinum discs. More than 80 titles were released, which garnered the company more than 150 major industry honors, including Grammys, Country Music Association Awards, Academy Of Country Music Awards, TNN/Music City News Awards, and American Music Awards. Among the accolades, Jackson won CMA's Entertainer Of The Year in 1995 with Brooks & Dunn taking the honor the following year, the same year they took home their fifth consecutive vocal duo trophy. Diamond Rio has won four CMA Vocal Group of the year awards, and Pam Tillis was the 1994 CMA female vocalist. (In 1994, Arista Nashville acts won six of the CMA's 12 major categories.)

"A tremendous part of our success was timing. We were standing there at the door when the gates blew open and we were able to come through," DuBois says. "In the first two years that we had product, we had Alan, Brooks & Dunn, Pam [Tillis] and Diamond Rio all break through really big. We had gold or platinum albums on all of them—actually platinum on three of them and a gold one on Pam. It was a great way to start a record company. It was a time when radio was ready for some new fresh faces and fresh talent and we were lucky enough to have signed some great singer/writers that were able to rush in and stake out a big chunk of ground for Arista. It was like a fairy tale. Within three years we had gone from a zero start to being one of the top country labels in town."

INDUSTRIOUS STAFF

An incredibly energetic and hard-working staff has also been one of the cornerstones of Arista's success. In the wake of DuBois' departure, the label has been headed by Dungan, a veteran executive who has been with the label since he assumed the director of sales and marketing post in 1990. Dungan had spent 10 years as a pop promotion rep for RCA (he's been with BMG a total of 21 years), then did stints at BMG Distribution and Arista's pop division before signing on with Arista Nashville. "I spent a couple of days with Tim at a convention, then went home and told my wife, 'I have

Continued on page 80



"Clive - If it weren't for heroes, kids wouldn't dream."

Bishop Bait and Tackle



VISION

One who sees where others can't.
Clive, you are the very definition of the word.

CONGRATULATIONS CLIVE DAVIS
FOR 25 YEARS OF MUSIC.

KENNY AND TRACEY EDMONDS



edmondsentertainment



COUNTRY & NASHVILLE

Continued from page 78

this strange feeling I'm going to work with this guy.' He went home and said the same thing about me," Dungan recalls. "Not too many months later, he called and offered me this job. And I actually said 'No' twice before I took it. The third time he, said, 'You can't say no to me without coming down here and spending a couple of days and finding out what this is all about and seeing the spirit we have here.' Out of respect to him, I decided to come but had no intention of taking the job. Within four hours, I called my wife and said, 'I think I'm taking this job.'"

Dungan has loved his years at Arista. "It's been the greatest decision I ever made," he says. "This is the greatest group of people I've known and certainly the greatest group of people I've ever worked with. It's truly a family environment and a family that together has had a lot of fun and a lot of success. People have said on the record that Arista has had arguably more impact on this industry in a 10-year period than any label has had on this industry in its entire history.' That makes me proud."

MAVERICK METHODS

Dungan and DuBois both say great music has been the key focus. "I think, from the beginning, our motto was, 'Let the music lead the way. Make great music and market the hell out of it,'" says Dungan.

To do that they assembled a talented staff and approached the label in a maverick manner. "When Arista Nashville started, there was not one person on the staff that was doing a job they'd done before," says Dungan. "Everyone came from someone else. Allen Butler was head of promotion, and he had been a sales rep prior to that, and after that had been a regional promotion man, but certainly had never run a promotion department. I had been a promotion man,



Brooks & Dunn

then a sales rep and then a marketing director, but I had certainly never run a marketing and sales department. Tim had never been president of a label. At every level, we gave people an opportunity to do a job for the first time. All of our promotion people came from non-promotion backgrounds. We just took what we felt were good people, who were dedicated and fit our family values. We knew they were smart enough, and we gave them enough room to hang themselves. Fortunately, for us no one ever did."

Jackson was in the label's first signing, followed by Asleep At The Wheel, Lec Roy Parnell, Exile and Michelle Wright. The next wave of signings included Tillis, Rob Crosby and Diamond Rio, followed by Brooks & Dunn, BlackHawk and The Tractors. "For a long time, the [country] industry was six major labels," says Dungan. "Arista came in and immediately became the seventh. There weren't a lot of labels opening up at this point, and Arista's beginning was looked at with interest and some suspicion because it wasn't like it

got in the '90s, where there was a new company opening up here every other month. To some extent, we were the young punks on the street. We were having fun and we had great music and we worked hard, and those, to me, are the three elements that you need."

UPHILL CLIMB

Dungan describes those early years as "like a rollercoaster that only went uphill," but, as the country industry as a whole began to struggle in recent years, so did Arista Nashville. "We hit soft times in the middle of the ['90s] like a lot of people did when radio started to shut down," says Dungan, "and we made some decisions based on loyalty to some of the acts on our roster not to aggressively expand, and to some extent that hurt. We hit some soft times there. One of the things we said from the beginning was, 'We're not going to be the biggest, but we're going to be the best.' Everyone's philosophy was that you can only successfully manage so many acts on a roster before you're not giving each of those acts your best shot. We got to a point where we would see talent that was interesting to us, but, because we had other acts on our roster that had not broken yet through, we decided to double our commitment to them rather than sign new acts. In hindsight, perhaps that wasn't always the best philosophy, but we adjusted, and a couple years ago we hit a string of acts that we became interested in that I think are the future of the format: Brad Paisley, Phil Vassar, Carolyn Dawn Johnson and Shannon Brown. I think they all have awesome talent."

UNDISCOVERED TREASURE

Paisley is Arista's newest success story. His second single, "He Didn't Have To Be," has been one of the biggest hits in the country format in the past year, and the West Virginia native looks to be country's next superstar. "It's the biggest thrill," says Paisley of being on the Arista roster. "I wanted to be on Arista Records before I moved to Nashville. I look up to Tim DuBois as a friend and as a man. He's a good guy, a genius and a great song person. To have gotten a chance to work with him has been a tremendous goal accomplished for me. I'm still going to get to work with him in many ways. We have all kinds of things in the fire. He may not be the head of my label anymore, but he will still be part of my career. That will always be the case. I feel like that friendship is a lifelong one, and it's something I cherish above any accomplishment professionally."

"And Mike Dungan was the undiscovered treasure for me at Arista, along with Steve Williams," continues Paisley. "Mike was somebody I didn't know until I got there. Having gotten to know him, there are very few people—I can list on one hand the amount of best friends and people I trust totally in this world—and he's one of them. He's like a big brother, and he's somebody who I think is one of the most talented people in Nashville. And more than that, a light just shines from him. He's just one of those people who is a joy to be around. To me the greatest thing about this label is the friendships I made. I signed there because of the people. Tim DuBois created a company where people would work 10 to 12 hours a day, then at the end of a long day, you'd see them hopping on an elevator together and going to dinner. At the end of the week, you'd see a group of guys going camping. He put together a company that is totally a family."

The people who staff Arista have made an immeasurable impact on the Music Row community on many levels. Dungan says one of the projects he's most proud of is the multi-artist Merle Haggard tribute album, "Mama's Hungry Eyes." The label donated all proceeds to the Second Harvest Food Bank, and all subsequent Arista albums have included information about the organization, which helps feed the needy.

RISK-TAKING NATURE

During the course of their history, the Arista Nashville family expanded to include other musical genres. They made a brief foray into the Christian music market working Reunion Records (a BMG acquisition that has since been sold to Zomba). The label also recorded the critically acclaimed "Peace In The Valley" project, the 1993 album that featured Arista Nashville artists singing songs of faith, and it launched Arista Austin and found success in the alternative/rock communities with artists like Abra Moore, Robert Earl Keen, Sister 7, Radney Foster and Jeff Black. Dungan

Continued on page 82

"Congratulations Clive Davis and the entire Arista family.
Thank you for showing me
'One must go through something to get something.'
You have the gift of keeping songs in your records."



**Continued Blessings,
Shep Crawford Productions**



Information
Communications
Entertainment

We're proud to salute Clive Davis for his sharp ear and open mind. Congratulations to him and Arista Records for 25 years of hits. We can't wait to hear what's coming next.

Many hear
what's happening.
One man hears
what's next.





hip-hop

BY MARCI KENON

Arista has had enormous and obvious success in hip-hop music through its joint ventures with LaFace Records and Bad Boy Entertainment. What may not be quite as noticeable is the noise being made by artists affiliated with the label directly. Q-Tip is the most recent Arista hip-hop artist to make waves, with his debut solo album, "Amplified," which has been certified gold.

"Q-Tip had two huge records with 'Vibrant Thing' and 'Breathe & Stop.'" Says Lionel Ridenour, executive VP, black music, Arista. "Let's Ride' is out now and growing at radio. I think this was a good first effort for him. A lot people forget this is his first time away from the Tribe [Called Quest] situation. I think he's scored a knockout with the album." Q-Tip is featured on a new song with Whitney Houston for her "Greatest Hits" album, scheduled for release later this year.

Last summer, Naughty By Nature, another hip-hop act signed to Arista proper, scored a gold single with "Jam-boree," from the album "Nineteen Naughty Nine: Nature's Fury." Kay Gee, the DJ and producer of Naughty By



Q-Tip

Nature, developed a relationship with Arista reps while working with Next, an R&B group that he developed and the label subsequently signed. When Naughty By Nature exited Tommy Boy, the group joined the Arista roster.

"Naughty By Nature makes hits records," Ridenour assures. "You're always going to have that big anthem record with them. Then you have Treach's charisma and Vinnie's rhymes. They're great to work with."

PROFILE CATALOG

Next up is Los Angeles-based DJ Quik who, along with Run DMC, became part of the Arista lineup when the label bought Profile Records in 1998. In that deal, Arista acquired Profile's name, catalog, master recordings and artists' contracts (Billboard issue Oct. 31, 1998). "We got one of the strongest old-school hip-hop catalogs," Ridenour says about the Profile deal. The catalog includes Rob Base & D.J. E-Z Rock, Special Ed and Poor Righteous Teachers.

"Rhythm-al-ism." DJ Quik's freshman album with Arista, was certified gold last year. "Balance & Options," DJ Quik's sophomore album, is scheduled for release, May 16. "Pitch In For A Party" is the first single commercially released in April.

"This guy's in heavy rotation on two stations in L.A. [92.3 The Beat KKBT and Power 106 KPWR]," Ridenour muses. "Whatever he puts out gets played on the West Coast. He gets so much love there. And that's beginning to spread. His base has really grown since his first album on Profile."



Run DMC

A "CROWN" FOR SUMMER

Run DMC's new album "Crown Royal"—featuring Fred Durst, Kid Rock and Sugar Ray—is slated for summer release. Meanwhile, the next challenge for Arista will be to break new hip-hop artists from the ground up. Despite Arista's enormous success in hip-hop music via joint ventures, developing and breaking hip-hop acts is an area that still is uncharted.

In the late '80s, Arista released albums on such rap acts as K-9 Posse, whose eponymously titled debut album reached No. 29 on the Top R&B/Hip-Hop Albums chart, and Bobcat, who barely cracked the top 100 of the same chart with "Cat Got Ya Tongue." In 1998, Brand Nubians' Arista album "Foundation" fared better, reaching No. 12 on the Top R&B/Hip-Hop Albums chart.

"It wasn't something that came naturally to Arista in the way [other] artists are developed here," Ridenour admits. "It's kind of a testament to Clive's genius. Sometimes being smart is saying, 'I don't do this well, let me go find some people who do it well as I begin to develop it myself.'"

NEW ACTS COMING

Arista utilized its strengths in the joint ventures, helping make them the tremendous successes they have become. Arista's assets include the importance its executives give to finding hit songs (in all genres) and the label's power at radio. "What we were successful at doing through the joint ventures with Bad Boy and LaFace," says Ridenour, "was taking rap artists who normally would not be able to get mainstream R&B airplay and locking those rap groups in regular rotation. Getting a Biggie, a Craig Mack or Outkast on the radio in full rotation knocked down walls for the DMXs and the Jay-Zs."

Now developing artists, launching their careers and creating a brand name in hip-hop that affords credibility with other artists is high on the agenda at Arista. The label is set to release a couple of brand new hip-hop acts, including Loon, a former member of the Harlem World clique that was presented by Mase, the platinum Bad Boy artist who left the business citing religious convictions as the impetus. Dyme, a female duo consisting of twins, is also scheduled to debut this summer.

"We're getting to the point now where we are really developing [the rap acts we have]," Ridenour says. "We haven't fully built that foundation yet. We need to build the new groups and keep them launching, kind of make it a family environment, so that the success of one breeds the success of the next and so on..." ■

CONTRY & NASHVILLE

Continued from page 80

admits the label didn't achieve the sales goals they had hoped for, but he's proud of the music's response from critics.

DuBois admits Davis had reservations about Arista Nashville branching out. "He didn't encourage it," DuBois says, "and, in hindsight, he may have been right. He was afraid we would lose our focus and get too spread out. For me, it was just a natural love of those musics that led me; what brought me to Nashville was the music coming out of Austin in the '70s. I've always had a real love for that marketplace. And Christian music, I think, is the underdeveloped, overlooked gem of this city. It was just our nature to take risks and believe we could conquer new areas if we concentrated on making great music."

There's no denying what the Arista Nashville imprint has accomplished. "You can't take away the music," says DuBois. "I defy you to listen to the radio for more than an hour without hearing something that Arista Nashville provided for country music. If you look at the songs that go into country music's gold library right now, that's the legacy of Arista. We've made a lot of great music. In the first 10 years, we had over a hundred records that were top-fives, and we've sold over 75 million albums and established what became household names in country music. And we have always tried to treat our artists fairly and maintain the highest possible integrity level in everything we did. One of the things I used to say to the staff was my principle in running this business: "I don't want to do anything that I would have trouble telling my mother that I did." So they used to put that into 'Make Tim's mom proud.'" ■


Congratulations on 25 Years of Non-Stop Hits

*Congratulations
to Clive Davis
at Arista Records
on 25 Years
of Non-Stop Hits*

The Rosenbaum Family and Top Hits



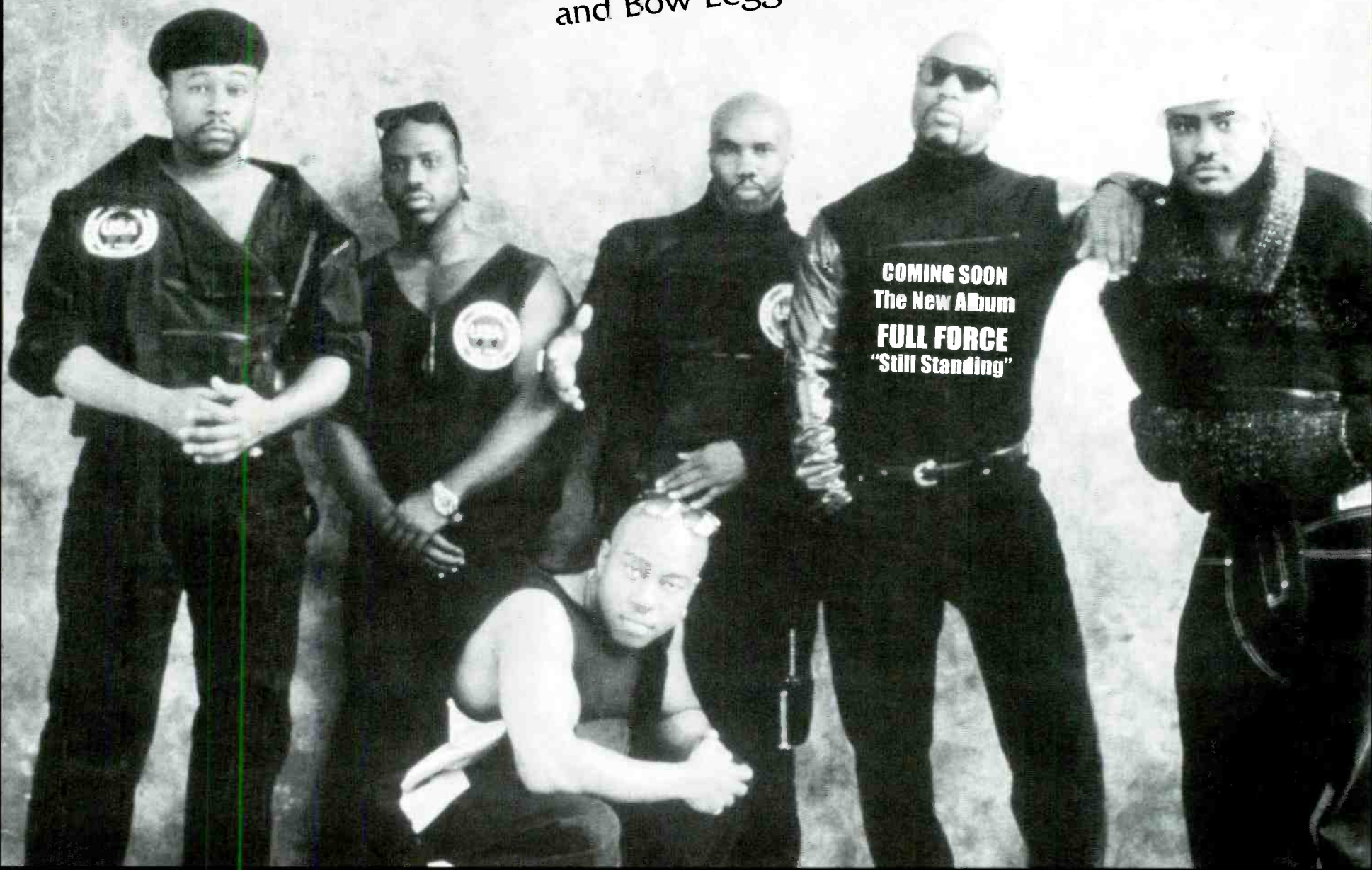
THE WORLD IS STILL FEELING YOU, CLIVE!

FROM **FULL FORCE**  TO CLIVE DAVIS (STILL STANDING!)

Congratulations on 25 Years of Brilliance and Innovation. You are a real song man, and a visionary! The opportunities you give to others are immeasurable! You were responsible for giving Puffy Combs and the likes of L.A.Reid and Babyface their own playground. Because of the musical opportunities you've given to FULL FORCE and others through the years, God will continue to give back to you. May all the positive things in life forever be yours.

Respectfully yours:

Curt, Shy-Shy, B-Fine, Paul Anthony, Baby Gerry,
and Bow Legged Lou of Full Force





Special Markets Department Showcases Label's Rich Heritage

BY DAVIN SEAY

Twenty-five years is a lifetime in the music business, and the life of Arista Records has been marked by more than its share of exemplary music. From Eric Carmen to Whitney Houston, Kenny G to Alan Jackson, Carly Simon and Carlos Santana and beyond, the Arista catalog is both deep and wide, bringing together an astonishing variety of artists under the banner of this quintessentially artist-driven label.

The responsibility of administering that musical legacy—and the task of carrying it into the new century—is in the capable hands of Arista's senior VP of special markets, Steve Bartels. A former hotel-industry executive with a life-long love of music, Bartels came to Arista from A&M Records, where he distinguished himself by developing market-driven initiatives for the label's current artists working in production. Bartels joined Arista in 1993 at a time when president and founder Clive Davis was seeking a capable and experienced



Senior VP, special markets, Steve Bartels

executive to head up the just-formed special-markets department.

DEEP INTO DIRECT MARKETING

Subsequently promoted from VP to senior VP, Bartels oversaw the growth of Arista special markets into a bustling office of 10 with a multi-tasked mandate.

"Obviously, we were charged with the administering of all master-use and license requests, including TV and radio commercials," explains Bartels. "And, at the same time, we also took on the reissue end of the business. But we also got deeply into direct marketing, working with the A&R, marketing, promotion and sales staff of the

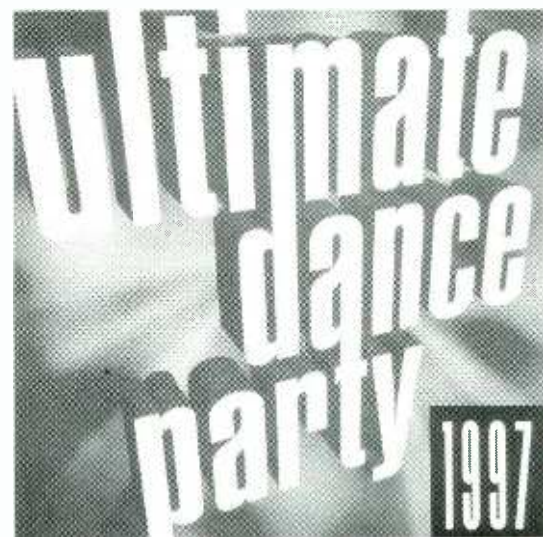
company to develop projects with a specific audience in mind."

The most conspicuous success in this direct marketing drive is Arista's "Ultimate" series, which currently numbers 10 albums, including the substantial hit, 1997's "Ultimate Dance Party." "We've had tremendous response from the Ultimate albums," Bartels enthuses, "and I'd go so far as to

say they've created an industry standard as far as this kind of compilation goes." It's a contention born out by the fact that the Warner Music Group recently partnered with Arista for another series, "Totally Hits," drawing in large part from the thematic approach pioneered by Arista's "Ultimate" imprint.

LENNOX AND INFINITI

Placing songs with a wide range of advertising and entertainment clients has also been a consistent strong suit for Arista special markets. "We've had everything from Annie Lennox in an Infiniti ad, to Alan Jackson for Ford and Carly Simon for Ralph Lauren," Bartels explains. "Some of our best clients for custom compilations have been fashion outlets like the Limited, Ann Taylor and Lane Bryant. I think a big reason for our good track record has been the fact that, as a label, we go out and aggressively promote ourselves to the agencies. We find out what campaigns are coming up and tailor our pitch accordingly. As a result, we've been in on the ground floor of a lot of high-profile advertising. Needless to say, in this time of increased consolidation, music plays an important part in defining a product and its potential consumers. At the same time, however, I



think our clients appreciate the fact that Arista can offer such a wide variety of music and still provide the personal touch from the dedicated special-markets staff."


It's a personal touch backed up with the clout of some of modern music's heaviest hitters. "You wouldn't believe the number of requests I've gotten for Carlos Santana or Whitney Houston," Bartels laughs. "But, by the same token, Sarah McLachlan is in very high demand right now. It's a great position to be in: representing artists of that caliber makes my job that much easier."

REISSUE REPUTATION

In the reissue arena, Arista has a definite edge when it comes to the wealth of material it holds in its vaults. "We really don't need to come up with elaborate new ways to package our catalog," continues Bartels. "It speaks for itself. By just offering it, we find interest and enthusiasm continues at a very high level, year in and year out."

The pride and joy of Arista's reissue program is the vaunted "Definitive Masters" series, special collections of classic Arista material from artists as diverse as The Outlaws, Patti Smith, Graham Parker and Lou Reed. "We cull the very best material from their entire Arista catalog," explains Bartels, "then remaster it and include whatever special bonus tracks and packaging we think might be appropriate. The series has been very well-received, both critically and commercially." Arista special markets is also active in the boxed set area, with deluxe packages by Carly Simon and Patti Smith and Barry Manilow among its best-sellers. And the label's longstanding association with the Grateful Dead organization provides, according to Bartels, "all kinds of exciting opportunities, some of which will be coming to fruition in the very near future."

While the Arista Special Markets team looks forward to an exciting future, there's no question that the company has achieved remarkable results in both preserving its past and presenting it in a fresh way to a whole new generation of fans. ■



masterdisk
STUDIOS

FROM VINYL TO DVD

To one of the great visionaries
in our industry and to the
company that supported him...

Congratulations

Clive Davis
and all our friends at Arista

FROM ALL AT MASTERDISK, NYC
545 west 45th street, new york, ny 10036 • phone (212) 541-5022 • fax (212) 265-5645 • www.masterdisk.com

CONGRATULATIONS !



ACE OF BASE



Basic Music Management Stockholm - EBS Advokatbyrå Gothenburg



Starting Points

Recollections From Arista's Quarter Century

BY DEBBIE GALANTE BLOCK

Reasons Arista transformed from a boutique label to a multi-million-dollar success are evident in the recollections of those who were there at the beginning. Some of the most important music executives, such as Roy Lott and Don Tenner, were part of the staff for a long time and played big roles in many of the label's successes. But, as all of those interviewed pointed out, Arista is Clive Davis. What is it about Davis that enables him to make this label stand so tall among the rest?

Perhaps it's loyalty that keeps the label booming. Richard Palmese, senior VP of promotion, worked at Arista between 1975 and 1983. He left, and returned in 1996. "Coming back here is the best thing I've ever done. When I came back, 60% of the people I had hired were still here. An appointment to this staff is like an appointment to the Supreme Court," he jokes.

Loyalty is not just saved for staff. Barry Manilow was one of the first artists signed to Arista, and he's still there. Perhaps Davis' foresight is key to Arista's accomplishments. Davis inherited Manilow from Bell Records when he was in the middle of making his second album. At that point in time,



Senior VP, creative services,
Ken Levy

Davis saw that this singer, who was completely unconvinced of his own performing talents, had what it took to be a star. He first laid eyes on Manilow at a concert in Central Park in New York City, when Manilow was the opening act for Dionne Warwick. "I don't know what he saw or what he heard," says Manilow.

"I saw my own potential as being a songwriter or a conductor. However, Clive has this incredible radar and is able to pick out what the public is going to respond to. He kept saying, 'What you're good at is performing and communicating with an audience.' I call him 'Nostradamus' because he can read the future somehow."

Davis' because he can read the future somehow."

HEARING WHAT CLIVE HEARS

Manilow says he and Davis have not always agreed on what is good for him. "But, when we disagree, the sensible part of me says, 'What is he hearing that is valuable?' When he found 'Can't Smile Without You,' I thought it was too simple and not sophisticated enough. Then I figured out a way of

arranging it and producing it, and little by little I said, 'That's what he heard.' It just took a little collaboration. It has been an amazing experience to have been with Clive all of these years," he says.

Perhaps it's Davis' originality that has led to the label's triumphs. Another of the early Arista artists, Dionne Warwick, says, "He renovated and pioneered a lot of areas of music. The industry would not have been much without him. Clive has never been a 'me too' man. He has always been at the forefront of whatever was happening. If, in fact, he came in on the second rung of whatever it was, he took it to the next level."

Warwick met Clive when she was doing "The Dinah Shore Show." "I was at the end of my recording contract with Warner Bros. We were chatting, and he asked, 'Why aren't you recording? You should be.' One thing led to another. Finally, I felt confident in his executive ability, but also felt he was someone that genuinely cared about his artists," Warwick says. And, the rest, as they say, is history. She won two Grammys that year, for "I Know I'll Never Love This Way Again" and "Deja Vu." Her first platinum album was on Arista.

EASTER WITH AIR SUPPLY

Perhaps Davis' determination is the source of Arista's status today. Although he's now president/CEO of Capitol Records, Roy Lott worked at Arista from 1979 to 1998. He relays the story of his first experience with Davis' strong will. "The first group I was connected with was Air Supply. I'll always remember this, because Clive put the fear of death in me," he says. After the hit "Lost In Love," Davis decided to do an album, and, although they already had recorded



Senior VP, promotion, Richard Palmese

music in their homeland [Australia], more songs were needed for the U.S. release. "It was the Wednesday before Easter. I had to get them out of Australia into the U.S. by Friday. Easter Sunday is a big holiday in Australia. Subsequently, people take time off right before the weekend, and Monday is also a holiday. We needed to get an album recorded immediately. But I was having a hard time getting them their passport. I ended up getting them into Canada because it was easier to get passport clearance. If I didn't get it done that Wednesday, I wouldn't have been able to do anything for the whole next week. Clive told me, 'Every week you don't get them into the U.S., you're losing \$1 million.' He ingrained in me the passion for not accepting limitations."

SONGS FOR LUNCH

Perhaps it's Davis' dedication that makes Arista such a celebrated label. Davis' product presentations are legendary. "He will not let people get up to go to the bathroom during them. Therefore, they tend to be physical endurance tests," Lott remembers. "The lesson is his commitment and belief and respect for the music. He would never play a song and fade it halfway through and say, 'Well, you get the point.' Often, he'll play songs two or three times in a row to make sure you get the point."

Clive has a weekly luncheon. Ken Levy, senior VP, creative services, says, "In the last 12 years of luncheons, there are some memorable moments, such as deciding whether to invest \$30,000 in a video for Kenny G.'s 'Songbird.' Of course, we did, and Kenny's career exploded."

Palmese remembers that "In the early days, we were all very close, we were really committed to Clive's vision and dream for what Arista has truly become. I remember going out to his house in the Hamptons on summer weekends and having a great dinner and ice cream late at night. And, Sunday morning, when you would like to sleep in, you'd hear him at the pool blasting the radio listening to the Top 40 Countdown."

All of the stories aside, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyalty, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight. ■

All of the stories aside, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyalty, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight. ■

All of the stories aside, the message is clear. No single quality can be attributed to Arista's prosperity. Perhaps, if one puts them all together—a keen ear, loyalty, foresight, determination, dedication—it will become clear why the company is celebrating its 25-year anniversary with no end in sight. ■

Clive Davis

A Man for All Years

Ten Star A&R Man

Top Executive

A Man of Music

Our respect

Love

Padell Nadell Fine Weinberger & Co.

PADELL

NADELL

FINE

WEINBERGER

& Co.



25 Years and Still Topping the Charts!

*Congratulations to
CLIVE DAVIS
from your friends at CBS.*



Congratulations

ARISTA™

ON **25** YEARS OF

**“SMOOTH”
Success**



Clive,

*Thanks for all
you have done
throughout your
illustrious career*

*on behalf of
this industry.*



Yes, THAT K-tel®

www.ktel.com



A s s o c i a t e d L a b e l s

About LaFace: much crossover

BY GAIL MITCHELL

By now the story is bordering on legend. After working together as members of seminal '80s group the Deele (“Body Talk,” “Two Occasions,” “Shoot ‘Em Up Movies”), Antonio “L.A.” Reid and Kenneth “Babyface” Edmonds came up with another deal: co-founding their own label, LaFace Records.

Prior to the label’s establishment in 1989, the pair began writing songs and producing demos for a variety of acts, from soul veterans the Whispers to new jack man Bobby Brown to chart-topping quartet Boyz II Men to R&B/pop’s royal highness Whitney Houston. As Reid recalled to Billboard, “One thing led to another, and we eventually started to get jobs producing records for other people. All of a sudden, records we had done over several months all started to come out at the same time, and we began having one hit after another.” The pair’s first big hit came with the Whispers’ “Rock Steady.”

Prompted by that success, the concept of launching and

Billboard’s R&B Singles chart. Also part of the LaFace family in its early stages was former Jackson 5 member Jermaine Jackson, on whose album TLC’s Lisa “Left Eye” Lopes and Tionne “T-Boz” Watkins appeared, under their then-stage-name Q-T.

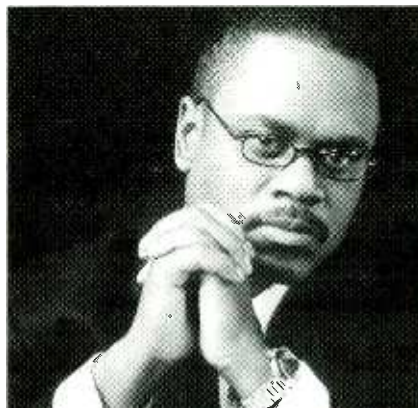
Then in 1992, LaFace began hitting its stride when TLC notched the first in its string of multi-platinum-selling albums with “Oooooohhh...On The TLC Tip,” featuring the top-10 singles “What About Your Friends” and “Ain’t 2 Proud 2 Beg,” followed by 1994’s “CrazySexyCool” with the No. 1 single “Creep.” Today, the trio is still basking in the Grammy-winning and multi-platinum success of its third album, “Fanmail.”

“HEAT” AND “SECRETS”

At the same time that TLC was beginning to come into its own, LaFace scored another homerun with the soundtrack to the Eddie Murphy movie “Boomerang.” It was on



TLC



L.A. Reid



Outkast



Toni Braxton



Babyface



Joy Enriquez

operating their own label was the next logical step. LaFace—which took its moniker from Reid’s and Edmonds’ nicknames—was shopped to various label executives, including Joe Smith at Capitol, Jerry Moss at A&M and Irving Azoff at MCA, where the duo thought they would ultimately end up since they had already done several projects there. But after meeting Clive Davis, the pair decided to take their Atlanta-based label to Arista.

FIRST SINGLE NO. 1

“We met Clive Davis, and it clicked,” Reid told Billboard. “We realized Clive was a true record man and had a pure appreciation for what we did and what we aspired to do.”

The first artist signed to LaFace was Damian Dame, whose “Exclusivity” single in 1990 climbed to No. 1 on

that album that audiences were first introduced to Toni Braxton, whose eponymously titled debut album in 1993 won her a Grammy award as Best New Artist. Three years later, Braxton’s “Secrets” was released, spinning off the top-five hits “You’re Makin’ Me High” and “Un-Break My Heart.” Her junior effort, “Heat,” bowed last month.

LaFace’s penchant for concocting crossover R&B/pop music—reminiscent of what Reid’s role model Berry Gordy achieved during Motown’s heyday—is evident in its other acts, such as Usher. First signed to the label at the age of 13, Usher has released two albums, the second of which—“My Way”—racked up three hits: “You Make Me Wanna...,” “Nice & Slow” and the title track.

Asked what makes a LaFace artist, Reid has said it’s “a
Continued on page 92

CONGRATULATIONS

FROM
YOUR
FRIENDS
AT

GRUBMAN INDURSKY & SCHINDLER, P.C.



Associated Labels

The good news from Bad Boy

BY GAIL MITCHELL

During its relatively brief seven-year existence, Arista's affiliated label Bad Boy Records has endured its share of highs and lows—all the while forging an identity as a major influence on today's global hip-hop and R&B scene.

Bad Boy visionary and CEO Sean "Puffy" Combs began laying the foundation for his musical alter ego while enrolled at Washington, D.C.'s Howard University. He secured an internship with Uptown Entertainment, headed by his industry mentor—and current Bad Boy president—Andre Harrell. From there, he quickly advanced to the A&R department, where he worked with various artists, beginning in 1990



Sean "Puffy" Combs

with Father MC followed by Jodeci, Heavy D & the Boyz, and Mary J. Blige.

Fired from Uptown in 1993, Combs re-emerged the same year with the venture he tagged as Bad Boy. Based out of his home at this point, Combs initially signed former EPMD roadie Craig Mack and friend/frequent collaborator the Notorious B.I.G. Mack scored hits in summer 1994 with "Flava In Ya Ear," which featured LL Cool J, Busta Rhymes, Rampage and Notorious B.I.G., and "Get Down." Both tracks were from Mack's one and only album to date: "Project: Funk Da World."

Following that success, Notorious B.I.G.'s debut album, "Ready To Die," was released and eventually made a double-platinum

splash, catapulting producer Combs and Bad Boy to the industry forefront—thanks to a string of B.I.G. hit singles ("Juicy," "Big Poppa/Warning" and "One More Chance/Stay With Me")—and an invitation to enter into a joint venture with Arista in 1996.

FAITH AND LOX

Between building up Bad Boy by signing and producing additional platinum acts Faith Evans (the wife of Notorious B.I.G.), female trio Total (Notorious' backing vocal group) and male vocal group 112, Combs stayed busy with various outside production projects including Mary J. Blige, Aretha Franklin, Boyz II Men, Mariah Carey, TLC,



Dream

SWV, New Edition and Lil' Kim. Also joining the Bad Boy roster were hip-hoppers Mase and the Lox.

In March 1997, the label experienced its first major setback: the shooting death of Notorious B.I.G. in Los Angeles just weeks before the artist's sophomore set, "Life After Death," was slated for release. The album, spinning off the hits "Hypnotize" and "Mo Money, Mo Problems," was certified six-times platinum. A third Notorious B.I.G. album, "Born Again," now double-platinum, was released in late 1999.

Bad Boy's—and Combs'—biggest year occurred in mid-1997. After mourning the death of Notorious B.I.G., producer/songwriter/remixer Combs released his own three-

times platinum album "No Way Out." The monumental album featured the crossover hits "Can't Nobody Hold Me Down" with Bad Boy artist Mase and 112; Combs' tribute to the late Notorious B.I.G., "I'll Be Missing You," with Evans and Mase (a reworking of the Police's 1983 song "Every Breath You Take"); "It's All About The Benjamins/Been Around The World" with Notorious B.I.G. and Mase; and "Victory" featuring B.I.G. and Busta Rhymes. "No Way Out" later earned Combs a Grammy award for Best Rap Album of the Year.

In 1998, Mase's multi-platinum "Harlem World" was released. Its chart-topping singles were "Feel So Good" and "What You Want" featuring Total. That success was followed up by the Lox, who nabbed gold with their single and album of the same name, "Money, Power & Respect." Joining the hit parade with their own follow-up albums were Evans ("Keep The Faith"), 112 ("Room 112"), and Total ("Kima, Keisha & Pam").

Along the way, the Bad Boy enterprise has expanded into a cottage industry that includes Notorious Entertainment (Notorious magazine, Notorious.com and Notorious TV), the Sean Jean clothing line, Justin's Restaurants, Janice



Combs Management, Janice Combs Music Publishing, Bad Boy Marketing, Bad Boy Productions, Daddy's House Studios, Daddy's House Social Programs, Bad Boy Technologies (PuffDaddy.com and Bad-BoyOnline.com), Bad Boy Films and Bad Boy Books.

A DREAM ARRIVES

Over the past year, however, Bad Boy has found itself involved with issues having many inside and outside the industry pondering the intertwined futures of Bad Boy and founder Combs.

While Combs was involved in a successful European tour, Andre Harrell, who's spent the

past year as Bad Boy's president following a stint as the head of Motown, dismisses any notions that Bad Boy isn't still a force to be reckoned with. As evidence of that, he points to "great R&B act" Carl Thomas, whose debut album, "Emotional," debuted April 18; Black Rob, whose



Faith Evans



Carl Thomas

"Life Story" was issued in March; new pop act Dream, four girls from California whose debut album pops in August; and 112, who are currently recording. Also on tap: Faith Evans' third album.

The Bad Boy executive team presently includes CFO Derek Ferguson, GM Ron Gillyard, VP of promotion John Stockton and VP of A&R Harve Pierre.

Looking ahead at future Bad Boy endeavors, Harrell says, "The idea is to have a synergized entertainment company. In addition to developing film and television projects, as well as planning to enter various music markets, we also want to expand our reach overseas to make Bad Boy as prevalent as it is here." ■



congratulations

ARISTA™

on 25 years

May the next 25 be just as successful!!!

Thank you,

THUMP
RECORDS INC.
celebrating 10 years



CONGRATULATIONS
TO THE HIPPEST MAN ON THE PLANET.

WE HOOKED UP ONCE AND CREATED
THE BODYGUARD,
WHICH HAS JUST BEEN CERTIFIED THE
#1 SELLING SOUNDTRACK OF ALL TIME.

CLIVE, YOU ARE THE MUSIC MAN OF MUSIC MEN.

WARNER BROS PICTURES



© 2000 Warner Bros. All Rights Reserved.



Giving Back

Arista extends a hand to help others

BY DEBBIE GALANTE BLOCK

The contributions Clive Davis and Arista Records have made in the world of music are more than appreciated and talked about often. But, what about contributions Davis has made for the good of his fellow man? Not only did he help raise millions for the AIDS cause long before it was fashionable to do so, but Davis was also the first ever to win the T.J. Martell Foundation Humanitarian Of The Year Award twice (1980, 1995). The foundation focuses its efforts on the battles against cancer, leukemia and AIDS.

Davis' crusade to raise money for AIDS began in 1985 with a song, "That's What Friends Are For." He pulled together the talents of Stevie Wonder, Elton John and Gladys Knight to sing with Dionne Warwick. That No. 1 song raised \$2 million for the cause.

In 1990, it was Davis who saved the faltering "Rock In A Hard Place" AIDS benefit show. He decided to turn the company's 15th-anniversary



"That's What Friends Are For"

concert at Radio City Music Hall into a benefit. The show, "That's What Friends Are For: Arista's 25th Anniversary Concert Benefit," featured Arista superstars along with Hollywood and television elite and raised yet another \$2 million. The 20th Anniversary Celebration brought in yet another \$5 million. Net proceeds from "25 Years of No. 1 Hits: Arista Records' Anniversary Celebration," scheduled to air May 15 on NBC, will benefit the T.J. Martell Foundation; amFAR (non-profit organization dedicated to supporting HIV/AIDS research, prevention and education) and the City of Hope (center for advanced research and treatment of cancers, HIV/AIDS, diabetes and other life-threatening illnesses).

DAVIS DAY

In 1992, the New York Friar's Club honored Clive Davis as its "Man Of The Year" for his many ongoing humanitarian efforts. At the event, then-Mayor David Dinkins proclaimed June 6th "Clive Davis Day" in New York City.

AIDS is not the only cause Davis has fought long and hard for. In 1972, he was saluted by the American Parkinson's Disease Foundation with its Man Of The Year Award. In 1985, he was honored as Man Of The Year by The American Cancer Society. In 1991, the Juvenile Diabetes Foundation also named him "Man Of The Year."

When it comes to humanitarian efforts, Davis could not ignore American soldiers. Along with Whitney Houston's Foundation for Children, Davis headed a fundraising drive involving Whitney Houston's performance of "The Star Spangled Banner" at Super Bowl XX during the Persian Gulf War in 1991. Royalties and profits from the sales of that record and Houston's "Welcome Home Heroes" concert video were donated to the American Red Cross Gulf Crisis Fund to benefit U.S. military families.

Racial equality is another of Davis' passions. In 1988, the Philadelphia chapter of the Black Music Association honored Davis as its Humanitarian of the Year. In 1991, Davis was recognized for his work by the Congress Of Racial Equality, who honored him with the Martin Luther King Jr. Humanitarian of the Year Award.

The Anti-Defamation League and The City of Hope also saluted Davis in 1970 and 1978, respectively. Davis has extended his passion that begins with music to bring attention to causes that might otherwise go unnoticed. Davis was once quoted as saying, "Experience has taught me to speak out again and again. And, with right on one's side, the voice is eventually heard." ■

LA FACE

Continued from page 88

combination of things that's hard to put into words. But a LaFace artist has to be exceptionally talented. We're really looking for true stars... They don't just walk in, they arrive. And that arrival signals superstardom. I look for that in every act. I want the act to arrive, not walk in."

20-ACT ROSTER

Among the LaFace acts fitting that bill is rap group OutKast, whom Reid calls his proudest musical accomplishment. "OutKast is a rap group, and we aren't known for doing rap. Also, it's a rap group from the South. At the time they started to have their success, there was no rap group or artist from the South who was respected in the industry. So, to see OutKast become a multiplatinum success... I'm more proud of that than any other success we've had."

Working with a slate of about 20 acts, LaFace's artist roster also includes Donell Jones, Goodie Mob, the Tony Rich Project and Sam Salter, as well as newcomers Pink, Joy Enriquez, and Ivy.

In August of last year, LaFace announced the establishment of a West Coast branch. It's helmed by senior VP Louil Silas Jr., whose relationship with Reid and Edmonds dates back to the '80s when the veteran label executive hired the wet-behind-the-ears producing duo to work with such MCA acts as Bobby Brown, Pebbles and Sheena Easton. LaFace also has additional product coming by way of two joint ventures: New York-based Bystorm Entertainment (the trio

Continued on page 94

CONGRATULATIONS, CLIVE

From Your Friends at

Franklin, Weinrib, Rudell & Vassallo, P.C.



Clive

To my friend, mentor, and inspiration,

Thank you for bringing together

Aretha Franklin and Mary J. Blige

and believing in

“Don’t Waste Your Time”

Love,

Denise Rich



Graduating With Honors

Arista's Awards 1975-2000

In its first quarter century, Arista's small but powerful cadre of artists and staff have captured a disproportionate share of industry awards. Already in 2000—on the heels of the most successful fiscal year in Arista history—the label has picked up 13 Grammy awards and an Induction into the Rock And Roll Hall Of Fame, adding to a staggering 25-year-list of honors that includes multiple Oscars, American Music Awards, Grammy and Soul Train Awards. —TERRY BARNES

LA FACE

Continued from page 92

1 Life 2 Live) and Atlanta-based Ghet-O-Vision Entertainment (duo act Youngbloodz).

SUCCESS FORMULA UNCHANGED

Although Reid and Edmonds ended their production partnership in 1993, the two continue in their roles as co-founders. The multi-hyphenate Edmonds has since produced a host of chart-topping singles and soundtracks, including "The Bodyguard," "Waiting To Exhale" and "Soul Food." He's currently completing his next solo album on Epic, which is set for release this summer.



Tony Rich

Rumors have been swirling of late regarding the status of Reid, whom insiders say is set to assume another executive post at Arista as early as this summer. In the meantime, however, he's still overseeing LaFace's day-to-day operations. Working alongside him is CEO Mark Shimmel, the

manager of the Tony Rich Project, who joined the label in 1996.

The one thing that won't change is the label's formula for success, which Reid attributes to musical integrity. "We're very honest about the music and very dedicated to making sure we release only music we're proud of," he says. "We're not a record company that just puts out records to see what happens. We're a boutique label that takes every artist seriously." ■

GRAMMY AWARDS

1976

Song of the Year:

"I Write the Songs"

Songwriter: Bruce Johnston

1977

Best Instrumental Arrangement:

"Nadia's Theme (The Young And Restless)" (Barry De Vorzon)

Arrangers: Harry Betts, Perry Botkin Jr. & Barry De Vorzon

1978

Best Pop Vocal Performance, Male:

"Copacabana (At The Copa)" (single)

Barry Manilow

Best Recording for Children:

"The Muppet Show" (album)

Jim Henson

Best Instrumental Composition:

Theme from "Close Encounters Of The Third Kind"

Composer: John Williams

Best Album of Original Score Written for a Motion Picture or Television Show

"Close Encounters Of The Third Kind" (album)

Composer: John Williams

1979

Best Pop Vocal Performance, Female

"I'll Never Love This Way Again" (single)

Dionne Warwick

Best R&B Vocal Performance, Female:

"Deja Vu" (track)

Dionne Warwick

1981

Best R&B Vocal Performance, Female:

"Hold On, I'm Comin'" (track)

Aretha Franklin

1982

Best Pop Vocal Performance, Female:

"You Should Hear How She Talks About You" (single)

Melissa Manchester

Best Rock Instrumental Performance:

"D.N.A." (track)

A Flock Of Seagulls

1984

Best Pop Instrumental Performance:

"Ghostbusters" (Instrumental version) (Track from "Ghostbusters")

Ray Parker Jr.

Best R&B Vocal Performance, Male:

"Caribbean Queen (No More Love On The Run)" (single)

Billy Ocean

1985

Best Pop Vocal Performance, Female:

"Saving All My Love For You" (single)

Whitney Houston

**Congratulations to
Arista Records and Clive Davis
on their 25th anniversary.**

liquid audio
the way music moves

Clive -

It's been an honor to work with you over the years. Much love, respect, trust, admiration and friendship...

Rick Nowels

Continued on page 96

p h i l a n t h r o p i s t

l e g e n d

f r i e n d

THE

c o n g r a t u l a t i o n s

OLIVE

on Arista's silver anniversary.

Your well-deserved tribute
is music to our ears.

Jamie
and your friends at



TM & © Warner Bros. 2000



ARISTA AWARDS
Continued from page 94

Best R&B Vocal Performance, Female:
"Freeway Of Love" (single)
Aretha Franklin

Best Rhythm & Blues Song:
"Freeway Of Love"
Aretha Franklin
Songwriters: Narada Michael Walden & Jeffrey Cohen

1987
Best Pop Vocal Performance, Female:
"I Wanna Dance With Somebody (Who Loves Me)" (single)
Whitney Houston

Best R&B Vocal Performance, Female:
"Aretha" (album)
Aretha Franklin

Best R&B Performance by a Duo or Group with Vocal:
"I Knew You Were Waiting (For Me)" (track from "Aretha")
Aretha Franklin & George Michael

1988
Best Soul Gospel Performance, Female:
"One Lord, One Faith, One Baptism" (album)
Aretha Franklin

Best Spoken-Word or Non-musical Recording:
Speech by Rev. Jesse Jackson (July 27) (track from Aretha Franklin's "One Lord, One Faith, One Baptism")
Rev. Jesse Jackson

1989
Best Song Written Specifically for a Motion Picture or Television:
"Let The River Run" (from the motion picture "Working Girl") (single)
Composer: Carly Simon

1992
Producer Of The Year:
L.A. Reid and Babyface

1993
Record Of The Year:
"I Will Always Love You"
Whitney Houston
David Foster, producer

Album Of The Year:
"The Bodyguard—Original Soundtrack" (album)
David Foster, Narada Michael Walden, L. A. Reid, Babyface, Whitney Houston, David Cole, Robert Clivilles & Bebe Winans, album producers

Best New Artist:
Toni Braxton (LaFace Records)

Best Pop Vocal Performance, Female:
"I Will Always Love You" (single)
Whitney Houston

Best R&B Vocal Performance, Female:
"Another Sad Love Song" (single)
Toni Braxton (LaFace Records)

Best Country Performance by a Duo or Group with Vocal:
"Hard Workin' Man" (single)
Brooks & Dunn

Best Instrumental Composition:
"Forever In Love" (single)
Kenny G. Composer: Kenny G

1994
Best Female R&B Vocal Performance:
"Breathe Again"
Toni Braxton (LaFace Records)

1995
Best Female Pop Vocal Performance:
"No More I Love You's"
Annie Lennox

Best Mexican-American Performance:
"Flaco Jimenez"
Flaco Jimenez (Arista Texas)

Best R&B Performance by a Duo or Group with Vocal:
"Creep"
TLC (LaFace Records)

Best R&B Album:
"CrazySexyCool"
TLC (LaFace Records)

Producer Of The Year:
Babyface

1996
Best R&B Song:
"Exhale (Shoop Shoop)" (track from "Waiting To Exhale"—Soundtrack)
Whitney Houston; Babyface, songwriter

Best Female Pop Vocal Performance:
"Un-Break My Heart" (track from "Secrets")
Toni Braxton (LaFace Records)

Best Female R&B Vocal Performance:
"You're Makin' Me High" (track from "Secrets")
Toni Braxton (LaFace Records)

Best Country Performance by a Duo Or Group with Vocal:
"My Marie" (track from "Borderline")
Brooks & Dunn

Best R&B Album:
"Words"
Tony Rich Project

Producer Of The Year:
Babyface

1997
Best Female Pop Vocal Performance:
"Building A Mystery" (track from "Surfacing")
Sarah McLachlan

Best Pop Instrumental Performance:
"Last Dance" (track from "Surfacing")
Sarah McLachlan

Best Rap Performance by a Duo or Group:
"I'll Be Missing You" (track from "A Tribute To Notorious B.I.G." [Various Artists])
Puff Daddy & Faith Evans Featuring 112 (Bad Boy Records)

Best Rap Album:
"No Way Out"
Puff Daddy and the Family (Bad Boy Records)
Producers: Sean "Puffy" Combs & Stevie J

Producer of the Year (Non-Classical):
Babyface

1999
Record of the Year:
"Smooth" (track from "Supernatural")
Santana Featuring Rob Thomas
Producer: David Thoener

Continued on page 98

AIR SUPPLY

Congratulations Clive

We've made some beautiful music together.

Here's to the next twenty-five years.

Harry Maslin-Producer

Image Recording. L.A.

MELISSA MANCHESTER

BAY CITY ROLLERS

ERIC CARMAN

CONGRATULATIONS

TO MR. CLIVE DAVIS AND ARISTA RECORDS
FOR GIVING US 25 YEARS OF BEAUTIFUL MUSIC.

YOU HAVE BEEN AN INSPIRATION TO US ALL.

FROM THE MEN AND WOMEN OF BEN-TONE GRAPHIC CORP.

BEN-TONE

C O N G R A T U L A T I O N S !

Clive Davis
&



FOR

25 YEARS

OF #1 HITS!

FROM:



Jaheim



KAY-GEE

& YOUR FAMILY & FRIENDS AT



DESIGN: DUKE WRIGHT II



ARTISTA AWARDS

Continued from page 96

Album of the Year:

"Supernatural," Santana
Producers: Clive Davis, Carlos Santana

Song of the Year:

"Smooth" (track from "Supernatural")
Songwriters: Itaal Shur, Rob Thomas

Best Female Pop Performance:

"I Will Remember You" (track from "Mirrorball")
Sarah McLachlan

Best Pop Performance by a Duo or Group with Vocal:

"Maria Maria" (track from "Supernatural")
Santana

Best Pop Collaboration with Vocals:

"Smooth" (track from "Supernatural")
Santana Featuring Rob Thomas

Best Pop Instrumental Performance:

"El Farol" (track from "Supernatural")
Santana

Best Rock Performance By a Duo or Group with Vocal:

"Put Your Lights On" (track from "Supernatural")
Santana Featuring Everlast

Best Rock Instrumental Performance:

"The Calling" (track from "Supernatural")
Santana Featuring Eric Clapton

Best Rock Album:

"Supernatural"
Santana
Producers: Clive Davis, Carlos Santana

Best Female R&B Vocal Performance:

"It's Not Right But It's Okay" (track from "My Love Is
Your Love")
Whitney Houston

Best R&B Performance By a Duo or Group With Vocal:

"No Scrubs" (track from "Fanmail")
TLC (LaFace Records)

Best R&B Song:

"No Scrubs" (track from "Fanmail")
TLC; songwriters: Kevin "Sh'ekspere" Briggs, Kandi
Burruss & Tameka Cottle

Best R&B Album:

"Fanmail"
TLC; producer: Dallas Austin

O S C A R S

1988

Best Original Song

"Let The River Run" from "Working Girl"
Carly Simon

A M E R I C A N M U S I C A W A R D S

1976

Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

1977

Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

1978

Favorite Male Artist-Pop/Rock:
Barry Manilow

1979

Favorite Male Artist-Pop/Rock:
Barry Manilow

1980

Favorite Male Artist-Pop/Rock:
Barry Manilow

1982

Favorite Band, Duo or Group-Pop/Rock
Air Supply

1983

Favorite Album-Soul/Rhythm & Blues:
Aretha Franklin

Favorite Band, Duo or Group-Pop/Rock:

Daryl Hall & John Oates

1984

Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

Favorite Band, Duo or Group-Pop/Rock:

Daryl Hall & John Oates

1985

Favorite Band, Duo or Group-Pop/Rock:
Daryl Hall & John Oates

1986

Favorite Female Video Artist-Soul/Rhythm & Blues:

Favorite Female Artist-Soul/Rhythm & Blues:
Aretha Franklin

Favorite Single-Soul/Rhythm & Blues:

Favorite Video Single-Soul/Rhythm & Blues:
Whitney Houston

1987

Favorite Female Artist-Pop/Rock:

Favorite Album-Pop/Rock:

Favorite Female Artist-Soul/Rhythm & Blues:

Favorite Album-Soul/Rhythm & Blues:

Favorite Video Single-Soul/Rhythm & Blues:

Whitney Houston

1988

Favorite Female Artist-Pop/Rock:

Favorite Single-Pop/Rock:

Whitney Houston

1989

Favorite Female Artist-Pop/Rock:

Favorite Female Artist-Soul/Rhythm & Blues:

Whitney Houston

1994

Favorite Album-Pop/Rock

Favorite Album-Soul/Rhythm & Blues:

Favorite Album-Adult Contemporary:

"The Bodyguard" (Soundtrack)

1994

Favorite Single-Country:

Favorite Album-Country:

Alan Jackson

Special Award of Merit:

Favorite Female Artist-Pop/Rock:

Favorite Single-Pop/Rock:

Favorite Female Artist-Soul/Rhythm & Blues:

Favorite Single-Soul/Rhythm & Blues:

Whitney Houston

Favorite Artist-Adult Contemporary:

Kenny G

Continued on page 100

Congratulations To Clive Davis and Arista Records

For 25 years of success. And more to come ...



**BACHELOR
GIRL**

**OUR WARMEST
CONGRATULATIONS
TO ARISTA, AND
ESPECIALLY TO
CLIVE DAVIS
FOR ALL HIS
MAGNIFICENT
ACHIEVEMENTS.**

WE LOOK FORWARD TO WORKING WITH YOU ALL FOR A LONG TIME TO COME.

CONGRATULATIONS

TO ALL OF OUR FRIENDS AT

ARISTA

ON 25 YEARS OF HITMAKING

FROM **CUTFATHER & JOE**

PRODUCERS OF: ANGIE STONE, ACE OF BASE, LFO, FIVE, ANOTHER LEVEL, WESTLIFE

And to Clive - Thank you for including us in your legacy



CUTFATHER & JOE PRODUCTIONS

www.cutfather-joe.com



ARISTA AWARDS
Continued from page 98

1995
Favorite Band, Duo Or Group-Pop/Rock:
Favorite New Artist-Pop/Rock:
Ace Of Base

Favorite Album-Soul/Rhythm & Blues:
Favorite New Artist-Adult Contemporary:
Favorite New Artist-Soul/Rhythm & Blues:
Toni Braxton

1997
Favorite Female Artist-Soul/Rhythm & Blues:
Favorite Album-Soul/Rhythm & Blues:
Toni Braxton

Favorite Artist-Adult Contemporary:
Whitney Houston

Favorite Band, Duo or Group-Country:
Brooks & Dunn

2000
Favorite Band, Duo or Group-Country:
Brooks & Dunn
Favorite Album-Pop/Rock:
Santana
Favorite Band, Duo or Group-Soul/Rhythm & Blues:
TLC

S O U L T R A I N A W A R D S

1988
Album of the Year Female:
"Whitney," Whitney Houston

1989
Best Jazz Album:
"Silhouette," Kenny G

1993
Best R&B Single, Female:
"I Will Always Love You" (from "The Bodyguard"), Whitney Houston

1994
The 1994 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1993:
Whitney Houston

Best R&B/Soul Single, Female:
"Breathe Again"-Toni Braxton

Best R&B/Soul Album, Female:
"Toni Braxton," Toni Braxton

R&B Song:
"I Will Always Love You" (from "The Bodyguard"), Whitney Houston

Best Jazz Album:
"Breathless," Kenny G

1995
Best R&B/Soul Single, Group, Band or Duo:
"Creep," TLC R&B/Soul

Album of the Year, Group, Band or Duo:
"CrazySexyCool," TLC

1996
Best R&B/Soul Single, Female:
"Exhale (Shoop Shoop)," Whitney Houston

Best R&B/Soul Single, Group, Band or Duo:
"Waterfalls," TLC

Best R&B/Soul Album, Group Band or Duo:
"CrazySexyCool," TLC

R&B/Soul or Rap Song:
"One More Chance," The Notorious B.I.G.

Best R&B/Soul or Rap Music Video:
"Waterfalls," TLC

R&B/Soul Album, Solo:
"Faith," Faith Evans

Best R&B/Soul or Rap New Artist:
"Soon As I Get Home," Faith Evans

1997
Best R&B/Soul Single, Female:
"You're Makin' Me High"/"Let It Flow," Toni Braxton

Best R&B/Soul Album, Female:
"Secrets," Toni Braxton

1998
The 1997 Sammy Davis Jr. Award as Entertainer of the Year for outstanding achievements in the field of entertainment during 1997:
Sean "Puffy" Combs

The 1997 Quincy Jones Award for outstanding career achievements in the field of entertainment:
Whitney Houston

Best R&B/Soul Single, Male:
"You Make Me Wanna...," Usher

Best R&B/Soul Album, Male:
"Life After Death," The Notorious B.I.G.

Best R&B/Soul or Rap Music Video:
"I'll Be Missing You," Puff Daddy & Faith Evans
Featuring 112

1999
Best R&B/Soul Single-Female:
Deborah Cox

Best R&B/Soul single-Group, Band or Duo:
Next

2000
Best R&B/Soul Single-Group, Band or Duo:
"No Scrubs," TLC

R&B/Soul Album of the Year-Group, Band or Duo:
"Fanmail," TLC

Artist(s) of the Decade:
Whitney Houston and Prince

**ROCK AND ROLL HALL
OF FAME INDUCTEES**

1987
Aretha Franklin

1990
The Kinks

1994
Grateful Dead

2000
Clive Davis

*From 3X DOPE
to DEBORAH COX
to BLACK ROB & SANTANA*

Arista... For The Ages...

**THANK YOU FOR LETTING US
SHARE IN YOUR SUCCESS**



FRONTIER ENTERTAINMENT GROUP, INC.

**Congratulations Clive
Michael Krum
Rotations**



Salutes
Clive Davis
and
Arista Records
On 25 Resounding Years
Of Record Accomplishments



TM & © 2000 Metro-Goldwyn-Mayer Studios Inc.



TEAM ARISTA 2000
Continued from page 62

ent lifestyles. That's when the record has legs and becomes a phenomenon.

"Every marketing plan is a living entity, where you plan and adjust every factor on a daily basis," Corson adds. "What makes it exciting is that we can make changes on an hourly basis if we have to, be it for Carlos Santana, Patti Smith or Puffy's record. We're constantly adjusting, both proactively and reactively."

"I've been very lucky to have worked on a lot of amazing projects," Levy says. "I've been here for Kenny G exploding on 'Songbird.' I watched Whitney Houston's 'The Bodyguard' soundtrack become a mammoth best-seller, and I was here when the Grateful Dead had their first top-10 album and single. There are so many different cases. I can point to any of them and cite where we changed the campaigns at a certain time. 'The Bodyguard' campaign was always being refreshed. Every single step of each campaign is always fresh. There are never the same images."



Sister 7

SIMON AND SISTER 7

"I worked with a lot of artists here who have very different directions," Levy continues. "An artist like Barry Manilow grows on each record. He had platinum success with a big band, then he comes out with a Sinatra tribute album. Each release lends itself to something different."

And the hits keep coming. While Carlos Santana's album continues to sell at an astronomical plateau, team Arista turns its attention to the just-released Patti Smith album and imminent releases from Carly Simon, Aretha Franklin, Sister 7 and a greatest-hits collection from Whitney Houston. Then there's the highly profitable "Ultimate" and "Totally Hits" compilations series.

"I wouldn't say it's easy to succeed at what we do," Corson says. "But it is a joy and challenge we're left with every day. The fun of what we do is the beauty of having a successful company operate on many different levels at once."

"If, 16 years ago, someone told me that Arista would grow to be this big, I wouldn't have believed it," Levy says. "When all cylinders are firing and everything is going in all the different genres of music, it's incredibly satisfying to stand back and watch it, be it Arista Nashville or something from LaFace or Bad Boy. It's incredibly rewarding to come up with something like Santana. This label will always have surprises." —J.S.

U.K. AND CENTRAL EUROPE
Continued from page 66

And he also oversees affiliates in Central Europe as part of BMG's regional-management structure.

FLEXIBLE RECOGNITION

"It struck me very early on how Clive and Arista are very aware of the international market and how important it is, and how flexible they have been in recognizing that we have to do things in our own way," says Griffiths.

A global marketing milestone for Arista took place when "The Bodyguard" soundtrack, released in 1992 and featuring Whitney Houston's smash single "I Will Always Love You," was an international smash. The album sold 13 million copies in the U.S.—and sold another 19 million outside America.

"There's a general realization that there's a big old world out there," says Griffiths. "I think that, from Clive's point of view, with 'The Bodyguard,' he saw the kind of numbers that could be done. I keep telling him that we will sell more [of Santana's] 'Supernatural' albums internationally than he will domestically."

Griffiths has praise for the international team at Arista in New York. Arista Records executive VP/GM Charles Goldstuck last year hired George Levendis as the American company's international VP (see related story).

"George, having run the Arista U.K. marketing office for a start—and having run BMG Greece as a managing director—has an incredible understanding of the international marketplace," says Griffiths. "What I found from my time in America is that you have to sort of translate and explain how the international marketplace works differently. I used to find, when I was at Epic, I spent half my time explaining to the Brits what the Americans meant, and the other half explaining to the British what the Americans meant. It's the classic line about two cultures separated by a common language."

PLATINUM BREAKOUT

Arista U.K. also has a unique relationship with Arista in the States as the only Arista affiliate with a long, more difficult, history of signing and developing its own artists. It has been 10 years since Lisa Stansfield broke out of Arista U.K. to go platinum in the U.S. After numerous false starts in the decade since, Arista U.K.'s domestic-repertoire development is again on a roll under managing director Ged Doherty. Doherty joined BMG in spring 1999 after nearly three years as managing director of Columbia Records U.K. Previously, Doherty was senior VP of Epic U.S. under Griffiths.

"One of the best things that Richard did when he came on board was bring all these [affiliated U.K.] labels such as deconstruction, Heavenly and Boilerhouse under the Arista roof to give Arista U.K. a domestic presence," says Doherty. That strategy of finding independent sources of repertoire for Arista has continued, with a recent deal with the dB Label set up by U.K. A&R veteran David Bates.

The strength of American repertoire helped sustain Arista for many years. Doherty's focus now is to develop home-grown talent. In part to address that, Doherty made a smart hire by tapping Tim Delaney as general manager of Arista U.K., with responsibility for international—that is, largely American—product. Delaney had been VP of international marketing at PolyGram Continental Europe and previously MD of Mercury Records Australia.

"Tim is a great guy, and his day-to-day focus is the international roster, and my focus day-to-day is the domestic roster," says Doherty. "Between us, we manage the company."

On the international front, Arista U.K. achieved its first No. 1 album in several years with Santana's "Supernatural." On the domestic front, the development of Death In Vegas, Spiritualized, Beth Orton and others show that "the tide is turning for Arista [U.K.]," says Doherty.

STONE'S "DIAMOND"

Perhaps most gratifying is the success which Arista in the U.S. has achieved with Angie Stone, a U.K.-signed artist whose debut album, "Black Diamond," has sold nearly 750,000 copies in the U.S.. "They've been involved with it since day one," says Griffiths. "It's a very close relationship because it goes both ways."

"Clive's mantra of a small roster and just hit records does make it easier," says Griffiths. "We don't drown in the amount of product, but sometimes we may have a 'problem' with the number of hits. Trust me, it's a beautiful problem." ■

Clive,

Thank You

Michael Barackman

We Toast You

For 25 Years of Entertainment.

Looking Forward to
Working With You

For The Next 25!

Congratulations from
Herb & Angie Powers

Engineers: David Kutch, Larry Lachmann and the staff of

POWERS HOUSE OF SOUND

J&R Music World

Congratulates

CLIVE DAVIS And

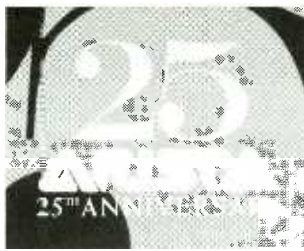
ARISTA™ RECORDS

On Their 25th Anniversary.

*It's An Honor To Be Associated With
Such A Fine Organization And We
Anticipate A Bright Future For All.*



Rachelle & Joe Friedman



ACHIEVEMENTS

Continued from page 54

reach No. 1 with "That's What Friends Are For." It's the first No. 1 single for Dionne in 11 years and the second No. 1 single of Gladys Knight's career.

FEB. 15, 1986

Whitney Houston's single "How Will I Know" unseats her aunt (Dionne Warwick) at No. 1.

FEB. 25, 1986

Dionne Warwick presents the Grammy for Best Pop Vocal Performance to Whitney Houston, for "Saving All My Love For You."

FEB. 25, 1986

Narada Michael Walden and Jeffrey Cohen take away a Grammy for Best Rhythm & Blues Song for Aretha's hit, "Freeway Of Love."

FEB. 25, 1986

Aretha Franklin picks up a Grammy for Best R&B Vocal, Female for "Freeway of Love."

MAY 17, 1986

"The Greatest Love Of All" becomes the third No. 1 single from the same album ("Whitney"), a feat never before accomplished by any solo female act.

JULY 15, 1986

Whitney Houston's "Video Hits" is certified platinum.



Whitney Houston

1987

Aretha Franklin is the first woman inducted into the Rock And Roll Hall Of Fame.

APRIL 18, 1987

Aretha has a second No. 1 single—"I Know You Were Waiting (For Me)"—with George Michael, 19 years and 11 months since her first.

JUNE 27, 1987

Whitney Houston scores her fourth No. 1 single, with "I Wanna Dance with Somebody (Who Loves Me)."

SEPT. 27, 1987

"Didn't We Almost Have It All" becomes Whitney Houston's fifth No. 1 single.

JAN. 9, 1988

"So Emotional" becomes Whitney Houston's sixth consecutive No. 1 single.

FEB. 20, 1988

Exposé's "Seasons Change" reaches No. 1, and marks the first time that any group has pulled four top-10 singles from a debut album.

MARCH 2, 1988

Whitney Houston wins a Best Pop Performance Grammy for "I Wanna Dance With Somebody (Who Loves Me)."

MARCH 2, 13, 1988

Aretha Franklin wins two more Grammys: Best R&B Vocal performance for her album, "Aretha," and Best R&B Performance By A Duo (with George Michael) for "I Knew You Were Waiting (For Me)."

APRIL 23, 1988

"Where Do Broken Hearts" reaches No. 1; Whitney Houston becomes the first artist with seven consecutive No. 1 hits.

JUNE 14, 1988

The story of the Grateful Dead's only top-10 single, "The Making Of Touch Of Grey," is the group's first gold-certified video.

1988

Carly Simon wins an Oscar for Best Original Song: "Let The River Run" from "Working Girl."

FEB. 22, 1989

Aretha Franklin nabs two Grammys for her gospel album, "One Lord, One Faith, One Baptism."

APRIL 1, 1989

"Girl You Know It's True," Milli Vanilli's first U.S. single, peaks at No. 3.

APRIL 12, 1989

Kenny G wins his first Soul Train Music Award for Best Jazz Album

1990

The Kinks are inducted into the Rock And Roll Hall Of Fame.

FEB. 21, 1990

Carly Simon wins a Grammy for Best Song Written Specifically For A Motion Picture Or Television: "Let The River Run," from "Working Girl."



the Kinks

APRIL 7, 1990

Taylor Dayne's "Love Will Lead You Back" becomes her first No. 1 single.

DEC. 1, 1990

Whitney Houston's "I'm Your Baby Tonight" becomes the first No. 1 pop hit for songwriters L. A. Reid and Babyface.

FEB. 23, 1991

"All The Man That I Need" is Whitney Houston's ninth No. 1 single.

APRIL 11, 1991

Whitney Houston's "Star Spangled Banner" single is certified gold, and its video is certified platinum.

Continued on page 106

CLIVE!

I'll bet you haven't been back to Columbus, GA since 1974...Neither have I!

Green Grass and High Tides Forever...thanks for everything,

Charlie Brusco

and the staff of

Alliance Artists Ltd.

1225 Northmeadow Pkwy #100 Roswell GA 30076 (770) 663-4240 info@allianceartists.com

STYX *MARS ELECTRIC*

BILL DIGGINS CONGRATULATES

CLIVE DAVIS

on

25

BRILLIANT YEARS OF HIT MAKING

CONGRATULATIONS TO CLIVE DAVIS AND ARISTA RECORDS FO

25 OF BRINGING
YEARS TO LIFE



FROM YOUR FRIENDS AT TARGET® target.com

track. record.

Some people get 15 minutes of fame.

Others get Clive Davis.



To the man who's been making it magic for 25 years.
Congratulations to Clive Davis and **ARISTA** Records.





ACHIEVEMENTS

Continued from page 104

NOV. 25, 1991

Air Supply's "Lost In Love" album is certified double-platinum.

JAN. 27, 1992

Air Supply picks up an American Music Award as Favorite Pop/Rock Band.

NOV. 28, 1992

"I Will Always Love You" begins its 14-week stay at No. 1, the first single to accomplish that feat.

JAN. 12, 1993

Whitney Houston's "I Will Always Love You" is certified at 4,000,000 units.

FEB. 24, 1993

Babyface and L.A. Reid are named Producers of the Year at the Grammys.

MARCH 10, 1993

"Air Supply's Greatest Hits," certified at 5 million units, becomes the group's best-selling album.

FEB. 7, 1994

Alan Jackson wins two American Music Awards: Favorite Country Single and Favorite Country Album.

1994

The Grateful Dead are inducted into the Rock And Roll Hall Of Fame.



Toni Braxton

MARCH 1, 1994

Whitney Houston wins Record of the Year and Best Pop Vocal Performance Grammys for "I Will Always Love You."

MARCH 1, 1994

"The Bodyguard" soundtrack wins a Grammy for Album Of The Year.

MARCH 1, 1994

Kenny G wins his first Grammy: Best Instrumental Composition, for "Forever In Love."

MARCH 1, 1994

Toni Braxton wins her first two Grammys: Best New Artist and Best R&B Vocal Performance, for "Another Sad Love Song."

MARCH 1, 1994

Brooks & Dunn win Arista's first Country music Grammy: Best Country Performance, for "Hard Workin' Man."

MARCH 12, 1994

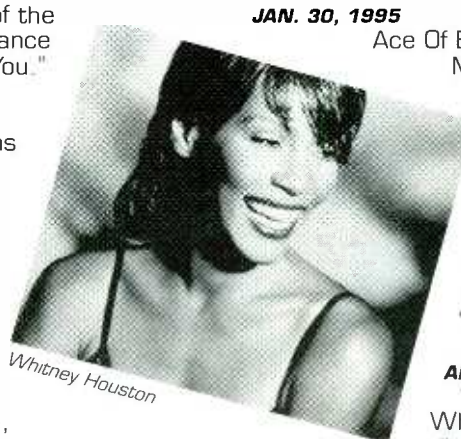
Ace Of Base's "The Sign" single begins a six-week stay at No. 1.

JUNE 12, 1994

Ace Of Base's "The Sign" album begins its six weeks in the top spot.

JAN. 28, 1995

TLC's "Creep" reaches No. 1, where it will remain for four weeks.



Whitney Houston

JAN. 30, 1995

Ace Of Base lands two American Music Awards: Favorite Pop/Rock Band and Favorite New Pop/Rock artist.

MARCH 1, 1995

Toni Braxton wins her second Grammy: Best Female R&B Vocal Performance on "Breathe Again."

APRIL 5, 1995

"I'm Your Baby Tonight," Whitney Houston's third album, is certified for sales of 4 million copies.

JULY 8, 1995

TLC's "Waterfalls" settles in for a seven-week stay at No. 1.

AUG. 10, 1995

The Grateful Dead's "In the Dark" album is certified double-platinum—the second-biggest selling album of their career.

NOV. 25, 1995

"Exhale (Shoop Shoop)" debuts at No. 1, becoming Whitney Houston's 11th No. 1 single, tying her with Madonna as solo female artist with the most No. 1's on the Hot 100.

NOV. 29, 1995

Whitney Houston's second album, "Whitney," is certified for sales of 9 million units.

1995

Whitney Houston's "Exhale (Shoop Shoop)" debuts at No. 1.

FEB. 28, 1996

Flaco Jimenez wins a Grammy for Best Mexican-American Performance for his eponymously titled album.

FEB. 28, 1996

TLC takes its first two Grammys: Best R&B Performance for "Creep" and Best R&B Album, for "CrazySexyCool."



Ace Of Base

FEB. 28, 1996

Annie Lennox picks up a Grammy for Best Female Pop Performance for "No More 'I Love you's."

FEB. 28, 1996

Babyface wins Producer of the Year Grammy.

MARCH 29, 1996

The Notorious B.I.G.'s "One More Chance" wins a "Soul Train" award for R&B/Soul Or Rap Song Of The Year.

Continued on page 108

Congratulations to
Clive Davis and Arista Records
 on 25 wonderful years
 from your friends at



CONGRATULATIONS
ARISTA RECORDS AND CLIVE DAVIS
 FOR 25 YEARS OF NON-STOP MUSIC



W E S A L U T E

Clive Davis

*The Founder, Ambassador and
Creative Pulse
behind Arista Records.*

*It is your unparalleled
dedication to the
Artists and their music,
your vision,
your inspiration
and motivation
which has brought us
twenty-five years
of Number One hits.
Thank you!*



IMPAC
C O O O

AGI • Klearfold • Atlantic Packaging • IMPAC Europe



ACHIEVEMENTS

Continued from page 106

MARCH 29, 1996

Faith Evans wins a Lady of Soul award for "Faith": R&B/Soul Solo Album of the Year, and Best R&B/Soul or Rap New Artist for "Soon As I Get Home."

JULY 27, 1996

Toni Braxton's single "You're Makin' Me High/Let It Flow" reaches No. 1.

DEC. 7, 1996

Toni Braxton's "Un-Break My Heart" begins an 11-week stay at No. 1.



Annie Lennox

FEB. 26, 1997

Whitney Houston's "Exhale (Shoop Shoop)" wins a Best R&B Song Grammy for Babyface.

FEB. 26, 1997

Tony Rich Project wins Grammy for Best R&B Album.

FEB. 26, 1997

Brooks & Dunn win Grammy for Best Country Performance, Duo or Group for "My Maria."

FEB. 26, 1997

Babyface is named Producer of the Year at the Grammys.

FEB. 26, 1997

Toni Braxton collects two more Grammys: Best Female Pop Vocal Performance for "Un-Break My

Heart" and Best Female R&B Vocal Performance for "You're Makin' Me High."

1997

"I'll Be Missing You" by Puff Daddy and Faith Evans Featuring 112 becomes Arista's second single to debut at No. 1.

FEB. 25, 1998

Sarah McLachlan wins two Grammys: Best Female Pop Vocal Performance for "Building A Mystery" and Best Pop Instrumental Performance for "Last Dance."

FEB. 25, 1998

Puff Daddy and Faith Evans Featuring 112 win a Best Rap Performance Grammy for "I'll Be Missing You."



Babyface

FEB. 25, 1998

The Best Rap Album Grammy goes to Puff Daddy and the Family's "No Way Out."

FEB. 25, 1998

Babyface is named Producer of the Year at the Grammys for the fourth time.

FEB. 27, 1998

Soul Train honors Whitney Houston with the 1997 Quincy Jones Award for outstanding career achievements. Puff Daddy is awarded the Sammy Davis Jr. Award for Entertainer of the Year.

FEB. 27, 1998

Notorious B.I.G. wins his second Soul Train Award for "Life After Death."

JUNE 30, 1998

"The Preacher's Wife" soundtrack is certified for sales of 3 million units.

FEB. 23, 1999

TLC's "Fanmail" album is certified for sales of 5 million units.

FEB. 29, 1999

Sarah McLachlan picks up her third Grammy: Best Pop Performance, for "I Will Remember You."

1999

Deborah Cox and Next each win Soul Train Awards for Best R&B/Soul Single

JULY 29, 1999

Whitney Houston's first album is certified at 13 million units: the biggest-selling non-soundtrack album of her career.

SEPT. 3, 1999

TLC are presented with the Aretha Franklin Award at the Lady of Soul Awards.

NOV. 1, 1999

At 17 million units, "The Bodyguard" becomes the best-selling soundtrack of the century.

FEB. 27, 2000

Clive Davis receives NARAS Trustee Grammy Award.

FEB. 29, 2000

The Best Female Vocal Performance Grammy goes to Whitney Houston for "It's Not Right, But It's Okay."

FEB. 29, 2000

Santana's 12-million-plus-selling "Supernatural" album wins nine Grammy Awards tying the NARAS record.

FEB. 29, 2000

TLC wins three Grammys for their album, "Fanmail," and the single, "No Scrubs."

FEB. 29, 2000

Clive Davis wins his first Grammy (CHECK) as producer, for Santana's "Supernatural" album.



TLC

FEB. 29, 2000

The Grammy for Best Female Pop Vocal Performance goes to Sarah McLachlan for "I Will Remember You."

MARCH 4, 2000

Whitney Houston and The Artist both receive Soul Train's rarest honor as "Artist of the Decade."

MARCH 6, 2000

Clive Davis is inducted into the Rock And Roll Hall Of Fame. ■

Congratulations

ARISTA

25

Years of Hits



From your friends at
DENON DIGITAL, LLC

POSTCARDS WORK!

- 18 pt. paper, thicker than any other company.
- 5,000 postcards for \$400.
- Guaranteed turnaround time.
- When you call, a live person answers the phone!
- For samples & rates, go to POSTCARD.COM or call:

1.800.348.1438



POSTCARD.COM

UJIMA entertainment services

and

NAUGHTY BY NATURE

SALUTE

CLIVE DAVIS

For 25 years of putting
it down *'Naughty Style'*.



Precious Metals

Arista On The Charts

Here are the top 100 charting singles and albums from the Arista family's 25-year history. The singles are ranked according to performance on The Billboard Hot 100, determined by peak position, weeks at peak, weeks on chart, weeks in the top 10 and weeks in the top 40. The album list is based on two criteria: level of Recording Industry Assn. of America (RIAA) platinum certification and performance on The Billboard 200, utilizing the same formula used to determine the above-mentioned singles list.

The ▲ denotes RIAA platinum certification, for net shipment of 1 million units in the U.S. The ◆ denotes RIAA diamond certification for albums with net shipments of 10 million or more. Numerals listed after platinum and diamond symbols indicate the most recent certification level for multi-million sellers. All titles on the album list are at least platinum. Singles footnoted by a ● are certified gold by the RIAA, for net shipment of at least 500,000 units.

The list includes some historic hits in Billboard chart history. Whitney Houston's "I Will Always Love You" was No. 1 for 14 weeks in 1992 and 1993; at the time, it was a record streak atop the Hot 100. It is now tied for second among all charting singles, while the more recent "Smooth" by Santana, released last year, ranks eighth all time. The latter also has the distinction of being the only single with a reign of exactly 12 weeks.

The soundtrack from "The Bodyguard," from which "I Will Always Love You" hails, was No. 1 for 20 weeks, the longest tenure by any album since May 1991, when The Billboard 200 began to use SoundScan data.

Aside from Arista titles, the lists also include albums and singles from other labels that were marketed and promoted by Arista, including Arista Nashville, Bad Boy, Grateful Dead, LaFace, Nettwerk and Rowdy. The album list also includes 1999's "Totally Hits" compilation, which was a joint venture between Arista, Elektra and Warner Bros.

—GEOFF MAYFIELD

THE BILLBOARD INTERVIEW

Continued from page 60

of view. Not in the discovery of talent—yet.

What are your thoughts on a future in which people may get their music digitally?

I'm not personally paying much attention to delivery systems or distribution systems. I leave that to the corporation. Content is king, and creativity is going to rule the day. If you've got what no one else has, it's going to be in demand. I'm sure that the current retail and rack community will make [the new forms of distribution] part of their horizons for the future, as well. There will always be a major place for brick-and-mortar retail and racking. I don't think that people will just buy online, but it will be a major marketing asset, and whatever way music is delivered is fine with me.

With the runaway success of Santana's album, you've had a very strong fiscal year. Can you share some of the financial results?

We'll probably do somewhere between \$525 million and \$550 million this year at the Arista domestic level, with that probably translating to double for BMG worldwide. It will be the first time we've exceeded half a billion in sales at the domestic level, and this will be the biggest and most profitable year in Arista Contemporary's history, by far. It just caps off a tremendous run we've had over

the last several years.

What went into the thinking about how to celebrate the 25th anniversary of the label?

I didn't have any thinking. The networks continually expressed very strong interest. They said that this was a unique 25-year-period. The only other company that was similarly blessed was Motown. They felt it would really be appropriate to celebrate our 25 years of No. 1 hits, and NBC was kind enough to call it the most important story in contemporary music in the last 25 years. I'm thrilled that we have the artists and the music that can have this unique milestone nationwide celebration.

What are some of the albums we can look forward to this year from Arista?

I'm very much looking forward to Whitney's "Greatest Hits." It certainly will be an incredible album that contains not only every hit in her illustrious career, but up-to-date, state-of-the-art remixes. It will be a 2-CD set, and it will have four new songs. I think it will show how contemporary Whitney continues to be. So, there's very strong new material to go along with a very fresh, complete and up-to-date greatest-hits album. Every one of her No. 1 hits is here, either in its original form or in a hot new remixed version. Then there's Carly Simon, who has a wonderful new album coming out

Continued on page 112

TOP 100 ARISTA POP ALBUMS

RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART

1	The Bodyguard ◆ ¹⁷ Whitney Houston/Soundtrack	1	20	141
2	Whitney Houston ◆ ¹³ Whitney Houston	1	14	162
3	Breathless ◆ ¹² Kenny G	2	11	214
4	Supernatural ◆ ¹¹ Santana	1	12	41+
5	CrazySexyCool ◆ ¹¹ TLC	3	1	99
6	Life After Death ▲ ¹⁰ The Notorious B.I.G.	1	4	79
7	Whitney ▲ ⁹ Whitney Houston	1	11	85
8	The Sign ▲ ⁹ Ace Of Base	1	2	102
9	Miracles The Holiday Album ▲ ⁸ Kenny G	1	3	14
10	Toni Braxton ▲ ⁷ Toni Braxton	1	2	96
11	Waiting To Exhale ▲ ⁷ Soundtrack	1	5	49
12	Surfacing ▲ ⁷ Sarah McLachlan	2	1	108
13	Secrets ▲ ⁷ Toni Braxton	2	1	92
14	Girl You Know It's True ▲ ⁶ Milli Vanilli	1	8	78
15	No Way Out ▲ ⁶ Puff Daddy & The Family	1	4	66
16	A Lot About Livin' (And A Little 'Bout Love) ▲ ⁶ Alan Jackson	13	1	122
17	Fanmail ▲ ⁵ TLC	1	5	57+
18	My Way ▲ ⁵ Usher	4	3	79
19	Duotones ▲ ⁵ Kenny G	6	2	102
20	Greatest Hits ▲ ⁵ Air Supply	7	1	51
21	Brand New Man ▲ ⁵ Brooks & Dunn	10	1	153
22	Harlem World ▲ ⁴ Mase	1	2	54
23	The Moment ▲ ³ Kenny G	2	1	51
24	I'm Your Baby Tonight ▲ ³ Whitney Houston	3	1	51
25	The Greatest Hits Collection ▲ ¹ Alan Jackson	5	2	104
26	Who I Am ▲ ¹ Alan Jackson	5	1	69
27	Silhouette ▲ ¹ Kenny G	8	1	57
28	Hard Workin' Man ▲ ¹ Brooks & Dunn	9	1	99
29	Ooooooh... On The TLC Tip ▲ ¹ TLC	14	1	73
30	Ready To Die ▲ ¹ The Notorious B.I.G.	15	1	59
31	Live ▲ ¹ Kenny G	16	1	122
32	Don't Rock The Jukebox ▲ ¹ Alan Jackson	17	1	118
33	Barry Manilow/Live ▲ ³ Barry Manilow	1	1	67
34	Even Now ▲ ³ Barry Manilow	3	3	58
35	The Preacher's Wife ▲ ³ Whitney Houston/Soundtrack	3	2	38
36	Mirrorball ▲ ³ Sarah McLachlan	3	1	41+
37	Boomerang ▲ ³ Soundtrack	4	5	54
38	Greatest Hits ▲ ³ Barry Manilow	7	1	75
39	My Love Is Your Love ▲ ³ Whitney Houston	13	1	71+
40	Waitin' On Sundown ▲ ³ Brooks & Dunn	15	2	59
41	Miss Thang ▲ ³ Monica	36	1	61
42	Fumbling Towards Ecstasy ▲ ³ Sarah McLachlan	50	1	100
43	Greatest Hits ▲ ³ Eurythmics	72	1	23
44	Born Again ▲ ² The Notorious B.I.G.	1	1	16+
45	Aquemini ▲ ² OutKast	2	1	43
46	The Greatest Hits Collection ▲ ² Brooks & Dunn	4	1	86
47	Soul Food ▲ ² Soundtrack	4	1	35
48	Tryin' To Get The Feeling ▲ ² Barry Manilow	5	2	87
49	Borderline ▲ ² Brooks & Dunn	5	1	70
50	Love Zone ▲ ² Billy Ocean	6	7	48
51	This One's For You ▲ ² Barry Manilow	6	2	60
52	In The Dark ▲ ² Grateful Dead	6	2	34
53	Faith—A Holiday Album ▲ ² Kenny G	6	1	9
54	The Boy Is Mine ▲ ² Monica	8	1	58
55	Suddenly ▲ ² Billy Ocean	9	2	86
56	God Shuffled His Feet ▲ ² Crash Test Dummies	9	1	42
57	Medusa ▲ ² Annie Lennox	11	1	60
58	Another Night ▲ ² Real McCoy	13	1	46
59	Exposure ▲ ² Exposé	16	2	74
60	Don't Rock The Jukebox ▲ ² Alan Jackson	17	1	118
61	The Tractors ▲ ² The Tractors	19	1	46
62	Tell It To My Heart ▲ ² Taylor Dayne	21	1	69
63	Lost In Love ▲ ² Air Supply	22	2	104
64	Diva ▲ ² Annie Lennox	23	2	72
65	Can't Fight Fate ▲ ² Taylor Dayne	25	1	55
66	Here In The Real World ▲ ² Alan Jackson	57	1	110
67	Blackhawk ▲ ² Blackhawk	98	1	83
68	ATLiens ▲ OutKast	2	1	33
69	Forever ▲ Puff Daddy	2	1	27
70	Money, Power & Respect ▲ The Lox	3	1	22
71	High Mileage ▲ Alan Jackson	4	1	40
72	Ghostbusters ▲ Soundtrack	6	3	34
73	Keep The Faith ▲ Faith Evans	6	1	45
74	Eye In The Sky ▲ The Alan Parsons Project	7	6	41
75	I Robot ▲ The Alan Parsons Project	9	3	54
76	One Voice ▲ Barry Manilow	9	3	25
77	Barry Manilow II ▲ Barry Manilow	9	1	58
78	Affection ▲ Lisa Stansfield	9	1	39
79	Under The Influence ▲ Alan Jackson	9	1	22+
80	The One That You Love ▲ Air Supply	10	4	60
81	Into The Gap ▲ Thompson Twins	10	2	53
82	Time Passages ▲ Al Stewart	10	1	31
83	If You See Her ▲ Brooks & Dunn	11	1	40
84	Everything I Love ▲ Alan Jackson	12	1	73
85	Dionne ▲ Dionne Warwick	12	1	54
86	The Turn Of A Friendly Card ▲ The Alan Parsons Project	13	2	58
87	Who's Zoomin' Who? ▲ Aretha Franklin	13	1	51
88	Disco Nights ▲ GQ	13	1	35
89	Totally Hits ▲ Various Artists	14	1	20+
90	Barry ▲ Barry Manilow	15	2	20
91	Ultimate Dance Party 1997 ▲ Various Artists	17	1	50
92	Classics In The Key Of G ▲ Kenny G	17	1	33
93	Boys On The Side ▲ Soundtrack	17	1	29
94	Tear Down These Walls ▲ Billy Ocean	18	1	31
95	Room 112 ▲ 112	20	1	53
96	Southernplayalisticadillacmuzik ▲ OutKast	20	1	26
97	Then & Now ... The Best Of The Monkees ▲ The Monkees	21	2	34
98	LFO ▲ LFO	21	1	31+
99	See The Light ▲ Jeff Healey Band	22	3	69
100	Faith ▲ Faith Evans	22	1	32

+: still charting as of April 8, 2000

To Clive Davis and the Arista Family...

CONGRATULATIONS ON 25 YEARS OF BRILLIANT TALENT.
IT IS ALWAYS A LABOR OF LOVE WORKING WITH YOU.

Many thanks, Bette Hisiger

target music marketing

tel: 212.254.9338 • email: tmmk.tg212@aol.com

Dear Clive,

For 25 years, you've spun music into
Solid Gold and gold into Pure Platinum.

We were glad to be along for the ride.



Shorewood Packaging Corporation

A Business of

INTERNATIONAL  PAPER

RANK / PEAK POSITION / WEEKS AT PEAK / WEEKS ON CHART

1	I Will Always Love You ▲ ⁴ Whitney Houston	1	14	26
2	Smooth ▲ Santana	1	12	37+
3	Un-Break My Heart ▲ Toni Braxton	1	11	42
4	I'll Be Missing You ▲ ³ Puff Daddy & Faith Evans	1	11	33
5	Waterfalls ▲ TLC	1	7	34
6	The Sign ▲ Ace Of Base	1	6	41
7	Can't Nobody Hold Me Down ▲ ² Puff Daddy	1	6	28
8	Too Close ▲ Next	1	5	53
9	The First Night ▲ Monica	1	5	23
10	Creep ▲ TLC	1	4	32
11	Angel Of Mine ▲ Monica	1	4	30
12	No Scrubs ● TLC	1	4	28
13	That's What Friends Are For ● Dionne & Friends	1	4	23
14	Unpretty ● TLC	1	3	32
15	Ghostbusters ● Ray Parker Jr.	1	3	21
16	Hypnotize ▲ The Notorious B.I.G.	1	3	20
17	Greatest Love Of All ● Whitney Houston	1	3	18
18	Mo Money Mo Problems ▲ The Notorious B.I.G.	1	2	30
19	Caribbean Queen (No More Love On The Run) . Billy Ocean	1	2	26
20	Nice & Slow ▲ Usher	1	2	23
21	All The Man That I Need ● Whitney Houston	1	2	23
22	How Will I Know ● Whitney Houston	1	2	23
23	Blame It On The Rain ▲ Milli Vanilli	1	2	23
24	Girl I'm Gonna Miss You ● Milli Vanilli	1	2	22
25	Get Outta My Dreams, Get Into My Car Billy Ocean	1	2	20
26	I Wanna Dance With Somebody (Who Loves Me) ▲ Whitney Houston	1	2	18
27	Where Do Broken Hearts Go Whitney Houston	1	2	18
28	Didn't We Almost Have It All Whitney Houston	1	2	17
29	I Knew You Were Waiting (For Me) Aretha Franklin & George Michael	1	2	17
30	You're Makin' Me High ▲ Toni Braxton	1	1	41
31	Saving All My Love For You ● Whitney Houston	1	1	22
32	Exhale (Shoop Shoop) ▲ Whitney Houston	1	1	21
33	There'll Be Sad Songs (To Make You Cry) Billy Ocean	1	1	21
34	Baby Don't Forget My Number ● Milli Vanilli	1	1	21
35	I Write The Songs ● Barry Manilow	1	1	20
36	Seasons Change Exposé	1	1	20
37	Love Will Lead You Back ● Taylor Dayne	1	1	20
38	The One That You Love ● Air Supply	1	1	19
39	I'm Your Baby Tonight ● Whitney Houston	1	1	19
40	So Emotional ● Whitney Houston	1	1	19
41	Looks Like We Made It ● Barry Manilow	1	1	19
42	Saturday Night ● Bay City Rollers	1	1	17
43	Maria Maria ▲ Santana Featuring The Product G&B	1	1	9+
44	Nobody's Supposed To Be Here ▲ Deborah Cox	2	8	29
45	You Make Me Wanna... ▲ Usher	2	7	47
46	Baby-Baby-Baby ▲ TLC	2	6	33
47	All Out Of Love ● Air Supply	2	4	27
48	All That She Wants ▲ Ace Of Base	2	3	36
49	Don't Take It Personal (just one of dem days) ▲ Monica	2	3	29
50	Heartbreak Hotel ▲ Whitney Houston (Feat. Faith Evans & Kelly Price)	2	3	28
51	Making Love Out Of Nothing At All ● Air Supply	2	3	25
52	My Way ▲ Usher	2	3	24
53	Red Light Special ● TLC	2	3	22
54	One More Chance/Stay With Me ▲ The Notorious B.I.G.	2	3	20
55	Satisfy You ● Puff Daddy	2	3	20
56	All By Myself ● Eric Carmen	2	3	19
57	Nobody Knows ▲ The Tony Rich Project	2	2	47
58	Sittin' Up In My Room ▲ Brandy	2	2	33
59	Not Gon' Cry ▲ Mary J. Blige	2	2	20
60	It's All About The Benjamins ▲ Puff Daddy & The Family	2	2	6
61	Girl You Know It's True ▲ Milli Vanilli	2	1	26
62	When The Going Gets Tough, The Tough Get Going Billy Ocean	2	1	23
63	The Power ▲ Snap!	2	1	22
64	Loverboy Billy Ocean	2	1	21
65	Don't Rush Me Taylor Dayne	2	1	20
66	Another Night ▲ Real McCoy	3	11	45
67	I'd Die Without You ● PM Dawn	3	4	28
68	Lost In Love Air Supply	3	4	23
69	Summer Girls ▲ LFO	3	4	17
70	Breathe Again ● Toni Braxton	3	3	35
71	Eye In The Sky The Alan Parsons Project	3	3	25
72	All Around The World ▲ Lisa Stansfield	3	3	22
73	Can't Smile Without You ● Barry Manilow	3	3	19
74	I'll Always Love You ● Taylor Dayne	3	2	30
75	Hold Me Now Thompson Twins	3	2	21
76	Adia ● Sarah McLachlan	3	1	27
77	You Give Good Love ● Whitney Houston	3	1	21
78	Run Away ● Real McCoy	3	1	20
79	Make Me Lose Control Eric Carmen	3	1	20
80	Freeway Of Love Aretha Franklin	3	1	19
81	Everything Your Heart Desires Daryl Hall/John Oates	3	1	16
82	I Have Nothing ● Whitney Houston	4	5	20
83	Don't Turn Around ● Ace Of Base	4	4	31
84	Angel Sarah McLachlan	4	2	31
85	My Love Is Your Love ▲ Whitney Houston	4	2	28
86	A Woman Needs Love (Just Like You Do) Ray Parker Jr. & Raydio	4	2	27
87	Mmm Mmm Mmm Mmm . Crash Test Dummies	4	2	24
88	I'm Every Woman ● Whitney Houston	4	2	23
89	Suddenly Billy Ocean	4	2	22
90	The Other Woman Ray Parker Jr.	4	2	21
91	Songbird Kenny G	4	1	22
92	I Believe In You And Me ▲ Whitney Houston	4	1	20
93	It's Not Right But It's Okay ● Whitney Houston	4	1	20
94	I'll Be Your Shelter Taylor Dayne	4	1	18
95	Been Around The World ▲ Puff Daddy	4	1	15
96	All Or Nothing Milli Vanilli	4	1	14
97	With Every Beat Of My Heart Taylor Dayne	5	4	18
98	Where Do You Go ● No Mercy	5	3	39
99	You Should Hear How She Talks About You Melissa Manchester	5	3	25
100	Diggin' On You TLC	5	3	20

+: still charting as of April 8, 2000



THE BILLBOARD INTERVIEW

Continued from page 110

that digs deeper than she's ever dug before and shows her great vocal and musical talent to be at her best. With respect to new artists, we're in the process right now of really breaking Angie Stone.

Then there's Next's second album, which will be coming out in the next few weeks. It's real strong, and it will show that their platinum debut album was no fluke. There's the introduction of a new group, Westlife, who's already had an unprecedented five No. 1 hits in the U.K. from their debut album. We're still very actively working on additional cuts from LFO, whose debut album is well beyond platinum, and we're about to launch Five's second album with their debut album a platinum seller. So I think that this [teen-pop] area that's been so commercially rewarding for Jive Records and my friend Clive Calder will have strength and vitality for Arista.

There's a DJ Quik second album on Arista that is cutting-edge and powerful. I'm very gratified with the first week sales of Bad Boy's Black Rob. It entered the album chart at No. 3, and there's no doubt that Black Rob will be a major artist for Bad Boy. I think the Carl Thomas album will also be a



LFO

Who are some of the new artists we should watch?

Carl Thomas, Pink, Black Rob and Westlife are just really in the process of breaking wide open, as are the debut albums of Angie Stone and LFO. And we've just released a few weeks ago a 14 year-old guitarist, Shannon Curfman, a dazzling guitarist; every week, she's coming in stronger and stronger, making a major mark both in person and on her tour. This album is sort of grass-roots, but it has a life of its own with two different cuts breaking out of the rock and triple-A formats. And finally, last but by no means least, is Dido. She's breaking the way that Sarah McLachlan broke. She's up and scanning about 165,000 albums 4,000 a week.

What are your current impressions of Patti Smith?

She's just a unique, incredible, renaissance woman. She's one of the great women of our time. She has a special place in rock history. In person, she's a revelation. She just appeared at South By Southwest and the reaction was astounding. So I hope that, in this world where modern rock seems to be keyed to only the latest sound and is so narrowly male-oriented, that a unique and charismatic female rock 'n' roller like Patti Smith will be included in their horizons. She's magnetic today, and there's nobody who can top her. She's just a powerful force, and her new album is getting the best reviews of her life.

I was at her concert a few weeks ago at the Bowery Ballroom. She seemed pleased that you were there and wanted everyone to know it. Do you still go out a lot to hear music?

I go out about once a week to a concert, and I love doing it. It's joyous. Otherwise, I'm working here in the office or at a studio with music until 8:30 or 9:00 pm. It's just what I love doing.

Is it harder to find new artists to sign these days, with all the competition among labels?

It's always been difficult to have high standards and be selective. We're being offered more than we've ever been because of the success we've enjoyed. But you've got to be



Shannon Curfman

selective and not affected by the hype of networkers. selective and not affected by the hype of networkers. What's your vision for the future of Arista? My hope for Arista will always be that, with or without me, it will just continue the legacy of unique stars who can affect people's lives all over the world.

major album for Bad Boy and quiet the skeptics who—after Puffy batted 1000, seven for seven—wondered where his new artists would come from. He's answering with Black Rob and Carl Thomas, and that will say a lot. Toni Braxton's long-awaited new album will be major. Orders are pouring in, and La Face will ship well over 1,000,000 units. The first single's soaring up the charts and is a big hit.

What are your goals and plans? My contract is coming to an end, and I'm considering all the exciting opportunities that are in front of me. The business is changing with all the mergers taking place, and so it's a good time to sit back and determine what will make me happy doing what I do and where, simply put, I can best enjoy meaningful hits and significant artists. This is definitely not a fun business without either of them. ■

There will be that and Pink, an exciting new artist, plus the cutting-edge, much anticipated Outkast, from LaFace—all of whom are major. And then there are the new album from Brad Paisley and Phil Vassar from Arista Nashville, which will have them join their very successful tradition of Alan Jackson and Brooks & Dunn. So I really think the heat is across-the-board, and you add to that the Santana continuing sales...

S U S A N  B L O N D
I N C

What A Year, Clive...

Oh — and congratulations on the other amazing 24!

Many thanks and much love,
Susan and Lois

FIFTY WEST 57TH STREET NEW YORK NY 10019
212.333.7728 FAX 212.262.1373 PUBLICITY@SUSANBLONDINC.COM

*The ImageLink Graphics family
Would Like To Congratulate
Mr. Clive Davis
on 25 Years of Unparalleled
Success in the Music Industry.*

*Ralph Compagnone
President
ImageLink Graphics*

Sono
press

congratulates

CLIVE DAVIS
& ARISTA

innovative

and

visionary **25**

for years.

Songwriters & Publishers

ARTISTS & MUSIC

Decca Revives Cast Album Division MCA/PolyGram Merger Spurs Slate Of New Releases, Reissues

BY IRV LIGHTMAN

NEW YORK—At Decca Broadway there's no music like show music, whether past, present, or future.

Decca Broadway, the repository of classic American and London cast albums, is being refurbished and will release its first new Broadway cast recording since the merger of MCA's and PolyGram's music interests last year. In addition to a treasured collection of Broadway cast albums from the original Decca label and its one-time sister label Kapp, the merger brings into play cast albums formerly released by PolyGram, Polydor, and Mercury, among other labels.



ROBERTS

On May 23 the company plans to release "The Wild Party," which opened April 13 on Broadway starring Mandy Patinkin and Eartha Kitt, with a score by Michael John LaChiusa. The session producer is Phil Ramone. (This cast album is not to be confused with a similarly titled musical that had a limited run at Lincoln Center this season and has been recorded by RCA Victor.)

Chris Roberts—chairman of Universal Classics Group, which also oversees show music and jazz, a function he carried over from his association with PolyGram—says that "the culture of show music" coexists well within a classical or jazz environment. "Decca has a history and has a home [in my division]."

Although he recognizes the commercial limits of a show catalog these days, Roberts says a catalog such as that under his domain cannot stagnate. "And if you bring it to life it can't be

done without a contemporary presence in the marketplace," he adds. "We have the scope and organization [to do it right]. The judgment is not that it makes sense but that it makes sense if you do it right."

With "The Wild Party," Roberts suggests that, beyond the intrinsic merits of making the album, it also signals Decca Broadway's commitment that "we're not in it for the short term." Until now, Decca Broadway's more



CD cover for "The Wild Party"

recent cast albums have included London West End productions of "Jesus Christ Superstar," "Saturday Night Fever" (both of which are now playing on Broadway), and "Whistle Down The Wind." In addition, the company has issued an album by Sarah Brightman called "Songs That Got Away."

Wherever possible, the reissues will contain bonus tracks of material not included in the original LP or CD releases.

On April 25 the label released a re-packaged and remastered CD of the cast album of "The Fantasticks," the 1960 off-Broadway show with a leg-

endary run of four decades.

On May 2 "Riverdance On Broadway" was released, with six new musical numbers.

On May 9 the label will market West End productions of "Song And Dance" and "Starlight Express."

On May 16 the label is rereleasing three original-cast recordings of the Rodgers and Hammerstein standbys "Oklahoma!," "Carousel," and "The King And I"—some with bonus tracks. The 1943 Decca recording of the original Broadway production of "Oklahoma!" is considered to be the first to use both the theater cast and orchestra/conductor of an American musical.

Along with "The Wild Party," May 23 also sees the release of "Broadway's Leading Men." The original-cast album of "Guys And Dolls" is due June 27. The original Broadway cast album of "Annie Get Your Gun," with bonus tracks, is due July 25.

Other Broadway reissues are due in the fall, in addition to the London cast album of the current "Mamma Mia!," with Abba songs by the group's Benny Andersson and Bjorn Ulvaeus.

Also scheduled for the fall are re-releases of the original-cast albums of "Fade Out Fade In," "Man Of La Mancha," and, in its first CD appearance, "Jerry Orbach—Off-Broadway" (the veteran stage and TV star was a key member of the original "Fantasticks" cast).

Brian Drutman, director of Decca Broadway and another PolyGram alumnus, says show music fans can look forward to other releases, some of which will make their debut on CD.

Says Roberts, "We're just starting in the infancy [of the program], but we know there are so many treasures out there."

may be a charm for EastWest recording artist Lil' Mo, who recorded the song for her debut album, "Based On A True Story."

"I've always been a Cyndi Lauper fan," says Lil' Mo, who also wanted to cover a Maconna song for her debut. "I couldn't think of anything to do by Madonna on this first album, so it was suggested to me that I do 'Time After Time' and do a Madonna song on my next album."

Lil' Mo says the song was originally cut as a demo. "We were just doing it to do it. We slowed it down, made it into a ballad, and added a choir."

It wasn't until Lil' Mo performed the song live at a party that she knew it was the one. "I went to

this party, and they wanted me to perform, so I decided to sing it. When I finished the audience was standing there with their mouths open; I knew I had to put this on the album."

The 24-year-old singer/songwriter did have reservations about remaking such a popular song. "At first I considered how many people had done the song, but no one has done it like this."

Lil' Mo hopes the popularity of the song and her version of it will open doors for her, possibly winning her a pop audience. "I want this to be my last single off of this album, so when I come out with my next album [my version of the song] will have crossed me over."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MARIA MARIA	Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow	Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP
HOT COUNTRY SINGLES & TRACKS		
BUY ME A ROSE	Jim Funk, Erik Hickenlooper	Rex Benson/BMI, Stone Forest/BMI, Tripp/BMI, Blue Plate/BMI, Bug/BMI
HOT R&B SINGLES		
HE WASN'T MAN ENOUGH	Rodney Jerkins, Fred Jerkins III, LaShawn Daniels, Harvey Mason, Jr.	Rodney Jerkins/BMI, EMI Blackwood/BMI, Fred Jerkins III/BMI, Ensign/BMI, LaShawn Daniels/ASCAP, EMI April/ASCAP, T And Me/ASCAP
HOT RAP SINGLES		
WOBBLE WOBBLE	Master P, Silk The Shocker, Mac, Magic, Mystikal, Krazy	Big P/BMI
HOT LATIN TRACKS		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

How A Song Got A Second Chorus, Thanks To The Writer's Wife

WIFELY PERSUASION: This is the tale of a song that became longer decades after its appearance in a musical.

Two years ago, composer/lyricist **Ervin Drake** tells Words & Music, **Yanna Avis**, the French wife of **Warren Avis**, founder of **Avis Rent-a-Car**, sang one of his songs, "The Friendliest Thing Two People Can Do," from his 1964 musical, "What Makes Sammy Run?"

Columnist **Liz Smith** attended the opening night performance at the Firebird Cafe in New York, as did Drake, his wife, and cabaret star **Bobby Short**. Smith wrote about the song in her review the next day and began to sing it herself at parties.

The song was also picked up by cabaret performer **Jamie Meyer**, who was preparing to make her solo debut on CD.

"My wife, Edith, said, 'It's a wonderful song, but it's too short. You should write another chorus,'" Drake says. "I explained that the scene in which it is sung in 'Sammy' is a seduction scene, but that the other woman involved is the daughter of a banker who controls the film studio at which Sammy is a producer. And it is this daughter who sings the song on the way to seducing Sammy, who, considering her nerve-racking background, wants to share nothing of a lurid kind with her. It is sung once—and out, end of scene."

Drake says his wife is "not a girl easily put off. She said, 'But songs have a life of their own after the stage life, just as another song from the same show, 'A Room Without Windows.'

"She kept insisting, from breakfast to pillow talk. I broke down under the constant barrage and wrote a second chorus," he says.

And, indeed, Meyer does sing

the song on Original Cast Records' "What You'd Call A Dream," which was released May 3. She opens the album with the song and thanks Drake for the additional chorus in the liner notes.

Upcoming live engagements for Meyer include a May run at Danny's Skylight in New York and appearances this fall at the Algonquin Hotel's Oak Room in New York; Odette's in New Hope, Pa.; and the Kennedy Center for the Performing Arts in Washington, D.C.

THE ASCAP FOUNDATION is seeking submissions for its annual East Coast Songwriters



by Irv Lichtman

Workshop program, which offers writers a chance to have their material played before a panel of music indus-

try pros, including fellow writers, music publishers, producers, and A&R executives.

Free and open to all regardless of performance right ties, the workshop can be attended by sending a recording of two original songs with lyric sheets, brief bio information, address, and daytime telephone number to the ASCAP Foundation, 1 Lincoln Plaza, New York, N.Y. 10023; attention Songwriters Workshop.

The workshop will begin June 14 at ASCAP's headquarters in New York. But hurry, because time is running out for submissions. The deadline is Friday (12).

PRI NT ON P RI NT: The following are the best-selling folios from Warner Bros. Publications:

1. **Korn**, "Issues."
2. **Sublime**, "Greatest Hits."
3. **Santana**, "Supernatural."
4. **Celine Dion**, "All The Way ... A Decade Of Song."
5. **Kiss**, "Guitar Anthology."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"TIME AFTER TIME"
Written by Cyndi Lauper and R. Hyman
Published by Rella/Sony/ATV Songs (BMI)

1980s pop tunes have recently been fodder for R&B and rap artists. Many artists have sampled or covered '80s classics with successful results. For example, Cyndi Lauper's "Time After Time," which originally reached No. 1 on The Billboard Hot 100 in June 1984, was also a hit for Inoj. The latter's bass-heavy cover, which was included on So So Def's "Bass All Stars" compilation, would also see success, peaking at No. 6 on the Hot 100 in 1998. The third time

TOP CLASSICAL ALBUMS TM

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
			NO. 1	
1	1	25	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS <small>25 weeks at No. 1</small>
2	2	6	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	3	22	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	5	8	ANDRE RIEU PHILIPS 450054 (10.98/17.98)	100 YEARS OF STRAUSS
5	8	2	KRONOS QUARTET NONESUCH 79490 (16.97 CD)	CARAVAN
6	6	7	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
7	NEW		VARIOUS ARTISTS EMI CLASSICS 56961 (16.97 CD)	PAUL MCCARTNEY: A GARLAND FOR LINDA
8	7	56	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
9	NEW		LES ARTS FLORISSANTS/WILLIAM CHRISTIE ERATO 80233 (50.97 CD)	HANDEL: ACINA
10	13	5	NIGEL KENNEDY EMI CLASSICS 56890 (16.98 CD)	CLASSIC KENNEDY
11	9	40	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
12	10	4	HILARY HAHN SONY CLASSICAL 89029 (16.98 EQ CD)	BARBER AND MEYER VIOLIN CONCERTOS
13	11	64	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
14	NEW		RACHEL PODGER CHANNEL CLASSICS 14498 (18.98 CD)	PLAYS BACH SONATAS & PARTITAS
15	RE-ENTRY		LIBERA ERATO 29053 (16.98 CD)	LIBERA

TOP CLASSICAL CROSSOVER TM

NO. 1

1	1	59	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL <small>36 weeks at No. 1</small>
2	2	24	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	4	47	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	3	52	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
5	5	54	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
6	7	10	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) <small>MS</small>	PIECES IN A MODERN STYLE
7	6	48	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
8	8	4	UTE LEMPER DECCA 466473 (10.98/17.98)	PUNISHING KISS
9	9	8	GROVER WASHINGTON, JR. SONY CLASSICAL 61884 (10.98 EQ/16.98)	ARIA
10	10	4	VARIOUS ARTISTS WINDHAM HILL 11422 (16.98)	MOZART VARIATIONS
11	11	26	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
12	12	23	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
13	RE-ENTRY		THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL 89100 (16.98 EQ CD)	AIR AND GROUND
14	13	70	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
15	RE-ENTRY		JESSYE NORMAN PHILIPS 456654 (12.98/18.98)	I WAS BORN IN LOVE WITH YOU

○ 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 vinyl available. MS 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

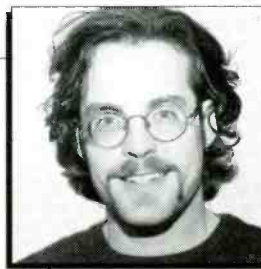
1	MOZART FOR YOUR MIND	VARIOUS ARTISTS PHILIPS
2	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS RCA VICTOR
3	SNOOPY'S CLASSICAL: CLASSIKS ON TOYS	SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
4	PACHELBEL CANON	VARIOUS ARTISTS RCA VICTOR
5	ALBINONI'S ADAGIOS I	SOLISTI VENETI SCIMONE ERATO
6	BUILD YOUR BABY'S BRAIN 2	VARIOUS ARTISTS SONY CLASSICAL
7	BUILD YOUR BABY'S BRAIN THROUGH MUSIC	VARIOUS ARTISTS SONY CLASSICAL
8	MOZART FOR MEDITATION	VARIOUS ARTISTS PHILIPS
9	ORFF: CARMINA BURANA	PHIL. ORCH. ORMANDY SONY CLASSICAL
10	THERE IS LOVE	VARIOUS ARTISTS TELARC
11	MOZART FOR MOTHERS-TO-BE	VARIOUS ARTISTS PHILIPS
12	SIMPLY THE BEST NIGHT AT THE OPERA	VARIOUS ARTISTS ERATO
13	SIMPLY THE BEST CLASSICAL ANTHEMS	VARIOUS ARTISTS ERATO
14	BACH FOR BREAKFAST	VARIOUS ARTISTS PHILIPS
15	BEETHOVEN AT BEDTIME	VARIOUS ARTISTS PHILIPS

TOP CLASSICAL BUDGET

1	BABY'S FIRST CLASSICS	VARIOUS ARTISTS STCLAIR
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS MADACY
3	SURROUND YOURSELF IN CLASSICS	VARIOUS ARTISTS PLATINUM
4	SPANISH GUITAR MUSIC	JOHN WILLIAMS SONY CLASSICAL
5	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS MADACY
6	CLASSICAL MASTERPIECES	VARIOUS ARTISTS MADACY
7	GREAT TENORS	VARIOUS ARTISTS PRIME CUTS
8	BEETHOVEN: GREATEST HITS	VARIOUS ARTISTS REFERENCE GOLD
9	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS MADACY
10	BABY'S FIRST MOZART	VARIOUS ARTISTS STCLAIR
11	BEETHOVEN: SYMPHONY NOS. 5 & 9	VARIOUS ARTISTS MADACY
12	BACH'S GREATEST HITS	VARIOUS ARTISTS REFERENCE GOLD
13	BACH: BRANDENBURG CONCERTOS	VARIOUS ARTISTS LASERLIGHT
14	MOZART-GREATEST HITS	VARIOUS ARTISTS REFERENCE GOLD
15	MEDITATION: GREATEST HITS	VARIOUS ARTISTS REFERENCE GOLD

Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

BBUSINESS AS USUAL: In 1973 Columbia Records aimed to marshal its pop resources by scaling back its jazz business, in the process dropping several artists from its active roster. Incredible though it seems now, those artists included legends **Charles Mingus**, **Ornette Coleman**, **Bill Evans**, and **Keith Jarrett**. The move incited much *Sturm und Drang* in the jazz world at the time, but the music went on to survive, even flourish. A couple of years later, Jarrett issued one of the biggest-selling jazz albums of all time, via German art-house indie ECM, reinforcing the idea that Columbia's executives weren't always prophets when it came to profits. And starting with the mid-'80s, Columbia came to its senses, and the company got back into jazz, becoming a major purveyor of new recordings once again and making a mint off its golden back catalog.

Such cyclical shifts in the music industry's balancing act of art vs. commerce should be kept in mind when considering the reported scaling back of BMG Classics (Billboard, May 6). By July 1 BMG will fold in the back-room operations of its classical, jazz, new age, and world music labels under the aegis of the pop division, RCA Records, laying off many employees in the process. As part of a particular re-evaluation of its classical commitments, the company has canceled recording sessions, nullified several artist contracts, and put reissue projects in limbo. While drastic and dispiriting, this isn't all that surprising. BMG's reorganization is not only akin to what other major labels have been doing, it is the culmination of the firm's ongoing pullback from classical music.

The writing appeared on the wall a few years ago, when BMG closed its forward-minded Catalyst imprint, despite several marvelous releases in just a couple of seasons. It also dropped such great artists as pianist **Peter Serkin** and let many recordings go out of print. The company's association with ECM in the U.S. decayed to the point where the label moved to Universal. And while RCA Red Seal has continued to put out admirable (and purportedly profitable) new albums from the likes of **Michael Tilson Thomas**, **Evgeny Kissin**, and **the Harp Consort**, the label has also been gradually limiting its investment in new classical A&R, often substituting a stream of market-glutting and often absurd theme compilations. By all reports, BMG executives treated RCA's "William Kapell Edition" reissue as a losing proposition before its release, stressing out engineers and project managers—until the full-price seven-disc set earned awards and enough glorious press to ship a respectable 15,000 copies worldwide.

All classical music lovers would like to see major corporations invest some of the massive profits gleaned from teen pop into more culturally restorative products. Once, the classical music business *was* the music business, and the heritage within EMI, Columbia, and RCA buffered classical productions against the popular tide. That's not the way of the world anymore. The multinational entertainment conglomerates of BMG, Universal, Sony, Warner, and EMI are no longer even putatively engaged in the business of making money by way of creating culture; they are engaged in the business of making money period—lots and lots of money, the quicker the better. And since classical music has ceased to be thought of as big business (although only in the America of 2000 could an annual \$500 million-plus domestic business not be considered big), the majors are going to limit their involvement in the genre. But while this no doubt means the end of an era, it hardly means the end of the art.

Although it isn't mentioned nearly enough in the mainstream press, much of the most vital classical record-making today is being made at the indie level (even though great new records do keep coming out of the Universal, Warner, EMI, and Sony stables, against all odds). Harmonia Mundi, Hyperion, Chandos, ECM, Naxos, CPO, BIS, MDG, Bridge, Ondine, Naïve, Nimbus, Winter & Winter, Glossa, Black Box, and a host of other labels offer smart, stylish objets d'art every month—and perhaps the heightened creativity and care that these companies often put into their productions are what's needed to win a new public. Of course, these indies can't afford to record the Berlin, Vienna, New York, or Chicago orchestras, but those bands will probably always have major companies willing to work with them, at least on a limited basis. If not, many orchestras now have the resources to make and market their own discs. Beyond the series of archival sets from the likes of **the New York Philharmonic**, there is London's **Royal Philharmonic Orchestra** and its own trend-setting line of new recordings.

Another issue not pointed out often enough regarding classical music is that, more than with any other genre, the market for classical music is international. The U.S. presents great potential in terms of classical music, but SoundScan reports are only a small part of the reality compared with the yield in Europe and Japan. For instance, Harmonia Mundi's three-disc set of **Bach's St. Matthew Passion** with **Philippe Herreweghe** has reportedly sold about 40,000 copies, with less than 10% of that number coming from the U.S. Despite critical acclaim, RCA's 92-CD "Rubinstein Collection" has been reported as a commercial disappointment stateside—but 4,000 copies of the super-deluxe boxed set have been shipped worldwide, according to the label.

With reported production costs of \$500 per set (on 6,000 produced), a dealer price of \$1,000, and a retail list of \$1,500, the "Rubinstein Collection" would seem poised for profitability. Plus, more than 25,000 copies of a midprice sampler disc from the set have been shipped. And although the details are not known at this point, there will likely be individual volumes issued from the boxed set (the **Chopin**, French, and Spanish repertoire, etc.), which will undoubtedly help boost the project's bottom line for a long time to come. Also, let's not forget that the actual **Rubinstein** recordings more than paid for themselves generations ago.

Although the majors have a real caretaker responsibility for the great catalogs they own, we should not expect any corporation to record another cycle of, say, **Beethoven** symphonies if it isn't prepared to lose money in a ridiculously saturated market. And yet BMG's now-endangered bargain imprint, Arte Nova, has managed to ship some 60,000 copies of its lauded five-disc **Beethoven** symphonies set with **David Zinman**; that's a good number even at budget price. This month brings an Arte Nova **Mozart** violin concertos set from Zinman with soloist **Pamela Frank**.

Until BMG's mid-summer shakeout, a few more new RCA recordings will see light. We can look forward to this month's "Copland The Populist" album from **Tilson Thomas** and **the San Francisco Symphony**—the only orchestral team that consistently places its releases in the upper reaches of Billboard's classical chart. There's also a **Ned Rorem** recital from countertenor **Brian Asawa**. June brings a **Beethoven** sonata disc recorded by Serkin several years ago. (Another Serkin album that RCA left sitting on the shelf—the sublime cross-cultural recital "The Ocean That Has No West And No East"—was rescued and just released by Koch.) Reissuewise, among the last of the fine "High Performance" series that we'll likely see for a while is a **Rachmaninoff Third** from **Vladimir Horowitz**. There will also be a **Melodiya** set of **Evgeny Mravinsky's Shostakovich** symphonies. Let's hope at least some of the money BMG saves on making fewer classical records will be invested in promoting them more vigorously.

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	11	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
2	4	4	6	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M.TAYLOR, 3.RAWLING (E.IGLESIAS, P.BARRY, M.TAYLOR)
3	2	2	12	LOS TEMERARIOS FONOVI SA †	TE HICE MAL R.PEREZ (A.A.ALBIA)
4	3	3	8	ALEJANDRO FERNANDEZ SONY DISCOS †	QUIEREME R.BARLOW, G.NORIEGA, E.ESTEFAN JR. (R.BARLOW, A.CHRINO, G.NORIEGA)
5	5	6	11	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	VOLVER A AMAR K.SANTANDER (K.SANTANDER)
6	7	8	8	LUIS MIGUEL WEA LATINA	AMARTE ES UN PLACER L.MIGUEL (J.C.CALDERON)
7	6	5	25	GILBERTO SANTA ROSA SONY DISCOS †	QUE ALGUIEN ME DIGA J.M.LL.G.O.G.SANTA ROSA A.JAEN (O.ALFANNO)
8	10	—	2	GLORIA ESTEFAN EPIC/SONY DISCOS †	NO ME DEJES DE QUERER E.ESTEFAN JR., G.NORIEGA, F.BLADES (G.ESTEFAN, E.ESTEFAN JR., R.BLADES)
9	9	10	16	CONJUNTO PRIMAVERA FONOVI SA †	MORIR DE AMOR NOT LISTED (R.GONZALEZ MORA)
10	8	9	26	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
11	11	7	12	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R.PEREZ (R.PEREZ)
12	12	18	6	FRANKIE NEGRO WEA CARIBE/WEA LATINA	ENAMORADO DE TI R.PEREZ, R.SANCHEZ (R.ORTEGA CONTRERAS, M.CANCEL, J.GRECO)
13	14	11	25	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR., J.V.ZAMBRANO (C.VIVES)
14	19	21	4	BANDA EL RECODO FONOVI SA	YO SE QUE TE ACORDARAS NOT LISTED (NOT LISTED)
► GREATEST GAINER ◀					
15	29	36	3	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA R.BLADES, K.SANTANDER (M.FLORES)
16	16	30	4	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C.ROONEY (M.ANTHONY, C.ROONEY)
17	23	—	2	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN (J.SEBASTIAN)
18	13	13	24	RICARDO ARJONA SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
19	15	12	36	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY, C.ROONEY)
20	17	22	7	TAMARA UNIVERSAL LATINO †	AYUDAME DIOS MIO B.SILVETTI (M.DE JESUS)
21	20	15	14	POLO URIAS Y SU MAQUINA NORTENA FONOVI SA	BUSCA OTRO AMOR PURIAS (J.TORRES, P.BARRAZA)
22	27	23	5	GIZELLE D'COLE CON ELVIS CRESPO SONY DISCOS †	COME BABY COME R.CORA, F.MENDEZ (E.CRESPO)
23	21	16	10	SHAKIRA SONY DISCOS †	NO CREO S.MEBARAK K.R., L.F.OCHOA (S.MEBARAK R., L.F.OCHOA)
24	25	24	5	VICTOR MANUELLE SONY DISCOS	SI LA VES NOT LISTED (O.ALFANNO)
25	34	31	19	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (NOT LISTED)
26	28	26	11	LOS TRAVIEZOS DEL NORTE SONY DISCOS	MUJER, MUJER NOT LISTED (J.SCOTT)
27	31	25	7	INTOCABLE EMI LATIN †	YA ESTOY CANSADO NOT LISTED (L.PADILLA)
28	32	—	7	MARC ANTHONY COLUMBIA/SONY DISCOS	DA LA VUELTA M.ANTHONY, K.SANTANDER, E.ESTEFAN JR. (E.ESTEFAN JR., K.SANTANDER)
29	18	19	8	CARLOS PONCE EMI LATIN †	LA RAZON DE MI SER F.PINERO JR., T.MITCHELL, E.ESTEFAN JR. (F.PINERO JR., T.MITCHELL, C.PONCE)
30	NEW ►	1	1	LIMI-T 21 EMI LATIN †	COMO TU ME QUIERE A MI E.TORRES SERRAN (J.BERMUDEZ)
31	33	32	3	ARKANGEL R-15 SONY DISCOS	TE SUPLIQUE MUCHAS VECES NOT LISTED (J.NAVARRO)
32	39	—	2	REY RUIZ BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS NOT LISTED (NOT LISTED)
33	30	28	4	LOS HURACANES DEL NORTE FONOVI SA	FALSAS ILUSIONES NOT LISTED (NOT LISTED)
34	26	17	14	CHARLIE ZAA SONOLUX/SONY DISCOS †	DONDE ESTA EL AMOR R.BLADES, J.A.MOLINA, E.ESTEFAN JR. (R.BARLOW, R.BLADES)
35	35	29	6	PEPE AGUILAR MUSART/BALBOA	POR UNA MUJER BONITA PAGUILAR (M.MONTERROSAS)
36	NEW ►	1	1	TONY VEGA RMM	CARITA DE SOL NOT LISTED (NOT LISTED)
37	24	14	15	EMMANUEL UNIVERSAL LATINO †	SENTIRME VIVO E.RUFFINENGO (G.M.ZIGNAGO)
38	36	34	5	CARLOS VIVES EMI LATIN †	TU AMOR ETERNO E.ESTEFAN JR., J.V.ZAMBRANO (C.VIVES, M.MADERA)
39	NEW ►	1	1	EMMANUEL UNIVERSAL LATINO	CORAZON DE MELAO NOT LISTED (NOT LISTED)
40	37	35	5	MARCO HERNANDEZ ARIOLA/BMG LATIN	SOY UN SABORDIN NOT LISTED (M.HERNANDEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	59 STATIONS
1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 CONJUNTO PRIMAVERA FONOVI SA MORIR DE AMOR
2 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	2 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN...	2 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON...
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	3 FRANKIE NEGRO WEA CARIBE/WEA LATINA ENAMORADO DE TI	3 BANDA EL RECODO FONOVI SA YO SE QUE TE ACORDARAS
4 ENRIQUE IGLESIAS INTERSCOPE/UNI- VERSAL LATINO SOLO ME...	4 ENRIQUE IGLESIAS INTERSCOPE/UNI- VERSAL LATINO SOLO ME IMPORTAS TU	4 LOS TEMERARIOS FONOVI SA TE HICE MAL
5 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	5 GLORIA ESTEFAN EPIC/SONY DIS- COS NO ME DEJES DE QUERER	5 POLO URIAS Y SU MAQUINA NORTE- NA FONOVI SA BUSCA OTRO AMOR
6 CHAYANNE SONY DISCOS ATADO A TU AMOR	6 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	6 JOAN SEBASTIAN MUSART/BALBOA SECRETO...
7 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	7 VICTOR MANUELLE SONY DISCOS SI LA VES	7 LOS RIELEROS DEL NORTE FONOVI SA TE QUIERO MUCHO
8 LOS TEMERARIOS FONOVI SA TE HICE MAL	8 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	8 LOS SEMENTALES DE NUEVO LEON SONY DISCOS TUS REPROCHES
9 TAMARA UNIVERSAL LATINO AYUDAME DIOS MIO	9 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	9 LOS TRAVIEZOS DEL NORTE SONY DISCOS MUJER, MUJER
10 CHRISTIAN CASTRO ARI- OLA/BMG LATIN ALGUNA VEZ	10 LIMI-T 21 EMI LATIN COMO TU ME QUIERE A MI	10 INTOCABLE EMI LATIN YA ESTOY CANSADO
11 RICARDO ARJONA SONY DIS- COS DESNUDA	11 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	11 BANDA EL RECODO FONOVI SA TE OFREZCO UN CORAZON
12 GLORIA ESTEFAN EPIC/SONY DIS- COS NO ME DEJES DE QUERER	12 TONY VEGA RMM CARITA DE SOL	12 ARKANGEL R-15 SONY DISCOS TE SUPLIQUE MUCHAS VECES
13 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	13 GIZELLE D'COLE CON ELVIS CRE- SPO SONY DISCOS COME BABY COME	13 LOS HURACANES DEL NORTE FONOVI SA FALSAS ILUSIONES
14 PABLO MONTERO RCA/BMG LATIN QUE VOY A HACER SIN TI	14 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	14 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR
15 CARLOS VIVES EMI LATIN FRUTA FRESCA	15 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	15 JOAN SEBASTIAN MUSART/BAL- BOA PORQUE TE QUISE

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Lineup Packed For Conjunto Festival

This week's column was prepared by *Ramiro Bivar*.

DIE-HARD AFICIONADOS of *conjunto* music will flock to San Antonio for the Tejano Conjunto Festival (TCF), the largest gathering of conjunto and accordion talent anywhere in the world. The festival unfolds Tuesday (9) for a six-day run overflowing with live music, student recitals, Hall of Fame inductions, and just plain ol' good times.

Festival director **Pilar Chapa** says the TCF Hall of Fame inductions of pioneer acts **Carmen Y Laura** and **Henry Zimmerle** will be presented by fellow luminaries **Flaco Jiménez** and **Paulino Bernal** on opening night at the Guadalupe Theater.

Zimmerle, 59, is a 45-year veteran who comes from a musical family. His father, **Henry Sr.**, played *bajo sexto*; his uncle **Fred** was accordionist with the well-known **Trio San Antonio**; and his grandfather **William** was also an accordionist.

With his **Conjunto San Antonio**, Zimmerle has produced more than 100 recordings and scored with a song his father had written, "El Señor De Los Milagros." Zimmerle has also written the hits "Mis Penas," "Borracho Me Han De Amar," and "Mi Negro Traicion."

Carmen and Laura Hernández



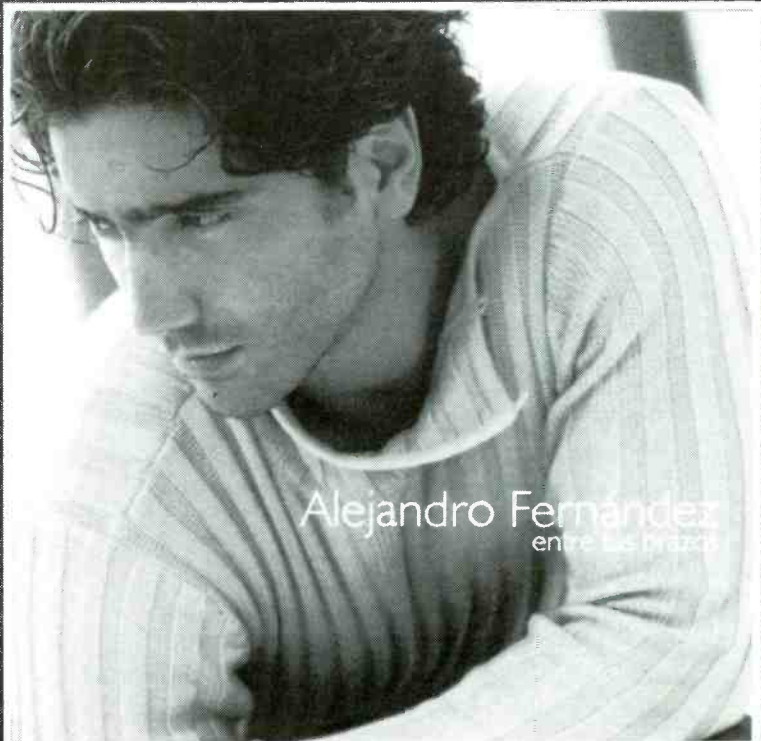
more than 30 bands, from pioneers like **Valerio Longoria** and **Mingo Saldívar** to upstarts like **Victoria Y Sus Chikos** and **Grupo Aventura**, will unleash their magical music.

A new twist this year is ladies night on Wednesday (10) with **Stefani Montiel**, **Shelly Lares**, and **Elida Y Avante** in addition to **Michael Salgado**. The young **Grupo Vida** and **La Tropa F** co-headline on Thursday (11). A sterling lineup is scheduled Friday (12) with **David Marez**, **Ramiro Herrera**, **Roberto Pulido Y Los Clasicos**, and **Ruben Ramos**. This night will have it all—soul, R&B, romantic ballads, foot-stomping polkas, and the blues-drenched rancheras that Ramos and his big band excel at.

Another fine accordionist, **Sandy Sanchez**, opens at noon on Saturday (13), and the lineup sparkles with an excellent combination of A-1 talent: **Grupo Poder**, **Linda Escobar & Kenji "El Gato" y Conjunto J**, **Valerio Longoria**, **Nick Villarreal**, **Mingo Saldívar**, **Los Dos Gilbertos**, and **Ruben Vela**.

The final night, May 14, is another daylong affair, but some new faces are among the bands to watch: **Jimmy Bejarano Y Los Cuatro Vientos**, **Los Pekadorez**, **Ricky Naranjo** (son

(Continued on next page)



Alejandro Fernández
entre tus brazos

Sony DISCOS Cat # 83812

Alejandro Fernández

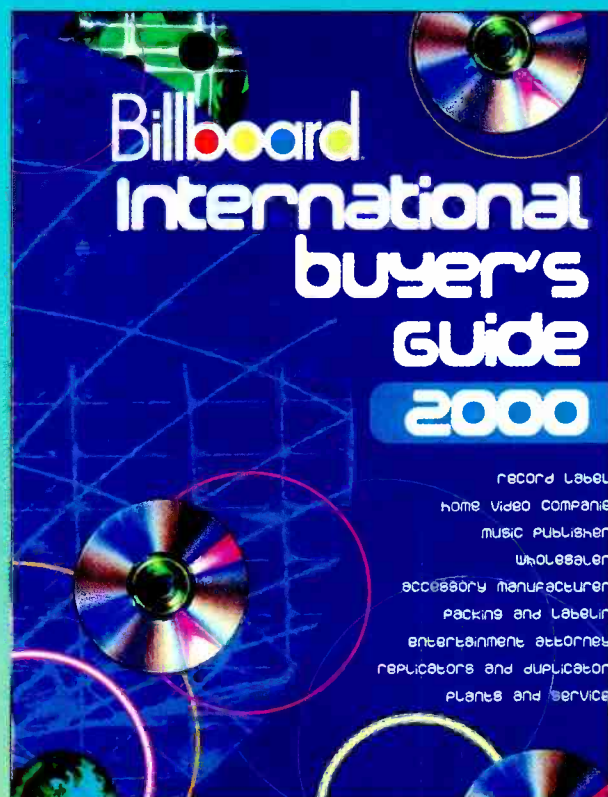
entre tus brazos

REYES RECORDS INC.

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS
140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785
WEB: reyesrecords.com / reyesrecords@reyesrecords.com
TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC
MAJOR CREDIT CARDS ACCEPTED MEMBER OF A&P

Billboard's International Buyer's Guide 2000

If you want to reach the world
of music and video, you need the
International Buyers Guide.



Over 15,000 current and updated
listings worldwide - complete with
key contacts, phone & fax numbers,
addresses, e-mail addresses and
website listings.

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$145 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

FOR FASTEST SERVICE CALL (800) 344-7119

International (732) 363-4156.

Or fax your order to (732) 363-0338.

SPECIAL OFFER Buy the IBG print directory together
with our new IBG online service and receive 25% off.

For more information on this special combo deal
call 800-449-1402 or visit
www.billboard.com/directories for a free online demo.

BDBG3160

Artists & Music

NOTAS

(Continued from preceding page)

of the late conjunto legend **Ruben Naranjo**, and **Edgar Vasquez**. All relatively new faces, but all have demonstrated an understanding of their craft and an ability to deliver on the promise of conjunto: that with the cathartic power of bluesy polkas and rancheras, emotional release and real joy can be distilled from hard times.

For details call the festival office at 210-271-3171 or go online to guadalupeculturalarts.org.

LATINO ROCK NEWS: Chilean rock group **La Ley** will headline the Latin Alternative Music Conference's Central Park Summer Stage show Aug. 12 in New York City. Also performing will be **Los Amigos Invisibles** (from Venezuela) and **Illya Kuryaki & the Valderramas** (from Argentina).

The concert will be free and open to the public. The conference is scheduled for Aug. 12-15 at the Hilton Hotel and Towers. Other features of the conference will be the Watcha/Latin Warped Tour performance at Irving Plaza, the Acoustic Writers-In-The-Round (with major artists of the genre performing on acoustic guitar), an opening night party, and the La Banda Elastica Magazine Awards Show.

"The purpose of the conference is to help bring Latino rock and hip-hop to more mainstream audiences for Latino and Anglo," says conference co-organizer **Josh Norek**. "We want to figure out how to make the market grow."

For more information, go to the conference Web site at latinalternative.com; to register, call conference co-producer **Tomás Cookman** at 818-763-1397.

Speaking of rock events, the Austin, Texas-based rock artist **Alejandro Vallejo**, who was recently signed to the Crescent Moon/Sony Music label, is hard at work on his debut album, which will have English- and Spanish-language tracks.

Manager **Mark Proct** of Mark 1 Management described the music as **Pearl Jam meets Santana**. "It is a modern rock with a Latin flavor and heavy guitars," says Proct. The six-piece band is led by Vallejo and his brothers **Aj** and **Omar**, who were born in El Campo, Texas, and whose parents are from Guatemala.

Michael Hernandez of the Austin-based Latino Rock Alliance was invited to the Ciné Sol Latin Film Festival in South Padre Island, Texas, to screen the documentary shot by **Veronica Cavazos**, a University of Texas film student. "The piece is called 'Alterlatino'; it is a documentary on the beginnings of the *rock en español* movement in Austin," says Hernandez. "This is really cool because it has footage with the bands **Resorte**, **Los Skarnales**, and **De Sangre** in concert and the local *rockero* scene."

FUSION: One of the recent trends in Latin music has been the fusion of styles, as in hip-hop and punk, rap and rock, funk and metal. A wide range of acts fitting into these niches



SERGENT GARCÍA

includes **Molotov**, **Ozomatli**, **Control Machete**, **Viva Malpache**, **Proyecto Uno**, **Los Mocosos**, **Ilya Kuryaki**, **Café Tacuba**, **El Gran Silencio**, and **Todos Tus Muertos**.

Now comes a band that stretches the term fusion to a higher level—**Sergent Garcia**. The Paris-based act's new release, "Un Poquito Quema'o" on the Higher Octave World label, has turned heads and drawn rave reviews. The album is a rollicking mixture of horns, percussion,

and piano that drives a zany blend of reggae, rock, ska, funk, rap, hip-hop, metal, soul, and dance/pop.

"I liked the idea of creating a fusion of music, of culture," says lead singer **Bruno "Sergent" Garcia**, 35. "In today's world, anyone in any part of the world can hear and play music from any part of the world, as long as you respect tradition."

García, a Paris-born rapper, guitarist, and singer of Spanish, French, and Algerian descent, earned his musical chops playing the French alternative rock and punk scene in Paris as a member of **Ludwig Von 88**. But he always had a healthy respect for Afro-Cuban artists.

García is on a short U.S. tour, opening alternatively for the Afro-Cuban band **Los Van Van** and **Los Lobos**. García performs May 6 at San Juan, Puerto Rico's Beach Festival at the Tropimar Beach Club; Sunday (7) at Atlanta's Music Midtown Festival; Tuesday (9) at Los Angeles' Roxy Theatre; Wednesday (10) at San Francisco's Slim's; and Saturday (13) at New York's Mercury Lounge.

Billboard

MAY 13, 2000

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	5	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	2	31	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON
3	3	66	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
4	4	55	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
5	6	2	PURE MOVIES 2 GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT
6	7	5	COLLECTIVE FORCE HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
7	8	9	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
8	11	4	GYPSY FIRE NARADA 48989/VIRGIN	VARIOUS ARTISTS
9	5	60	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
10	9	82	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
11	RE-ENTRY		SIMPLY GRAND TIME LINE 16	LORIE LINE
12	10	5	CELTIC JOURNEY SONIC IMAGES 277920	VARIOUS ARTISTS
13	15	4	BEST OF MICHAEL HEDGES WINDHAM HILL 11223	MICHAEL HEDGES
14	12	16	RIVER OF STARS REAL MUSIC 8802	2002
15	14	13	EAST OF THE MOON DECCA 466967/UNIVERSAL	DAVID LANZ
16	19	79	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
17	13	3	WATERS OF EDEN NARADA 49132/VIRGIN	TONY LEVIN
18	23	28	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
19	25	52	LAND OF FOREVER REAL MUSIC 8801	2002
20	16	54	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
21	18	65	ONE WORLD GTSP 559673	JOHN TESH
22	22	33	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
23	21	14	THE JOURNEY-THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
24	24	38	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
25	17	36	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER

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

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

S. African Dance Music On The Rise Labels, Radio, And Retail Report Upswing With Compilations

BY DIANE COETZER

JOHANNESBURG—Meet the new pop—same as the old pop?

Fueled by enthusiastic local DJs and labels, South Africa's dance music market is enjoying a vigorous upswing, with sales of several compilations having achieved multi-platinum status in the past year and the genre gaining increasing prominence across racial and age barriers.

BMG Africa international marketing and A&R manager Spiro Damaskinos says, "The fact of the matter is that dance music is like rock was in the '70s. It's evident in the high record sales as well as the prominence given to the genre on radio and at a retail level."

Warming to his theme, he describes dance music in South Africa as "the new pop—and we've yet to reach the ceiling on its potential."

The most successful of the locally released compilations is the "Bump" series on Johannesburg-based Gallo Record Co.'s RPM Dance label. "Bump" has largely found favor among white clubgoers with its collection of licensed international hits.

The series has steadily gained

'Dance music is like rock was in the '70s'

—SPIRO DAMASKINOS—

momentum since "Bump 1" was released in November 1997, with the most recent title in the highly successful series, "Bump 5," registering sales in excess of 215,000 units, according to Paul De Klerk, RPM marketing and A&R manager. That represents a steady rise from the first volume's 43,000 units; volumes two and three, which shipped 70,000 units each; and "Bump 4," which notched 102,000 units (double-platinum status).

"When 'Bump 2' passed the 50,000-unit mark on its way to 70,000, it

became the first time a dance album had ever reached the platinum mark here," recalls De Klerk. "Before that, our biggest-selling title was 'Dance Adrenalin Vol. 11,' which shifted 30,000 units."

He attributes much of the success of the mainstream "Bump" compilations to a concerted radio advertising campaign as well as the evolution of "Bump" as a brand, aligned with a "superclub" of the same name out side Johannesburg. That club operation is in the process of expanding into several other key South African cities.

De Klerk notes, "Our team here at RPM, the 'Bump' [club] people, and DJ Costa, our mixer, take great care to put together an album with tracks that work on the dancefloor. There's no doubt that 'Bump' is a mainstream dance compilation."

Less mainstream but also enor-
(Continued on page 129)



Peer Group. Peermusic European president Michael Karnstedt hosted a recent Continental European Meeting in Hamburg for senior executives from the publisher's operations in nine European countries. On the agenda was discussion of new A&R strategies for the coming months. Shown, from left, are Bruno Lion, GM for France; Herfrid Steen, GM for Germany; Karnstedt; Jacques van Dijk, managing director for the Netherlands; René Boyer, managing director for France; Rafael Aguilar, managing director for Spain; Hasse Skoog, managing director for Sweden; Johannes Loeffler, managing director for Austria; Allan Dann, copyright administration manager, U.K.; Darragh M. Kettle, managing director for Ireland; Nigel Elderton, European VP of creative affairs; and Franco Dal Dello, managing director for Italy.

Italy's Federation Of Music Plans Own 'Grammies'

BY MARK DEZZANI

SAN REMO, Italy—Italy's annual music awards, Premio Della Musica Italiana (PIMI), will soon face competition from an "official" event being planned by the Italian Federation of Music Industries (FIMI).



GIULLIANO



Set for launch in November this year, the Italian Grammys, as they are being provisionally labeled, are still in the planning stage. Although a representative for FIMI confirms plans are under way, no official statement is expected in the immediate future. A music industry-sanctioned awards event in Italy has been in the pipeline for several years, but plans were stalled in 1997, when
(Continued on page 124)

Zomba Sets Up Local Division In New Zealand

BY DAVID McNICKEL

AUCKLAND, New Zealand—The Zomba Group is extending its global reach with the establishment of a new local division in New Zealand, headed by a familiar face in the Australasian music industry.

Although he told Billboard only a few months ago (Billboard, Dec. 4, 1999) that he was looking forward to a life of golf and fishing during his retirement, it appears former BMG New Zealand chairman Morrie Smith has decided to hang up his clubs and rod for the time being. He has joined the new Auckland-based venture in the role of managing director.

"I had a wonderful four months off," he says now. "But there's a real excitement and satisfaction in getting a No. 1 in the chart, and you miss that when you retire."

Zomba New Zealand will soon no longer operate from BMG's local head office in Parnell, says BMG New Zealand managing director Stuart Ruben, and is moving to its own premises in the Auckland suburb of Grafton. Starting July 1, Zomba's existing arrangement with BMG switches from a licensing deal to a pure distribution arrangement. Ruben says BMG will continue to handle Zomba warehousing and distribution via the Music Distribution Group, which is shared with Warner Music and EMI.

At year-end 1999, industry estimates give BMG New Zealand 14.07% of the country's estimated \$160 million New Zealand (\$80 million) music market. Although Ruben describes Zomba's contribution to that as a "fair

chunk," he says losing the Zomba license will not make a "huge dent" in BMG's overall market share.

Smith says he aims to achieve "a 4% to 5% share" for Zomba in 2001.

Key to Zomba's success in New Zealand recently has been multi-platinum albums by Britney Spears (triple-platinum with "... Baby One More Time"—45,000 units sold) and Backstreet Boys (approaching triple-platinum with "Millennium"). Ruben says these have been Zomba's "two biggest albums" in the territory to date, with 'N Sync's April release "No Strings Attached" shipping 7,500 units.



SMITH

Scott Murphy, managing director of Zomba Records Australia, says the New Zealand division will "fit into Zomba worldwide under the Australian operation" and "will work closely with the Australian team in breaking cross-Tasman hits." (The Tasman is the sea that separates New Zealand and Australia.)

Smith, who took up his new role April 1, has a long track record in A&R (he signed Abba in the Australasian territory in 1974 and was instrumental in signing INXS to RCA in 1980). He says signing local acts is on his agenda, but not for another eight months at least.

Zomba New Zealand will have a sales, marketing, and promotions team of five or six people. "We'll start with that and build from there," Smith says. "I don't want to get into the position of too many staff and not enough product."

Zomba confirms that Jive label manager Gary Fortune will be joining Smith in the new venture.

Naxos Steps Out To World Beat With Imprint

BY DAVENA MOK

HONG KONG—An Indian sitar maestro and a Hong Kong drummer lead the May launch of budget label Naxos' new world-music imprint.

"Naxos is mostly a classical label," says Andrew Sun, label manager for the company's Naxos Jazz, White Cloud, and now Naxos World imprints. "But we thought the market for world music lovers was wide open because it's difficult for international record labels to sign unique ethno-fusion musicians or indigenous musical acts that don't cater to the mass market. As with other Naxos lines, we can bring these

artists to the market at a good price."

Naxos is owned by HNH International—which, like the record label, is Hong Kong-based—and now operates six "sub-labels." The others are Naxos Classical, Naxos Jazz, Naxos Historical (vintage and historical recordings), White Cloud (new age music), and Marco Polo (traditional and symphonic Chinese works).

The first batch of releases on Naxos World, issued globally at the end of May, are Indian sitar player Irshad

Khan's "The Magic Of Twilight" and Hong Kong drummer Yim Hok-man's "Poems Of Thunder: The Master Chinese Percussionist." Naxos is self-distributed in several

major territories; elsewhere, the company has individual independent-distribution agreements.

Following those debuts, mid-June will see the release of the "Mozambique Relief" album, featuring various world music artists, including Mozambique band Ghorwane. The latter has released

two albums on Peter Gabriel's Real-World label. A proportion of the proceeds from the "Mozambique Relief" album will be donated to Oxfam to benefit flood-stricken Mozambique.

Future Naxos World releases include albums by Thai classical outfit Fong Naam, African-Finnish band Good People, and klezmer musician Yale Strom.

"There is a misconception that budget-priced music is not very good," Sun says. "Naxos World cannot be further from that myth. Our standards are extremely high, and these are great world-class artists."



Late Songbird Gives Hot Label Wings

BY PAUL SEXTON

LONDON—It ought to have been a marketing mission impossible.

The factors were a tiny independent label, battling the big guys with their own distribution setup, and an artist unknown in the mainstream who had not only never appeared on television but,



CASSIDY

sadly, is no longer alive. Yet with the help of some key supporters, Hot Records has turned the late American singer Eva Cassidy into a remarkable U.K. underground

success story.

Cassidy was just 33 when she lost her fight with cancer in 1996, at which time her recordings for the North Hollywood-based Blix Street were barely known beyond her Washington, D.C., home. But her sophisticated, versatile vocal touch is ringing out loud and clear to such an extent that her "Song-

bird" album, released by Hot via its partnership with Blix Street in August 1998, now has U.K. sales of nearly 80,000, according to the label, without ever having appeared in the "official" top 75 chart. Total sales of her four-album catalog in Britain are now more than 100,000.



JENNINGS

Another posthumous collection of unreleased Cassidy material, "Time After Time," is due here May 15 and much anticipated, especially at the radio station that has spread the word on Cassidy with missionary zeal. The BBC's national AC network Radio 2, and in particular morning drive host Terry Wogan and his producer Paul Walters, have been Cassidy's chief media champions.

"The British success has happened thanks to Radio 2 and a lot of extraordinary word-of-mouth," says

Hot managing director Martin Jennings. Following Wogan and Walters' reverential support of tracks from "Songbird," such as Sting's "Fields Of Gold" and particularly "Over The Rainbow," the station has playlisted Cassidy's title-track version of the Cyndi Lauper hit from the new album as a "burn-off" advance CD. A one-hour radio special, made by Howlett Media Productions, aired on Radio 2 last December and will be repeated to coincide with the upcoming album.



WALTERS

Cassidy's vocal powers reach from blues to gospel, show tunes to soul, and jazz to pop, and they inspire dramatic response. Says Jennings, "[Radio 2] had a woman who said if they were going to play 'Over The Rainbow' when she was driving in the fast lane on the motorway, would they mind telling" (Continued on page 124)

Universal Music Japan Shuffles Personnel

'Strategic Alliance' Sets Up Universal Victor After Joint Venture Breakup

BY STEVE McCLURE

TOKYO—Universal Music K.K. is making a series of personnel and organizational changes following the recent announcement of the breakup of its joint venture with JVC Universal Victor (Billboard, April 8).

Hiroyuki Iwata, previously president of Universal Victor, has taken on the new position of Universal Music K.K. chairman, effective May 1. He will report to Universal Music K.K. president Kei Ishizaka, who in turn reports to Hong Kong-based Universal Music Asia Pacific chairman Norman Cheng.

Under a "strategic alliance" announced by Ishizaka and Victor Entertainment president Motoo Nishimura, Universal Music has taken over Universal Victor's A&R, publicity, and promotion activities. This will involve transferring some 40 of the joint venture's 70 employees to Universal Music; the remainder will go to Victor Entertainment.

Universal Victor (originally known as MCA Victor) was set up in 1991 as a 50/50 joint venture between MCA Music Entertainment Group and the JVC Group; 25.5% of the latter's half-share is held by Victor Co. of Japan and 24.5% by Victor Entertainment. Its continued existence as a separate company precluded the full integration of Universal Music Group's Japanese operations.

Comments one industry source, "Iwata is older than Ishizaka, and such an arrangement may ensure a smoother transition. Iwata can also help Ishizaka a lot in his dealings with JVC, which is a very group-oriented organization—Ishizaka is still considered a Toshiba man." Ishizaka was a Toshiba-EMI executive before joining PolyGram K.K. (Universal Music K.K.'s predecessor) in 1995.

Universal Music plans to introduce in-house company and corporate officer systems for its domestic and international labels. Under the company system, Universal Music will name a president, who will also serve as executive officer, for each of its labels; the goal is to give them greater management autonomy, clarify their management responsibilities, and speed up the decision-making processes.

At the Polydor division, which handles exclusively domestic repertoire, Ken Sugaya takes over as president from Ikuzo Orita, who now becomes chairman of the division. Sugaya will report to Orita, who will continue to report to Ishizaka.

The recently established Polydor (Continued on next page)



Hello Goodbye. The original HMV store at 363 Oxford St. in London closed April 29 after 79 years of business. Three days earlier, Sir George Martin unveiled a plaque on the site commemorating the store's place in musical history. In 1962, the Beatles used its on-site recording studio to record the demo discs that led to their signing to EMI shortly after. The store was opened by Sir Edward Elgar in July 1921; its replacement is a new 26,000-square-foot store at 360 Oxford St.—opposite the original site—which opens May 18.

newsline...

BELGIUM is the latest European market to suffer adversely from the impact of home-CD burning, according to the local affiliate of the International Federation of the Phonographic Industry (IFPI). The labels' body says a total of 30 million blank CDs were sold in Belgium in 1999, outstripping the nearly 29 million prerecorded audio CDs (21 million albums, 7.7 million singles—down a total of 2.54% from 1998) that were shipped. Industry estimates suggest that about 40% of all blank media purchased are for audio-copying purposes. "The most remarkable evolution is the downward trend in singles sales," says IFPI Belgium president Dirk De Clippeleir (also managing director of Universal Music). He adds, "The negative trend accelerated in September, when young buyers decided to copy CDs instead of going to the shops [to buy recorded music]." **MARC MAES**



DE CLIPPELEIR

PHILIP BOTHA has been appointed London-based VP of commercial and consumer marketing at Universal Music International (UMI) catalog arm UM3. In his new role, effective immediately, Botha reports to UM3 senior VP Wolf Urban. Botha succeeds Linda Greenhalgh, who left the company earlier this year (Billboard Bulletin, Jan. 31) to head up UMI compilations imprint Insight, as part of a management buyout. Botha's responsibilities include all forms of direct marketing, distributing Universal's catalog through nontraditional channels, and creating business-to-business marketing activities. He joins Universal from ad agency Young & Rubicam, where he was management supervisor. **TOM FERGUSON**

AUSTRALIAN ONLINE MUSIC BROADCASTER Digital One (Billboard, Jan. 29) has inked a deal to supply content to Korea's largest broadband company, Korea Thrunet Co. Thrunet will broadcast Digital's 12 radio stations to its 1.7 million subscribers; Digital One will develop a radio station for the Korean company. Digital One is the first foreign company to be granted a license by rights body the Korean Music Copyright Assn. (KOMCA) to broadcast Korean copyright-protected music. Digital One also plans to work with KOMCA to promote Korean music on an international level. **CHRISTIE ELIEZER**

WEA GERMANY has launched a new unit, Beat Dept., responsible for marketing, distribution, and promotion of dance, club, and black music. Andy Bork, formerly WEA Germany A&R and senior product manager, will head the new Hamburg-based department. Bork reports to Alexander Maurus, marketing director of WEA Germany. William Orbit, DjTonka, and Shola Ama are among the acts Beat Dept. will handle. **WOLFGANG SPAHR**

BRITISH BUDGET MUSIC LABEL Hallmark has been acquired by publisher and distributor Audio Books and Music Holdings plc following the liquidation of parent Point Group Ltd. (Billboard Bulletin, March 31). Hallmark Music and Entertainment's main imprints are Hallmark itself and Pickwick imprints, and it claims music sales of up to 10 million pounds (\$15.7 million) each year. Grant Thornton, the administrative receiver of Point Group, had identified Hallmark as the company's priority business for sale. **LARS BRANDLE**

LINDSAY BROWN is replacing John Knowles as managing director of London-based Eagle Records. Knowles, who has resigned from the post for personal reasons, will act as a consultant to the company. A former artist manager, Brown moves up from the position of deputy managing director. He joined Eagle in 1997 as international director; before that, he was international director of Polydor U.K. Brown reports to Eagle Rock Entertainment chairman Terry Shand. **GORDON MASSON**

NICO GEUSEBROEK has stepped down as president/CEO of the European arm of the recently formed, Netherlands-based Roadrunner Arcade Music (Billboard, Dec. 25, 1999), effective April 30. Geusebroek, who was not available for comment at press time, will announce his career plans in a personal statement at a later date. **ROBERT TILLI**

THE GERMAN RECORD RETAILERS' ASSN. has named Michael Huchthausen chairman. Huchthausen, who owns two Music Box stores in the north of Germany, succeeds Bodo Bochnig, who has stepped down after 13 years. Huchthausen will be confirmed in his position at the association's annual meeting May 20 in Berlin. **WOLFGANG SPAHR**

INTERNET COMPANY BuyDomains.com has voluntarily transferred the rights to the PeterGabriel.com domain name to the artist. Subsequently, a case that had been brought to the Geneva-based World Intellectual Property Organization (WIPO) against the Internet company has been terminated (Billboard Bulletin, March 31). **KAIR LOFTHUS**

Canada Jazz Struggles On Fringes

Diana Krall Aside, Artists & Labels Cope With Limited Market

BY LARRY LeBLANC

TORONTO—Despite working in a genre where few acts have retail impact and lack extensive radio or press support, members of Canada's tiny jazz community continue to seek market breakthroughs.

For Jim West, owner of Justin Time Records, there's little time to consider the strides his Montreal-based label has made since debuting with pianist Oscar Jones' album "Live At Biddle's Jazz & Ribs" in 1983. Today, Justin Time has a catalog of 340 albums—170 produced in-house, 110 with West at the controls.

"This month [May], I'm working on four albums," says West. "I'm doing our sixth World Saxophone Quartet album in Montreal, recording Rob McConnell's Tentet band in Toronto, mixing Vancouver singer Kenny Coleman in Montreal, and recording our eighth album with [singer] Jeri Brown in New York."

Justin Time's catalog features titles by such top-ranked Canadian acts as Diana Krall, Raneë Lee, Brian Hughes, Joanne Blouin, Karen Young, the Fraser MacPherson Quartet, and Sonny Greenwich, alongside such notable non-Canadians as David Murray and Billy Bang. The label has licensed albums from jazz greats Dizzy Gillespie, McCoy Tyner, Chet Baker, and Stéphane Grappelli.

While West initially faced sizable obstacles in securing foreign licensing deals, Justin Time titles are available in 24 countries via export or licensing agreements.

"My goal has been to continue expanding the label internationally," he says. "Unless you have Diana Krall, it doesn't warrant selling jazz only in Canada."

The most heralded figure in Canada's jazz world, singer/pianist Krall made her mark at Justin Time with her 1993 "Stepping Out" album. Following her signing shortly afterward with Impulse!/GRP, Justin Time continued distributing her catalog for two more albums. In March, Justin Time relaunched "Stepping Out" in North America. On Billboard's Top Jazz Albums chart, it is No. 11 this issue. Krall's current Verve album, "When I Look Into Your Eyes," is No. 1 on the chart.

"Stepping Out" has now sold hundreds of thousands of copies around the world," says West. "Universal tried to buy the rights, but I said no. Its sales help finance other albums."

Krall, like veteran Canadian pianist Oscar Peterson, has a high-profile international career—as, in smaller degrees, do such Canadian jazz musicians as McConnell, Renée Rosnes, Holly Cole, Ingrid Taggart, D.D. Jackson, Paul Bley, and Kenny Wheeler.

At home, there are significant

followings for singers Raneë Lee, Carol Welsman, Joe Sealy, Marc Jordan, and Shirley Eikhard; band-leaders Pat LaBarbera, Rick Wilkins, Kirk MacDonald, Ed Bickert, Rob Pilch, Reg Schwager, Fraser McPherson, Hugh Fraser, and Dave Turner; guitarists Hughes and Levon Ichkanian; and keyboardists Jones, Tyler Yarema, Marilyn Lerner, and Doug Riley.

Notable independent Canadian labels regularly issuing jazz titles are Radioland Enterprises, Sackville Recordings, Cornerstone, Counterpoint, Alma, Unity/Page, and Sea Jam in Toronto; DSM and Lost Chart in Montreal; Jazz Focus in Calgary, Alberta; and Cordobay Bay and Maximum Jazz in Vancouver.

Unlike Justin Time, however, these labels generally lack distribution outside Canada. They sustain themselves with government aid and by financing albums cheaply and licensing product. These elements are essential to their survival—good sales for a jazz album in Canada are

music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "Most Canadian jazz artists are still struggling. It's too bad they don't get more exposure—a lot of good records don't see the light of day."

Radio airplay for jazz in Canada is limited to a handful of college and community stations and three national CBC-Radio programs. "CBC plays jazz, but there's only limited opportunities for interviews with jazz artists there," notes Toronto publicist Jane Harbury. "It is difficult to get print for Canadian jazz artists other than Diana Krall or Jane Bunnett. For a newcomer, it's damn near impossible."

The sheer annual volume of new and catalog jazz releases further hinders breakthroughs. "We get about 120 Canadian jazz CDs a year and probably tenfold more from the U.S.," says King.

A general view held in Canada's jazz community is that if major labels more aggressively marketed jazz,

sales of international repertoire would substantially increase. That could lead to signing more domestic jazz artists who, like Krall, could forge international careers.

"Major labels assume there will be a small return on a jazz record and proportion their promotion/marketing budgets accordingly," notes Eikhard.

However, "when selling 500 units of a title of a great U.S. artist, marketing people at major labels aren't going to get too excited about setting up an international career for a domestic act," counters Mike Peters, president of Pacific Music Marketing in Vancouver.

Canadian affiliates of the major labels mostly steer clear of domestic jazz. The exception is EMI, which directly signed pianist Rosnes and has licensing deals with Canadian saxophonist/flautist Bunnett (Billboard, April 15) and singer Marc Jordan. The three are released under the EMI/Blue Note banner in Canada and on Blue Note elsewhere.

"Our involvement boils down to having a great partner in Blue Note, and we make a little bit of money," says EMI Music Canada president Deane Cameron. "Blue Note's involvement gives us credibility in seeking international releases."

Bunnett expresses mixed feelings about her pressing and distribution deal.

"It's a doubled-edged sword being with a major," she says. "The media attention is great, but there's not the same return as being an independent. If I didn't need to practice for four hours a day, maybe I could consider running an independent label—I really respect artists like Loreena McKennitt who do."



Across The Universe. More than 50 Universal Music International (UMI) executives from all its European companies attended a recent three-day series of marketing meetings in London. Among those attending were Mercury U.K. managing director Howard Berman (front, second from left), UMI VP of marketing Andrew Kornfeld (front, third from left), and UMI senior VP of marketing and A&R Max Hole (front, second from right).

Asia's First 'Personalized' Music Web Site To Launch

BY DAVENA MOK

HONG KONG—Asia's first "personalized" music retail Web site, gogo.com, will launch July 31, says founder/CEO David Loiterton.

According to Loiterton, who until earlier this year was regional VP of BMG Music Publishing Asia (Billboard *Bulletin*, Feb. 19), the Web site will not offer MP3 files.

However, alongside standard features such as music news and user chat rooms, it will sell CDs online, offer consumers the opportunity to create custom CDs of favorite songs, and will eventually offer music downloads for PCs, mobile phones, and other digital devices—once security can be assured.

The July launch will feature subsidiary sites for users in Hong Kong, Taiwan, and Singapore, in traditional Chinese and English. Sub-sites for Japan, Korea, and China will follow before the end of the year.

"Rather than compete with retail stores on price, we'll be offering unique

personalized service such as name greetings and suggestions for CD purchases according to individual tastes," says Loiterton. "Each user will have a profile built and stored on them."

Loiterton says fulfillment will vary from territory to territory depending on factors such as parallel import laws and pricing.

"Some countries will have their own fulfillment setups, and others could have some outsourcing to another site," he says, noting that sourcing outside Asia will be rare. He adds that gogo.com's custom-CD service will be outsourced to an as-yet-unconfirmed third party.

Unsigned artists in the region will be encouraged to send material to gogo.com. The idea, says Loiterton, is to "develop their talent, create a package for them, and help push them with major record companies."

Loiterton founded gogo.com in partnership with Techpacific.com, a Hong Kong-based Internet investment company.

International umbrella. Iwata will serve as president of the newly created Universal division, which will take over Universal Victor's domestic repertoire. The Mercury Music Entertainment and Kitty Enterprises divisions will continue with Akira Terabayashi and Shigenobu Karube, respectively, as their presidents. Universal Music's classical division will adopt the company system July 1.



KING

'Jazz is a ghettoized art form. There's a small market, and, as a result, artists basically pay to be in the business'

- SHIRLEY EIKHARD -

3,000-5,000 units. Many domestic jazz artists also independently release and distribute their own recordings.

"Most people involved in jazz in Canada are not doing it to make big bucks," notes West.

"Jazz is a ghettoized art form," says independently released singer Eikhard. "There's a small market, and, as a result, artists basically pay to be in the business."

"It is a struggle," agrees Dominic Scisente, owner of DSM. Distributed nationally by Unidisc Music, the label was founded in 1995 and has released 32 albums to date. "Sales are growing each year, but in some cases you sell 500 copies or just get back the money you put in."

Sales of domestic jazz mostly come from specialist record stores or from artists selling their recordings at gigs. Internet sales are minimal.

"Our records are in traditional music stores, but it's live shows that sell records for us," says pianist Bill King of the Jazz Report All-Stars. In 1992, King and Greg Sutherland co-founded Toronto-based Radioland Enterprises, which oversees both the Radioland label and an influential monthly jazz magazine, *The Jazz Report*. To date, Radioland, distributed nationally by Universal, has released 15 albums.

"Diana Krall is in a league of her own in Canada," says Doug Broadley,



WEST

UNIVERSAL MUSIC JAPAN SHUFFLES PERSONNEL

(Continued from preceding page)

International division (Billboard, Jan. 29) will change its name to Universal International and will continue to be headed by president Mitsuo Takaku. It will handle international labels such as Geffen, Interscope, and MCA that were previously overseen by Universal Victor.

The plan is for all international labels handled by Universal Music K.K. to come under the Universal

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/08/00			GERMANY (Media Control) 05/02/00			U.K. (Copyright CIN) 04/29/00			FRANCE (SNEP/FOP/Tite-Live) 04/29/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SAKURA ZAKA MASA HARU FUKUYAMA UNIVERSAL VIGOR	1	NEW	ICH VERMISS' DICH ZLATKO ARIOLA	1	NEW	BOUND 4 DA RELOAD OXIDE & NEUTRINO EASTWEST	1	1	CES SOIREES LA YANNICK LA TRIBU/SONY
2	NEW	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	2	1	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA	2	1	TOCA'S MIRACLE FRAGMA POSITIVA	2	4	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
3	1	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	3	NEW	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	2	FILL ME IN CRAIG DAVID WILDSTAR	3	3	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
4	NEW	VOGUE AYUMI HAMASAKI AVEX TRAX	4	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	4	7	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	4	2	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
5	NEW	HOATRU SPITZ POLYDOR	5	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	3	THONG SONG SISQO DEF SOUL/MERCURY	5	7	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
6	3	AIYO YUKI KOYANAGI EASTWEST JAPAN	6	5	BLA BLA BLA GIGI D'AGOSTINO ZYX	6	NEW	CANDY MANDY MOORE EPIC	6	NEW	EASY LOVE LADY OANCE POOL/SONY
7	2	HATENO NAI MICHI 19 VICTOR	7	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA	7	6	BUGGIN' ME TRUE STEPPERS FEATURING DANE BOWERS NULIE/WEA	7	8	THE RIDDLE GIGI D'AGOSTINO EMI
8	6	TSUNAMI SOUTHERN ALL STARS VICTOR	8	14	BAYERN DIE TOTEN HOSEN EASTWEST	8	5	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	8	6	LUCKY STAR SUPERFUNK VIRGIN
9	10	RAKUEN KEN HIRAI SONY	9	4	SHALALA LALA VENGABOYS BREAKIN'/EMI	9	8	FLOWERS SWEET FEMALE ATTITUDE WARNER	9	10	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
10	5	STAY BY MY SIDE MAI KURAKI GIZA STUDIO	9	7	BONGO BONG MANU CHAU VIRGIN	10	NEW	CRAZY LOVE MJ COLE TALKIN LOUD	10	5	LES 3 CLOCHES TINA ARENA COLUMBIA
11	8	NANDA KANDA TAKASHI FUJII ANTINOS	10	7	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	11	NEW	POLYDOR PER SEMPRE AMORE (FOREVER IN LOVE) LOLLY POLYDOR	11	9	TONTO DU BLEED 113 SMALL/SONY
12	NEW	MIZUKAGAMI COCCO VICTOR	11	NEW	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	12	NEW	THE BEST IS YET TO COME SCOOCH ACCOLADE/EMI	12	11	AMERICAN PIE MADONNA MAVERICK/WEA
13	9	BOUKYAKU NO SORA SADS TOSHIBA-EMI	12	10	MEIN STERN AYMAN EASTWEST	13	10	BLOW YA MIND LOCK'N'LOAD PEPPER/ZOMBA	13	NEW	ELLE, TU J'AIMES HELENE SEGARA ORLANDO/EASTWEST
14	NEW	ORION NO HONO HIDEAKI TOKUNAGA KING	13	8	SAY MY NAME DESTINY'S CHILD COLUMBIA	14	11	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	14	NEW	SAY MY NAME DESTINY'S CHILD COLUMBIA
15	14	ANATANO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	14	19	AMERICAN PIE MADONNA MAVERICK/WEA	15	9	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA	15	NEW	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
16	NEW	GOING MY UE E SURFACE MERCURY MUSIC	15	9	SUMMER MOVED ON A-HA WEA	16	NEW	BIG GIRL KEVIN AND PERRY VIRGIN	16	19	12/0013 MATT BARCLAY/UNIVERSAL
17	7	MY GREATEST MEMORIES TAKAKO UEHARA TOYS FACTORY	16	11	THE DARKSIDE HYPETRAXX EMI	17	4	WHO FEELS LOVE? OASIS BIG BROTHER	17	14	PURE SHORES ALL SAINTS EASTWEST
18	18	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	17	17	BIG IN JAPAN GUANO APES ARIOLA	18	12	DEEPER SHADE OF BLUE STEPS JIVE/ZOMBA	18	12	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
19	NEW	FRAGILE MAKOTO KAWAMOTO SONY	18	12	THE NIGHTFLY BLANK & JONES UNIVERSAL	19	NEW	CRY SYSTEM F ESSENTIAL	19	13	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
20	4	BLACK OR WHITE? VERSION 3 T.M. REVOLUTION ANTINOS	19	NEW	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL	20	17	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	20	18	I WILL LOVE YOU AGAIN LARA FABIAN EPIC
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA	1	1	A-HA MINOR EARTH MAJOR SKY WEA	1	1	MOBY PLAY MUTE	1	3	SANTANA SUPERNATURAL ARISTA/BMG
2	NEW	AMI SUZUKI INFINITY EIGHTEEN VOL. 2 SONY	2	2	SANTANA SUPERNATURAL ARISTA/ARIOLA	2	2	TOM JONES RELOAD GUT	2	1	ETIENNE DAHO CORPS ET ARMES VIRGIN
3	NEW	GACKT MARS NIPPON CROWN	3	NEW	TONI BRAXTON THE HEAT ARISTA/ARIOLA	3	NEW	TONI BRAXTON THE HEAT LAFACE/ARISTA	3	4	SOUNDTRACK POKEMON: THE FIRST MOVIE EDELSONY
4	1	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	4	NEW	CYPRESS HILL SKULL & BONES COLUMBIA	4	3	SANTANA SUPERNATURAL ARISTA	4	19	MOBY PLAY VIRGIN
5	2	RINGO SHEENA SHOUSHO STRIP TOSHIBA-EMI	5	NEW	NEIL YOUNG SILVER & GOLD WEA	5	6	WESTLIFE WESTLIFE RCA	5	NEW	MICHEL JONASZ POLE OUEST EMI
6	3	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	6	4	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	6	NEW	CYPRESS HILL SKULL & BONES COLUMBIA	6	2	LES ENFOIRES LES ENFOIRES EN 2000 BMG
7	4	JUDY & MARY FRESH EPIC	7	7	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	7	5	MOLOKO THINGS TO MAKE AND DO ECHO	7	6	LYNDA LEMAY LIVE WEA
8	5	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	8	13	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	8	7	SHANIA TWAIN COME ON OVER MERCURY	8	5	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
9	NEW	MEGUMI HAYASHIBARA VINTAGE 8 KING	9	6	HIM RAZORBLADE ROMANCE BMG KOLM/BMG	9	8	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	9	NEW	TONI BRAXTON THE HEAT BMG
10	6	AIKO SAKURA NO KI NO SHITA PONY CANYON	10	15	HELMUT LOTTI OUT OF AFRICA EMI	10	NEW	NEIL YOUNG SILVER & GOLD REPRISE/WEA	10	NEW	IV MY PEOPLE CERTIFIE CONFORME IV MY PEOPLE/SONY
11	8	MIKI IMAI BLOOMING IVORY FOR LIFE	11	9	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	11	4	PAUL WELLER HELIOCENTRIC ISLAND	11	10	TINA ARENA IN DEEP COLUMBIA
12	12	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	12	8	PETER MAFFAY X ARIOLA	12	9	TRAVIS THE MAN WHO INDEPENDIENTE	12	9	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUE/SONY
13	10	MARIKO TAKAHASHI THE BEST VICTOR	13	14	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI	13	10	SHANIA TWAIN THE WOMAN IN ME MERCURY	13	NEW	CYPRESS HILL SKULL & BONES SMALL/SONY
14	NEW	THE ELEPHANT KASHIMASHI GOOD MORNING FACE	14	11	AC/DC STIFF UPPER LIP EASTWEST	14	12	STING BRAND NEW DAY A&M	14	NEW	PATRICK FIORI CHRYSALICE EPIC
15	7	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH	15	10	STING BRAND NEW DAY MOTOR/UNIVERSAL	15	11	MELANIE C NORTHERN STAR VIRGIN	15	7	NTM LIVE EPIC
16	11	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	16	17	MANU CHAU CLANDESTINO VIRGIN	16	20	SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY	16	8	SOUNDTRACK TAXI 2 HOSTILE/VIRGIN
17	NEW	KOJI TAMAKI NISEMONO BMG FUNHOUSE	17	5	STEFAN RAAB DAS TV—TOTAL ALBUM EOEL	17	16	DR DRE DR. DRE—2001 INTERSCOPE	17	14	AC/DC STIFF UPPER LIP EASTWEST
18	9	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA	18	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIE/EASTWEST	18	19	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	18	16	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
19	18	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEX TRAX	19	NEW	NO DOUBT RETURN OF SATURN MOTOR/UNIVERSAL	19	15	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	19	18	ST GERMAIN TOURIST BLUE NOTE/EMI
20	RE	SANTANA SUPERNATURAL ARISTA/BMG FUNHOUSE	20	19	TOM JONES RELOAD V2	20	14	MACY GRAY ON HOW LIFE IS EPIC	20	13	PATRICK BRUEL JUSTE AVANT BMG
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG	1	1	DOE MAAR KLAAR V2	1	1	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	1	NEW	PIERO PELU NE' BUONI NE' CATTIVI WEA
2	1	'N SYNC NO STRINGS ATTACHED JIVE/BMG	2	2	SANTANA SUPERNATURAL ARISTA/BMG	2	3	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	2	1	SANTANA SUPERNATURAL ARISTA/BMG
3	NEW	CYPRESS HILL SKULL & BONES COLUMBIA/SONY	3	14	TONI BRAXTON THE HEAT BMG	3	14	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	3	3	JARABE DE PALO DEPENDE VIRGIN
4	2	SANTANA SUPERNATURAL ARISTA/BMG	4	3	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	4	2	MACY GRAY ON HOW LIFE IS EPIC	4	4	STING BRAND NEW DAY A&M/UNIVERSAL
5	3	MACY GRAY ON HOW LIFE IS EPIC/SONY	5	7	SANTANA THE ULTIMATE COLLECTION SONY	5	10	CYPRESS HILL SKULL & BONES COLUMBIA	5	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
6	7	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL	6	4	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	6	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	8	MOBY PLAY VIRGIN
7	5	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	7	12	DOE MAAR ALLES ROADRUNNER ARCADE MUSIC	7	5	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	7	6	AQUA AQUARIUS UNIVERSAL
8	6	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	8	6	ANOUK URBAN SOLITUDE DINO	8	4	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	8	7	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
9	8	SISQO UNLEASH THE DRAGON DRAGON/DEF SOUL/UNIVERSAL	9	NEW	JOE MY NAME IS JOE JIVE/ZOMBA	9	5	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	9	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
10	9	AQUA AQUARIUS MCA/UNIVERSAL	10	8	ANDRE HAZES WANT IK HOU VAN JOU EMI	10	12	MOBY PLAY MUSHROOM/FESTIVAL	10	11	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
11	NEW	NEIL YOUNG SILVER & GOLD REPRISE/WARNER	11	11	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	11	13	TRAVIS THE MAN WHO EPIC	11	5	RENATO ZERO I MIEI NUMERI FONOPOLI/SONY
12	11	VARIOUS ARTISTS MUCHDANCE 2000 SONY	12	10	TOM JONES RELOAD GUT/V2	12	9	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	12	15	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
13	12	VARIOUS ARTISTS BIG SHINY TUNES 4 JIVE/EMI	13	15	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	13	16	SANTANA SUPERNATURAL ARISTA/BMG	13	12	CARMEN CONSOLI STATO DI NECESSITA CYCLOPE/UNIVERSAL
14	20	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	14	9	ROWWEN BECE VANDAAG ROADRUNNER ARCADE MUSIC	14	8	FIVE INVINCIBLE RCA/BMG	14	10	FRANCESCO GUCCINI STAGIONI EMI
15	16	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	15	13	ANDRE HAZES AL 15 JAAR GEWOON ANDRE EMI	15	18	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA	15	16	IRENE GRANDI VERDEROSSOEBLU (CON BRANO SAN REMO) CGD/EASTWEST
16	19	KID ROCK DEVIL WITHOUT A CAUSE LAVA ATLANTIC/WARNER	16	5	VAN DIK HOUT IK JOU & JIJ MIJ DOUBLE T/SONY	16	14	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL	16	14	RED HOT CHILI PEPPERS CALIFORNICATION WEA
17	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 COLUMBIA/SONY	17	NEW	CYPRESS HILL SKULL & BONES COLUMBIA	17	17	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	17	13	G.L. FERRETTI CO.DEX BLACK OUT/UNIVERSAL
18	NEW	MARC ANTHONY MARC ANTHONY COLUMBIA/SONY	18	17	THE CORRS MTV UNPLUGGED 143LAVA/WARNER	18	RE	KASEY CHAMBERS THE CAPTAIN EMI	18	NEW	NEIL YOUNG SILVER & GOLD WEA
19	17	SOUNDTRACK ROMEO MUST DIE—THE ALBUM BLACKGROUND/VIRGIN/EMI	19	16	STATUS QUO GREATEST HITS AND MORE MERCURY/UNIVERSAL	19	RE	ANDREA BOCELLI ROMANZA MERCURY/UNIVERSAL	19	NEW	TONI BRAXTON THE HEAT ARISTA/BMG
20	RE	MOBY PLAY V2/BMG	20	RE	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL	20	19	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	20	19	883 GRAZIE MILLE FRISONI

Hits Of The World is compiled at Billboard/London by Beverly Evans and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA	SPAIN	
05/06/00			(AFYVE/ALEF MB) 04/26/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	1	NEW
2	5	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	2	1
3	1	AMERICAN PIE MADONNA MAVERICK/WARNER BROS	3	3
4	4	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	4	2
5	6	SEX BOMB TOM JONES FEATURING MOUSSE T. GUTV2	5	4
6	7	SHALALA LALA VENGABOYS VIOLENT/VARIOUS	6	NEW
7	3	DESERT ROSE STING & CHEB MAMI A&M	7	8
8	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	8	9
9	10	TOCA'S MIRACLE FRAGMA GUNG GO MUSIC/POSITIVA	9	6
10	9	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	10	7
		ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA	1	1
2	3	MOBY PLAY MUTE	2	2
3	NEW	A-HA MINOR EARTH MAJOR SKY WEA	3	4
4	5	TOM JONES RELOAD GUTV2	4	NEW
5	4	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS	5	9
6	8	STING BRAND NEW DAY A&M	6	3
7	2	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	7	5
8	10	AQUA AQUARIUS UNIVERSAL	8	NEW
9	NEW	DIE SCHLUMPFIE TOTAL ABGESPAECED VOL. 11 EMI	9	8
10	RE	MACY GRAY ON HOW LIFE IS EPIC	10	RE

NEW ZEALAND		(Record Publications Ltd.) 05/07/00	PORTUGAL	
05/07/00			(Portugal/AFP) 05/02/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	1	3
2	2	MACY GRAY ON HOW LIFE IS SONY	2	1
3	3	MOBY PLAY MUTE	3	4
4	4	SANTANA SUPERNATURAL ARISTA/BMG	4	2
5	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	5	5
6	5	WESTLIFE WESTLIFE BMG	6	6
7	8	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	7	8
8	NEW	MARTIN WINCH ESPRESSO GUITAR TWO SONY	8	7
9	RE	EFFEL 65 EUROPOP SHOCK/BMG	9	10
10	RE	SIMON & GARFUNKEL TALES FROM NEW YORK—THE BEST OF SONY	10	RE

SWEDEN		(GLF) 05/04/00	DENMARK	
05/04/00			(IFPI/Nielsen Marketing Research) 05/01/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN	1	1
2	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	2	3
3	3	B-BOYS AND FLY GIRLS BOMFUNK MC'S EPIOROM/SONY	3	2
4	4	AROUND THE WORLD AQUA UNIVERSAL	4	9
5	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	NEW
6	8	EXPLODERA STAFFAN HELLSTRAND EMI	6	7
7	5	FOOL AGAIN WESTLIFE BMG	7	5
8	10	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA SONY	8	NEW
9	9	NAR VINDARNA VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER	9	8
10	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	10	6
		ALBUMS		
1	1	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI	1	2
2	4	SANTANA SUPERNATURAL ARISTA/BMG	2	1
3	2	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC/EMI	3	3
4	3	AQUA AQUARIUS UNIVERSAL	4	4
5	6	MACY GRAY ON HOW LIFE IS SONY	5	5
6	NEW	THORLEIFS INGEN AR SOM DU KAVALKAD/OHE	6	NEW
7	7	HARDCORE SUPERSTAR BAD SNEAKERS AND A PINA COLADA MUSIC FOR NATIONS/MNW	7	NEW
8	5	LISA NILSSON VIVA DIESEL/SONY	8	6
9	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	9	7
10	9	NEIL YOUNG SILVER & GOLD WARNER	10	8

NORWAY		(Verdens Gang Norway) 05/02/00	FINLAND	
05/02/00			(Radiomafia/IFPI Finland) 04/30/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN	1	1
2	1	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	2	8
3	NEW	REINSPIKKA HIP HOP EP TUNGTVANN EMI	3	NEW
4	7	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI	4	2
5	NEW	NOTHING AS IT SEEMS PEARL JAM SONY	5	3
6	2	AMERICAN PIE MADONNA MAVERICK/WARNER	6	NEW
7	NEW	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	7	6
8	NEW	PROPAGANDA BRISKEBY FORWARD	8	5
9	3	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY	9	NEW
10	RE	GIRL IN OSLO EP BIGBANG WARNER	10	4
		ALBUMS		
1	1	A-HA MINOR EARTH MAJOR SKY WARNER	1	3
2	NEW	NEIL YOUNG SILVER & GOLD WARNER	2	1
3	2	SANTANA SUPERNATURAL ARISTA/BMG	3	2
4	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	4	4
5	NEW	THE HEAT TONI BRAXTON ARISTA/BMG	5	6
6	4	ROY ORBISON NORSKE FAVORITTER—DE BESTE VIRGIN	6	5
7	3	AQUA AQUARIUS UNIVERSAL	7	7
8	NEW	MOBY PLAY PLAYGROUND	8	8
9	6	MASTERS OF CHANT GREGORIAN EDEL	9	10
10	8	GABRIELLE RISE UNIVERSAL	10	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

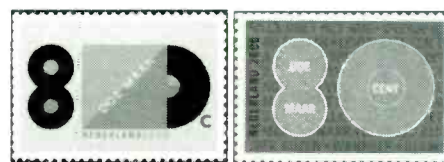
EDITED BY NIGEL WILLIAMSON

ANTICIPATION for the new Radiohead album has been enhanced by a survey of the "100 best British albums ever" in leading U.K. rock magazine Q, which finds the band challenging the Beatles' dominance of such polls for the first time. The survey placed Radiohead's 1997 album, "OK Computer," in second place behind "Revolver" and sparked a rash of "Are Radiohead the new Beatles?" articles in the U.K. press. This followed an announcement via the band's Web site that the recording of its as-yet-untitled fourth album was completed April 20 after a year in the studio with producer Nigel Godrich. The set is due for release on Parlophone in early autumn, and industry observers are already predicting that it will be the first multimillion-selling U.K. rock album of the new millennium and will out-perform the other two major-league releases of 2000—Oasis' "Standing On The Shoulder Of Giants" (Big Brother), which sold 311,000 units in its first week but then fell dramatically, and former Verve front man Richard Ashcroft's imminent solo debut. **PATRICIA WILD**

says Radiomafia head of music Ville Vilen. The second single, "Tomorrow," went to No. 12 on the charts, and the debut album, "Slowed Down," was released in April. International plans have yet to be determined. **JONATHAN MANDER**

GORAN BREGOVIC, the biggest star in the Balkans, returned to Sarajevo to give a sell-out concert in the Bosnian capital April 22. It was the first time Bregovic had played in the city of his birth since the war. Meanwhile, he has released a new album with the Polish singer Kayah on RCA Victor. "Kayah And Bregovic," a mix of Baltic and Slavonic influences, has already proved to be a big seller in Eastern Europe and was released in select western European territories May 1. Bregovic, now residing in the Serbian capital of Belgrade, predicts a musical resurgence in the Balkan states. "Under the surface of the horror of war there was an invisible world of artists who continued to work. Expect now to see the flowering of what people created during the years of terror," he says. **NIGEL WILLIAMSON**

ON APRIL 25 Dutch Royal Mail (KPN) presented two special stamps celebrating the comeback of seminal Dutch-language pop



band Doe Maar, currently at No. 1 on the Mega Top 100 albums chart with its latest release, "Klaar" (Ready). The V2-released album was already triple-platinum (240,000 units) on the day of its release April 14. **ROBERT TILLI**

EMI-MEDLEY has logged its best-selling single ever in Denmark with DJ Alligator Project's "The Whistle Song." The track bumped Aqua's "Cartoon Heroes" from the No. 1 slot on the sales chart and has refused to budge, outselling No. 2 contenders Madonna and Bmfunk MC's 2-to-1. "The Whistle Song" is now approaching triple-platinum with sales of 26,000 units since its Feb. 22 release. The track was released in other Scandinavian territories in mid-April. "Almost all EMI affiliates throughout Europe and Asia are ready for release. A mini-album was launched in Japan and is doing well there," says EMI-Medley director of international Ole Mortensen. **CHARLES FERRO**

FINLAND'S TOP 40 STATION Radiomafia was so intrigued by the demo tape submitted by Kemopetrol that the station promptly added the song "Child Is My Name" to its power rotation. The song, later issued as a single by indie label MusicMakers (distributed by BMG), peaked at No. 6 on the sales chart. "It required air time because you need a few listens to realize how great it is,"

WITHOUT ANY radio support, "Anton Aus Tirol" (Anton From Tyrol), featuring DJ Oetzi, has topped the Austrian sales chart. The song also recently reached No. 3 in both Germany and Holland, after tourists from those countries heard the hit in the discos of western Austria. "Antos Aus Tirol" is a remake of a decade-old *Volksmusik* (folk) song updated with a dance beat and contemporary lyrics. Since its release last July, the song has steadily climbed the charts, selling 100,000 copies at home. "And there's no end in sight yet," says Erich Krapfenbacher, head of EMI Austria. An album has been completed, and Krapfenbacher expects the next single, "Bier Trinken" (Beer Drinking), to be another smash. **SUSAN L. SCHUHMYER**

DAVID GRAY, whose homemade album "White Ladder" on his own iHt label went to No. 1 in Ireland, where it achieved nine times platinum status (150,000 units sold) (Global Music Pulse, Billboard, Dec. 18, 1999), has signed with EastWest for all territories outside the U.S. For the latter, he has signed with Dave Matthews' new BMG-linked imprint. EastWest rereleased "White Ladder" May 1 with a bonus track and a major marketing campaign and will put out "Babylon" as a single in early June. "I enjoyed doing it myself, but EastWest offered a dream deal which gives me total creative control," Gray says. "They seem to believe they can repeat the success we had in Ireland on an international level." **NIGEL WILLIAMSON**



GRAY

CALENDAR

MAY

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

May 4-7, **Fifth Annual Key West Songwriters Fest**, Waterfront Playhouse, Key West, Fla. 941-775-3390.

May 5-7, **Seventh Annual Music Midtown**, Atlanta Civic Center, Atlanta. 404-577-8686.

May 8, **Alliance Of Black Entertainment Technicians Golf Tournament**, Braemar Country Club, Tarzana, Calif. 323-933-8007.

May 8-10, **@d.tech.San Francisco**, San Francisco Hilton and Towers, San Francisco. 770-879-8970.

May 9, **BMI 101 Workshop**, BMI Los Angeles office, 310-659-9109.

May 9, **BMI Songwriters Workshop With Jason Blume**, BMI Nashville office, 615-401-2000.

May 9, **Music Industry Networking Night, One Night Stan's**, Hollywood. 954-929-7566.

May 9, **Songwriter Networking Meeting And Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 10, **12th Annual World Music Awards**, Monte Carlo Sporting Club, Monaco. 377-93-25-43-69.

May 10-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 11-14, **How Can I Be Down? Urban Music Convention**, Cumberland Hotel, London. 212-265-2221.

May 15, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 16, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles. 310-659-9109.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

May 18, **Leadership In Music Symposium**, presented by the National Music Council, New York Helmsley Hotel, New York. 973-655-7974.

May 18, **2000 American Eagle Awards**, presented by the National Music Council, New York Helmsley Hotel, New York. 973-655-7974.

May 18, **T.J. Martell Foundation Annual Humanitarian Of The Year Gala**, New York Hilton, New York.

212-833-4743.

May 21-25, **AngelCiti Music Market**, sponsored by Music Connection Magazine, Logitech, Raygun magazine, Fender, C|NET, and Mojam, Hollywood Roosevelt Hotel, Los Angeles. 323-461-4256.

May 22, **59th Annual George Foster Peabody Awards**, Waldorf-Astoria, New York. 212-268-3080.

May 23, **Songwriter Open Mike**, presented by Songwriters' Hall of Fame and One Vision, Makor, New York. 212-957-9230.

May 23, **Steven J. Ross Humanitarian Award Dinner**, presented by UJA-Federation of New York, Waldorf-Astoria, New York. 212-836-1853.

May 24, **The Internet**, ASCAP building, New York. 212-539-2689.

May 25, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask)**, BMI New York office, 212-586-2000.

May 31, **Earth To LA!**, presented by the Natural Resources Defense Council, Royce Hall, Los Angeles. 310-559-9334.

JUNE

June 1-2, **MTV/Billboard Asian Music Conference**, Hong Kong Convention Centre, Hong Kong. 852-85-212-85.

June 2-4, **City Of Dreams DC Music, Fashion, Media & Sports Conference**, sponsored by Radio One Networks, The Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Records, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, **Music Visionary Of The Year Award Dinner**, presented by the UJA-Federation of New York, Tavern on the Green, New York. 212-836-1126.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 9-10, **Intl. Assn. Of African American Music 2000 Celebration**, Park Hyatt Hotel, Philadelphia. 215-732-7744.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 12-16, **Fan Fair 2000**, Tennessee State Fairgrounds, Nashville. 877-813-3267.

June 13, **BMI 101 Workshop**, BMI Los Angeles office, 310-659-9109.

June 14-17, **Promax & BDA 2000, Ernest N. Morial Convention Center**, New Orleans. 323-965-1990.

June 19, **Mix L.A. Open Golf Tournament**, presented by the Mix Foundation for Excellence in Audio, Malibu Country Club, Malibu, Calif. 925-939-6149.

June 23-29, **LA Music 2000**, sponsored by SpinRecords.com, USC, the Key Club, and the Palace, Los Angeles. 323-653-1588.

July 29, **LA Weekly Music Awards**, Henry Fonda Theatre, Los Angeles. 323-653-1588.

JULY

July 10-13, **SGA Week**, Songwriters Guild of America, Nashville. 615-329-1782.

July 11, **BMI 101 Workshop**, BMI Los Angeles office, 310-659-9109.

July 11, **BMI Songwriters Workshop With Jason Blume**, BMI Nashville office, 615-401-2000.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. 561-989-0997.

July 20, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask)**, BMI New York office, 212-586-2000.

AUGUST

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 18-19, **Music & Entertainment Media Online (MEMO) Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

OCTOBER

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

GOOD WORKS

YOUTH ADVOCATES: The American Society of Young Musicians will host its eighth annual spring benefit concert May 23 at the House of Blues in Los Angeles. Proceeds will help provide financial assistance, workshops, and employment services to musicians, songwriters, and music students. Awards will be presented to **Meredith Brooks, Big Bad Voodoo Daddy, Sheryl Crow, Dave Koz, and Limp Bizkit**. Contact: **Brad Daly** at 310-285-9744.

LATE SONGBIRD GIVES HOT LABEL WINGS

(Continued from page 120)

her in advance? She had to pull over because she couldn't see; her eyes were too misty by the end of it."

Walters, like Jennings, applauds longtime "plugger" Tony Bramwell for his promotional work on the artist. "He sent it to me. I put it on and just thought, 'What a voice.' I hadn't even read the blurb [about her dying]," he says. "I knew Terry would love it, put it in the next day's program, and the phones and E-mail lit up like a Christmas tree.

"She has a voice as distinctive and pure as Karen Carpenter's. I know it's kind of old-fashioned, but she's so versatile, and to do a song like 'Over The Rainbow,' which is so closely linked with Judy Garland, was a big risk. People might have thought, 'It's not a patch on the original,' but actually, excuse me, it's better."

Hot started life in 1984 from the back room of an Australian record store called Didgeeridoo in Darlinghurst, near Sydney, and made its early business distributing U.K. labels there, before developing into the highly regarded label home of such local heroes as Ed Kuepper, the Triffids, and the Celibate Rifles. English-born Jennings has divided his time between Australia and Britain for some 20 years and launched the British arm of Hot in spring 1984 on the back of European success

ITALIAN 'GRAMMIES'

(Continued from page 119)

five major-label affiliates in Italy were found guilty of operating an effective price-fixing cartel (Billboard, Nov. 8, 1997).

The PIM awards were established five years ago by the Espresso media group. Listeners of its three radio networks—top 40-formatted Radio DeeJay, AC Radio Capital, and news/talk Italia Radio—together with readers of daily newspaper La Repubblica and its weekly music supplement, Musica!, and online visitors to Espresso's Kataweb site (kataweb.it) vote for their artists and records of the year.

The 2000 awards—which took place April 12 in Milan—attracted a record 150,000 votes, according to market research company Abacus, which coordinates the voting. Three of the eight categories at PIM are critics' awards, selected by the Musica! supplement, Radio DeeJay, and a panel of Italian music critics.

"While there are no official music awards in Italy, PIM is considered the only existing valid [event]," says Warner Music Italy VP Massimo Giulliano, who is also managing director of WEA Italy. This year's event, he says, was a "triumphant evening for us, with WEA acts Ligabue and La Crus plus Eiffel 65—whom we distribute in Italy—picking up five prizes between them," Giulliano adds.

The 2000 awards, hosted by Radio DeeJay PD and presenter Linus, were broadcast live on Radio DeeJay and aired via a delayed telecast on commercial TV network Italia 1.

for the Triffids.

After U.K. distribution deals with Rough Trade, Revolver, and then Vital, Jennings decided to make Hot its own distributor. "It was time to do it ourselves," he says. "When Eva happened, there were three of us working from a cottage [in Angmering, West Sussex]."

Hot's British operation is now based nearby in Brighton, on the south coast. "I don't think there's any mystique to distribution," says Jennings. "It's just putting records from one place to another. It sounds complicated, but it isn't."

With a small team, including GM Andrew Bowles, Hot fights its own battles for racking in major retail outlets, sometimes successfully, sometimes not, but always on its own terms.

"We haven't discounted," Jennings says. "I'm not saying we haven't done programs—'two for 22 pounds' or something. But we've had a huge amount of support from the retail trade, especially HMV, Virgin, and the indie stores."

"What it shows," says Rudy Osorio, specialties product controller for HMV, "is that even in a cynical world, and a hugely developed retail market in the U.K., some quality music can be successful. It probably takes a small company like Hot, who are passionate about it. We're looking forward to the new album; we'll be supporting it in-store. We must have done well over 30,000 units on Eva's catalog with Hot, 60% of that purely on 'Songbird.' They've managed to develop her into a piece of core catalog, which without any promotion is amazing."

That catalog also includes Cassidy's 1992 debut—with celebrated soul man Chuck Brown—"The Other Side," 1996's "Live At Blues Alley," and 1997's "Eva By Heart." "Songbird" is "halfway to gold" in Australia, says Jennings (gold status being 35,000 albums), and has had international release via Hot's various long-term distributors, such as Zomba in Germany, MNW in Scandinavia, and Penguin in Greece.

Hot also places great importance on its Brighton-based mail-order business, Didgeeridoo. "As a percentage it's not large, but if you put a pound sign in front of it, it can make the difference between a good week and a bad week," says Jennings. "It's great when you get some old bloke on the phone who says he hasn't heard anyone like this since Sarah Vaughan."

He estimates that Cassidy's sales can account for between 50% and 75% of Hot's U.K. business, but the label is also a soundtrack specialist, with April releases ranging from Joseph Carl Breil's score for the landmark 1915 picture "The Birth Of A Nation" to Maury Laws and Jules Bass' music for the 1967 cult favorite "Mad Monster Party," which starred Boris Karloff.

"Eva has enabled us to do other things," says Jennings. "It's a tonic, and hopefully it'll inspire people. Bless her socks, if she only knew."

LIFELINES

BIRTHS

Girl, Jacqueline Alexandra, to **Catherine Applefeld Olson and Brent Olson**, April 23 in Alexandria, Va. Mother is a freelancer for Billboard magazine and is the author of the weekly Soundtracks and Film Score News column. Father is director of domestic regulatory affairs for Cable & Wireless.

MARRIAGES

Susanne Fitzsimmons to **Patrick Elliott**, April 29 in Oradell, N.J. Bride is the New York market director at EMI Music Distribution. Groom is a freelance DJ.

DEATHS

Vicki Sue Robinson, 46, of cancer, April 27 at her home in Wilton, Conn. Robinson is best known for her 1976 top 10 hit "Turn The Beat Around," for which she earned a Grammy nomination in the best pop vocal performance, female category. She began her music career as a teenager; appearing in the original Broadway casts of "Hair" and "Jesus Christ Superstar." She signed with RCA Records in the mid-1970s and made three albums for

the company. Though not signed to a major label in the 1980s, she continued to make singles for independent labels such as Prelude and Profile. Robinson became a session singer at the end of that decade and worked with artists such as Elton John, Cyndi Lauper, and Phil Ramone. She later created the autobiographical off-Broadway shows "I Will," "Absolutely Vicki Sue," and "Vicki Sue Robinson . . . Behind The Beat." Robinson is survived by her husband and her mother.

Charles Scully, 74, of heart failure, April 27 in Yonkers, N.Y. Scully worked at performance right society SESAC for 40 years. A veteran of World War II, he began his career after the war in radio, as GM/PD at two New Jersey stations, WPAT Patterson and WAAT Newark. Scully started at SESAC in 1952, selling licenses to radio. He eventually moved over to the public relations department, which he would oversee for 15 years until his retirement in 1992. He is survived by a brother, Jack Scully of Rio Rancho, N.M.; a sister, Norma Miller, of Lancaster, Pa.; several nieces and nephews; and longtime friend Fernando Esnarriaga.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Kiosk Firms Welcome Competition

RedDot, Others Grow As Handleman Enters In-Store Field

BY EILEEN FITZPATRICK

With the Handleman Co.'s entry into the in-store CD manufacturing business (Billboard, April 22), the number of kiosk companies has grown from one or two to half a dozen within the past year. But instead of feeling the heat of

'By the end of the year we should have installed kiosks in 500 locations'

- TOM SZABO -

their competitors, companies in the kiosk business say it validates the business model.

Ian Duffell, president of New Media Network, says he is not worried about the field for in-store manufacturing getting crowded at this early stage. "I am delighted to hear they are in this business, because it endorses the fact that there is a huge opportunity here," he says.

Duffell, however, points out that New Media Network has already been working on its in-store CD manufacturing kiosks for 18 months. "They have a lot of work ahead of them," he says.

For its part, New Media Network will be testing its system in stores by midsummer, he says.

Meanwhile, kiosk developer RedDot Network is preparing to place its system in five Kmart stores this month, says company founder and president Tom Szabo.

The Kmart placement is a coup for RedDot, since Handleman is the exclusive music category management company for the

mass merchant.

With Kmart in its corner and more stores signing up each month, RedDot is quickly establishing itself as the leader in the in-store manufacturing of CDs. It already has its kiosks in about 20 retail locations, but Szabo says the company is planning an aggressive rollout of 20-25 additional locations per month until the fall, when it will add 100-150 locations per month.

Sixteen stores in the New York metro area are scheduled to get the kiosks this month. Szabo says the goal is to be in 500 stores by the end of this year and 3,800 stores by the end of 2001.

Among the chains signed up for the RedDot kiosks are Coconuts, FYE, Musicland, HMV, Virgin Megastore, and Compact Disc World.

"By the end of the year we should have installed kiosks in 500 locations," says Szabo.

RedDot has content deals with EMI Recorded Music and Sony Music, and Szabo says a combined 6,000 full-length albums have been delivered for encoding to date.

"It takes about two hours per album to encode," he says. "About 2,000 will be loaded on the network for the additional store rollouts; 2,000 are scheduled to be encoded, and that leaves 2,000." Installed kiosks have about 100 select tracks.

Musicmaker says it is currently working on plans to take advantage of kiosk rights it has for the Jimmy Page/Black Crowes and Who records and

anticipates doing in-store tests this year. Also, one machine is scheduled to go into the Smithsonian Institution.

Liquid Audio, which has been testing its kiosk in the Music Co. in Seoul, Korea, where it formed a partnership with SK Group (Billboard, Oct. 23, 1999), has not yet signed any U.S. retailers for its system.

The company also has not signed any major-label content deals. Overseas, the company recently went live with Chemistry, a kiosk system in London's TopShop clothing chain (Billboard, March 4).

The latest entry into the kiosk market is HitDisc.com, which owns a patented technology for on-site custom disc manufacturing of CDs, DVDs, and computer software.

Based in Orange County, Calif., the company is expected to launch this month.



Christian E-Tailers Make Moves Into Marketing

BY PATRICIA BATES

NASHVILLE—Christian E-tailers, though in their infancy, have begun to build marketing campaigns, especially for the Dove Awards in April and the "Jesus" TV miniseries in May.

"Our Internet sales have not gone through the roof, but we didn't expect them to in just three months of operation," says Jef Fite, president of Ibelieve.com in Grand Rapids, Mich., which was launched Jan. 24 by Family Christian Stores. "We wanted content on our Web site as well as commerce."

The Gospel Music Assn. (GMA)'s Dove Awards usually begin the spring season of promotions for Christian retailers—and now E-tailers—with offers of, on average, 25% off CDs during April.

'All Internet companies are having to spend so much on marketing, they almost need a specialty like Christian or country'

- BRAD EDMONSON -

"We discount 15% to 40% off CDs from the winners," says Fite of Ibelieve.com, which listed all 200 Dove Award recipients on its Web pages. "We announced our picks online and then asked visitors to agree or disagree. We also had message boards where they

could make comments."

Although Family Christian Stores has been in cyberspace since November 1998, its Familychristian.com will be discontinued later this year, and its 2,500 mail-order products will be available through Ibelieve.com.

Family Christian Stores will air its first-ever network TV commercials, which will include Ibelieve.com., on May 14 during the "Jesus" miniseries on CBS.

Viewers who register on the Web site will be mailed a free 10-song CD, "Ibelieve.com: The Collection" (featuring such acts as Steven Curtis Chapman and Audio Adrenaline), through a partnership with Chordant Distribution Group.

Ibelieve.com has 17,800 online titles by Christian artists, including sheet music and accompaniment tracks. Every Tuesday, it fea-

(Continued on next page)

Baker & Taylor Forms New Unit

Company To House Electronic Distribution Business

BY ED CHRISTMAN

NEW YORK—Baker & Taylor, the book, video, and music distributor based in Charlotte, N.C., has formed a new and as yet unnamed company to house all of its electronic distribution business.

The company—which, according to a company press release, will be a "business-to-business dot.com entity"—is expected to have three areas of focus: database operations, the creation of Internet portals to host fulfillment service for related vendors, and distribution of electronic content. Craig Richards, CEO of Baker & Taylor, will initially serve as CEO of the

new company as well.

Baker & Taylor will own 100% of the new company, but it expects to seek outside equity financing and form strategic relationships with third parties, which could reduce its ownership percentage.

Connie Koury, VP of marketing for Baker & Taylor, says that initially the "company will focus on the book business, because there is more happening there now."

Baker & Taylor, Billboard estimates, has annual revenue of about \$1 billion, of which 55% is derived from book sales, 45% from video, and 5%

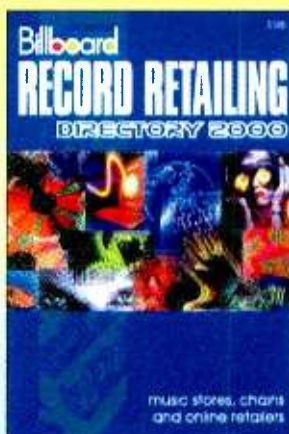
(Continued on page 129)

YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



YES! Please send me Billboard's Record Retailing Directory 2000.

I am enclosing \$185 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Name _____

Company _____

Address _____

City, State, Zip _____ E-mail _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final. BDRD3169

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156.

Or fax your order to 732-363-0338.

Now available on diskette and mailing labels, for rates call (212) 536-5017

www.billboard.com

newsline...

DISCOVERMUSIC.COM, a provider of song samples for use by Internet retailers, says it has signed nonexclusive U.S. licensing agreements for its service with BMG Entertainment, Universal Music Group, and Warner Music Group, as well as a worldwide deal with EMI Recorded Music. Erika Leber, VP of sales and marketing for DiscoverMusic, says negotiations are under way with Sony Music Entertainment. Seattle-based DiscoverMusic—which offers 30-second streamed samples of more than 200,000 albums to its customer base of 90 E-tailers—will pay license fees or other compensation to the majors for the use of their music. The company already has licenses with more than 500 indie labels. The company is named in a lawsuit filed by Intouch, a pioneer of in-store sampling via kiosks, claiming patent infringement over a proprietary method of sampling music (*Billboard Bulletin*, April 13). Also named in the suit are Amazon.com, Liquid Audio, Listen.com, and Entertaindom.

REALNETWORKS has inked a content alliance with Liquid Audio that will allow visitors to its site and RealJukebox users to download selections from Liquid's 70,000-track directory. The pact represents the first time RealNetworks has ventured into the download space. Real also announced additional content deals with EMusic, Riffage.com, and garageband.com, among others.

BARNESANDNOBLE.COM reports its net loss for the first quarter more than doubled to \$44.2 million, or 30 cents per share, from a loss of \$20.2 million, or 18 cents per share, a year ago. Revenue increased 142% to \$78.2 million from \$32.3 million in the first quarter of 1999. The pro forma net loss, which excludes stock compensation, acquisitions, and investment-related costs, was \$27.1 million, or 19 cents per share. The pro forma net loss was \$20.2 million, or 18 cents per share, in the same quarter last year.

BEATNIK, an online company founded by recording artist Thomas Dolby Robertson, withdrew its proposed \$63 million initial public offering (IPO) May 1, citing poor market conditions. The San Mateo, Calif.-based company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March.



CLICKRADIO, a personalized radio service, has inked a licensing deal with BMG Entertainment. The agreement is for the entire catalog of the major. ClickRadio, expected

to launch this month, has a similar deal with Universal Music Group.

SFX ENTERTAINMENT reports its net loss for the three months that ended March 31 increased sixfold, rising to \$117.8 million, or \$1.77 per share, from a loss of \$18.5 million, or 37 cents per share, in the same period last year. The loss includes special charges of \$73.4 million related to new employment agreements for senior executives and \$7.6 million in connection with the company's pending sale to Clear Channel Communications. Net loss before special charges was \$36.8 million, or 55 cents per share. Revenue for the quarter increased to \$427.9 million from \$276.1 million a year ago. Adjusted earnings before interest, taxes, depreciation, and amortization were \$30.1 million, vs. \$22.8 million last year.

LISTEN.COM says it will partner with Launch.com, RollingStone.com, and Vidnet.com to include music videos in its directory of more than 60,000 artists. The San Francisco company also says it has signed deals with 11 international music Web sites—China's AsiaMix.com; Germany's BeSonic.com; U.K. sites iCrunch Ltd., Ministry of Sound, peoplesound, and remotemusic; Belgium's NetBeat.com; Sweden's Popwire.com; Italy's Vitaminic; and U.S.-based Latin music sites Ertimo and Ritmoteca.com—to review and categorize their artists with online music.

BESTBUY.COM, the Internet subsidiary of consumer electronics retailer Best Buy, has entered into a joint marketing agreement with RollingStone.com. Under the arrangement, RollingStone.com will use BestBuy.com as its exclusive online retailer of CDs and cassettes. In turn, BestBuy.com will feature on its site music news, album reviews, Webcasts, videos, and photographs from RollingStone.com and DownBeat-Jazz.com.

S3, parent of the Diamond Rio digital music player, says it plans to license its Rio technology to other companies interested in developing digital audio products. The company also says it plans to develop a music player for the car and expand into free-standing home audio products that connect directly to the Internet and distribute music throughout an entire home. In April the company announced it would sell its graphics chip business to focus on the Internet appliance market.

CHRISTIAN E-TAILERS MAKE MOVES INTO MARKETING

(Continued from preceding page)

tures a backstage chat with performers, which is announced on shelf talkers in Family Christian Stores.

"We will be test-marketing our Ibelieve.com kiosks this summer in Family Christian Stores, probably in a few near our Grand Rapids, Mich., offices," says Fite. "Family Christian Stores has an 'Album Of The Month' program that's set up at endcaps, which we can tie into along with their monthly music mailing to 250,000 to 350,000 households."

America's largest Christian retailer, Family Christian Stores has 341 outlets in 39 states.

"We have the benefit of creating programs nationally, which independents may not be able to do except on the local level," adds Fite. "But [Christian retail marketing consortium] the Parable Group and others may have something in the works just for them."

While revenue for Parable.com in November and December was three times higher than in the preceding two months, nothing was spent on advertising, says Ron Johnston, VP of technology services for the Parable Group, which is based in San Luis Obispo, Calif., and services about 330 stores.

Promotion for Parable.com "was all search engines and word-of-mouth," says Johnston. The site began approximately 80 "private label sites" for Christian independent retailers in January. "We only have books and music online now, but we'll also have gifts by the summer."

Parable.com has more than 70,000 items for sale, including several thousand CDs.

"We operate Parable.com through the Parable Group, and [retailers] pay us a fee," says Johnston. "The retailer nearest to the online Parable customer gets a percentage of the sale, but that percentage is doubled if [the retailer has] a private label site."

Parable sets up the private Web site for a one-time \$495 fee, adds Johnston. "Parable fills the model of high-quality technology for them. We do all the SoundScan



Panelists addressed the topic "How To Sell More Niche Music" during the Gospel Music Assn. (GMA) Week convention in April. During the session, the panelists said that customers should browse stores instead of the Internet to look for hard-to-find CDs. Panelists, shown from left, are Randy Ross, music buyer from Wellspring in Des Moines, Iowa; Bob Starnes, panel moderator and director of field operations and buying for Lemstone Books in Wheaton, Ill., and chairman of the Christian Music and Video Retailers track during next year's GMA Week; Myra Hanks, co-owner of Joyful Noise in Gastonia, N.C.; and Scott Von Loewe, music buyer with Rainbow Family Book Center in Maple Heights, Ohio. (Photo: Patricia Bates)

compilations, and we update them on which CDs sold best by region."

Another company, Crosswalk.com, will announce in the next 30 days online links to suppliers for books and music, says Neal Joseph, VP of the Nashville-based concern. "No independent retailers are using us yet," he says, "but we think it may be that no one has caught our vision."

"We have 14 channels—from sports to home schooling—to appeal to product lines," he adds. "We made our decision in January not to do E-commerce ourselves, so we're an advertising- and promotion-based site now."

The site offered analysis of the Dove Awards, including playbacks of song of the year nominees, along with shortform video clips.

Like Crosswalk.com, Musicforce.com has an affiliate program, by which Christian independent retailers can link to its Web pages through icons. As yet, none are involved, because "we haven't really marketed it to them," says Brad Edmonson, GM of Musicforce.com, which began as Clubfish.com in February 1997.

The GMA Week convention

(April 16-20), which featured the Christian Music and Video Retailers track, was sponsored in part by Musicforce.com. To increase its visibility, the online retailer had its signs everywhere at the Nashville Convention Center during the week.

"We experienced triple-digit growth in the beginning over the Internet," says Edmonson. "We've slowed down some after gaining in the market. Our data follows closely what's happening on the Billboard charts."

Musicforce.com offers about 8,000 music titles, from Southern gospel to hard Christian rock. The online retailer will sell product at all but one of the Christian music festivals this summer.

"We've never had [an E-tailer] do that before, although we've accepted SoundScans from Christian concerts since November 1998," says Kathy Sullivan, manager of Christian SoundScan operations for the Christian Music Trade Assn. "They qualify if they have a reporting retailer and an affidavit."

As for other Christian retailers, Lifeway Christian Stores is expanding its online music department; Berean Christian Stores has hired a Webmaster, who will be designing its site; and Lemstone Books, although it doesn't offer E-commerce, has a promotional Web site.

"All Internet companies are having to spend so much on marketing," says Edmonson, especially if they are broad-based. "They almost need a specialty like Christian or country."

Since online retailers often have to make up some profit margin on shipping and handling, most Christian E-tailers are charging from \$3 to \$4 for the initial CD and \$1 or more for delivery for additional ones.

"We think our industry is in line with Amazon.com and CDnow.com," says Fite.

EXECUTIVE TURNTABLE

HOME VIDEO. David Koh is named head of acquisitions and co-productions for theatrical and DVD/home video divisions at Palm Pictures in New York. He was an acquisitions and co-production executive at WinStar/Fox Lorber.

NEW MEDIA. GetMusic.com promotes Mike Rich to executive producer of its rock channel, Nicole Dollison to executive producer of its pop section, David Krinsky to producer of its alternative channel, and Dana Maslin to executive producer of its adult contemporary channel in New York. GetMusic.com also names Kimmy Wix producer of its country channel in

Nashville. They were, respectively, producer of its rock channel, producer of its pop section, content editor of its alternative channel, producer of its adult contemporary channel, and senior music producer for Country.com.

Pati deVries is named director of artist relations for the Digital Club Network in Los Angeles. She was head of deVries Entertainment.

Counterpoint Systems names both Jody Cipes and Kurt Green consultants in Los Angeles. They were, respectively, software consultant for Famous Music Publishing and director of royalties for Gudvi, Chapnick & Oppenheim.

Dismissal At Rounder Records Turns Into An Employee/Management Issue

CAUSE CÉLÈBRE: It's not often that the firing of a single record-label employee becomes a focus of media interest, but that's been exactly the case with ex-Rounder Records staffer **Glenn Jones**.

Jones was terminated from his job as editor/proofreader on March 13 by Rounder GM **Paul Foley**. The dismissal has become the subject of conflict between Jones and the 30-year-old roots label based in Cambridge, Mass.

The dispute has gone public via two recent articles in the alternative weekly *The Boston Phoenix*. We've been receiving E-mail on the matter virtually since the day Jones received his walking papers.

Why does anybody care about one employee's exit? Some of the reason lies in Jones' long tenure at Rounder. He worked for the label for nearly 23 years; since joining the company on Aug. 1, 1977, he has, in his own words, "probably done everything there was to do there." (He is also well-known outside the label, as guitarist for the Boston avant-rock group **Cul De Sac**.)

Jones was also one of four union stewards; since 1980, Rounder's non-management employees have belonged to Local 925 of the Service Employees International Union (SEIU). The union is due to negotiate a new contract with the label later this year.

Press coverage of Jones' firing has fixed on the divergent depictions of the reasons for the termination. Rounder continues to maintain that Jones was canned for performance-related reasons. Jones claims he was axed by Foley because he was involved in drafting a letter protesting the February promotion of director of independent sales **Sheri Sands** to VP of sales and marketing.

Sands is a former PolyGram staffer who joined Rounder last June. She is also Foley's girlfriend. According to Jones, "Our concern was not so much the promotion... Our concern was stopping the flow of employees who were leaving." He claims that 11 Rounder staffers have exited since the announcement of Sands' promotion.

Jones says at least 17 people in the Rounder sales, marketing, and promotion departments were involved in drafting the letter addressing the issue of favoritism evident in Sands' elevation. However, after a copy of the letter was leaked to Foley, he became the focus of the executive's wrath.

On March 7—the first full day after Foley saw the draft—Jones was hit with two written performance warnings. Six days later, he was terminated after receiving his third warning.

Rounder president **John Virant** declined to be interviewed by *Declarations of Independents* but upon



by Chris Morris

our request forwarded a prepared statement from the label.

It said in part, "In both of his previous semi-annual reviews, Glenn was put on notice that his repeated failure to arrive on time for work was unsatisfactory... Other issues involved in the dismissal were performance-related, in particular his failure to adequately proofread the annual Rounder catalog and improper use of E-mail."

Jones calls the firing "a retaliatory measure." He says that he was recently offered a management position at Rounder and turned it down and that a week prior to his first warnings, Foley was "singing my praises to me." Jones says he received one written warning for tardiness in the last year. He adds that he was responsible for one typographical error in the 310-page Rounder catalog and that the "improper use of E-mail" alluded to involved drafting the letter about Sands. (He alleges that in the days following his initial warnings, Rounder managers began reading employees' E-mail.)

Though Rounder's statement says the label "takes particular exception to Glenn's comments about Sheri Sands," Jones says, "I don't have anything against her at all."

The SEIU has filed a grievance regarding Jones' firing. Though he says he has heard nothing from the label, Rounder's statement says the firm "has agreed to take Glenn's dismissal to mediation rather than wait for arbitration."

Other than longtime employee Jones, the main casualty in this now high-profile set-to may be Rounder's good will. Long respected for its efforts to promote the finest American music, the label's public image has taken a sharp hit.

Though Rounder has put many of its wares through Universal Music and Video Distribution for two years (with the rest going through Distribution North America), the current alarm in the press shows that many are seeing the label as a non-indie entity for the first time as a result of the Jones conflict.

This contorted tale suggests that though some ignored it until recently, Rounder is very much in the record *business*, and that business sometimes entails some unpleasant realities and tactics.

FLAG WAVING: On May 30, Minneapolis-based J-Bird Records will

release seven albums that offer a fresh look at a little-heard side of **Mitch Ryder's** career.

"I call it my alternate career," says Ryder, who is best known for his run of mid-'60s blue-eyed soul hits with the **Detroit Wheels**. But, from the '70s on, Ryder forged a string of highly personal and often powerful albums in which he reformed his image and sound.

J-Bird is giving seven of these records, cut in 1978-88, their first high-profile U.S. release. They comprise five studio albums—"How I Spent My Vacation," "Naked But Not Dead," "Got Change For A Million," "Smart Ass," and "In The China Shop"; the live-in-the-studio "Live Talkies"; and the live concert set "Red Blood White Mink."

Ryder cut the records for his own indie imprint, **Seeds & Stems**, and for Germany's **Line Records**. Many of them were cut overseas; he has remained a popular touring act in Germany throughout his career.

"I saw my fate in America as being an oldies artist," Ryder says. "In Germany, I realized, I didn't have to do 'Jenny Take A Ride,' I didn't have to do 'Devil With A Blue Dress On.'"



RYDER

He acknowledges that some of the records aren't what they could be, since they were recorded in the midst of grueling European tours: "They were murderous... We were doing 31 days in a row, 2½-hour shows every night."

However, Ryder says he is proud of his albums, which display an uncommonly fearless candor and a songwriting ability that fans of his early work may never have suspected he had. "How I Spent My Vacation" and "Naked But Not Dead" are especially striking.

"For me, the overriding goal was to make a documentation of my progression as an artist," Ryder says. He notes that even the albums that received a release in America ran too contrary to listeners' expectations to be successful.

"It didn't sound like 'Devil In A Blue Dress,'" he says. "It was like taking away the Quarter Pounder... The way we consume music is similar to the way we consume food."

Ryder controls the masters to five other albums he recorded through the mid-'90s and hopes that J-Bird will pick those up as well.

While he still wants to expose his own material to a wider audience, he confesses, "This year, three-quarters of the work I do will be on package tours on the oldies circuit." Ryder will be touring with his five-piece group throughout the summer.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	7	2	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	NO. 1 LOVE AND BASKETBALL 1 week at No. 1
2	1	16	SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
3	2	2	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
4	4	13	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
5	5	16	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
6	3	16	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT
7	8	7	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
8	6	11	SOUNDTRACK 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
9	9	14	VARIOUS ARTISTS ● HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
10	10	5	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
11	11	16	SEVENDUST TVT 5820 (10.98/16.98)	HOME
12	NEW		JERRY GARCIA/DAVID GRISMAN/TONY RICE ACOUSTIC DISC 41 (16.98 CD)	THE PIZZA TAPES
13	14	16	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
14	13	3	DEL THE FUNKY HOMOSAPIEN HIRO IMPERIUM 230103* (10.98/16.98) HS	BOTH SIDES OF THE BRAIN
15	15	12	VARIOUS ARTISTS ● TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
16	12	16	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
17	18	9	LOS TEMERARIOS ● FONOVISIA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
18	17	4	VARIOUS ARTISTS WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
19	16	16	JIMMY BUFFETT ● MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
20	19	16	AMBER TOMMY BOY 1253 (11.98/16.98) HS	AMBER
21	NEW		DIMITRI FROM PARIS ASTRALWERKS 49122*/CAROLINE (16.98 CD) HS	A NIGHT AT THE PLAYBOY MANSION
22	21	11	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
23	20	16	VENGABOYS ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
24	30	3	VARIOUS ARTISTS READER'S DIGEST 9129/DELTA (20.98 CD)	INTIMATE PIANO: BODY & SOUL
25	22	16	ENRIQUE IGLESIAS FONOVISIA 0518 (10.98/16.98)	THE BEST HITS
26	32	3	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) HS	MAKE IT PHAT, BABY!
27	27	6	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE
28	26	7	LUKE LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
29	37	9	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
30	43	4	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
31	24	3	E.S.G. WRECKSHOP 5552 (11.98/16.98) HS	CITY UNDER SIEGE
32	42	4	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
33	41	4	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
34	23	8	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
35	33	14	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98) HS	MORIR DE AMOR
36	44	15	VARIOUS ARTISTS ● LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
37	31	3	VARIOUS ARTISTS WARLOCK 2818 (11.98/17.98)	DANCE HITS SUPER MIX 2000
38	34	16	EVERLAST ▲ TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
39	39	16	SPM DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
40	NEW		BOY SETS FIRE VICTORY 119* (10.98/16.98)	AFTER THE EULOGY
41	47	2	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	STATE
42	RE-ENTRY		NORMAN HUTCHINS JDI 1258 (12.98/16.98)	BATTLEFIELD
43	NEW		RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1805 (9.98/16.98)	QUEMAME LOS OJOS
44	RE-ENTRY		MARCO ANTONIO SOLIS ● FONOVISIA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
45	RE-ENTRY		TRICK DADDY ● SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
46	38	2	WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE
47	NEW		VARIOUS ARTISTS JOE & JOEY 1002 (16.98 CD)	PSYCHOPATHIC FROM OUTER SPACE
48	RE-ENTRY		PAUL OAKENFOLD KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
49	NEW		JOAN SEBASTIAN MUSART/BALBOA 122802/CAIMAN (9.98/16.98)	SECRETO DE AMOR
50	35	16	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU

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 gain 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. RIAA Latin awards: (C) Certification for net shipment of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. †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.

If MAP Policies End, Loss-Leadering May Return

WITH THE FEDERAL Trade Commission (FTC) finally getting all the majors to sign consent decrees that would result in the elimination of minimum-advertised-pricing (MAP) policies (see story, page 1), look for retailers to mount some kind of campaign attacking the agency's ruling during the 30-day period it allows for public comments on its actions.

However, let me make a prediction now: No matter how hard retailers valiantly fight the FTC on this one, they will lose. Based on everything I am hearing, the retailers can scream bloody murder about the commission's actions, but it won't change anything except maybe a word or two in the final version of the decrees.

In its relentless pursuit of the music industry, dating back to 1993 and spreading over two inquiries, the FTC has acted like the modern-day equivalent of the Spanish Inquisition. It is a highly secretive agency with all of its investigation and evidence-gathering going on behind closed doors. In fact, it is so secretive that often it won't even "confirm or deny" that it is carrying on an investigation of a business. Says one senior record company executive, "Unlike the law of the land, with the FTC you are guilty until proven innocent."

But one source familiar with the commission says that my characterization of it is wrong.

"The reason why the investiga-

tion is conducted behind closed doors is to protect the privacy of the parties being investigated," the source says. "If the process was not private, they would be screaming about their rights. The FTC's manner in this kind of investigation is far from an overzealous prosecutorial manner."

Whatever. But in making its anti-MAP decision, the FTC, in my opinion, is disregarding the whole concept of unfair trade practices. The majors' MAP policies were enacted independently to protect their interests and those of the consumer. The policies came into being to ensure that a wide spread of product was available to the consumer, not to ensure that prices were kept high.

Consider this: If MAP kept prices higher than they would have been if the loss-leader retailers had their way, the majors still didn't gain one red cent more in profit. They still got the same \$10.65 or so for a \$16.98 CD, whether that CD was sold for \$9.99 or \$17.99.

Before the majors strengthened their MAP policies back during the price war of 1994-1996, consumer electronics chains and mass merchants were loss-leadering the whole product line of music in order to maintain high traffic to their stores so that

they could gain profits from other product lines.

If the majors didn't move to stop the practice of loss-leadering recordings, the music-specialty portion of their account base would have been decimated. If anyone doubts that, all one has to do is recall the wake of the 1994-96 price war, when more than 1,000 independent stores closed their doors and nearly a dozen chains filed for Chapter 11 protection.

If the labels hadn't acted to stop the price war, it would have resulted in a market-place dominated by merchants that carry only 2,000 to 3,000 square feet of music titles, the amount of space that mass merchants and electronics merchant Circuit City typically allocate to music.

In contrast, music-specialty stores have a much larger space carrying a much deeper selection, while independent retailers often specialize in a particular genre of music—all of which ensures that the consumer can access hundreds of thousands of music titles.

In addition to ensuring that their catalogs were well-represented in stores, the majors were moving to make sure that CDs of developing artists, the lifeblood of the industry, still had a place

in the market. Mass merchants typically don't carry developing artists until it looks as if an album will break out to be a hit.

But the FTC clearly chose to ignore the above arguments. When the agency publicly announces its actions, you can be sure that it will imply that lower prices will result, thus presenting itself as a hero to consumers.

And, I am sorry to say, the FTC is holding all the cards on this one. No matter what logical arguments retailers make on their behalf, the commission will have public opinion on its side. Have you ever tried to explain to one of your friends why CDs are priced the way they are? Even the mainstream press will rally behind the FTC and likely try to paint the major labels and retailers as acting collusively to maintain higher prices.

Music-specialty retailers' main hope is that, over the past few years, the mass merchants and the consumer electronics chains probably have discovered the pleasures of finally making a profit on music. Will they be anxious to return to an environment where they beat one another over the head with CD prices?

If the price war breaks out again to the degree that it did last time, the music-specialty sector could be a sorry place, especially when you also take into consideration that the majors are aggressively moving to sell music directly to the consumer.

RETAIL TRACK

by Ed Christman



Disney
TRAK



Disney's
Masterpiece of
Sight and Sound
In an All-New
Story Format!



Fantasia/2000
Deluxe Read-Along

- Cassette or CD featuring 2 stories in one!
- Sorcerer's Apprentice
- Pomp and Circumstance
- Deluxe 44-page hardcover book containing breathtaking imagery from the film

Street Date: 6/20/00

Ask your sales representative about a deal on the Fantasia/2000 Soundtrack!

www.fantasia2000.com

WALT DISNEY
RECORDS

© Disney

To Be Truly National, We Must Be LOCAL.

YOUR STORE

YOUR LOCAL aec SALES OFFICE

AEC has 16 SALES OFFICES Devoted to Independent Retail

CD One Stop, Bethel CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta • Philadelphia • Los Angeles/3 Offices • Sacramento • Omaha • San Diego • Dallas • Portland • Chicago • Milwaukee • Denver

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with WebAmi.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMC** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!



Abbey Road



New Accounts: 800-635-9082
Fax: 954-340-7641

S. AFRICAN DANCE MUSIC ON THE RISE

(Continued from page 119)

mously successful are the titles emanating from a joint venture between CCP Record Co. (a division of EMI South Africa) and independent label House Afrika Records. The latter is based in Johannesburg and is the premier outlet for supplying vinyl 12-inch releases to the growing number of local DJs in South Africa.

The key to the success of the CCP/House Afrika "Fresh House Flava," "House Afrika," and "Glen Lewis" products, says House Afrika co-owner Tim White, is linking the titles with some of the country's most high-profile and hippest radio DJs. As for the locally produced music featured on the albums, slowing down the traditional house beat to a lower tempo favored by local fans has also helped.

"DJ Fresh, who's behind the 'Fresh House Flava' compilations, has a show on [Johannesburg-based dance station] YFM—the biggest regional station in the country—with over a million listeners," White explains. "Fresh is a big house music fan and began playing a lot of our 12-inch vinyl tracks on his show, many of which became hits [here]."

"But few of the young, urban black kids listening to Y have the money to buy vinyl," he says, "so we came up with the idea of licensing the tracks for a CD compilation. Most of the labels we license from—independents like Naked Music, Large Records, and Wave Music—are totally amazed at the numbers we're doing."

Both "Fresh House Flava Vol. 1" and "Vol. 3" have been certified double-

'Instead of just younger kids, dance music buyers are also moving into the mid-20s/early 30s age group'

— ROBERT SCHOLTZ —

platinum, with "Vol. 2" selling 45,000 units. So far, CCP/House Afrika's biggest-selling title is "Glen Lewis's Mid-Tempo Millennium Mix-Down," which has sold more than 78,000 units, according to White. Several new titles, including a "Glen Lewis Numero Uno" Latin-style compilation, are due for release in the coming months.

Lewis, a drive-time DJ on Metro FM, a national dance-oriented station with 4.6 million listeners, says the role of radio has been pivotal in dance music's development in South Africa.

"A few years ago," he says, "there were hardly any radio stations with turntables. But as DJs like myself began playing vinyl [on-air] and then spinning the same discs at the club gigs we do every weekend, the demand from listeners became very strong. I'm lucky because I'm given quite a bit of free play outside the playlist, which means I can introduce listeners to all the new sounds I'm buying."

Lewis says he's still surprised at the success of the "Mid-Tempo" compilation. "What also amazes me is how many white people, who're not the target market of my show, are getting into the album."

The upsurge in dance sales has also stimulated several independent record companies into action. Sheer Dance, a division of Johannesburg label Sheer Sound, was formed three years ago to release compilations, including the "What's Hot In Derek The Bandit's Box" series, which is aligned with a popular dance DJ on national rock station 5FM.

However, as a result of the new focus on the music, the label is also beginning to concentrate on domestically produced dance. "We receive about 15 to 20 demos a week," says Sheer Dance director Mark Connor. "We took about 400 sampler albums to MIDEM and had a good response."

Cape Town, in many ways the center of South Africa's club scene, regularly sees top-notch international DJs like Pete Tong and Paul Oakenfield playing gigs. Kim Saville, co-owner of the newly established Beatroot Music, is excited about the home-grown talent showcased on the label's two recent "Future Sound Of Cape Town" compilations, which are distributed by Universal Music. The first was released in 1998; the second earlier this year.

"Artists like Spanky, Debass, Liks, and Nagual are already playlisted on several campus radio stations, as well as many regional ones," Saville says. "In fact, we learned after the first album to keep the tracks at a radio-friendly length just to get that exposure. We've had an excellent response

from many global territories, and we're off to Germany soon to discuss possible deals."

Another Cape Town-based label, What's Phat, is also looking to nurture local talent. Label manager Alexia Walker says a DJ mix compilation series, "What's Phat Pussycat?," is due for launch soon and will also incorporate South African productions. "These will be given a platform alongside the work of international producers, which will also help develop the domestic scene," she says.

Meanwhile, What's Phat is focusing on exclusive distribution for key overseas labels (including F-Communications, Studio K7, and Glasgow Underground), with a strong emphasis on marketing and promotion (distribution is through BMG Africa) aimed at mak-

ing cutting-edge dance tracks readily available in the territory.

"The demand for interesting product has always outweighed the supply," Walker says. "Before, people frequently had to wait six months for product they had read about in the international dance press."

Robert Scholtz, dance music buyer at Cape Town independent store Max Mega Store, confirms this.

"There are far more educated people now when it comes to dance music, and whereas we might have sold, for example, one 'K&D Sessions' [Germany-sourced compilation] album each month two years ago, we can now move 10 without breaking a sweat," he says. "We've noticed too that instead of just younger kids, dance music buyers are also moving into the mid-

20s/early 30s age group. There's also been a noticeable crossover from black to white markets with some of the compilations, like the Glen Lewis one, in terms of race. Dance is definitely a very important retail product for us."

The recent surge in the South African dance market is certainly helping those creating the fast-selling compilations when it comes to sourcing international product. Adrian Skirrow of Johannesburg indie label ASP Records, currently involved in a joint venture with BMG Africa, says the groundwork was achieved with the "high number of top-line DJs visiting South Africa, who spread the word."

Says Skirrow, "When we're licensing in tracks, we've found that SA is increasingly regarded as a very important dance market, and that opens doors."

Doing business with us is as easy as...

(you get the picture)

Extensive, full-service inventory. Low prices. Convenient EDI, fax or phone ordering. Fast, accurate delivery. Free computerized database with updates.

800-736-3640

www.pconestop.com



Pacific Coast One-Stop

45 West Easy Street
Simi Valley, CA 93065
Fax: 805-583-3005

COMPACT DISCS • CD MAXI-SINGLES • CASSETTES • CASSETTE SINGLES • CASSETTE MAXI-SINGLES
ALBUMS • 12" SINGLES • DVD • MUSIC VIDEOS • MOVIE & MUSIC LASERDISCS • ACCESSORIES

OVER 3,000 PROFESSIONALS HAVE ALREADY TAKEN ADVANTAGE OF THIS POWERFUL TRAINING PROGRAM, CONSISTENTLY CALLING IT AN "EXCELLENT USE OF (THEIR) TIME! CONCISE AND CLEAR!" COMPANIES REPRESENTED AT THESE



REGISTER NOW FOR THESE

ONE DAY TRAINING SEMINARS

DESIGNED TO HELP YOU MASTER THE INTERNET BUSINESS!

THE FAIRMONT HOTEL, DALLAS, TX

MENTION THIS AD AND REGISTER AT THE "EARLY-BIRD" DISCOUNT!

Thursday, May 18, 2000

HOW TO BUY & SELL WEB ADS

Get the in-depth knowledge you need to buy or sell Web ads. Full day curriculum provides training and information for both novice and experienced Buyers and Sellers.

Friday, May 19, 2000

HOW TO MEASURE, RESEARCH & TARGET INTERNET ADS & AUDIENCES

Learn what counts and how to count it! This course will cover the issues and technology of measurement, research and targeting, and how to use data in the buying, selling and evaluation process.

OR

HOW TO BUILD INTERNET REVENUE & BUSINESS PLANS FOR ADVERTISING & SPONSORSHIP-BASED SITES

Learn a practical, how-to approach to building reliable, realistic and defensible revenue models, forecasts and management plans for Internet businesses based on advertising, sponsorship or similar revenue sources.

PRESENTED BY



PRIMARY SPONSOR

Investor's Business Daily
FOR PEOPLE WHO CHOOSE TO SUCCEED

CO-SPONSOR



TO REGISTER ONLINE OR FOR MORE INFO, VISIT WWW.ADWEEK.COM/ADWEEKCONF/ OR CALL 888.536.8536

Coming to the New York Sheraton Hotel & Towers on June 15 & 16

TODAY • VIACOM • VOLKSWAGEN • WALL STREET JOURNAL • ZIFF-DAVIS and more...
GEOGRAPHIC • NBC • NICKELODEON • NFL • OGIWY & MATHER • PANASONIC • PARAMOUNT • PRUDENTIAL • SARA LEE • SHARPER IMAGE • SPRINT • SONY • SUN • MICROSYSTEMS • TICKETMASTER

SEMINARS HAVE INCLUDED: • ABC • ANDERSON CONSULTING • AOL • AT&T • BBDO • BELL ATLANTIC • BET • BOSTON GLOBE • CABLEVISION • CBS • MARKETWATCH • CHARLES SCHWAB • BMW • CHAIT / DAY • CHICAGO TRIBUNE • COMPAQ • GRAINS • DISCOVER • CARD • DISNEY • E! ONLINE • EDDIE BAUER • FALLON • MCGILLICOTT

Launch Offers Web Users Personalized Service Sites That Give Consumers Control May Flourish In Wake Of MP3 Suit

This week's column was prepared by Michael Grebb.

THE RECENT LEGAL WRANGLING over Internet music services like Napster and the court decision against MP3.com will not be the end of the contentious debate over online music. But all the fuss confirms at least one key point that the industry should heed: Consumers want to get their music when they want it. They don't want to use filters or weed through music they don't like. They want control—and whoever gives it to them may very well win.

In that vein, Launch Media has created a product it hopes will shift the focus toward personalized streamed music and videos. "Launchcast" tries to provide the community and personalization of Napster without raising the copyright issues (it pays into the standard royalty pools under a compulsory license). In fact, Warner Music, Sony Music, and EMI Recorded Music own small equity stakes in Launch.com, and they have agreed to supply various music



videos for streaming over the site. "We have always felt that you should give people control over the experience," says Launch CEO David Goldberg. "That's the value-add. We're trying to make this as easy as possible for people."

'It's very satisfying to know that the Internet can bring fans and artists closer together through technology'

- JAY SAMIT -

The principle behind Launch.com is personalization. The site gives users the ability to set up their own "radio stations" online—in effect, to become their own DJs and share their favorite music with anyone who happens along. At the same time, users with similar

musical tastes can seek out DJs whose selections appear to match theirs.

On April 5 the company gave users the additional option of becoming VJs as well, when they fish out their favorite videos from Launch.com's 4,000-plus music video library.

"Music videos add a whole new dimension to music," says Jay Samit, senior VP of new media at EMI. "It's very satisfying to know that the Internet can bring fans and artists closer together through technology."

In essence, Launchcast doesn't care which artists are being promoted to the masses; it lets the masses sift through the rough looking for diamonds. And it makes suggestions based on past preferences. The more fans use the service, the more accurate it gets. Throw in some collaborative filtering, and Launch.com says it can predict what a user likes practically before the user knows it.

"It's very much a pull rather than a push, which is what traditional radio is," says Goldberg. "This is what people want on the Internet. And it will make it possible for fans to find a lot of great music that never makes it on the radio."

Soon, Goldberg says, Launchcast will also be available on mobile devices and car dashboards. "We really will be able to replace radio for

(Continued on page 141)

TRAFFIC TICKER Top Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

1. launch.com	10.7
2. mp3.com	9.3
3. billboard.com	9.3
4. backstreetboys.com	8.0
5. pollstar.com	8.0
6. mtv.com	7.7
7. backstreetboys.com	7.6
8. sonicnet.com	7.4
9. nsync.com	6.8
10. peeps.com	6.3

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com	601
2. mp3.com	541
3. tunes.com	289
4. vh1.com	235
5. launch.com	224
6. sonicnet.com	211
7. ubl.com	184
8. peeps.com	153
9. nsync.com	146
10. bmg.com	128

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	1,051
2. mp3.com	900
3. tunes.com	511
4. launch.com	356
5. sonicnet.com	346
6. peeps.com	330
7. ubl.com	324
8. nsync.com	324
9. musicmatch.com	269
10. vh1.com	229

Source: Media Metrix, February 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

MAY 13, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		SILVER & GOLD REPRISE 47305/WARNER BROS.	NEIL YOUNG	22
◀ NO. 1 ▶ 1 week at No. 1					
2	NEW		THE HEAT LAFACE 26069/ARISTA	TONI BRAXTON	2
3	3	6	NO STRINGS ATTACHED ▲ ⁷ JIVE 41702	'N SYNC	1
4	2	3	RETURN OF SATURN TRAUMA 490441*/INTERSCOPE	NO DOUBT	11
5	5	46	SUPERNATURAL ◆ ¹¹ ARISTA 19080	SANTANA	6
6	1	2	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE? COLUMBIA 62055/CRG	PINK FLOYD	40
7	8	9	TWO AGAINST NATURE ● GIANT 24719/WARNER BROS.	STEELY DAN	58
8	4	2	MY NAME IS JOE JIVE 41703	JOE	3
9	10	19	HUMAN CLAY ▲ ³ WIND-UP 13053*	CREED	8
10	12	14	PLAY ● V2 27049* [RS]	MOBY	57
11	11	29	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	26
12	9	15	ON HOW LIFE IS ▲ ² EPIC 69490* [RS]	MACY GRAY	16
13	NEW		THE '70S ISLAND 542473/IDJMG	SOUNDTRACK	117
14	13	20	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	44
15	16	5	UNLEASH THE DRAGON ▲ ³ DRAGON/DEF SOUL 546816*/IDJMG	SISQO	4
16	17	30	FLY ▲ ⁵ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	17
17	NEW		SKULL & BONES COLUMBIA 69990*/CRG	CYPRESS HILL	5
18	15	21	BREATHE ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	25
19	18	9	HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	19
20	RE-ENTRY		DR. DRE — 2001 ▲ ⁴ AFTERMATH 490486*/INTERSCOPE	DR. DRE	9

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

DRM that sounds great to CFOs.

Millions of consumers are ready for digital distribution of music on the Internet. And Digital Rights Management (DRM) services from Reciprocal let you reach your full economic potential.

Reciprocal's music solution prevents unauthorized copying and creates a secure, robust environment that can drive new business opportunities and track customer usage. Get complete control over your digital music assets with a fully-customized solution that meets your specific needs.

So, when it's time for your business to become part of the digital content economy, Reciprocal can help grow your bottom line.

For more information contact Reciprocal Music at 212.983.8200

reciprocal

Driving the Content Economy™

www.reciprocal.com

©2000 Reciprocal, Inc. All rights reserved. Reciprocal, the Reciprocal Symbol and Driving the Content Economy are trademarks of Reciprocal, Inc. in the United States and other countries.

DVD Grabs More Of Market In U.K.

Video Business Gets Boost; More Growth Expected In Format

BY SAM ANDREWS

LONDON—DVD has captured more than 20% of the total British video market, according to first-quarter figures released by distributor trade body the British Video Assn. (BVA).

The figures reveal that DVD's success has given the entire video business a boost, with VHS sales up 5% and the entire market up 17% over 1999's first quarter.

But most surprising was that first-quarter 2000 DVD sales outnumbered sales in each quarter of 1999 except for the fourth quarter.

"For DVD Video to have passed the 20% of value mark so soon after the release of the format shows just how popular it has become," says Lavinia Carey, BVA director general. "With about 30,000 people a month buying DVD players, this growth rate looks set to continue, and it may not be that long before DVD becomes the dominant format with a larger and larger range of product available."

Month-to-month comparisons for March show a 440% increase in sales and an even more impressive rise of 651% for hardware sales for the same month from 1998 to 1999.

The installed player base in the U.K. now stands at 350,000 units, not including DVD-ROM-equipped computers.

The spectacular growth rate of DVD is even more remarkable given the lack of blockbuster titles.

The BVA expects this spring to be a banner sales quarter with the April DVD release of "The Blair Witch Project" and the May releases of the latest James Bond biggie, "The World Is Not Enough," and "The Sixth Sense."

The DVD momentum is predicted to continue as Paramount Home Video enters the fray with "The Truman Show" and "The Rugrats Movie" product, plus the upcoming release of the Disney Classics line on DVD.

U.K. video distributors, however,

have been warned not to ignore the VHS "cash cow" in favor of focusing solely on DVD.

Marek Antoniuk, BVA chairman and managing director of Columbia TriStar Home Video's U.K. arm, says that if VHS is "milked too quickly, before DVD has truly obtained critical mass, the industry will find it has mismanaged the situation."

He says that the video business shouldn't forget that there are still more than 18 million video recorders in 89% of the U.K.'s households. "The industry must be careful not to throw the baby out with the bath water," he says.

Antoniuk's comments come on the heels of the release of the latest edition of the BVA yearbook, which features a commentary by Culture Secretary Chris Smith about the "social benefits" brought about by the introduction of DVD.

It brings "a range of additional benefits for the viewer. Some of these, such as subtitles and different-language soundtracks, have real social benefits as well as adding to the value of the product," he writes.

He also notes that the introduction of DVD helps the country's film industry.

"A thriving video industry helps bring money back into the creative industries that provide the sector with its content," Smith writes. "Filmmakers and television producers need that success so they can continue to create the hits of tomorrow."

The BVA yearbook, however, also reports that after 13 years of consecutive growth, the sell-through video market declined for the first time in 1999.

Sales in 1998 fell from 100 million units, worth 940 million pounds (\$1.5 billion), to 96 million units, worth 882 million pounds (\$1.4 billion).

The 1998 total is a bit inflated since it had an extra week of sales and the blockbuster titles "Titanic" and "The Full Monty" were released during that year.

"Titanic" and "The Full Monty"

together accounted for 8 million in unit sales, whereas in 1999 the top two titles—"A Bug's Life" and "The Lion King II: Simba's Pride"—combined for just 3.5 million units sold.

The rental market also saw a decline, with transactions falling from a 1998 high of 186 million units to 174 million units, worth 408 million pounds (\$652.8 million) in retail revenue. Top titles were "There's Something About Mary" (Fox Pathé) and "Armageddon" (Buena Vista).



Starting Young. Mr. Spock himself, Leonard Nimoy, is impressed with a young fan's ability to demonstrate the Vulcan sign. Nimoy met the youngster April 26 in West Hollywood, at a Virgin Megastore signing held to promote the DVD release of "Star Trek III: The Search For Spock." The event was broadcast over the Internet by InsideDVD.com, with Nimoy participating in an online chat. The next DVD release of the franchise, "Star Trek II: The Wrath Of Khan," is due in stores July 11.

Spielberg Releases 'Jaws' On DVD As Universal Marks Shark's 25th Anniversary

SHARK ATTACK: With DVD penetration estimates running as high as 12 million in North America by the end of the year, director **Steven Spielberg** has finally green-lit at least one movie from his blockbuster catalog for release on the format.

On July 11, Universal Studios Home Video will release "Jaws Anniversary Collector's Edition" to celebrate its DVD debut as well as the film's 25th anniversary. The title will be priced at \$26.98, and a double cassette will be available for \$19.98.

"He [Spielberg] really made the decision with 'Saving Private Ryan,' so this one was easy," says Universal president **Craig Kornblau**. "He laid the groundwork, and then we looked at the whole category to select the right one."

Aside from "Saving Private Ryan," which was released last year on DVD, only a few Spielberg-directed titles are available in the format. Those include "1941: Special Edition," "Always," "Amistad," "The Color Purple," and "Hook." Many observers said the director was withholding many of his best films until the format proved itself in the market.

Universal, though, has not scheduled other Spielberg hits such as "E.T. The Extra-Terrestrial," "Jurassic Park," "Schindler's List," and the "Jurassic Park" sequel "The Lost World" for release on DVD.

Kornblau says "Jaws," off the market since 1996, has only sold about 800,000 units at sell-through pricing. Compared with more than 17 million for Spielberg's hit "Jurassic Park," Kornblau sees enormous potential for "Jaws."

The DVD will feature a "making of" documentary, deleted scenes, outtakes, the original trailer, a photo gallery, storyboards, a trivia game, a PC screen saver, and the educational program "Shark World." Spielberg will not, though, provide the director's commentary that is customary with many DVD releases.

The digital transfer will be in widescreen with Dolby 5.1 surround sound or DTS 5.1 surround sound options.

Marketing elements will attempt to "bring back the cultural hysteria," Kornblau says, that the film created back in 1975. Many events are planned near or at the beach, he says. A "Summer of the Shark" media campaign will kick off on ABC when the network airs the film on May 6. Continuing through the end of

summer, Universal has scheduled TV ads for high-profile shows such as "Who Wants To Be A Millionaire," "Friends," "ER," and "WWF Smackdown."

Ads are also scheduled for cable channels TBS, TNT, USA, Discovery Channel, Animal Planet, Comedy Central, ESPN, MTV, VH1, and CNBC. In addition, Microsoft's Windows Media will promote the release by streaming "Jaws" teaser trailers on its Web site.

Although "Jaws" has been given the green light for DVD release, other Spielberg blockbusters are still stuck in neutral.

Columbia TriStar Home Video had hinted that it was prepping a DVD release of "Close Encounters Of The Third Kind," which has three different versions. But a source at the company says the only Spielberg-related release on the schedule this year is "Men In Black," which

will be in stores in September. "Men In Black" was produced by Spielberg's Amblin Entertainment.

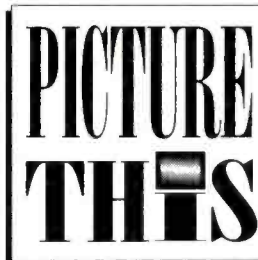
VIDEO CASH FROM VSDA: Beginning this month, the Video Software Dealers Assn.'s (VSDA) packaged-goods partners will begin inserting checks into their products in an effort to encourage repeat video store business.

Under the marketing plan, the companies will insert "Video Cash" checks, valued at either \$3.50 or \$4, into products such as candy, popcorn, and other goods sold in video stores. The checks can be used by customers to rent videos. The dealers receive a dollar for every check they cash in. The "Video Cash" promotion begins this month with Act II Microwave Popcorn. Consumers who purchase the product will find the check to redeem at their local video store.

The VSDA is partnering with the Properties Group to secure additional packaged-goods companies. The trade group is in talks with a toothbrush company, another snack food company, a magazine, and an Internet company for future "Video Cash" promotions.

Dealers are not required to sign up for the program and can deposit the checks in the bank to receive their \$1 reimbursement.

'JAM' DVD: Warner Home Video is set to release "Space Jam" on DVD July 25. Extras include audio commentary by director **Joe Pytko** and stars Bugs Bunny and Daffy Duck. Suggested list is \$24.98.



by Eileen Fitzpatrick



This month's release of the latest James Bond film, "The World Is Not Enough" with Pierce Brosnan and Sophie Marceau, should keep the DVD sales momentum going in the U.K.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	1	3	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
2	2	19	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	4	2	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
4	3	6	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
5	16	3	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
6	5	13	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
7	13	4	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
8	8	10	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
9	7	3	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
10	40	3	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
11	6	5	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
12	15	23	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
13	10	4	THE OMEGA CODE	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	2000	PG-13	22.95
14	17	3	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	Animated	2000	NR	14.98
15	9	18	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
16	14	25	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
17	12	16	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
18	28	31	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
19	20	19	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
20	RE-ENTRY		SHE'S ALL THAT	Miramax Home Entertainment Buena Vista Home Entertainment 4135	Freddie Prinze, Jr. Rachael Leigh Cook	1999	PG-13	19.99
21	30	17	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
22	33	24	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
23	NEW ▶		PUSHING TIN	FoxVideo 1424830	John Cusack Billy Bob Thornton	1999	R	19.98
24	18	4	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
25	26	14	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
26	11	7	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
27	19	2	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
28	21	24	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
29	34	2	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
30	NEW ▶		NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
31	31	22	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
32	38	6	TEA WITH MUSSOLINI	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
33	24	26	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
34	NEW ▶		MICKEY BLUE EYES	Warner Home Video 92565	Hugh Grant James Caan	1999	PG-13	19.98
35	37	6	ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98
36	27	8	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
37	32	6	ZALMAN KING'S RED SHOES DIARIES: THE GAME	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
38	25	6	CINDERELMO	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
39	NEW ▶		THE MOD SQUAD	MGM Home Entertainment Warner Home Video M906835	Claire Danes Omar Epps	1999	R	19.98
40	29	22	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	4	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
2	3	3	STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)	FoxVideo 2000092	Liam Neeson Ewan McGregor
3	2	6	THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
4	4	9	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
5	8	2	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg
6	5	6	EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
7	10	2	THE INSIDER (R)	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
8	9	5	THE LIMEY (R)	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
9	6	8	RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
10	11	3	THE MESSENGER: THE STORY OF JOAN OF ARC (R)	Columbia TriStar Home Video 04154	Milla Jovovich
11	7	8	STIGMATA (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
12	NEW ▶		END OF DAYS (R)	Universal Studios Home Video 85240	Arnold Schwarzenegger
13	20	2	SUPERSTAR (PG-13)	Paramount Home Video 337123	Molly Shannon Will Ferrell
14	NEW ▶		TUMBLEWEEDS (PG-13)	New Line Home Video Warner Home Video N1172	Janet McTeer Kimberley J. Brown
15	NEW ▶		BOYS DON'T CRY (R)	FoxVideo 20000310	Hilary Swank Chloe Sevigny
16	NEW ▶		HOUSE ON HAUNTED HILL (R)	Warner Home Video 18018	Geoffrey Rush Famke Janssen
17	NEW ▶		FOR LOVE OF THE GAME (PG-13)	Universal Studios Home Video 84156	Kevin Costner Kelly Preston
18	12	2	THREE TO TANGO (PG-13)	Warner Home Video 16986	Matthew Perry Neve Campbell
19	NEW ▶		STUART LITTLE (PG)	Columbia TriStar Home Video	Geena Davis Michael J. Fox
20	15	12	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	2	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger
2	2	5	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
3	4	3	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
4	3	2	STUART LITTLE (PG) (27.95)	Columbia TriStar Home Video 05214	Geena Davis Michael J. Fox
5	6	32	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
6	5	2	HOUSE ON HAUNTED HILL (R) (24.99)	Warner Home Video 18018	Geoffrey Rush Famke Janssen
7	9	3	THE INSIDER (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
8	7	7	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
9	19	6	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
10	15	19	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
11	NEW ▶		SPACEBALLS (PG) (24.98)	MGM Home Entertainment/Warner Home Video 908100	Mel Brooks John Candy
12	13	9	STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne
13	10	4	FOR LOVE OF THE GAME (PG-13) (26.98)	Universal Studios Home Video 20684	Kevin Costner Kelly Preston
14	14	10	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
15	17	6	THE ABYSS (SPECIAL EDITION) (PG-13) (34.99)	FoxVideo 300008	Ed Harris
16	NEW ▶		SHOWGIRLS (R) (24.98)	MGM Home Entertainment/Warner Home Video 908099	Elizabeth Berkley Kyle MacLachlan
17	12	2	BOYS DON'T CRY (R) (34.98)	FoxVideo 2000173	Hilary Swank Chloe Sevigny
18	8	2	STUART LITTLE (WIDESCREEN) (PG) (27.95)	Columbia TriStar Home Video 04893	Geena Davis Michael J. Fox
19	11	2	THE BACHELOR (PG-13) (24.99)	New Line Home Video/Warner Home Video 4994	Chris O'Donnell Renee Zellweger
20	20	8	EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman

© 2000, Billboard/BPI Communications and VideoScan, Inc.

Zany Brainsy, Noodle Kidoodle Hope To Surge As They Merge

MAJOR MERGER: Leading children's multimedia retail chains Zany Brainsy and Noodle Kidoodle have entered into an agreement to merge.

Zany Brainsy currently operates 104 stores in 26 states, and Noodle Kidoodle has 59 stores in 15 states. The merged company will operate under the Zany Brainsy banner.

According to **Keith C. Spurgeon**, CEO of King of Prussia, Pa.-based Zany Brainsy, the deal should close in 60 days. July 1 is the target date to change the signage on all Noodle Kidoodle stores.

The merger is described as a pooling of interests and calls for a stock swap. When the deal closes, Zany Brainsy will be the largest kid store franchise in the country.

The merger, which, according to Spurgeon, has been in the works since February, means Zany Brainsy will have "close to 200 stores by the fourth quarter of this year."

Another prominent, upscale multimedia chain, Learningsmith, went out of business in 1999.

Both Zany Brainsy and Noodle Kidoodle specialize in high-quality, educationally oriented toys, games, books, and multimedia products.

Spurgeon estimates that a typical Zany Brainsy store stocks 400 video and 300 audio titles, accounting for 5% to 10% of floor space.

While some observers have expressed concern that independent children's video won't get as big a play in Zany Brainsy as it has in Noodle Kidoodle stores, Spurgeon disagrees. "We're longtime supporters of unique and different products, and Zany Brainsy has been at least as diverse as Noodle Kidoodle," he says. For example, Spurgeon notes, educational titles from indie suppliers have done well for the chain.

Zany Brainsy will be opening 25 new stores on its own this year, he notes, in such locales as Orlando, Fla.; Jackson, Miss.; Greenville, N.C.; San Diego; Phoenix; Chicago; and Philadelphia.

Except in Chicago and New Jersey, the chains have little geographical overlap, which was another major impetus for the merger, says Spurgeon. "Zany Brainsy has been strong through the West Coast, while Noodle Kidoodle was strong in New York, Boston, and Florida, as well as Texas and the Detroit area," he says. "Now we've picked up [those locations]."



by Moira McCormick

Apart from changing the exterior signage on the Noodle Kidoodle stores, as well as interior items like shopping bags, gift certificates, wrapping paper, and point-of-purchase materials, no other major physical changes are planned for the Noodle Kidoodle locations.

Zany Brainsy's prototype store in King of Prussia is 10,600 square feet, though some locations are larger and some are smaller. Noodle Kidoodle locations fall into configurations of 5,000, 8,000, and 10,000 square feet.

"While Noodle Kidoodle stores tend to be smaller than Zany Brainsy stores, there aren't any significant differences in floor plans," says Spurgeon. "Both have in-store theaters, play areas, and computer stations. Over time we'll blend the best elements of both." He says Zany Brainsy plans to continue its tradition of daily in-store events—from crafts to story reading to music performances—which the chain has dubbed Free Fun Every Day.

Spurgeon says that the merger will reduce duplicate costs. "As we grow bigger," he says, "our buying power will continue to increase."

THREADING THE NEEDLE: Everland Entertainment, marketer and distributor of the best-selling (9 million and counting) Christian kid vid series "Veggie Tales," is preparing to launch a new children's video property, "Threads."

The series centers on a quartet of stuffed toys who have adventures and teach kids life lessons in the process and, like "Veggie Tales," will be the center of a massive brand marketing effort involving a host of tie-in licensed merchandise.

The first video title, "A Pond Full Of Pigs," will be released this summer, along with a tie-in book by Standard Publishing, apparel by Colorado Casuals, and a plush by Gund Toys.

The DVD version of the title will hit stores in the fall, as well as an audio soundtrack, another book, more apparel, and toys and games from Standard Publishing.

Spring 2001 will see the release of the second video, but a title has not been finalized. It will, though, be marketed with a book, apparel, and a school curriculum guide from Group Publishing.

"Threads" was launched last month at the annual Gospel Music Assn. conclave, and events are also being planned for the Christian Booksellers Assn. (CBA) Interna-

tional 2000 event, as well as the CBA Expo 2001.

Nashville-based Everland, founded in 1991 by Christian music company Word Inc., is planning to introduce the property to consumers via movie theater premieres, which will be conducted in partnership with a national theater chain.

A multi-city mall tour of costumed characters, a live show, direct-mail pieces, and extensive Internet exposure via Yahoo! round out the marketing efforts.

In-store merchandising will also play a major role in pushing "Threads." Beginning in July,

Everland will offer a custom floor display and endcap unit. Plus, "Threads" products will be featured in Kid City 2000 kiosks in over 300 stores around the country. Coupon and catalog cross-promotions will also take place among "Threads" and Word music products and other product partners.

Trade and consumer print advertising is planned, with ads running in general consumer as well as Christian publications. Promotional partnerships are currently being discussed with such companies as Nabisco, Chick-Fil-A, Coca-Cola, Hawaiian Tropics, Regal Theaters, and Dean Foods.

Billboard®

MAY 13, 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
◀ No. 1 ▶					
1	15	2	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000	19.96
2	3	16	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
3	1	6	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
4	2	5	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
5	16	2	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000	14.98
6	5	9	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
7	6	3	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26.99
8	4	4	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999	14.95
9	7	5	ELMO'S WORLD Sony Wonder 51720	2000	9.98
10	13	4	BLUES CLUES: MAGENTA COMES OVER Paramount Home Video 05645	2000	9.95
11	25	22	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
12	8	295	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
13	12	14	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
14	9	77	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
15	10	7	POKEMON: JIGGLYPUFF POP Viz Video/Pioneer Entertainment 241	2000	14.98
16	RE-ENTRY		MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
17	17	4	POKEMON: TOTALLY TOGOPI Viz Video/Pioneer Entertainment 191	2000	14.98
18	20	4	AN AMERICAN TAIL: TREASURE OF MANHATTAN ISLAND Universal Studios Home Video 83305	2000	14.99
19	11	50	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
20	RE-ENTRY		CINDERELMO Sony Wonder 55294	2000	12.98
21	14	12	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
22	19	6	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	2000	14.95
23	21	62	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
24	18	19	TELETUBBIES FUNNY DAY ◊ PBS Home Video/Warner Home Video B3946	1999	12.95
25	22	18	MUPPETS FROM SPACE Columbia TriStar Home Video 04251	1999	21.95

♦ 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.

Billboard®

DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL BUYER'S GUIDE: Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$145

INTERNATIONAL TALENT & TOURING DIRECTORY: The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$115

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$185

INTERNATIONAL TAPE/DISC DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 125 markets. \$105

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

**To order: call 800-344-7119 (International 732-363-4156),
fax 732-363-0338, or mail this ad and payment to:
Billboard Directories, PO Box 2016, Lakewood, NJ 08701.**

Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

NEW Billboard Digital Directories...Buy the print directories together with our new online service and receive 25% off.
Call 800-449-1402 or visit
www.billboard.com/directories for a free online demo.

BDZZ3028

RATES & INFORMATION

- **SERVICE & RESOURCES:**
\$160 per inch/per week, 4 weeks minimum
- **MUSIC INDUSTRY HELP WANTED:**
\$160 per inch/per week
- **BOX REPLY SERVICE:** \$30
- **REAL ESTATE:** \$80/c.i/wk

All Major Credit Cards Accepted

Classified ads are commissionable when an agency represents an outside client.

Billboard CLASSIFIED

Get more reach. More impact. More RESULTS.

Reach 150,000 key music business decision makers around the world by telling them about your product and service in the industry's leading news magazine.

NOW AVAILABLE ONLINE!

CALL BILLBOARD CLASSIFIED TODAY!

David McLean 1-800-390-1489 • dmclean@billboard.com

FAX ALL ADS TO: 212-536-8864

DEADLINE: FRIDAY AT 3:30PM EASTERN

7 TO 9 MILLION PAGE HITS A MONTH!

www.billboard.com

DUPLICATION/REPLICATION

CDs
Quality Copies As Fast As 24 Hours

- * CD Replication
- * CDR One-Offs
- * Mastering
- * Packaging & Printing

PRINCETON DISC
800-426-0247
www.princetondisc.com

DUPLICATION/REPLICATION

500 1-COLOR CHROME CASSETTES \$595 REORDER: \$385
INCLUDES: 1000 1-COLOR INSERTS (500 extra for reorder) & COMPOSITE NEGS FROM YOUR CAMERA-READY ART • NORELCO BOX • UP TO 22 MINUTES PER SIDE

1000 4-COLOR CHROME CASSETTES \$899 REORDER: \$750
INCLUDES: 2000 4-COLOR INSERTS (1000 extra for reorder) FROM YOUR PRINT-READY FILM (in Rainbo's specs) • NORELCO BOX • UP TO 22 MINUTES PER SIDE

500 4-COLOR CHROME CASSETTE SINGLES \$529 REORDER: \$275*
1000 4-COLOR CHROME CASSETTE SINGLES \$779 REORDER: \$500*
INCLUDES: 2000 4-COLOR O-CARDS FROM YOUR PRINT-READY FILM (in Rainbo's specs) • UP TO 8 MINUTES PER SIDE *Using extra O-cards from stock

ALL PACKAGES INCLUDE: CASSETTE RUNNING MASTER • TEST CASSETTE • APEX PRINTING ON CASSETTE • SHRINK-WRAP IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 429-3476 • Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

DUPLICATION/REPLICATION

replication by disc rsb

- CD duplication
- mastering
- cassettes on digital bin
- printing

1 800 361-8153
www.rsbdisc.com

PUBLICATIONS

MUSIC PUBLISHING 101 CRASH COURSE THE BOOK

Take \$2 off! Now only \$14.95!
Learn about the different licenses, copyright legislation, recoupment and more.

CALL 1-888-566-9715
www.101crashcourse.com

AUDIO SUPPLIES

- BLANK HIGH BIAS CASSETTES FROM \$.19 EA.
 - CD-R'S AS LOW AS \$.85 EACH
 - HI-8, MD, DAT, OPEN REEL, A-DAT, VHS
 - BASF • QUANTEGY • MAXELL • SONY • TDK
 - DUPLICATING EQUIPMENT
- 800-221-6578 ONE CALL DOES IT ALL
ANDOL AUDIO PRODUCTS INC.

SONGWRITERS

GRAND PRIZE: \$50,000

HURRY! ENTER TODAY!
GAIN MUSIC INDUSTRY EXPOSURE

The World's Leading International Songwriting Competition

Songwriting
For Competition

For **FREE** information

Call toll free: **1-877-USA-SONG**

Outside USA call: **781-397-0256**

www.songwriting.net

TALENT

TALENT SEARCH

Atlanta based agency w/national presence seeks unsigned musical acts for unique opportunity to gain real recognition. Must be serious, professional, & avail. for upcoming events. Get special exposure to major label execs. & have the advantage of serious consideration for a record deal. Please inc. \$5 s/h for Media Package & Event Schedule w/ all replies to: Talent Search F.R.E. Inc. PO Box 89279 Atlanta, GA 30312

UNSIGNED ARTISTS

Seeking talented artists/bands. Send portfolios & demos to: Unsigned Artists Production Inc. P.O. Box 2267 Acworth, GA 30102
www.TheBestTalent.com

MIDWEST
TAPE & DISC
MANUFACTURING • GRAPHIC DESIGN • PRINTING
HIGHEST QUALITY
COMPLETE DESIGNED PACKAGES
LOWEST PRICES
CD BOOKLET & J-CARD PRINTING

Call for a custom quote.
1-800-989-4487
WWW.MIDWESTDISC.COM

COMPACT DISCS - \$.65 EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	650.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,140.00

from your CD-Ready Master & Print-Ready Film

National Tape & Disc CORPORATION
1110 48th Ave. North • Nashville, TN 37209
1-800-874-4174
Digital Mastering Services • Digital Audio Duplication • Computer Graphics

SAME DAY SERVICE!
(on short run CD & Cassette copies)

BETTER QUALITY-LOWER PRICES!
1000 Retail Ready CDs - \$1220

Creative Sound

(800) 323-PACK

http://csoundcorp.com

All-Star Replication

New Artist Special

1000 cd's, all films, 2 color print on CD, 4 pml. insert & traycard, Jewels & more. Mention this ad & get FREE barcode.
714-777-1743

1000 Bulk CD's \$690.00
500 Bulk CD's \$425.00

3 Color Disc
From your Master & Films
CD SONIC
1-888-CD SONIC (237-6642)
email: cdsonic@aol.com

46 PRODUCTIONS

25 CDRs - \$100 / 50 CDRs - \$175
100 CDRs - \$250 / 200 CDRs - \$425
\$5.00 OFF WITH THIS AD
From CD or CDR master. Includes CDR jewel box w/text printing on CD label. Add \$19 for other digital master. \$33 for analog master. Orders must be prepaid. Shipping not included.
Tel (800) 850-5423 Email: info@46p.com
Visit our Web Page at http://www.46p.com

PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!
1-800-468-9353
www.discmakers.com/bb
info@discmakers.com

DISC MAKERS

www.digitalforce.com

DIGITAL FORCE

TOTAL CD, CDR, CD-ROM, DVD, & CASSETTE PRODUCTION 212-252-9300 in NYC
1-877-DISC-USA TOLL FREE the POWER of Excellence

COMPACT DISCS • .65¢ each

From your CD-ready Master & Print-Ready Film

COMPLETE PACKAGE DEAL!

• 1000 CDs (1-3 color print on disc)	\$650.00
• 1000 Jewel/Wrap	\$250.00
• 1000 2pg. (4/1 or 4/0) Booklet & Tray card	\$240.00
	\$1140.00

MIRROR IMAGE replication services **CALL TODAY!**
1-800-486-6782 • fax 803-548-0125 • www.uavco.com

1000 COMPACT DISCS .98 EACH

1000 CASSETTES .64 EACH C-45 MAX

ASSEMBLED AND SHRINKWRAPPED. YOU SUPPLY PRINT, LABEL FILM, MASTER.
ALSHIRE (800) 423-2936 • FAX (818) 569-3718 • sales@alshire.com

REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

CRYSTAL CLEAR SOUND
CD, CD-ROM, & cassette manufacturing
art design & printing
mastering & editing
30 years experience

guaranteed national distribution
Amazon.com, CDNow, Tower Records, etc.
call or visit our website for details!

1-800-880-0073
www.crystalclearsound.com/cdtape

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE!

THIRD WAVE MEDIA
WORLD CLASS QUALITY CD & DVD REPLICATION

- FREE Web Page w/ sound sample
- FREE Third Color on Discs
- FREE Clear Trays
- FREE UPC Barcode
- FREE Design Kit

PREMIUM CD PACKAGES

500 CDs	\$ 999
1000 CDs	\$1290

NO HIDDEN CHARGES
NO SALES TAX (Except CA Residents)

INCLUDES:
MAJOR LABEL QUALITY, GLASS MASTERING, UP TO 3 COLORS ON DISC, 2 PANEL 4 COLOR (4/1) INSERTS, JEWEL BOX & POLYWRAP (FROM YOUR CDR & PRINT READY FILMS)

CALL TODAY FOR A FREE CATALOG
(800) WAVE CD-1
WWW.THIRDWAVEMEDIA.COM

TALENT

ATTENTION MUSIC ACTS & ★ RECORD PRODUCERS ★

Ron Yatter, veteran talent and producer's agent (former Sr. VP of William Morris Agency) announces his company, The Producers Agency, is introducing Record Producers to Singers-Songwriters & Songwriting Bands. **Producers and Artists are invited to**
Call 212-247-9800 or
E-mail: RonYatter@aol.com

COMPUTER/ SOFTWARE

MSI Music Software Inc.

- Complete POS
- Wholesale and One-Stop Distributors
- Royalty Tracking
- Website Development
- Soundscan Reporting

14 years Experience
Call for free brochure: (800) 877-1634

Musicware Complete POS/Inventory Control for ALL your record and video store needs! w/ Spanish availability built-in!
888-222-4767 (toll free)
Fax (919) 828-4485
e-mail: SALES@IDCSOFT.COM
WWW.IDCSOFT.COM

The Computer and POS Solution for the Music & Video Industry

young SYSTEMS

(888)658-7100

•Chains •Independents •One-Stops

RecordTrak
Inventory Management For Record Stores
800-942-3008
Fax 203-269-3930
Voice 203-265-3440

**WE TURNED
backstreetboys.com
INTO A CASH MACHINE**
superscripts.com
software for websites

MUSIC MERCHANDISE

VINYL LPs • 12" • 45s
LTD. ED. 7" BOX SETS • Picture Discs • Color Vinyl
Tons of current and hard-to-find titles at the best prices ever! **FREE CATALOGS!**
Wholesale only.
GOTHAM DISTRIBUTION CORP.
1-800-4-GOTHAM • FAX: (610) 649-0315
2324 Haverford Road • Ardmore, PA 19003

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50. Your choice from the most extensive listings available.
For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

REAL ESTATE

House w/ Recording Studio For Sale

SUNSET PARK, SANTA MONICA. 3 BR, 1 BA house w/ recording studio/full basement PLUS 2 - 1 BR, 1 BA separate & detached apts w/garages. Annual income \$20,200, excluding house. approx 3,500 sq ft, 8 blks to beach. Price: \$579,000.
CALL: 310-456-0747 or 310-887-9481

ROYALTY PAYMENTS

\$ Royalties \$

Access Your Future Now!
Granite Capital Corp.
Call now 800-326-9520

•BROWSER® DISPLAY SYSTEMS•

320 VIDEO TITLES in just 2 SQ. FT.!

complete line of counter, wall, and floor displays.

Call or write today for FREE sample Pak



Browser
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822-0822 • Tollfree: 800-822-4410

Video boxes fit flat in Browser Pak - 3 different sizes

Patents 4813534 & 4893079

STORE SUPPLIES

Factory Direct Prices!
Backed by "2 Year Unconditional" No Strings Guarantee!
• Video, DVD, & CD Merchandisers.
• Storage Cabinets
• Free 100 page Catalog
• Ships from Baltimore or L.A.
CD Merchandiser As low as \$116.00!
(800) 433-3543 / www.jdstore.com

STORE SUPPLIES

PLASTIC DIVIDER CARDS
BLANK OR PRINTED
800-883-9104
ALL MAJOR CREDIT CARDS ACCEPTED

INVESTORS WANTED

LIMITED PARTNERSHIP OFFER

Privately held successful music business of 12 years is now a dot com, introducing new projects & initiatives focused on future of music industry. Limited offer during launch of new phase enables selected parties promise of substantial return.
Call (787) 289-1000
www.mcgillismusic.com

**REACH FOR THE STARS!
MOVING? RELOCATING?**
BE SURE TO READ
THE ADS IN
THE REAL ESTATE
TO THE STARS
CLASSIFIED SECTION
EVERY WEEK IN
BILLBOARD MAGAZINE.

PUBLICITY PHOTOS

PUBLICITY PRINTS
- LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER -



B&W
8x10's
500 - \$80
1000 - \$108
B&W
POSTCARDS
500 - \$65.00

FREE Catalog & Samples

1867 E. Florida St., Suite BB
Springfield, MO 65803
Toll Free 1-888-526-5336
www.abcpictures.com

WANTED TO BUY

WE BUY!
CDs and VIDEOS
...ANY QUANTITY
• New or Used •
Send your list or call:
Phone: 1-800-486-6782
Fax: 803-548-0125
email: ed.pernick@uavco.com

TOP \$ PAID

For: Cd's, Lp's, Cassettes,
Video, DVD.
Call (201) 567-4614
Fax 201-567-4288

HELP WANTED

Billboard Bulletin

News Editor

Billboard Bulletin, the daily news fax of Billboard magazine, seeks newsroom dynamo with proven editing skills and reporting experience, preferably at a daily. Knowledge of music business helpful. Desktop publishing and Quark Express experience a plus. No beginners please.
Send resume and salary history to Department KS
Billboard Bulletin, 1515 Broadway NY, NY 10036. EOE.

PUBLICIST

Sparrow Label Group is offering a unique opportunity to join the leader in contemporary Christian Music. This position is responsible for maximizing media exposure for company artists within the label's strategic objectives.

Requirements:

- Extensive publicity experience
- Computer literate
- Team player with excellent time management skills
- Ability to interact with all types of personalities.

We offer an outstanding benefits and compensation package. For consideration, send cover letter, resume, and salary requirements to:

Human Resources
P.O. Box 5085
Brentwood, TN 37024-5085
hr@emcmg.com
(attach in MS Word format)
Fax: 615-371-6535
JobLine: 877-615-7981
www.sparrowlabelgroup.com

A&R Director/Rock Genre

Position:
MCY.com, a digital, online entertainment company is seeking an A&R director to work in its rock genre. This person would be responsible for discovering and developing new artists. Work would include scouting talent, aiding in the creation of promotional plan, working in studio with the artists and helping to secure distribution.

Skills:
We are looking for an industry veteran with about 5-10 years experience in the music business. Person should have experience in the studio, overseeing and managing budgets and working in artist development. Knowledge of internet and music licensing also favorable. Good eras a must.

Please fax resume to:
Attn: Music Services
(212) 944-6941

Pop Genre Director

Position:
MCY.com, a digital, online entertainment company is seeking a Director to oversee/manage the Pop Genre. This person would be responsible for managing A&R, marketing, events, content and webcasts that fall into this department.

Skills:
We are looking for an industry veteran with about 8-10 years experience in the music business. This person should be internet savvy, possess a strong knowledge and understanding of marketing and A&R. In addition, a working knowledge of music licensing would be favorable.

Please fax resumes to:
Attn: Music Services
(212) 944-6941

MUSIC PUBLICITY

Growing boutique music and cyber pr firm in Los Angeles has an immediate opening for a dynamic, highly creative, experienced publicist, who is passionate about music and the Internet. Will develop and implement complete national media campaigns for a variety of music and Internet clients. Must have solid working relationships with the press and strong written and verbal communication skills. Minimum of 3-5 yrs. exp. in publicity required. We offer a competitive salary, benefits and a state-of-the-art work environment. Please send a detailed cover letter, resume and 3 writing samples to:

Billboard Classifieds
Box 657
1515 Broadway
New York, N.Y. 10036

Marketing Manager

Denver area high growth label & dist. seeks experienced music industry Marketing Manager to direct sales & promotions. Excellent benefits pkg.. E-mail:
paul@fourwinds-trading.com

B.E.T.

Black Entertainment TV is accepting resumes for experienced Producers to produce for music programming, live & taped. **SEND resume: Black Entertainment TV 1899 9th St. N.E., Washington, DC 20018, Attn: Tia Butler**

Billboard

ADVERTISING SALES MANAGER UK/IRELAND

Billboard Magazine, the International Newsweekly of Music, Video, and Home Entertainment is looking for an Advertising Sales Manager for the London office. Print advertising sales experience required, knowledge/involvement in the music industry preferred. Travel required. Seeking a high energy closer who can grow this important territory! Exciting position. Please fax resume with cover letter to:

Billboard Magazine
1515 Broadway
New York, NY 10036
Attn: Gene Smith
Fax: (212) 536-5055
No phone calls please

For Billboard Classified Advertising Call David McLean at 212-536-5058

ENTERTAINMENT ATTORNEY POSITIONS

The Nashville office of Loeb & Loeb LLP is currently seeking mid-level associates. The office handles a wide variety of high level recording artists, songwriters, record producers, record companies, music publishers and others in the music industry.

Successful candidates must have a minimum of 3-5 years of experience drafting and negotiating all types of music industry agreements as well as proficiency in copywriting, trademark and internet.

Must have outstanding communication and other interpersonal skills.

Competitive salary and benefits.

Submit resume to:

Loeb & Loeb LLP

Attn: Cecilia Toll

Recruiting Administrator

1000 Wilshire Boulevard

Suite 1800

Los Angeles, CA 90017

Fax: (213) 688-3460

ASSOCIATE TALENT BOOKER

NYC radio network. Coordinate interviews with authors, celebs, newsmakers and off beta/general interest subjects. Superior phone skills, contacts and broad awareness of pop culture. Radio/entertainment experience preferred. Low-mid 30's based on experience.

Email recruitment@mjl.com

LABEL MANAGER

Record label in Studio City, CA in the genres of electronica, Dance, World, Soundtracks, is seeking an industry professional: **Label Manager with A/R, Sales & Marketing experience.**

Fax resume to: (323) 650-4058

SPECIAL PROJECTS

Zomba/Jive Records seeks experienced Special Markets/Products Pro to join our dynamic, growing team. Responsibilities will include all aspects of the successful sale and execution of a variety of special projects within different music genres. Send resume with salary requirements to:

ZRC

Attn: Human Resources

137-139 West 25th Street

New York, NY 10001

Fax: (212) 727-0543

GENERAL MANAGER

For Bay Area Based indie label. Must have 10 yrs experience in promo, retail, touring & marketing. Mainstream/alternative rock. Great salary & benefits. Bay Area based applicant preferred

FAX resume to: 650-401-6779

REACH OVER 200,000
RESPONSIVE
READERS
EVERY WEEK
CALL BILLBOARD
CLASSIFIED
TODAY AT
1-800-390-1489

April Certs Mark Feats By 'N Sync, Dion, Chicks

BY JILL PESSLICK

LOS ANGELES—'N Sync's top-selling Jive album, "No Strings Attached," has become the first single-disc album to be certified for sales of 7 million units in its initial audit by the Recording Industry Assn. of America (RIAA). The album broke the record held by "The Bodyguard" soundtrack (Arista), which was certified at 6 million in its first audit in 1993.

In 1998 Garth Brooks' "Double Live" (Capitol Nashville) two-CD set was certified at 12 million units in its initial audit, which reflected actual sales of 6 million.

Santana's Arista disc "Supernatural" continued to climb the multi-platinum ladder, reaching the 11 million mark this April. The act's Columbia back catalog also received a sales boost. "Santana's Greatest Hits" earned a multi-platinum certification at 7 million, "Abraxas" reached the multi-platinum level at 5 million, and "Shango" was certified as a gold album.

The certification of Celine Dion's "All The Way . . . A Decade Of Song" (550 Music/Epic) for sales of 6 million units made her the first female artist ever to reach the 6 million level with four solo albums. The greatest-hits collection follows "The Colour Of My Love" (6 million), "Falling Into You" (10 million), and "Let's Talk About Love" (10 million).

Whitney Houston has reached the 6 million mark with two Arista solo albums, "Whitney" and "Whitney Houston," and with two Arista soundtracks on which she was featured, "The Bodyguard" and "Waiting To Exhale."

Additionally, Dixie Chicks' Monument/Sony Nashville debut "Wide Open Spaces" became one of the three highest-certified debut albums in country music history, with its certification for sales of 9 million. Debuts by Brooks and Billy Ray Cyrus also reached this level. The Chicks additionally earned a multi-platinum honor for their sophomore album "Fly," which reached the 5 million mark, and a gold single for "Goodbye Earl."

Country artist George Strait earned his 25th platinum record with the MCA Nashville disc "Latest Greatest Straitest Hits." This puts him in second place behind Elvis Presley for the most platinum records by a solo male artist.

This April, two groups received platinum certifications years after their respective albums' initial releases. The Beach Boys' "Pet Sounds" (Capitol) was certified at this level 34 years after its release, and De La Soul's "Three Feet And Rising" (Tommy Boy) earned this honor 11 years after its release.

In Latin certifications, WEA/Latina group Maná received three multi-platinum certifications: "Donde Jugaran Los Niños" (6 million), "Suenos Liquidos" (5 million), and "MTV Unplugged" (2 million). Graciella Beltran also earned her first platinum award for her EMI Latin disc "Tesoro."

A complete list of April RIAA certifications follows.

MULTI-PLATINUM ALBUMS

Santana, "Supernatural," Arista, 11 million.

Dixie Chicks, "Wide Open Spaces," Monument/Sony Nashville, 9 million.

Kid Rock, "Devil Without A Cause," Lava/Atlantic, 8 million.

'N Sync, "No Strings Attached," Jive, 7 million.

Santana, "Santana's Greatest Hits," Columbia, 7 million.

Celine Dion, "All The Way . . . A Decade Of Song," 550 Music/Epic, 6 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 5 million.

This April, the Beach Boys and De La Soul received platinum certifications years after their respective albums' initial releases

Santana, "Abraxas," Columbia, 5 million.

Blink-182, "Enema Of The State," MCA, 4 million.

The Beatles, "Let It Be," Capitol, 4 million.

Sisqó, "Unleash The Dragon," Dragon/Def Soul, 3 million.

Sarah McLachlan, "Mirrorball," Arista, 3 million.

Nas, "I Am . . .," Columbia, 2 million.

Ratt, "Invasion Of Your Privacy," Atlantic, 2 million.

PLATINUM ALBUMS

The Beach Boys, "Pet Sounds," Capitol, their fifth.

Blaque, "Blaque," Track Masters/Columbia, its first.

George Strait, "Latest Greatest Straitest Hits," MCA Nashville, his 25th.

'N Sync, "No Strings Attached," Jive, its third.

De La Soul, "3 Feet High And Rising," Tommy Boy, its first.

GOLD ALBUMS

Grateful Dead, "So Many Roads: 1965-1995," Arista, its 14th.

Los Temerarios, "En La Madrugada Se Fue," Fonovisa, their third.

The Irish Tenors, "The Irish Tenors," Point Entertainment, their first.

Harry Connick Jr., "Come By Me," Columbia, his 10th.

Steely Dan, "Two Against Nature," Giant/Warner Bros., its 12th.

Snoop Dogg, "Snoop Dogg Presents Tha Eastsidaz," Dogg House/TVT, his fifth.

Boney James, "Body Language," Warner Bros., his second.

Brad Paisley, "Who Needs Pictures," Arista Nashville, his first.

Black Rob, "Life Story," Bad Boy/Arista, his first.

Various Artists, "Ultimate Country Party 1998," Arista/Nashville.

Santana, "Shango," Columbia,

its 17th.

Soundtrack, "The Sopranos," Play-Tone/Columbia.

George Strait, "Latest Greatest Straitest Hits," MCA Nashville, his 25th.

Clint Black, "D'Lectrified," RCA Nashville, his eighth.

3 Doors Down, "The Better Life," Republic/Universal, its first.

Smashing Pumpkins, "Machina/The Machines Of God," Virgin, their seventh.

'N Sync, "No Strings Attached," Jive, its third.

Stroke 9, "Nasty Little Thoughts," Cherry/Universal, its first.

Toby Keith, "How Do You Like Me Now?!", DreamWorks/Interscope, his sixth.

GOLD SINGLES

Dixie Chicks, "Goodbye Earl," Monument/Sony Nashville, their first.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Maná, "Donde Jugaran Los Niños," WEA/Latina, 6 million.

Maná, "Suenos Liquidos," WEA/Latina, 5 million.

Maná, "MTV Unplugged," WEA/Latina, 2 million.

PLATINUM ALBUMS

Graciella Beltran, "Tesoro," EMI Latin, her first.

Maná, "Donde Jugaran Los Niños," WEA/Latina, its third.

Maná, "Suenos Liquidos," WEA/Latina, its fourth.

Maná, "MTV Unplugged," WEA/Latina, its fifth.

HEARING SET ON WEB BIZ

(Continued from page 10)

marketplace and home recording studios, tens of thousands of artists, from seasoned pros and non-mainstream phenomenons to rank amateurs and beginners, have crowded the information superhighway with music. Most face the same problem—how to inform consumers and get their attention.

Internet music fans may have choices—in fact, there are endless pages of artist and band listings—but often have no way of knowing which artists or recordings would satisfy their musical desires.

The committee overview, says the spokesman, also may give lawmakers a better idea of how—and whether—small businesses in other fields can compete for Internet-derived dollars.

Atomic Pop rap artist Chuck D, formerly with Def Jam/Universal, is one of the first confirmed witnesses who will testify at the hearing. Peter Harter, EMusic.com VP of of global public policy and standards, will also offer his perspective. The Recording Industry Assn. of America (RIAA) is expected to present a witness from one of its smaller member companies. Other unaffiliated and independent-label artists are expected to testify but have not yet been announced.

The committee spokesman also says that members may ask wit-

nesses questions about such issues as the ownership of intellectual property, the economic expectations of posting recordings on MP3 sites, the debate over "free" Internet music, and the controversial "work made for hire" law.

According to a Capitol Hill observer, while some members of the Small Business Committee, such as Rep. Mary Bono, R-Calif., and Rep. Karen McCarthy, D-Mo., are "up to speed" on E-commerce and music sites, others are not as familiar with the sites or "how you actually buy something on the Internet, whether it's music or an antique quilt on eBay. It should be educational for them."

The event precedes a May 25 hearing before the House Courts and Intellectual Property Subcommittee. There, lawmakers will listen to objections by the recording-artist community and copyright experts to a new law that has amended the Copyright Act to make sound recordings "works made for hire."

Artists' groups contend that the change in the law, put forward by the RIAA, which represents the five major music companies, robs artists of once-guaranteed rights under the Copyright Act to gain ownership of their recordings in 56 or 35 years, depending on when the recordings were made.

GOLD ALBUMS

Los Invasores De Nuevo Leon, "De Vida O Muerte," EMI Latin, its first.

Graciella Beltran, "Mi Corazón Es Tuyo," EMI Latin, her third.

Graciella Beltran, "Tesoro," EMI Latin, her fourth.

Graciella Beltran, "Con La Banda Santa Cruz," EMI Latin, her fifth.

Maná, "Donde Jugaran Los Niños," WEA/Latina, its third.

Maná, "Suenos Liquidos," WEA/Latina, its fourth.

Maná, "MTV Unplugged," WEA/Latina, its fifth.

Banda Machos, "Rancheros De Oros," WEA/Latina, their first.

Ricardo Montaner, "Ricardo Montaner Con La London Metropolitan Orchestra," WEA/Latina, his first.

Olga Tanon, "Olga Viva, Viva Olga," WEA/Latina, her second.

Olga Tanon, "Te Acordaras De Mi," WEA/Latina, her third.

Gisselle, "Atada," BMG U.S. Latin, her first.

Carlos Ponce, "Todo Lo Que Soy," EMI Latin, his first.

Los Originales De San Juan, "Mexicano Hasta La Madre," EMI Latin, its first.

Juan Gabriel, "Celebrando Los 25 Años De Juan Gabriel En Concierto," Ariola/BMG Mexico, his ninth.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Upstart Top 40s See Younger Demos As Key To Competing

This story was prepared by *Airplay Monitor's Jeff Silberman*.

Even when top 40 began getting its legs back in the mid-'90s, most of the stations that began filling the format hole in their markets were operating on the cusp of hot AC.

Since even highly rated stations ditched the format in the early '90s because they couldn't sell their

demos, new top 40s had their eye on adults from the start.

But with an increasing number of markets now getting their second or third top 40, the tack for a significant number of the competitors is to lean younger.

Some of those second top 40s, such as WBTS (the Beat) Atlanta and KCHZ (Z95.7) Kansas City, Kan., are just slightly to the left of the

average mainstreamer but represent a significant contrast to their more adult competition (although KCHZ's rival, KMXV, has since gone mainstream).

Others, like KPTY (Party Radio) Phoenix, with its emphasis on boy bands, or the new WNOU (Radio Now) Indianapolis, which recalls MTV's "Total Request Live" by mixing the teen acts and extreme rock acts at night, differ considerably from the current paradigm. That these stations exist demonstrates not only the impact of current pop music trends, but the economic viability of the young audience. No longer are teens considered an albatross for a station's sales staff.

you're the clone of a heritage competitor; you'll end up second best."

Of course, in a consolidated radio world, a young-leaning top 40 can also be used as a flanking station to cut into the success of a competing station cluster. WNOU has the potential not only to pull adult-leaning WZPL away from Emmis' adult top 40 WENS but also to draw rhythmic top 40 WHHH away from Emmis R&B outlet WTLC-FM. "[Yet] we felt that a lot of music WNOU can play simply was not getting much attention in the market," says Emmis executive VP of programming Rick Cummings.

"As [Chancellor's] Steve Rivers once said, 'When stations are programmed in a market cluster, a focused younger-end station can help out sister stations in the market'—by, for instance, taking away something from a rival adult top 40," Rice says. "Combined, a younger-end top 40 and an AC can take away from an adult top 40, which is what [rhythmic top 40] WBTS and [AC] WSB-FM are doing to adult top 40 WSTR [Star 94] in Atlanta."

MULTI-DEMO APPEAL

WBTS PD Mike Abrams also cites the teen acts' multi-demo appeal as a way for the Beat to establish a foothold against Star 94. "We saw a hole in the market and went to fill it," he says. "Top 40 is very healthy right now. The younger groups are helping to the point where they not only have a young appeal, but they're non-offensive to adults. They're exhibiting more talent than flash-in-the-pan appeal."

But multi-demo appeal notwithstanding, the youthful acts' ability to attract a sizable teen core is the foundation of these stations' development. "We have a high teen following," says Mike Austin of KCHZ, who's going up against heritage

KMXV. "We've won the teen race, and we continue to keep running. We're still playing the records the kids like and the adults can grow to like. That music has done it for us."

Not only must the top 40 upstarts play the multi-demo teen hits, but they need to play them far more frequently. "Top 40 is about cume and having as many people come to the party as much as possible, so we rotate our powers 100 times a week," Abrams says. "If you give the people what they want, when they want it, you're fine."

"When people turn on a station, they want something to attract their attention, because we're not only competing with other radio stations, we're competing with the Internet, MTV, cell phones—anything that can take their minds off radio," he continues. "So, when they tune in to [us], they have to know what's going to be played on it. Without that kind of an identity, you're fighting a losing battle."

BUYING INTO TEEN BUYS

With an unabashedly younger
(Continued on next page)

newsline...

MAJOR MEDIA MARRIAGES NEAR. Two major mergers have taken significant steps forward, winning approval of shareholders and federal regulators. The Department of Justice (DOJ) has decided not to oppose Viacom's \$36 billion purchase of CBS. A Viacom representative says that the two companies, having already won shareholder approval, will complete their merger immediately after it wins the blessing of the Federal Communications Commission (FCC), which is expected to come soon.

The FCC's Mass Media Bureau (MMB) has crafted a proposal that will green-light the deal, with several spinoffs required. The MMB is recommending that Viacom/CBS be required to sell two radio stations in Dallas, where it will own two TV stations. The company would also be given one year to meet the national audience cap of 35% and sell the UPN network, although the rule that blocks a company from owning two TV networks is under review at the FCC and may be changed before that happens. Viacom and CBS had hoped for two years to come into compliance with federal ownership caps, but it appears they will be given only one.

Meanwhile, Clear Channel and AMFM shareholders have approved Clear Channel's \$23.5 billion all-stock purchase of AMFM. The deal still needs FCC and DOJ clearance. Pending regulatory approval, the merger is set to be finalized by Sept. 30. "We continue to believe this time frame is on track," says Clear Channel chairman/CEO Lowry Mays. Clear Channel will hold its first investors' conference May 10-11. Meanwhile, its purchase of SFX is expected to close in the third quarter.

DOJ VS. FCC? Congress is asking the DOJ to investigate the FCC's lobbying efforts for low-power FM. In a letter to Attorney General Janet Reno, Reps. Billy Tauzin, R-La., and Michael Oxley, R-Ohio, are asking the DOJ to look into whether the FCC used "an inordinate amount of public resources" to defeat a bill that will significantly reduce the number of LPFM licenses awarded. The bill, sponsored by Oxley, passed the House April 13. The pair are also asking FCC Inspector General Walker Feaser to look into the agency's activities. In a letter to Tauzin last month, FCC Chairman Bill Kennard denied any laws were broken. Tauzin is also threatening to hold hearings.

FCC PUSHES NEW EEO RULES. While the U.S. Court of Appeals for the District of Columbia Circuit reviews a filing to block the FCC from enforcing its new equal-employment-opportunities regulations, which took effect April 17, the FCC is moving forward with its implementation of the rules. It's sending all stations with five or more full-time employees a form on which each station must specify which recruitment and outreach program it will use for the next two years.

'BOB & TOM' DEEMED INDECENT BY FCC. The FCC has fined classic rock KROR Grand Island, Neb., \$7,000 for broadcasting indecent material on "The Bob & Tom Show" on Feb. 26, 1999. The broadcast included a spoof spot for Head & Shoulders shampoo, which quickly moved from discussing dandruff to oral sex. The show originates on album rock WFBQ Indianapolis.

TWO TOP 40S IN A MARKET

WWHT (Hot 107.9) Syracuse, N.Y., was one of the first top 40s to attack a heritage rival, WNTQ (93Q), by aiming young. It was also the first station to demonstrate that there might be room for a second top 40 at a time when the industry was just becoming convinced that most markets could handle one.

"93Q was a fine heritage station with great 25-54 [numbers] and a strong morning show," says WBLI Long Island, N.Y., PD J.J. Rice, who piloted Hot 107.9 in its early days. "Our strategy was to be completely different than the other top 40. So we competed against a strong, talky morning show by playing a lot of music in the morning, and since they were almost AC-leaning, we took the total opposite tack, and that open piece of pie was rhythmic music that researched and tested well."

"At one point last fall, Hot had a 6.1 and 93Q a 6.2, which was the closest the two stations have ever been," Rice adds. "We're No. 1 in 12-24, and they're No. 1 in 25-34. A new station can't be the best of both worlds or a broad-based 18-34 station. When



Anything Is Possible. Espiritu Records' Deborah Gibson spent a week as a guest morning-show host at top 40/dance WKTU New York. While there, she spun her new single, "What You Want," to be released soon. Pictured, from left, are WKTU morning show's Judy Torres and Ralphie Marino, Gibson, and WKTU PD Frankie Blue.

WXKS Boston Sets Lineup For Summer Concert

The annual WXKS (Kiss 108) Boston Kiss Concert—widely acknowledged as one of the most comprehensive summer radio concerts in the nation—has announced a lineup featuring almost two dozen pop acts. The concert takes place June 3 at the Tweeter Center in Mansfield, Mass.



Performers include Goo Goo Dolls, Christina Aguilera, Bon Jovi, Hanson, Macy Gray, Sugar Ray, Third Eye Blind, Amber, BB Mak, Blessid Union Of Souls, Eiffel 65, Jessica Simpson, Lonestar, Mandy Moore, Sonique, Train, Vitamin C, and Westlife.

Tickets for the 21st annual event sold out in January, three months before the lineup was announced. Over the years, a total of more than 278,000 station listeners have attended the concerts, which have showcased more than 300 artists.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	15	BREATHE WARNER BROS. 16884 †	FAITH HILL 4 weeks at No. 1
2	3	3	35	AMAZED BNA 65957 †	LONESTAR
3	2	2	31	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
4	4	5	15	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
5	5	4	29	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
6	7	7	11	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
7	6	6	20	BACK AT ONE MOTOWN 196501*/UNIVERSAL †	BRIAN MCKNIGHT
8	8	8	10	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
9	10	11	6	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB	LEANN RIMES
10	9	9	56	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
11	11	10	37	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
12	12	13	54	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	13	12	28	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	14	14	53	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
15	18	19	6	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
16	17	16	39	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
17	19	17	122	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
18	15	15	47	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
19	20	20	60	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
20	16	18	78	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
21	24	—	2	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
22	22	22	21	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
23	23	24	7	WHEN SHE LOVED ME GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
24	21	21	12	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
25	27	27	4	I TRY EPIC ALBUM CUT †	MACY GRAY

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	23	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 4 weeks at No. 1
2	2	3	19	I TRY EPIC ALBUM CUT †	MACY GRAY
3	3	2	15	BREATHE WARNER BROS. 16884 †	FAITH HILL
4	4	4	18	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	5	5	45	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	6	6	29	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	8	8	17	AMAZED BNA 65957 †	LONESTAR
8	7	7	41	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
9	9	9	14	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
10	14	17	5	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
11	15	26	3	BENT LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	13	14	12	HIGHER WIND-UP ALBUM CUT †	CREED
13	12	11	26	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
14	10	10	26	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
15	11	12	47	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
16	20	21	8	OTHERSIDE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
17	17	24	5	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
18	16	15	12	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
19	19	19	8	BYE BYE BYE JIVE 42681* †	'N SYNC
20	21	25	4	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
21	18	16	16	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
22	22	23	9	I THINK GOD CAN EXPLAIN C2 ALBUM CUT	SPLENDER
23	25	30	6	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
24	24	29	5	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
25	26	32	4	STEAL MY KISSES VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Trac service. 72 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

UPSTART TOP 40s SEE YOUNGER DEMOS AS KEY TO COMPETING

(Continued from preceding page)

core, these top 40s are also cognizant of the lucrative consumer resources of their audience and know how to mine it for their clients. "Teens today have more disposable income than ever before," says KPTY GM Pat McNally. "They make [purchasing] choices on soft drinks, jewelry, food, clothing, and entertainment. Movie companies have become huge advertisers, as have WB, Fox, and the UPN networks. In no small way, their programming is geared to teens, too."

"We were in the fortunate position of building our own sales staff from total scratch," says Abrams. "A lot of sellers who hadn't sold top 40 before have done a fantastic job of educating clients who have not seen this kind of station in Atlanta since [WAPW] Power 99. It has been an education process for advertisers. Once they understand what we're about, they've come to the table, and we're doing well in that aspect."

KCHZ has seen success with summer job fairs. "Last week at a local teen nightclub, we had about 20 businesses, such as McDonald's, Pizza Hut, the Army, and even Harrah's casinos," Austin says. "We got the clients together at the club, where I did my air shift, and we brought in literally hundreds of kids. It was an incredible turnout. We gave away door prizes, but the biggest prizes were walking out of there with summer jobs. Saleswise, the station did very well, too."

1,500 CARS LINED UP

McNally cites a recent bumper sticker promotion focusing on a grand prize of 'N Sync tickets and backstage passes. "We gave envelopes to the first 1,200 cars that pulled up to a remote and had a Party Radio bumper sticker put on their car," he says. "Most of the prizes listed in the envelope were station T-shirts, plus there were a lot of CDs and a few DVDs and car stereos thrown in, along with the 'N Sync grand prize."

"We had people in line, sleeping in their cars the night before, and more got there at 6 a.m. for a 9-till-noon promotion," McNally adds. "In all, about 1,500 cars—basically parents doing this for their kids—showed up, because there's a real passion for this music right now."

Now the question is how long these stations will be able to ride the boom in younger-skewed top 40 music. Many of these stations signed on after late 1998, meaning they've already defied pundits who were predicting an end to the boy groups and a return to more "extreme" music. But questions remain about the length of the window of opportunity for younger-end outlets.

"This format continues to be absolutely red hot as more good music continues to get made," Cummings says. "We feel that this target audience is so active, they're very good about spending money. If they keep consuming these products, we'll do just fine if and when [the cyclical format dip] comes. In

'We've won the teen race, and we continue to keep running. We're still playing the records the kids like and the adults can grow to like'

- MIKE AUSTIN -

the meantime, we see no sign of a dip. Look at [WBBM-FM] B96 Chicago and KIIS Los Angeles and the runs they're having. Our conclusion is that we'll be just fine if we just do it half as well as they're doing it."

EXCITING TO BE BACK

Cummings adds, "It is exciting to be back in this format [at WNOU], which we haven't done since WLOL Minneapolis. It has been a good lesson, watching

things develop over the past two years.

"For a long time, it was very tough to be a dominant top 40, not because of its demo appeal but because of fragmentation specialists on all sides," he says. "I tell you what, though: This format has found its legs and bearings. It's centered again. Whether we can keep it that way depends on the music the record companies make for us. As long as there's a big pop center, we'll have a long run."

"Sure, this can last even longer," Rice says. "When the Backstreet Boys and 'N Sync are selling 10 million to 20 million records combined, they can't all be to 13-year-old girls. There's also males buying those records, as well as adults. That's why AC stations and adult top 40s like WPLJ New York are adding 'N Sync, too."

"Look at what's happening now at the format, and you'll still have some programmers who believe that this will burn out," Abrams says. "But in reality, I feel that as long as the audience really likes this music, we shouldn't be the ones to say it's over. That's why we talk to our listeners."



Web site: thehotfm.com

Company: Owned by Eastern Carolina Broadcasting, "The HOT-FM" is a 200-kilowatt station broadcasting in North Carolina from Cape Hatteras to the eastern region of Raleigh on 103.7 and 96.3. Fifty-three employees.

Site launched: 1998.

Maintained by: John Baker, in-house Webmaster. "I am head of the Web Media Services—to include anything and everything that has to do with site creation."

Number of hits: 84,000 per month.

Features: Online chats, request-a-song, audio streaming (via



Broadcast.com), concert info, meet the DJs, listserv (E-mail list).

Revenue: None.

Comments: "When I first took over this position, it took me a month to fix what the guy before me had messed up. The initial site was set up beautifully, but in just three months the next person royally did a number on it. Don't be cheap when starting a Web site, and hire an in-house Webmaster. You'll get quality work as well as minimize the headaches."

CRANK UP THE VOLUME!

HARD MUSIC

A Billboard SPOTLIGHT

THE LATEST REPORT ON METAL, PUNK AND THE SUMMER TOURS

In our June 24th issue we'll look at the latest acts blasting on the scene and what the future holds. Plus, we'll report on the hard music/metal scene in key international markets including noteworthy artists, albums and retail and media outlets.

**DON'T MISS THE OPPORTUNITY TO MAKE SOME NOISE
IN BILLBOARD'S HARD MUSIC SLAM FEST**

Evan Braunstein: 212.536.5172

ebraunstein@billboard.com

ISSUE DATE:
JUNE 24

AD CLOSE:
MAY 30

New York
212.536.5004

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.822.8300

If he had a choice, Mighty Mighty Bosstones vocalist Dicky Barrett would live in a simpler era—a time when human contact on the street was the primary form of communication and when innovations such as TV, cellular phones, and the Internet were nonexistent.

These technologies tend to create an adverse environment for music, he says. "When I was growing up, so many things stripped the personal meaning of the song away from the listener. Videos would say that this song is about this guy and this supermodel, and this song could never be about you."

That is why, Barrett adds, he has "more trouble talking about lyrics probably than anything else."

I don't want there to be only one meaning, and I'm hoping my lyrics speak for themselves. We deal with subjects that are personal to us and try to open them up to make them broader."



'I'm hoping my lyrics speak for themselves'

—Dicky Barrett
Mighty Mighty Bosstones

He will only say that the Mighty Mighty Bosstones' new ska/punk single, "So Sad To Say," No. 16 on this issue's Modern Rock Tracks chart, is about "the ending of a relationship. The song is

extremely stripped down, and the chorus is simple. Rhyming the word 'say' with 'gone away' kind of made me a little uncomfortable. But it is the oldest kind of sadness that one person is without a person they love. To be overly clever, to do lyrical backflips with something that is as simple as that, would have been out of line.

"We came out of the studio saying, 'Yes, we like this,'" Barrett says of the single and of the group's Big Rig/Island album "Pay Attention." "We never in a million years thought we would even be able to set up our drum set in the studio. We were in plaid shorts and bow ties and had a horn section when everything on MTV was like Mötley Crüe. We looked like we were from Mars."

(Continued from page 131)

people," he says.

Bold words, but perhaps not completely unreasonable. Consider that after only two months in full deployment Launchcast already has 372,000 users who have set up customized online radio stations (It doesn't have numbers on the video side yet). In addition, Launch.com has a total of 3.5 million registered users who it hopes will eventually migrate to Launchcast.

In addition, mobile digital music devices are already proliferating. And services like Beatnik.com and RealNetworks are hawking technologies to make streaming music a more common Web occurrence.

So is radio dead? As expected, radio broadcasters aren't so sure that Launch.com will eat their lunch.

"Many people have written the obit-

'Two years ago, listening to audio streaming was painful. But now it's a good experience even at 28.8 [kilobits per second]'

— DAVID GOLDBERG —

uary for radio for years," says Dennis Wharton, a spokesman at the National Assn. of Broadcasters. "The fact is that this business is thriving now like never before."

Wharton says that audio on the Internet will most likely complement rather than bury traditional radio stations, which still have the best audience reach for music.

Even more vexing questions remain about the quality of audio streaming and, especially, the somewhat sorry state of video streaming over all but the fastest broadband connections. Also in question is whether consumers will ditch their more traditional means of listening to or watching musical performances, just to get a more personalized experience.

Goldberg says the buzz on streaming is outdated. "Two years ago, listening to audio streaming was painful," he admits. "But now it's a good experience even at 28.8 [kilobits per second]. At 56, it can sound better than your radio."

As for video, however, Goldberg admits that the grainy streaming most people see leaves much room for improvement. "But on a 300-kilobit connection," he says, "it's a great experience."

Launch Media, of course, hasn't been immune to the skepticism surrounding online music companies. Its shares at press time were off more than 72% from their high, despite posting 167% revenue growth in the first quarter.

But the Launchcast product may be the best bet to bridge the personal and customized nature of the Internet with the marketing and sales-oriented music industry. It's unclear whether the strategy will work, but the labels appear ready to listen and participate.

Billboard®

MAY 13, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	15	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
◀ No. 1 ▶ 6 weeks at No. 1					
2	2	2	16	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	5	—	2	I DISAPPEAR MUSIC FROM AND INSPIRED BY M.I.-2	METALLICA HOLLYWOOD †
4	3	5	3	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
5	11	23	4	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
6	4	3	13	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
7	6	7	26	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
8	9	10	11	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
9	7	8	24	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
10	14	20	3	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
11	10	4	24	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
12	12	11	13	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
13	16	18	4	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
14	15	12	14	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
15	13	9	36	HIGHER HUMAN CLAY	CREED WIND-UP †
16	8	6	19	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
17	18	21	7	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
18	19	13	9	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
19	17	16	10	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
20	26	31	4	GODLESS NO PLEASANTRIES	U. P.O. EPIC
21	24	22	6	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
22	20	15	21	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	21	19	12	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
24	23	26	7	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
25	22	17	6	YOUNG LUST (LIVE) IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	PINK FLOYD COLUMBIA
26	27	24	11	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
27	29	29	10	SATISFIED IN MODERATION	8STOPS7 REPRISE †
28	28	25	7	SPIDERS SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
29	34	—	2	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
30	30	28	8	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG †
31	32	32	5	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
32	25	14	11	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
33	35	34	7	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
34	NEW ▶	1	1	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
35	31	27	12	WAFFLE HOME	SEVENDUST TVT †
36	33	30	16	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
37	NEW ▶	1	1	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
38	39	—	2	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
39	NEW ▶	1	1	AMERICAN BAD ASS DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
40	37	40	6	PLAYING WITH FIRE LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN ARISTA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

MAY 13, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	20	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
◀ No. 1 ▶ 1 week at No. 1					
2	2	2	9	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
3	3	4	8	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	3	27	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
5	14	24	6	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
6	8	9	13	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
7	6	6	22	MISERABLE A PLACE IN THE SUN	LIT RCA †
8	11	15	4	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
9	7	8	13	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
10	10	11	3	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
11	9	10	12	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
12	13	12	7	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
13	5	5	12	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
14	15	17	5	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
15	17	22	3	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
16	20	20	6	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG †
17	12	7	11	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
18	19	18	7	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
19	18	16	10	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
◀ AIRPOWER ▶					
20	24	29	3	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
21	16	13	24	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
22	23	19	11	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/EEG †
23	31	—	2	I DISAPPEAR MUSIC FROM AND INSPIRED BY M.I.-2	METALLICA HOLLYWOOD †
24	22	21	9	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
25	21	14	15	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
26	29	33	3	TAKE A LOOK AROUND MUSIC FROM AND INSPIRED BY M.I.-2	LIMP BIZKIT HOLLYWOOD
27	35	—	2	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/EEG †
28	25	25	20	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/EEG †
29	40	—	2	BOYZ-N-THE-HOOD SUPERFAST	DYNAMITE HACK FARM CLUB/UNIVERSAL
30	27	31	4	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
31	28	35	6	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
32	NEW ▶	1	1	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT INTERSCOPE †
33	33	40	3	ALL MY FAULT FENIX TX	FENIX TX MCA †
34	34	38	4	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
35	38	37	4	SATISFIED IN MODERATION	8STOPS7 REPRISE †
36	NEW ▶	1	1	PORCELAIN PLAY	MOBY V2
37	26	26	16	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
38	NEW ▶	1	1	BROADWAY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
39	30	23	17	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
40	NEW ▶	1	1	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	3	14	I TRY EPIC No. 1	MACY GRAY
2	1	1	16	BYE BYE BYE JIVE	'N SYNC
3	4	6	10	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
4	5	5	17	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
5	3	2	15	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
6	7	7	16	IT FEELS SO GOOD FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
7	6	4	17	SAY MY NAME COLUMBIA	DESTINY'S CHILD
8	8	8	13	BREATHE WARNER BROS.	FAITH HILL
9	9	12	8	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
10	11	18	4	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
11	14	16	5	I TURN TO YOU RCA	CHRISTINA AGUILERA
12	13	11	12	YOU SANG TO ME COLUMBIA	MARC ANTHONY
13	15	17	9	HIGHER WIND-UP	CREED
14	18	21	12	THERE YOU GO LAFACE/ARISTA	PINK
15	10	9	16	NEVER LET YOU GO ELEKTRA/EEG	THIRD EYE BLIND
16	12	10	42	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
17	17	13	17	AMAZED BNA	LONESTAR
18	16	14	12	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
19	21	24	7	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
20	20	22	6	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
21	24	29	5	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
22	22	26	6	GRADUATION (FRIENDS FOREVER) ELEKTRA/EEG	VITAMIN C
23	27	35	3	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
24	26	30	5	BROADWAY WARNER BROS.	GOO GOO DOLLS
25	19	15	20	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
26	28	31	6	I WANNA KNOW JIVE	JOE
27	23	20	25	THAT'S THE WAY IT IS 550 MUSIC/550-WORK	CELINE DION
28	25	23	14	GET IT ON TONITE DEF SOUL/IDJMG	MONTELL JORDAN
29	30	25	25	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
30	33	—	2	IT'S GONNA BE ME JIVE	'N SYNC
31	32	33	4	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
32	31	28	15	ALL THE SMALL THINGS MCA	BLINK-182
33	29	27	13	FORGOT ABOUT DRE AFTERMATH/INTERSCOPE	DR. DRE FEATURING EMINEM
34	NEW ▶	1	1	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
35	38	—	2	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
36	37	40	3	JUMPIN, JUMPIN COLUMBIA	DESTINY'S CHILD
37	36	37	3	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
38	NEW ▶	1	1	SWEAR IT AGAIN ARISTA	WESTLIFE
39	34	34	8	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
40	35	32	19	FALLS APART LAVA/ATLANTIC	SUGAR RAY

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. 240 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 audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

Counting Crows Soar On Single Wing, As Half Of 'Lullaby' Finds Nest On Airwaves

RAZOR SHARP: Clocking in at seven minutes and 45 seconds, **Counting Crows'** ambling masterpiece and current single, "Mrs. Potter's Lullaby," was hardly what a record label would consider radio-ready.

So when DGC/Geffen asked lead singer and songwriter **Adam Duritz** to chop it in half, he faced a painstaking ordeal: how to take a progressive eight-verse narrative and shear it down like Rapunzel with a buzz cut.

"It would have been the first single instead of 'Hangin'round,' but I told them that the song didn't make any sense less than eight minutes," Duritz says. "It's perfectly dynamically arranged, with ups and downs throughout the song. It was impossible to edit and have it be anything but nonsense. I didn't want to make an abortion of my song."

Then a friend suggested that he simply cut the track in half, offering a part one and part two, in the tradition of classics like **Pink Floyd's** "Another Brick In The Wall" in 1980, **James Brown's** "Papa's Got A Brand New Bag" in 1965, and **Don McLean's** "American Pie" in 1971.

"I thought about it for a while and I was a bit antsy about the idea," he says, "but I decided to do it, because I really wanted the world to hear it. I knew our fans would buy the album, but I wanted it to have the chance to reach everyone."

The flourishing result is a 4:05 part one cut, which contains the first four verses and the tail end of the full version, and a 4:20 part two with the remaining verses and the same finish. And it worked: Quickly embraced by triple-A stations, "Mrs. Potter's Lullaby," from the platinum-selling "This Desert Life," has reached the top five on the triple-A airplay chart in Billboard sister publication **Airplay Monitor**.

"We had exposed the eight-minute version in some spotlight areas, but we knew we should probably go with another track on the album, just so we can play more songs in an hour," says **Kevin Welch**, music director of **KINK** Portland, Ore. "We understood how difficult that one would be to edit, because it has a beginning, middle, and end, and which part do you cut? It's conceptual. But the reality of radio nowadays is that long songs have a tougher time."

"I think that big-time supporters of Counting Crows would have at least thrown it in some kind of rotation, but there are some stations that just can't do that," Welch adds. "I don't think it would have had nearly the success it has if Adam hadn't cut it. And I'm real pleased with it."

"We've been on the Counting Crows since 'August And Everything After,' but we were not able to play the long version, ever," says **Donna Shaieb**, PD of **KXST** San Diego. "We wanted that to be a single because it's a great song, so as soon as we got the edit, we added it. I love the way it

sounds and have always felt like it's the strongest song on the record. They're a core artist for us, and it has tested in the top five for us. We'll be on this one for a long time."

That's good news for Duritz, who feels "Mrs. Potter's Lullaby" is his



by Chuck Taylor

finest songwriting effort ever. But it also was something of a miracle baby in the studio. "The performance was an experience that has its own special place for all of us," he says.

In that lies one of those great artist stories that supports the idea that the best efforts are often those that tumble out organically, like acts of nature.

Duritz was at a friend's birthday party one evening and was hit with an idea for a song. At midnight, he went out to the studio on the premises and, on the piano, began to write what would become "Mrs. Potter's Lullaby."



COUNTING CROWS

"I was there until 4 in the morning, until it was done. I just kept playing after everyone at the party had left," he says. "It was just a story about me. The purpose of all songs is to create a little world that people can step into. I wanted to take them on a little trip. Musically, I could tell what the drums would be like and I was sure of the groove, but that was about it."

At the time, Duritz recognized that the song was hardly in the four-minute range. "I knew at the moment I finished it that it was about forever long, but I never have plans for songs," he says. "I guess it was never meant to be a short song."

Soon after, he met a girl on a blind date. They went to dinner and then he took her to the studio to meet the other Crows—**David Bryson** on guitar, **Dan Vickrey** on guitar, **Charles Gillingham** on keyboards, **Matt Malley** on bass, and **Ben Mize** on drums. The guys had gone over the song once earlier that day, just on piano and drums, "trying to illustrate the dynamic," and Duritz suggested giving it a go.

"I walked in with the girl [he de-

clines to disclose her name] and said, 'We're doing this right now,' and they said, 'Hey, we haven't even rehearsed it yet.' But I wanted to capture those moments of an idea the first time through, the inspiration and the genesis and the clumsiness of those moments," he says. "I wanted the tape running from the first take, so it could be completely live. I figured we've played together through hundreds and hundreds of tour dates; this is something we can do."

And then, with the girl sitting beside Duritz on the piano bench and the VU meters ready to rumble, Counting Crows just plain jammed. "There was no rehearsal or preamble. Everyone just jumped on their instruments and played," Duritz says. "And it made the girl fucking cry her head off."

The band then spent two weeks with producers **David Lowery** and **Dennis Herring** adding sounds and putting together various elements of the track.

When it was finished, says Duritz, "it sucked. I kept thinking, 'How did this happen?' It sounded so good when we recorded it that night. I couldn't believe it."

Duritz ended up at the girl's house bemoaning "Mrs. Potter's" fate, but the girl played it, insisting that it was extraordinary. "I said, 'Where did you get this tape?,' and she told me it was given to her by one of the producers the night we recorded it. It was a rough mix of our fourth take, with some acoustic guitar and background vocals added. I realized that whatever we were doing accidentally that night is the way 'Mrs. Potter' is supposed to sound."

The polished version was quickly trashed, and the version that ended up on the record was just what the girl was holding: take four. Art by accident, with all the ingredients in place to make a hit.

"It's just a quintessential, great-sounding Counting Crows song," says **Rich Anton**, PD of **WTTS** Indianapolis. "This is a band that has an instantly recognizable sound, with Adam's vocals, great melodies, and hooks. They make it easy for us to play them."

Adds **Wendy Duff**, PD of **CIDR** Detroit, "It sounds so damn good on the radio. It's very **Harry Chapin**-esque in the way it tells a story. To me, it's the writing on this record that really stands out. It's been in power, and it's staying there quite a while. We're real happy with it here."

As is Duritz. "I consider this a landmark song for us, really kind of a sprawling composition," he says. "I put my whole heart and soul into it, and I think it's great. You know, we've put out three albums of songs that mean a great deal to people; they chart their lives on our music and run their emotions through our songs. This is me at the top of my game. I think it's the best thing I've ever done."

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

- Black Rob, Whoa
- Jay-Z Feat. UGK, Big Pimpin'
- Mary J. Blige, Give Me You
- Toni Braxton, He Wasn't Man Enough
- Carl Thomas, I Wish
- DMX, Party Up
- Joe, I Wanna Know
- Mya Feat. Jadakiss, The Best Of Me
- Aaliyah, Try Again
- Sisqo, Thong Song
- 504 Boyz, Wobblin' Wobble
- Donell Jones, Where I Wanna Be
- Big Punisher, It's So Hard
- Sole, It Wasn't Me
- Aaliyah & DMX, Come Back In One Piece
- Destiny's Child, Say My Name
- Nas, You Owe Me
- Avant, Separated
- Ghostface Killah, Cherchez LaGhost
- Thugz Pearl, Dance Tonight
- Ice Cube, Until We Rich
- J-Shin, Treat U Better
- Something For The People, B*tch! With No Man
- Hezekiah Walker, Let's Dance
- Big Tymers, Get Your Roll On
- The Eastsidaz, Got Beef
- Mary Mary, Shackles
- Eminem, The Real Slim Shady
- Creed, Higher
- Jagged Edge, Let's Get Married
- Trin-I-Tee 5:7, My Body
- Da Brat, What'chu Like
- Youngbloodz, B5
- Rah Digga Feat. Busta Rhymes, Imperial
- Trina, Da Baddest Bitch
- Goodie Mob, What It Ain't (Ghetto Enuff)
- Beanie Sigel, Remember Them Days
- Angie Stone, Everyday
- Kevon Edmonds, No Love
- Trick Daddy, Shut Up
- Nelly, Country Grammar
- Dalvin Degrate, Why Can't We
- N-Toon, Ready
- Mariah Carey, Crybaby
- Sam Sailer, Once My Sh...
- Ruff Endz, No More
- L.V., How Long
- Miracle, Bounce
- Dwayne Wiggins, Strange Fruit
- Three 6 Mafia, Who Run It

NEW ONS

Ideal Feat. Lil' Mo, Whatever
 Sammie, Crazy Things I Do
 Rah Digga, Break Fool
 En Vogue, Riddle
 Cuban Link, Flowers For The Dead
 Three 6 Mafia, Sippin' On Some Syrup
 Torrey Carter F/Missy Elliott, Take That



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Montgomery Gentry, Daddy Won't Sell The Farm
- Ty Herndon, No Mercy
- Martina McBride, Love's The Only House
- Chad Brock, Yes! *
- Faith Hill, Breathe
- Trisha Yearwood, Real Live Woman
- Garth Brooks, When You Come Back To Me Again *
- Trace Adkins, More
- Clay Black W/Steve Wariner, Been There
- Dixie Chicks, Goodbye Earl
- Andy Griggs, She's More
- Collin Raye, Couldn't Last A Moment
- Brad Paisley, Me Neither
- Toby Keith, How Do You Like Me Now?!
- Lee Ann Womack, I Hope You Dance
- Kenny Rogers, Buy Me A RCase
- Kathy Mattea, Trouble With Angels
- Gary Allan, Lovin' You Against My Will *
- River Road, Breathless *
- Lee Ann Womack, I Hope You Dance
- Shedaisly, I Will... But *
- Reba McEntire, I'll Be *
- Eric Heatherly, Flowers On The Wall *
- Darryl Worley, When You Need My Love
- Nickel Creek, Reasons Why *
- Alecia Elliott, You Wanna What? *
- Jessica Andrews, Unbreaka Jie Heart
- Clay Davidson, Unconditional
- Sawyer Brown, 800 Pound Jesus *
- Tim Rushlow, When You Love Me *
- Charlie Major, Right Here Right Now
- Rascal Flatts, Prayin' For Daylight
- Joe Diffie, It's Always Somethin'
- Cledus T. Judd, Shania I'm Broke
- Warren Brothers, That's The Beat Of A Heart
- Mark Chesnut, Fallin' Never Fel So Good
- Shania Twain, Rock This Country!
- Jo Dee Messina, Because You Love Me
- Chae Tennison, Just Because She Lives There
- Steve Wariner, Faith In You
- Yankee Grey, Another Nine Minutes
- Keith Urban, Your Everything
- The Wilkinsons, Jimmy's Got A Girlfriend
- Mark Willis, Almost Doesn't Count
- Craig Morgan, Something To Write Home About
- Coley McCabe, Grow Young With You
- Sons Of The Desert, Change
- Danni Leigh, Honey I Do
- Phil Vassar, Carlene
- Wade Hayes, Up North (Down South...)
- Blackhawk, I Need You All The Time

NEW ONS

Billy Gilman, One Voice
 Faith Hill, The Way You Love Me
 Sonya Isaacs, Since I Came Along
 Tara Lynn Hart, That's When You Came Along
 The Kinleys, She Ain't The Girl For You



Continuous programming
 1515 Broadway, NY, NY 10036

- Britney Spears, Oops!...I Did It Again
- Sisqo, Thong Song
- Eminem, The Real Slim Shady
- DMX, Party Up
- Bloodhound Gang, The Bad Touch
- No Doubt, Simple Kind Of Life
- Blink-182, Adam's Song
- Jay-Z Feat. UGK, Big Pimpin'
- Kid Rock, American Bad Ass
- Limp Bizkit, Break Stuff
- Dr. Dre, Forgot About Dre
- Aaliyah, Try Again
- Cypress Hill, Superstar
- 'N Sync, Bye Bye Bye
- Korn, Make Me Bad
- Destiny's Child, Say My Name
- Lenny Kravitz, I Belong To You
- Red Hot Chili Peppers, Otherside
- Fenix TX, All My Fault
- Groove Armada, I See You Baby
- Pink, There You Go
- Christina Aguilera, I Turn To You
- Nine Days, Absolutely (Story Of A Girl)
- Goo Goo Dolls, Broadway
- Enrique Iglesias, Be With You
- Mandy Moore, I Wanna Be With You
- Mary J. Blige, Give Me You
- 3 Doors Down, Kryptonite
- Nas, You Owe Me
- Ghostface Killah, Cherchez LaGhost
- Lit, Miserable
- Mya Feat. Jadakiss, The Best Of Me
- Joe, I Wanna Know
- Blaque, I Do
- Supergrass, Pumping On Your Stereo
- Sole, It Wasn't Me
- Stone Temple Pilots, Sour Girl
- Ice Cube Feat. Krayzie Bone, Until We Rich
- Big Punisher, It's So Hard
- Moby, Bodyrock
- Rage Against The Machine, Sleep Now In The Fire
- Carl Thomas, I Wish
- Staind, Home
- Vertical Horizon, Everything You Want
- P.O.D., Southtown
- Fat Lip, What's Up Fat Lip
- Sammie, I Like It
- Da Brat, What'chu Like
- Drama, Left, Right, Left
- Lucy Pearl, Dance Tonight

NEW ONS

Foo Fighters, Breakout
 Nine Inch Nails, Starsuckers, Inc.
 Mariah Carey, Can't Take That Away
 Mariah Carey, Crybaby
 Metallica, I Disappear
 Matchbox Twenty, Bent
 504 Boyz, Wobblin' Wobble
 A Perfect Circle, Judith
 Third Eye Blind, 10 Days Late
 Donell Jones, Where I Wanna Be
 Nelly, Country Grammar
 Backstreet Boys, The One



Continuous programming
 1515 Broadway, NY, NY 10036

- Santana Feat. The Product G&B, Maria Maria
- Faith Hill, Breathe
- Macy Gray, I Try
- Backstreet Boys, Show Me The Meaning...
- Christina Aguilera, I Turn To You
- Red Hot Chili Peppers, Otherside
- 7 Foot Fighters, Learn To Fly
- Goo Goo Dolls, Broadway
- Vertical Horizon, Everything You Want
- Stone Temple Pilots, Sour Girl
- No Doubt, Simple Kind Of Life
- Enrique Iglesias, Be With You
- Santana Feat. Rob Thomas, Smooth
- Creed, Higher
- Kid Rock, Only God Knows Why
- Sling Feat. Cheb Mami, Desert Rose
- Lenny Kravitz, I Belong To You
- Don Henley, Talking You Home
- Savage Garden, Crash And Burn
- Destiny's Child, Say My Name
- Mariah Carey, Can't Take That Away
- Melissa Etheridge, Enough Of Me
- Angie Aparo, Spaceship
- Celine Dion, That's The Way It Is
- Marc Anthony, You Sang To Me
- Toni Braxton, He Wasn't Man Enough
- Sisqo, Thong Song
- Third Eye Blind, Never Let You Go
- Nine Days, Absolutely (Story Of A Girl)
- Leona Naess, Charm Attack
- Supergrass, Pumping On Your Stereo
- Tracy Chapman, Telling Stories
- Dave Matthews Band, Crash Into Me
- Christina Aguilera, Genie In A Bottle
- Shania Twain, That Don't Impress Me Much
- Enrique Iglesias, Bailamos
- Smash Mouth, All Star
- Lenny Kravitz, Fly Away
- Red Hot Chili Peppers, Scar Tissue
- 'N Sync, Bye Bye Bye
- The Smashing Pumpkins, Stand Inside Your Love
- Shania Twain, God Bless The Child
- Shania Twain, Man! I Feel Like A Woman!
- Shania Twain, From This Moment On
- Everlast, What It's Like
- Sugar Ray, Every Morning
- Sugar Ray, Someday
- Goo Goo Dolls, Black Balloon

NEW ONS

Matchbox Twenty, Bent
 Foo Fighters, Breakout
 A Perfect Circle, Judith
 En Vogue, Riddle
 Oasis, Where Did It All Go Wrong?
 Pantera, Revolution Is My Name
 Lucy Pearl, Dance Tonight
 Splendor, I Think God Can Explain
 Dwayne Wiggins, Strange Fruit

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 13, 2000.




Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

BOXTOPS

- Sisqo, Thong Song
- Aaliyah, Try Again
- Britney Spears, Oops!...I Did It Again
- Wyclef Jean, Thug Angel (Cut 1)
- Wyclef Jean, Thug Angel (Cut 2)
- 'N Sync, Bye Bye Bye
- DMX, Party Up (Up In Here)
- Limp Bizkit, Break Stuff
- Big Punisher Feat. Donell Jones, It's So Hard
- Jagged Edge, Let's Get Married
- Big Tymers, Get Your Roll On
- Toni Braxton, He Wasn't Man Enough
- Da Wild Boyz, Drop That Soufija Rag
- Vitamin C, Graduation (Friends Forever)
- Donell Jones, Where I Wanna Be
- Bloodhound Gang, The Bad Touch
- Mandy Moore, I Wanna Be With You
- Jay-Z Feat. UGK, Big Pimpin'
- Mr. Ozizo, Flat Beat
- Kelis, Get Along With You
- Trick Daddy, Shut Up
- Dixie Chicks, Goodbye Earl
- Mya Feat. Jadakiss, Best Of Me
- Powerman 5000, Supernova Goes Pop
- Hot Boys, I Need A Hot Girl
- Before Dark, Monica
- Bone Thugs-N-Harmony, Resurrection (Paper, Paper)
- Pink, There You Go
- Dr. Dre Feat. Eminem, Forgot About Dre

NEW


Backstreet Boys, The One
 Mariah Carey Feat. Snoop Dogg, Crybaby
 Kid Rock, American Bad Ass
 Aaliyah Feat. DMX, Come Back In One Piece
 Da Brat Feat. Tyrese, What'Chu Like
 Sammie, Crazy Things I Do
 Primus, Lacquer Head
 Cuban Link, Flowers For The Dead
 Miracle, Bounce



Continuous programming
 1515 Broadway
 New York, NY 10036


NEW

Foo Fighters, Breakout
 A Perfect Circle, Judith
 Third Eye Blind, 10 Days Late
 Quannum, I Changed My Mind




Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

Backstreet Boys, The One (NEW)
 Elwood, Sundown (NEW)
 Groove Armada, If Everybody Looked The Same (NEW)
 Incubus, Pardon Me (NEW)
 The Flashing Lights, Elevate (NEW)
 Travis, Why Does It Always Rain On Me? (NEW)
 Kid Rock, American Bad Ass
 Macy Gray, I Try
 Santana Feat. The Product G&B, Maria Maria
 Sonique, It Feels So Good
 Pink, There You Go
 Sisqo, Thong Song
 Dr. Dre Feat. Eminem, Forgot About Dre
 Edwin, Alive
 Hanson, This Time Around
 Bloodhound Gang, The Bad Touch
 Britney Spears, Oops!...I Did It Again
 Kid Rock, Only God Knows Why
 Enrique Iglesias, Be With You
 Red Hot Chili Peppers, Otherside




Continuous programming
 Hawley Crescent
 London NW18TT

Melanie C, Never Be The Same Again
 Toni Braxton, He Wasn't Man Enough
 Red Hot Chili Peppers, Otherside
 Blink-182, What's My Age Again?
 Britney Spears, Oops!...I Did It Again
 Eagle-Eye Cherry, Are You Still Having Fun?
 Gabrielle, Rise
 All Saints, Pure Shores
 Santana Feat. The Product G&B, Maria Maria
 Destiny's Child, Say My Name
 Ricky Martin Feat. Meja, Private Emotion
 Madonna, American Pie
 Bomfunk MCs, Freestyler
 R.E.M., The Great Beyond
 Sisqo, Thong Song
 Richard Ashcroft, Fill Me In
 Manu Chao, Bongo Bong
 Live, Run To The Water
 Gigi D'Agostino, Bla Bla Bla
 Him, Right Here In My Arms




24 hours daily
 32 E 57th Street
 New York, NY 10022

No Doubt, Simple Kind Of Life
 Stone Temple Pilots, Sour Girl
 Toni Braxton, He Wasn't Man Enough
 Vitamin C, Graduation (Friends Forever)
 Queensryche, The Right Side Of My Mind
 AC/DC, Stiff Upper Lip
 Mya Feat. Jadakiss, Best Of Me
 Lucy Pearl, Dance Tonight
 Jennifer Knapp, A Little More



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

Snapcase, Type Cast Modulators
 Travis, Why Does It Always Rain On Me?
 The Smashing Pumpkins, Stand Inside Your Love
 H2So4, Imitation Leather Jacket
 Stir, New Beginning
 Supergrass, Pumping On Your Stereo
 Moby, Bodyrock
 8Stops7, Satisfied
 Stone Temple Pilots, Sour Girl
 Sleather-Kinney, You're No RR Fun
 Powerman 5000, Supernova Goes Pop
 Bush, Warm Machine



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

Live, Run To The Water
 Travis, Why Does It Always Rain On Me?
 Stir, New Beginning
 Tracy Bonham, Behind Every Good Woman
 Rollins Band, Illumination
 SRC (Snake River Conspiracy), Vulcan
 Hippos, Wasting My Life
 Nine Days, Absolutely (Story Of A Girl)
 Kittie, Brackish
 Crazy Town, Toxic
 Stone Temple Pilots, Sour Girl

Music Video PROGRAMMING

Online Music Channel, MeTV.com Team For Programs On Demand

ONLINE MUSIC CHANNEL FORGES NEW ALLIANCE: The Online Music Channel, the Bel Air, Calif.-based company that offers music programming on its Web site (theonlinemusicchannel.com), has teamed up with video-on-demand site MeTV.com to provide specialty programming.

Programs on the Online Music Channel range from educational series like "Music Business 101" to interactive shows with music news and information. Featured programming includes an interview with Beck about his role in the film "Recycled," Willie Nelson giving a guided tour of his private home away from home, and former Jane's Addiction drummer Stephen Perkins giving drumming demonstrations.

MeTV allows Web visitors to order videos (feature films, special-interest titles), pay for them online, and have them transmitted to their TVs.

"The viewing public wants an alternative to mainstream media," says Online Music Channel CEO Justin Goldberg. "The marriage of the Online Music Channel and MeTV creates an exciting opportunity

Schwartz to VP of original programming. He was director of current programming, and he will continue to oversee that department.

Ashley Ohlinger has exited Universal Records as director of music video promotion.

Congratulations to Raymond Munns of Fort Collins, Colo., for winning MTV's third annual "Wanna Be A VJ" contest. Munns won the contest to become MTV's new VJ in a live show televised April 29. The contest was voted on by MTV viewers online and by phone.

MTV2 has signed on to sponsor the current Nine Inch Nails North American tour. It is the first time MTV2 has sponsored a concert tour.

Casselberry, Fla.-based music promotion company Promo Only has launched a service to provide music videos on DVD through compilations distributed to nightclubs and DJs. Promo Only has also bought music-video service company Wolfram Video, whose former owner, Wolf Zimmerman, has retired from the business.



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Richmond, Va.-based R&B/hip-hop program "Wavelength."

TV affiliate: MediaOne Cable in Richmond.

Time slot: 5:30-6 p.m. Fridays.
 Key staffer: Craig Belcher, producer.

Following are the show's top five videos for the episode that aired April 14:

1. Rah Digga Featuring Busta Rhymes, "Imperial" (FlipMode/Elektra).
2. Beanie Sigel, "The Truth" (Roc-A-Fella/Def Jam).
3. Dwayne Wiggins, "Strange Fruit" (Motown).
4. Trina, "Da Baddest B*tch" (Slip-N-Slide/Atlantic).
5. Tony Touch Featuring Doo Wop & Pain In Da Ass, "The Return Of The Diaz Bros." (Tommy Boy).

PRODUCTION NOTES

NASHVILLE

Chris Rogers directed Joanie Keller's "Three Little Teardrops" clip. Sawyer Brown's "800 Pound Jesus" video was directed by Michael Salomon.

Trey Fanjoy directed Tamara Walker's "Askin' Too Much" and

Billy Gilman's "One Voice."

LOS ANGELES

Fatima directed Shaggy's "Shake Your Body" video.

Craig Morgan's "Something To Write Home About" clip was directed by Tom Trail.

BMG Execs Gather For Worldwide Music Meeting



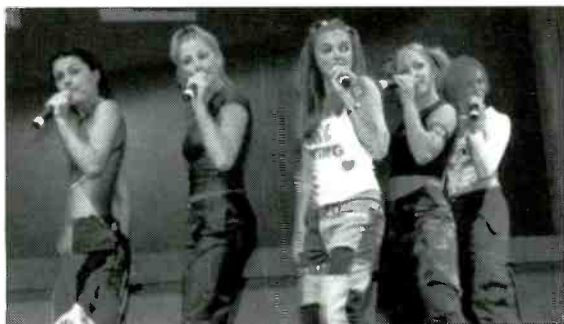
Spreading Joy. LaFace recording artist Joy Enriquez captured the attention of BMG executives. Pictured, from left, are George Levendis, VP of international for Arista Records; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Enriquez; Kenneth "Babyface" Edmonds; and Bill Wilson, VP of worldwide marketing for BMG Entertainment.



Stone Rocks. Arista recording artist Angie Stone gives it her all as she puts on a show.



Made Music. RCA's British rock group Made In London performed for BMG execs. Pictured after their set, from left, are Made In London's Marianne Eide and Sherene Dyer; Richard Griffiths, chairman of BMG U.K. and Ireland and executive VP of Centra! Europe; Made In London's Kelly Bryant; Harry Magee, managing director of RCA U.K.; and Ian Dickson, VP of international for BMG Entertainment.



It's A Girl Thing. RCA's British pop act Girl Thing performed its debut single, "Last One Standing." Shown, from left, are Girl Thing's Anika Bostelaar, Lindsay "Linzi" Martin, Jodi Albert, Nicola "Nikki" Stuart, and Michelle Barber.

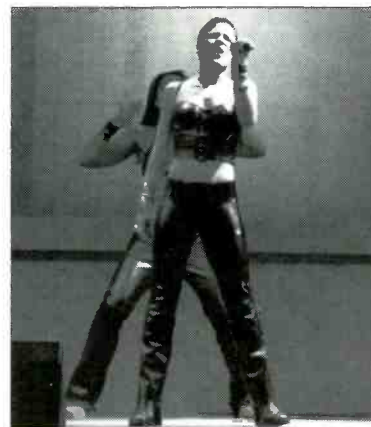
LOS ANGELES—More than 150 executives from all regions converged here for BMG Entertainment's Worldwide Music Meeting, held April 12-13 at the Regent Beverly Wilshire Hotel in Beverly Hills. Attendees got a chance to enjoy showcases featuring some of the key acts on BMG's slate, as well as to mix and mingle with colleagues from around the globe.



Vertical Horizon On The Rise. RCA's Vertical Horizon performed at the House of Blues in Los Angeles. More than 150 people packed the house for the performance, which was taped for a VH1 special. Pictured, from left, are Ira Sallen, senior VP of human resources for BMG Entertainment; Jack Rovner, executive VP/GM of RCA Records; Vertical Horizon's Keith Kane; Strauss Zelnick, president/CEO of BMG Entertainment; Bob Jamieson, president of RCA Records; Vertical Horizon's Matt Scannell, Ed Toth, and Sean Hurley; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; and David Bendeth, senior VP of A&R for RCA.



Ian Center Stage. Windham Hill's Janis Ian was one of the conference's performers.



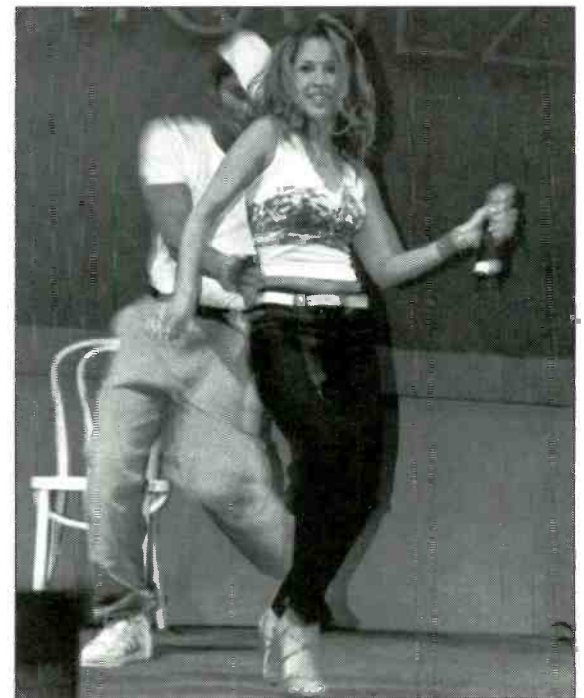
Tickled Pink. LaFace recording artist Pink performs her debut single, "There You Go."



Coming To America. Coming all the way from Sweden, RCA recording act Kent closed BMG Entertainment's meeting with a performance at Los Angeles' House of Blues. Shown, from left, are Jack Rovner, executive VP/GM of RCA Records; Kent's Sami Sirviö; Bob Jamieson, president of RCA Records; Kent's Martin Sköld; Martin Roos, Kent's manager; Kent's Joakim Berg and Markus Mustonen; Kevin Conroy, senior VP of worldwide marketing and new technology for BMG Entertainment; Kent's Harri Mänty; Bjorn Lindborg, GM of BMG Sweden; and Michael Dornemann, chairman of BMG Entertainment.



Carl Thomas Makes A Wish. Bad Boy recording artist Carl Thomas, whose single "I Wish" has been a top five hit on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart, performed a set. Pictured, from left, are Sean "Puffy" Combs, chairman/CEO of Bad Boy Entertainment; Thomas; Strauss Zelnick, president/CEO of BMG Entertainment; and Andre Harrell, president of Bad Boy.



Filled With Joy. LaFace Records showcased newcomer Joy Enriquez at the BMG event.



Canadian Crooners. BMG Canada recording act McMaster & James displayed its musical talent to BMG execs. Shown, from left, are McMaster & James' Rob James and Luke McMaster; Lisa Zbitnew, president of BMG Canada; and Strauss Zelnick, president/CEO of BMG Entertainment.



A Bad Boy's Dream. Bad Boy Entertainment's pop group Dream displayed its pop sound. Pictured after the performance, from left, are Dream's Ashley and Holly; Sean "Puffy" Combs, chairman/CEO of Bad Boy; Dream's Melissa and Diana; and Andre Harrell, president of Bad Boy.

LEE ANN WOMACK INSPIRES ON MCA'S 'DANCE'

(Continued from page 5)

When I first heard that song, I called Mark D. Sanders and Tia Sillers, the writers, just to tell them how blown away I was. Musically and lyrically, it's as special as a song gets. . . I can't imagine someone hearing this song and not being inspired to do more for their loved ones."

"When I first heard it, the first few lines [made me think] about my daughters," Womack says of 9-year-old Aubrey and 16-month-old Anna Lise. "Then when the guys come in and start singing the answer part, I thought, 'Oh, I've got to get [Sons Of The Desert's] Drew Womack to come in and sing this part.' It's just one of those things where from the very beginning I had a vision of having the girls do the video, and it all worked out perfectly. [Her daughters appear in the song's video.] It's one of those things where everything fell into place."

Not everything in Womack's career has been so tidy. She debuted in 1997 and quickly became one of the country industry's new faces to watch, a sweet-voiced champion of traditional country music who was embraced immediately with her debut hit "Never Again, Again" and subsequently with such singles as "The Fool" and "A Little Past Little Rock."

She was named Billboard's top new artist in 1997. In 1998 she won the Academy of Country Music's top new female vocalist accolade, as well as the American Music Award for favorite new country artist.

Then came change in the form of a new baby and her record company's demise, as Decca closed its doors and she moved to sister label MCA Nashville.

Now with the May 23 release of her third album, "I Hope You Dance," and the hit title track burning up country radio airwaves, Womack has re-established her career's upward momentum. The stunning ballad is a poignant anthem about having the courage to live life to the fullest that has apparently struck a strong chord with listeners. It is currently No. 17 on the Hot Country Singles & Tracks chart.

"I've had songs nominated for Grammys and had nominations for other awards, but I've not felt this kind of excitement over a single like I have on this one," says Womack.

Country radio is having the same reaction. "I think 'I Hope You Dance' is going to be the song of the year. It immediately caught my ear as being unique and totally contemporary with what's going on in country and perfect for the time," says Cody Alan, music director at KPLX (the Wolf) Dallas/Fort Worth. "We've got a tremendous response from this song. The first time I heard it, I immediately thought of it as the graduation song of the class of 2000, no doubt about that. It could also tie into a breakup situation."

"It's a great song," says WKDF (Music City 103) Nashville PD Wes McShay. "I've been a fan of Lee Ann's since 'Never Again, Again,' but this is by far her best."

The hit single comes on the heels of a tumultuous time for Womack. "I have been doing so much living in the last couple of years that I've had a lot of emotions to draw from and probably will for a few albums. I've had enough to last me a while," says Womack, a former Sony/ATV Tree Publishing songwriter who is currently between publishing deals. "I just had a lot of decisions to make and a lot of very important things on the table both personally and professionally. I've been through a lot of tough times and hopefully now will start to reap some benefits."

Though Decca's closing was a sad time for all involved, Womack says MCA has been a good new home. And she says many of the same people are still in the picture. "Of course, I still have [producer] Mark Wright, and Frank [Liddell, husband/producer] is still looking for songs," she says.

Liddell, the former director of A&R at Decca, has since started his own publishing company, Carnival Music. "So a lot of the team has been the same as far as the creative process goes," she says.

Womack credits Wright and Liddell with helping her find the songs on the new record. Their search, she adds, yielded an impressive collection that gives her the chance to sink her considerable vocal chops into some meaty tunes.

"Stronger Than I Am" tells the heartbreaking story of a newly single mother marveling at her young daughter's ability to move forward so easily during a difficult divorce. "Ashes By Now" is a Rodney Crowell-penned cut that finds Womack proclaiming that, as many times as she's been burned, she should be ashes by now. Crowell's own version of the song charted in 1980.

"Frank doesn't look for hits; he looks for great songs," says Womack. "He's into making albums, not hit singles. So hopefully what people will see with this project is that it is an album. There are a lot of great songs on there that won't even be singles. You've got to listen to the album to get them."

One of the other notable songs on the album is Womack's remake of the Don Williams hit "Lord, I Hope This Day Is Good." "We worked it up just for fun in sound check, and then we started doing it in the show, and Mark Wright came out and saw us and said, 'You've got to put that on the next record.' I said, 'I'll do it if I can use my band,'" recalls Womack, who is managed by Erv Woolsey and booked by Buddy Lee Attractions. "He said, 'Sure.' So we did it, and I'm really proud of the way it turned out."

Womack's new release will garner exposure via her performances on the George Strait Country Music Festival tour, and MCA Nashville VP of marketing and sales Dave Weigand says the label plans a big push on the new record. "Lee Ann's first record went platinum, and her second is approaching platinum," he says.

"There are a lot of things happening with this new record that

'I've not felt this kind of excitement over a single like I have on this one'

- LEE ANN WOMACK -

we're excited about. Lee Ann is going to be the CMT Showcase Artist of the month for June. . . The Strait tour is going to be great exposure."

Weigand says Womack has also been performing for key industry folks at such places as Universal

QUESTIONS LINGER IN WAKE OF RULING AGAINST MPE.COM

(Continued from page 5)

to remove the major-label content.

"Tens of thousands of available CDs in My.MP3 are not part of this case, and more than 300,000 songs are available from MP3.com artist pages that can be added directly to My.MP3," he says.

The RIAA is seeking penalties of \$150,000 per infringement, plus an injunction against the service.

An RIAA spokesman said there were no further developments in the settlement talks and would not confirm reports that the trade group has asked for \$100 million in fines, which reportedly had been rejected by MP3.com.

A spokeswoman for MP3.com also declined to comment on the talks.

Word of the settlement talks helped revive MP3.com's stock, which sank to a low of \$6.50 a share following the ruling. The stock rebounded to \$10.75 at the close of trading May 3.

According to first-quarter earnings reports, the company has \$369 million in the bank.

But regardless of what damages are assessed, the decision fails to address many gray areas that still exist about the distribution of music over the Internet, according to Los Angeles-based Morrison & Foerster attorney and copyright expert Fred von Lohmann.

"The decision doesn't mean that much because the only thing that was challenged was the making of the database," he says. "This case was just about making copies and doesn't address other issues of distribution and streaming."

For example, the case did not address whether a company can provide tools to swap music files, which is currently being decided by a judge in the RIAA's case against Napster, Lohmann says.

"The MP3.com case is definitely important because it puts them out of commission for turning on the spigot for users to access music," he says. "But Napster is providing users with tools to copy material. That's different."

The legal argument that Napster is taking is that it is exempt under the Digital Millennium Copyright Act, which excludes Internet service providers from prosecution.

"What happens to a company that assists people in swapping files?" asks Lohmann. "The courts don't

Music and Video Distribution, as well as retail accounts like Anderson, Target, Musicland, Best Buy, and Handleman. "We're going after positioning at accounts," Weigand says. "We're also taking a very aggressive approach with consumer and account advertising."

"I love her, and I love the new record," says John Kerlikowske, GM of Tower Records in Nashville. "From what we can tell from requests for the single, we expect the new album to do very well."

"I Hope You Dance" is an enhanced CD; it includes the video and behind-the-scenes clips on the making of the video in addition to Womack's bio, screen savers, and

links to an E-postcard and to her Web site. Weigand says the label is also in the process of putting together an online chat.

"I'm very, very glad I spent that time and didn't come right back out with a new album right after Decca closed," says Womack. "I didn't rush in to make an album. We took a lot of time. I wanted to get it right. It's different for each person, but I think because I did take the time and the care to take care of both of those things as best I could, I feel like some good things are coming in the future."

Assistance in preparing this story was provided by Chuck Taylor.

know what to do with that."

In addition, Lohmann puts forth the argument that Napster could say it's acting like a hardware company that sells a VCR, which can copy video. "Napster is saying, 'Here's something that can make a copy, but we don't really know or want to know that you're using it to make copies,'" he says.

A decision in the Napster case is said to be imminent.

On May 3, Metallica, which is also suing Napster for copyright infringement, presented the company with a list of user names that it had documented over a 48-hour

'The decision doesn't mean that much because the only thing that was challenged was the making of the database'

- FRED VON LOHMANN -

period. The band has requested that the users be blocked from the service.

Napster attorney Laurence Pulgram said in a statement that after reviewing the documents, the company will "take appropriate actions to disable the users Metallica has identified."

Aside from legalities, there is the issue of how much to charge Internet music services that allow consumers to copy and store music.

"The labels are asking for some pretty stiff fees," says Lohmann.

In fact, one Internet company executive says that the labels are asking "a lot more" than the 7.1 cents per track for a mechanical licensing agreement. "It's a big gray area, and we just don't know what the model is," he says.

A source at MP3.com says the company isn't against paying licensing fees to the labels.

The music publishing community also has its own lawsuit against My.MP3. Funded by the National Music Publishers' Assn. (NMPA) and filed by Peer Music Productions and MPL

Communications in March, the copyright infringement lawsuit is for BMI-cleared tracks on the My.MP3 service.

"This decision is a victory not only for those who love music and care about the people who have enriched our lives with their songs but also for those eager to see the Internet develop as a safe and dependable means of delivering music to the public," says NMPA president/CEO Ed Murphy of the ruling in the RIAA's case.

Last year, MP3.com entered into a licensing agreement with performance right society ASCAP (Billboard, June 26, 1999). It is believed that only BMI tracks were cited in the publishers' action to avoid "complications" with ASCAP's existing licensing deal with MP3.com.

A spokesman for BMI says it is in "active negotiations" to license its repertoire to My.MP3.

Until the legal issues are clarified and the fees are determined, Internet music companies say the ruling at least sends the message that labels will ensure that their copyrights will be protected.

"It's a signal that you just can't take music regardless if it benefits consumers or if it's something they want," says ArtistDirect president and founder Marc Geiger.

But issues of label control vs. fast-paced technology advancements will likely continue to spark tension between new services and content providers.

"Music on the Internet won't be made or broken by MP3 or Napster," says GetMusic executive VP of programming and content Sandy Smalens. "But the labels have to be approached with these services from a personal and legal perspective, because they're bankrolling and filtering the industry. The Internet can't replace that function."

David Pakman, president of personal Internet storage locker company MyPlay, agrees. "This ruling sends a message that the new infrastructure of the evolving music business will be built in partnership with the traditional media companies," Pakman says, "but one renegade company taking matters into its own hands will not be a successful model."

Assistance in preparing this story was provided by Irv Lichtman.

ARISTA'S REID TO SEEK A CALM TRANSITION

(Continued from page 5)

L.A. Reid will be successful at what he's doing and will be competitive."

Similarly, Terry McBride, who manages Arista acts Sarah McLachlan and Dido, says he expects a few minor bumps, especially for Dido, whose record is currently being worked by the label, but adds, "I think the transition is going to be fine. There are a couple of hundred people there; they aren't all walking out the door on July 1. It takes more than one person to make the company."

Reid, who co-founded Arista joint venture LaFace Records with Kenneth "Babyface" Edmonds 11 years ago, assumes his post July 1.

He replaces Arista president/CEO Davis, who has been in an embittered battle with parent company BMG over the past six months after BMG demanded that Davis have a successor as part of his new contract.

Among those expected to leave with Davis are executive VP/GM Charles Goldstuck, senior VP of worldwide marketing and sales Tom Corson, and senior VP of promotion Richard Palmese. While Corson and Goldstuck declined to comment, Palmese, whose contract is up June 30, says he plans to follow Davis. "I came back to Arista to work with Clive, and he's the only one I want to work with," he says.

"In general when something like this happens and top people leave, it's very disruptive for the entire company and the artists that suffer during the rebuilding," says Jake Walesch, manager of 14-year-old singer/guitarist Shannon Curfman. "It's hard for people to focus. There's no way during this transition I'm going to try to launch another single or try to do anything really aggressive."

He adds that Reid has talked to him about Curfman, "and he says that he likes Shannon's music and that he has said she's going to be a priority."

Reid declined to discuss specifics regarding new Arista staffing, including the speculation that Atlantic Records executive VP/GM Ron Shapiro is to be offered a top position at Arista (*Billboard Bulletin*, May 2), but he says he is talking to a number of people about new posts.

"The only thing I can say, without naming names, is that come July 1, we will have a head of promotion in place and that any records in play will become our top priorities. I have many people already in place, and come the beginning of July, I expect a relatively smooth transition," he says. "We are really working hard to make sure no records slip through the cracks. We may have to shift around some releases, but I can't say for sure."

When asked about his vision for the company, Reid replies, "Just look up, baby." Aside from divine guidance, Reid says, "My vision is to keep this thing together. This is a company that has been very successful in many genres of music; I'd like to see them become more successful, like in the Latin area, with the exception of the extraordinary success of Santana, as well as the alternative and rock genres."

CLIVE DAVIS' LEGACY

BMG Entertainment president/CEO Strauss Zelnick, to whom Reid

will report, says "the legacy that Clive has created at Arista is extraordinary. I hope we can preserve that legacy and build upon it."

In a terse statement, Davis, whose Arista contract expires June 30, said he expects to launch his new venture in September. He declined to comment further.

According to sources, Davis could announce his plans in as little as two weeks, although other sources say Davis is still deep in negotiations with up to five companies; therefore, the decision could be postponed for a number of weeks.

'My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts'

- L.A. REID -

Davis is expected to remain at the helm of Arista until his contract's conclusion June 30, which will allow him to oversee the May 16 release of Whitney Houston's two-CD greatest-hits set, as well as new Carly Simon, Next, and DJ Quik releases.

Between now and July 1, Reid says he plans to stay busy "listening to many tapes, taking many meetings, and just preparing" for his new post. "My job is to learn the music and learn the artists. Right now I don't envision going in and making cuts. I'm not Chainsaw Al."

He says he has no plans to "snoop" around the Arista offices before his official start date, in part because he'll be busy with his June 10 wedding and out of respect for Davis.

"It was him who gave me the opportunity in the first place," Reid says. "Will I be snooping around the building behind his back? Absolutely not. Because of Clive Davis, I am where I am today, and I'll never let anyone turn me against Clive. He's only brought great blessings to my life."

While thrilled about the position, Reid admits his job is not as he envisioned it. "I can tell you, it turned out a lot different from how I expected it," he tells *Billboard*. "Originally we discussed Clive and I working together; the initial thought was I'd be running the label with Clive as chairman, but it didn't work out that way."

Reid says he hasn't talked to Davis about his new post. "I've spent the last 12 years with Clive," he says. "We've had many conversations. As of late, we haven't had many conversations about it, for obvious reasons."

Despite his clear fondness for Davis, Reid says he has no intention of letting any Arista acts follow Davis out the door. "My position at Arista Records is not to give artists to other labels," he says. According to a source, none of Arista's acts had "key man" clauses with Davis, meaning they could leave the label should he depart. Sources say that, should Davis' new deal be with BMG, "some basis may be worked out whereby some artists can go," but "they won't

be the superstars."

Reid's past successes have come primarily in the R&B and crossover genres; however, he is undaunted about his ability to spread his successes across a number of formats.

"I know rock primarily as a fan and through relationships," he says. "I haven't made rock records, but I don't really see genre lines or color lines. Obviously, it's a challenge to grow a company in an area where I haven't had a lot of experience, but to me, music is music. I don't really look at it as if there's something strange about it."

"I'm as confident as I've ever been about such a choice," says Zelnick of his decision to boost Reid. "I think he's a superb, creative executive. I think his taste is extraordinary, and he knows a star when he sees a star."

PURCHASE OF LAFACE

Terms of Reid's new post included the purchase by BMG of the remaining 50% of LaFace that the company did not already own. (Sources earmarked the purchase at more than \$100 million; Zelnick declined to comment.)

Plans now call for LaFace to become an imprint of Arista, which will assume marketing, sales, and promotion duties for the label. LaFace will remain headquartered in Atlanta. LaFace CEO Mark Shimmel will assume a new post with Arista, says Reid, although he declined to give his title.

As far as other cuts at LaFace, which employs approximately 70

staffers, Reid declines to give specific numbers but says "many of the people will join me at Arista, so we'll still service the LaFace artists. Some of them will stay in Atlanta, and some of them have already made the decision to move on with their careers."

He adds that no new president will be named for LaFace. "I'll still be the head," he says. Moreover, all acts currently on LaFace—including Toni Braxton, TLC, Usher, and OutKast—will remain on the imprint instead of moving over to Arista.

Despite rumors to the contrary, Reid says that LaFace operates in the black. According to a source, BMG put \$4 million into the venture, and after the first 18 months, the start-up was turning a profit.

Reid's old partner, Edmonds, is getting a new joint venture with Arista, which sources say will be called Joe Lies.

"Kenny and I have a 20-year career," says Reid. "We've always been very close. When we decided to sell LaFace, we came up with a way we can work together, and the result is Kenny's new joint venture. The thing that was important was that we kept working together." Edmonds declined to comment.

Regarding other joint ventures, Reid says he has no plans to alter Arista's arrangement with Bad Boy. "It's a very successful company," he says of the joint venture formed with Sean "Puffy" Combs. "I intend to be there as a support system for Bad Boy. Don't fix what isn't broken."

He also has no current plans to make changes with either Melisma Records, run by producer Matt Serletic, or Time Bomb Records, run by artist manager Jim Guerinot. "Since rock music is a priority for the future of Arista, and they both bring their very strong rock sensibilities to the label, they are both priorities for me," says Reid.

Despite the successes of the current joint ventures, Reid says he is not a fan of such arrangements. "We're into growing the company artist by artist," he says. "Joint ventures aren't something I believe in. To be honest, I haven't seen a long history of successful joint ventures."

In the long run, Reid says, he'd like to re-enter the country market. As of July 1, Arista/Nashville is being absorbed into the RCA Label Group. However, Reid says, "In the not too distant future, we'll definitely make noise in Nashville. I have plans for it later."

Assistance in preparing this story was provided by Gail Mitchell.

TO OUR READERS

The *Billboard* Salute to Arista in this issue went to press before the May 2 announcement that L.A. Reid had been appointed the new president/CEO of the label.

MAJORS ALL MOVE TOWARD END OF MAP

(Continued from page 5)

period.

FTC staffers were to present the signed decrees to the agency's board of commissioners at the weekly meeting on May 2 or, at the latest, Tuesday (9). The FTC had no comment on the matter.

Each consent decree has been individualized to take into account the different MAP policies, but each has the same wording when it comes to the remedy. It is believed that the decrees will result in a seven-year abstinence of tying cooperative advertising funds to the price of advertised product; also, for a period of five years the majors would not be permitted to stop selling product to any of the accounts to which they currently sell direct.

If the commissioners approve the consent decrees, they would then publicly post the signed documents in the Federal Register, along with a formal complaint listing charges against the five majors. That in effect signals that the FTC has found the remedy to the alleged wrongdoing, explains one executive familiar with the process.

Once the charges and consent decrees are publicly posted, the FTC allows for a 30-day period for comment by interested parties. But decrees go into effect as soon as they are posted.

After 30 days, the decrees can be altered to take into consideration any concerns raised by public comment.

But executives at the majors aren't too optimistic that any changes will occur. In fact, one executive says flatly, "You can be sure that they won't reverse it."

Nonetheless, some retailers say they hope to mount a fight against the decrees. Joe Nardone Jr., co-owner of the 11-unit, Wilkes-Barre, Pa.-based Gallery of Sound, says that music specialty merchants shouldn't take the FTC's action lying down. "Is everybody's memory short?" he asks. "Doesn't anyone remember what the price war was like? Retailers should at least weigh in with our side. We should at least make a joint statement against this."

Also, sources suggest that a major one-stop plans to organize an effort to help independent retailers contact their lawmakers to gain their help in fighting the consent decrees. (For more on the issue, see *Retail Track*, page 128.)

For their part, four majors say that they gave up any chance of fighting after the Warner Music Group signed its consent decree. Sources say Warner did so because it was concerned about how the FTC and the Justice Department would view its parent Time Warner's pending merger with America Online and the label's own pending merger with EMI Recorded Music.

Sources say that once they decided to sign the consent decree, some of the majors fought hard to be the last one to sign it, so that they could

tout that fact to the account base. Already, three of the majors appear to be laying claim to that distinction.

Also, sources suggest that the real struggle with the FTC had been over the wording of the complaint. The majors probably tried to keep out terms like "price fixing" or "collusion" so that such wording could not be used against them in any civil suits that might be filed as a result of the ruling or in the class-action lawsuits already filed against the majors, which charge them with price fixing.

In 1996 a class-action lawsuit was filed in Tennessee against the then six majors alleging price fixing, and in 1997 a similar suit was filed in Pennsylvania (*Billboard*, Dec. 13, 1997).

Meanwhile, although sources insist that all the majors have signed the consent agreements, an executive at one major argues that his company has only signed a preliminary agreement and not the final version.

But executives at other companies say that stance is just a matter of semantics. "That sounds like a lawyer talking," says one senior record company executive. "We could all make that claim because the wording may still change slightly after the commission looks at the consent decrees, or it could be changed slightly after the public comment period."

newsline...

UNIVERSAL MUSIC GROUP reports strong chart performance in Europe and North America, combined with cost savings connected to the acquisition of PolyGram, powered revenue gains, and a 42% increase in cash flow for the fiscal third quarter that ended March 31.

Earnings before interest, taxes, depreciation, and amortization (ebitda) for the music group increased to \$151 million from \$106 million a year ago, while revenue increased 8% to \$1.36 billion from \$1.26 billion in the third quarter of 1999. Excluding the impact of foreign exchange rates, music revenue increased 11%, and ebitda increased 51%, the company said. Universal also reports reduced operating losses of \$23 million, down from \$87 million a year ago.

For the quarter, the company identified albums from Dr. Dre, Aqua, Sisqó, Shania Twain, Eiffel 65, DMX, George Strait, and Blink-182 as ranking among its key performers. Releases for the fourth quarter of fiscal year 2000 include Bon Jovi, Eminem, No Doubt, Hanson, and ERA 2, the company said.

Universal Music parent Seagram Co., which also contains filmed entertainment, recreation, and beverage businesses, reports an overall net loss of \$265 million, or 61 cents per basic share, for the fiscal third quarter that ended March 31, compared with a net loss of \$199 million, or 50 cents per basic share, a year ago. (Wall Street analysts were expecting a loss of 66 cents.) Seagram ebitda more than doubled in the quarter, to \$285 million on revenue of \$3.4 billion, fueled in

part by music revenue. The company reported ebitda of \$135 million on revenue of \$3.2 billion in the third quarter last year.

In a May 4 conference call with analysts, Seagram president/CEO Edgar Bronfman Jr. said the company remains on track to launch its digital download strategy by the end of the fiscal fourth quarter. Additionally, Bronfman said he expects the industry to see subscription models to be launched by year's end (see story, page 10). Bronfman also stressed the company's dedication to legally pursuing copyright violators on the Web in the wake of the ruling against MP3.com.

BRIAN GARRITY

THE CORRS will succeed French keyboardist/composer Jean Michel Jarre as European industry artist spokesman for the International Federation of the Phonographic Industry (IFPI). Jarre will officially hand over the post to the Irish family act at the IFPI Platinum Europe Awards in July. Jarre became IFPI's first artist spokesman in July 1998.

GORDON MASSON

SFX IS GETTING into the merchandise business. The concert promoter's SFX Interactive division has purchased a minority stake in the merchandise fulfillment operation of musictoday.com, an E-commerce company headed by Dave Matthews Band manager Coran Capshaw. Terms of the deal were not disclosed. The remainder of musictoday is held by private investors, including the Dave Matthews Band. SFX Interactive and musictoday will run the fulfillment operation as a joint venture called Clipakship.com. Musictoday, which began business in 1993 as the merchandise outlet for the Dave Matthews Band, now provides such services for some 45 acts, including Santana, Cheap Trick, Insane Clown Posse, and Medeski, Martin & Wood. The company sells directly to consumers and to wholesalers. The musictoday name will be retained, serving as a comprehensive tour-date database with some E-commerce operations.

Clipakship will operate from musictoday's 100,000-square-foot facility in Charlottesville, Va., and will retain its current management, headed by chairman Capshaw. Capshaw says the joint venture's first project will be to establish Web stores for SFX touring acts, to be integrated into SFX.com.

CAROLYN HORWITZ

TWELVE COMPANIES—including EMI, Philips, Samsung, and Nielsen Media Research—have submitted proposals to the Secure Digital Music Initiative (SDMI) for its Phase II screening technology. The technology, called for under the SDMI's specification for portable devices, will detect and reject pirated copies of music released after the new technology becomes available. The watermarking system of Verance Corp.—which has also submitted a Phase II proposal—was selected earlier to be part of the Phase I process that will indicate when Phase I SDMI-compliant devices need to be upgraded to incorporate Phase II technology. Final proposals from the 12 companies—two of which submitted multiple plans—are due by June 18. There's no word regarding when a decision will be made.

MARILYN A. GILLEN

BEATNIK INC., an online company founded by recording artist Thomas Dolby Robertson, has withdrawn its proposed \$63 million initial public offering (IPO), citing poor market conditions. The San Mateo, Calif.-based company, which makes technology for integrating music and other audio on Web sites, filed for an IPO in March.

BRIAN GARRITY

M2M CROSSES ATLANTIC

(Continued from page 15)

Jerkins (Brandy, Whitney Houston).

Even though they are young, the members of M2M are hardly newcomers to the music industry. For Raven (who started playing piano at 8 years old) and Larsen (who began playing and writing songs at 13 years old), their introduction into the music business came with another album before "Shades Of Purple."

When Raven and Larsen—who hail from Lorenskog, Norway—were 8 years old, they recorded a children's album called "Synger Kjente Barne-sanger" (Sings Famous Children's Songs). The album was nominated for a Spillemanspriset Award (the Norwegian equivalent of a Grammy) for best children's album.

The duo also wrote about 30 songs before settling on 13 tunes for "Shades Of Purple." Album track "Girl In Your Dreams" was "the first song I ever wrote," Raven says.

Atlantic executive VP/GM Ron Shapiro says, "The most important fact about M2M is that they are real songwriters and musicians. What's a real blessing for us is to see girls this young who have an extraordinary awareness of who they are."

Part of Atlantic's U.S. marketing plan for M2M was launched last summer, when the act went on a promotional tour that included performances at radio stations and shopping malls. Atlantic also partnered with retailer Trans World Entertainment Corp., Wilhelmina modeling agency, and shoe company Steve Madden for promotional tie-ins with M2M.

In March, M2M completed a middle school tour organized by marketing company Earth Jam.

Shapiro adds, "We also had an early and strong commitment from Disney Channel, Nickelodeon, and MTV to help break M2M. Every youth network and teen magazine has adopted this group."

M2M—whose videos for "Don't Say You Love Me" and "Mirror Mirror" have been given exposure on the youth networks—also guested on MTV's "Hot Zone" and "Say What? Karaoke."

M2M also co-stars with pop boy band BBMak in a Disney Channel "In Concert" episode, which premiered April 29 and is showing in repeat airings throughout May.

M2M is booked by the William Morris Agency and co-managed by Thomas Erdtman of BAT Management and Ric Aliberte of RAM Management.

Larsen says of M2M's exposure to different countries while promoting the current album, "The American pop music scene has more R&B than Norway's pop scene, but when we go to different countries, we've found that people aren't that different. More than anything, I've learned that the best thing any artist can do is to be yourself."

Atlantic's Shapiro says of M2M, "These girls are extremely bright and conscious of the world. They're not overly managed. They're very proactive in their career. From my experience, M2M is anything but a typical young teen act."

Shapiro says the next step in promoting M2M is to "go back to radio in America and say, 'Look at the response that M2M is getting. You can't ignore this group.'" He adds that between now and mid-August, M2M will be going

back and forth to the U.S. for select appearances.

Mark McCarthy, music director of mainstream top 40 station KZHT Salt Lake City, says of the "Mirror Mirror" single, "We were a little apprehensive at first when we heard the record, but after playing it a few times, we warmed up to it. The M2M album is really good, and we're getting good comments from our listeners."

George Romero, a pop music buyer for HMV's Herald Square location in

New York, says, "M2M's album sales have started to pick up because they're getting more exposure. M2M is riding the wave of popularity that Britney Spears and the Backstreet Boys are having right now. M2M appeals to the same type of fan."

As for M2M's immediate goals, Raven candidly says, "Right now, we'd like more people to like our record in America, and we want to do a world tour because we love performing so much."

JIVE WORKS NET TO HELP SONY, SPEARS

(Continued from page 8)

through a network of local sites and the Real family of Web properties, potentially visible to more than 150 million users worldwide.

Separate deals have been struck by Jive with Amplified.com in the U.S. and DX3 internationally to stream an exclusive remix of the album's title song together with snippets of four album tracks through selected music portals.

Other Internet marketing activities include online chat events with the artist and content promoting Spears on major global portals such as Virgin Net, Ippee.com, and America Online.

Fans visiting the sites will be offered the chance to win Spears concert tickets, and a database-building element will enable Jive's local operations to collect names and E-mail addresses for immediate use in local marketing efforts. Additionally, Jive is using electronic mailing lists to distribute digital

postcards and E-greetings to drive consumers to local Spears Web sites.

Jive believes this multimedia approach will provide a formidable platform from which to launch the new album. JoAnn Kaeding, international VP at Jive Records in New York, says, "The Internet has already proven itself to be a powerful marketing tool in North America. These events will help us build that same relationship with Britney's fans all around the world. It also gives her legion of followers immediate and intimate access to how Britney is perceived and interacts with other cultures."

Spears' debut album has sold 20 million copies. She is the youngest female artist to achieve 10 times-platinum status and to notch a No. 1 album and single in the U.S. with her debut recording.

peoplesound.com

top20 chart

LW	TW	
NEW	1	Mylar Attack of the Flying A&R Men
1	2	Kry Miles Away
5	3	Reno Five Pale and Won
6	4	The Infiltrator Sleeping Sword
4	5	Shiesty Da Gypsy Life and Times of Ghetto Stars
2	6	Arom Jardin d'Eden
8	7	Twinkie Mondo Mingo
NEW	8	Spectrum is Green The Key
9	9	Bluzetip and Madfritt Copycat Freaks
18	10	Birdhouse Megatron Bomb
3	11	Drawbacks Square Roots
16	12	Dominion Mind Over Gravity
NEW	13	Coppermine On and On
12	14	Idel In A Trance
13	15	Espionage Secret Service (Firm Mix)
NEW	16	Transfer Injection Burn Drenerom (Schizoid Mix)
RE	17	James Bowman Handel: Eternal Source
14	18	Out77 1000 Monkeys
NEW	19	Churn Drug Enduced (Suicide)
17	20	Bhud Merry Go Round

Hear the top 20 at
www.peoplesound.com/top20

361

peoplesound.com

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



MAY 13, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	6	'N SYNC ▲ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
▶ Hot Shot Debut ◀						
2	NEW	1	1	TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
3	2	—	2	JOE JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
4	3	4	22	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
5	NEW	1	1	CYPRESS HILL COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
6	4	3	46	SANTANA ◆ ¹¹ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
7	5	7	40	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
8	8	12	31	CREED ▲ ³ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
9	11	9	24	DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
10	15	11	19	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
11	7	2	3	NO DOUBT TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
12	10	13	70	KID ROCK ▲ ⁶ LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
13	18	15	18	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
14	14	6	5	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
15	NEW	1	1	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
16	13	10	40	MACY GRAY ▲ ⁶ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
17	12	16	35	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
18	9	—	2	CARL THOMAS BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
19	21	17	9	BLOODHOUND GANG REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
20	6	14	36	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
21	16	5	3	DA BRAT SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
22	NEW	1	1	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
23	22	8	4	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
24	27	27	12	3 DOORS DOWN ● REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	24
25	20	19	25	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
26	24	22	47	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
27	17	20	50	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
28	25	25	24	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
29	30	32	45	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
30	31	28	31	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
31	28	18	6	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
32	29	24	9	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
33	34	38	23	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
34	26	23	6	VARIOUS ARTISTS PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
▶ Pacesetter ◀						
35	62	70	62	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
36	36	26	8	BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
37	35	21	5	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
38	33	29	4	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
39	23	30	22	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
40	19	—	2	PINK FLOYD COLUMBIA 62055*/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
41	54	46	29	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
42	38	39	48	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMY OF THE STATE	9
43	37	33	8	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
44	44	36	31	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
▶ Greatest Gainer ◀						
45	115	—	2	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
46	45	35	12	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
47	59	54	15	JAGGED EDGE ● SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
48	NEW	1	1	PAPA ROACH DREAMWORKS 450223/INTERSCOPE (8.98/12.98)	INFEST	48
49	40	43	25	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
50	46	31	8	GERALD LEVERT ● EASTWEST 62147/EEG (11.98/17.98)	G	8
51	42	42	130	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
52	43	41	17	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	47	45	69	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
54	51	52	42	SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	51
55	32	40	68	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
56	61	91	8	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) HS	VITAMIN C	56
57	64	53	38	MOBY ● V2 27049* (10.98/16.98) HS	PLAY	53
58	56	37	9	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
59	57	—	2	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
60	55	63	14	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
61	53	48	24	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
62	49	50	48	LONESTAR ▲ ² BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
63	75	69	11	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
64	78	72	103	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
65	70	—	2	THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS/WORD 63805/EPIC (11.98 EQ/16.98)	GOD IS WORKING — LIVE	65
66	39	—	2	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
67	66	34	4	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
68	74	62	22	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
69	41	55	21	MANDY MOORE ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
70	81	57	6	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
71	79	68	78	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
72	63	44	6	PANTERA ● EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
73	68	71	118	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
74	71	51	17	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
75	50	56	12	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
76	60	64	23	THIRD EYE BLIND ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
77	85	47	5	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
78	100	87	13	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
79	82	67	11	SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
80	77	86	52	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
81	109	97	5	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	81
82	48	60	21	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
83	83	65	5	VARIOUS ARTISTS INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
84	72	49	5	TRISHA YEARWOOD MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
85	86	83	7	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
86	67	58	9	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
87	52	61	48	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
88	89	59	6	THE MURDERERS MURDER INC./DEF JAM 542258*/DJMGM (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
89	95	—	2	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
90	104	82	37	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
91	58	75	23	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
92	87	85	59	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
93	88	81	23	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
94	102	98	32	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
95	84	78	11	TRACY CHAPMAN ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
96	65	88	47	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
97	76	74	36	LOU BEGA ▲ ² RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
98	94	80	16	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT	79
99	106	126	84	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
100	NEW	1	1	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
101	119	77	9	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	THE TRUTH	5
102	91	116	4	M2M ATLANTIC 83258/AG (10.98/16.98) HS	SHADES OF PURPLE	91
103	90	66	6	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
104	108	100	26	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
105	129	90	6	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
106	93	76	9	THE SMASHING PUMPKINS ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
107	116	101	40	STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74

○ 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *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.

Thank you...

attendees, sponsors, performers,

presenters and panelists

for our biggest and best

Latin event ever!

★ Heineken®  **EN VIVO™**
PRESENTS

Billboard®
LATiN MUSIC
CONFERENCE & AWARDS

Special congratulations to

Telemundo

for the highest rated special

in their history!*



***7.9 NHTI Rating, Nielson Media Research**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	98	89	17	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	89
109	69	73	25	VARIOUS ARTISTS	TOTALLY HITS	14
110	125	99	40	HOT BOYS	GUERRILLA WARFARE	5
111	148	147	17	STONE TEMPLE PILOTS	NO. 4	6
112	96	94	51	RICKY MARTIN	RICKY MARTIN	1
113	113	110	51	SHEDAISSY	THE WHOLE SHEBANG	70
114	105	95	32	BRIAN MCKNIGHT	BACK AT ONE	7
115	114	158	24	WILL SMITH	WILLENNIUM	5
116	110	117	5	SOUNDTRACK	JESUS — THE EPIC MINI-SERIES	110
117	177	—	2	SOUNDTRACK	THE '70S	117
118	101	—	2	SOUNDTRACK	HEAVY METAL 2000	101
119	117	93	33	EVE	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
120	112	120	3	S CLUB 7	S CLUB 7	112
121	118	108	48	BLAQUE	BLAQUE	53
122	143	115	23	NAS	NASTRADAMUS	7
123	99	—	2	ELLIOTT SMITH	FIGURE 8	99
124	163	149	25	KEVON EDMONDS	24/7	77
125	161	159	12	GHOSTFACE KILLAH	SUPREME CLIENTELE	7
126	NEW	1	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	MEMPHIS HOMECOMING	126
127	80	119	59	CHARLOTTE CHURCH	VOICE OF AN ANGEL	28
128	140	104	43	ERIC BENET	A DAY IN THE LIFE	25
129	111	112	26	MARIAH CAREY	RAINBOW	2
130	134	134	61	KENNY CHESNEY	EVERYWHERE WE GO	51
131	132	109	31	ANGIE STONE	BLACK DIAMOND	46
132	137	131	36	STATIC-X	WISCONSIN DEATH TRIP	107
133	144	136	29	SYSTEM OF A DOWN	SYSTEM OF A DOWN	124
134	121	105	48	JENNIFER LOPEZ	ON THE 6	8
135	124	103	13	TINA TURNER	TWENTY FOUR SEVEN	21
136	133	92	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	BLUES AT SUNRISE	80
137	126	127	33	DIANA KRALL	WHEN I LOOK IN YOUR EYES	56
138	135	106	14	THE LOX	WE ARE THE STREETS	5
139	138	121	27	ALAN JACKSON	UNDER THE INFLUENCE	9
140	141	128	46	SARAH MCLACHLAN	MIRRORBALL	3
141	131	123	27	BUSH	THE SCIENCE OF THINGS	11
142	154	135	4	TRAVIS	THE MAN WHO	135
143	NEW	1	1	JEFF FOXWORTHY	BIG FUNNY	143
144	123	124	62	TLC	FANMAIL	1
145	NEW	1	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	OH, MY GLORY!	145
146	NEW	1	1	FIVE IRON FRENZY	ALL THE HYPE THAT MONEY CAN BUY	146
147	168	130	7	DEAD PREZ	LET'S GET FREE	73
148	NEW	1	1	BARRY WHITE	THE ULTIMATE COLLECTION	148
149	120	142	36	LFO	LFO	21
150	97	79	7	ELTON JOHN	THE ROAD TO EL DORADO (SOUNDTRACK)	63
151	103	132	10	SOUNDTRACK	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35
152	NEW	1	1	ALEJANDRO FERNANDEZ	ENTRE TUS BRAZOS	152
153	153	122	20	JUVENILE	THA G-CODE	10

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 159
3 Doors Down 24
AC/DC 86
Yolanda Adams 179
Christina Aguilera 20
Alice Deejay 81
Gary Allan 175
Marc Anthony 30
Aqua 162
Backstreet Boys 27
Lou Bega 97
Eric Benet 128
Big Punisher 23
Black Rob 36
Blaque 121
Mary J. Blige 90
Blink-182 42
Bloodhound Gang 19
Andrea Bocelli 193, 195
Bone Thugs-N-Harmony 32
Toni Braxton 2
The Brooklyn Tabernacle Choir 65
Bush 141
Mariah Carey 129
Tracy Chapman 95
Kenny Chesney 130

Charlotte Church 127, 173
Phil Collins 172
Common 77
Creed 8
Cypress Hill 5
Da Brat 21
D'Angelo 60
Dead Prez 147
Destiny's Child 7
Celine Dion 28
Disturbed 191
Dixie Chicks 17, 73
DMX 10, 177
Drag-On 37
Drama 46
Dr. Dre 9
Kevon Edmonds 124
Eiffel 65 39
Eminem 35
Enigma 161
Eve 119
Alejandro Fernandez 152
Five Iron Frenzy 146
Foo Fighters 182
Jeff Foxworthy 143

Bill & Gloria Gaither And Their Homecoming Friends 126, 145
Ghostface Killah 125
Vince Gill 66
Godsmack 53
Goo Goo Dolls 99
Macy Gray 16
Andy Griggs 174
Fred Hammond & Radical For Christ 105
Faith Hill 25
Faith Hill 25
Hot Boys 110
Ice Cube 31
Enrique Iglesias 33
Incubus 68
Alan Jackson 139
Jagged Edge 47
Jay-Z 13
Joe 3
Elton John 150
Donnell Jones 41
Montell Jordan 176
Juvenile 71, 153
Toby Keith 108
Kid Rock 12

Killie 98
Kom 61, 185
Diana Krall 137
Lenny Kravitz 64
Led Zeppelin 169, 171
Gerald Levert 50
LFO 149
Lil' Wayne 192
Limp Bizkit 29
Lonestar 62
Jennifer Lopez 134
The Lox 138
M2M 102
Bob Marley 198
Ricky Martin 112
Marina McBride 164
Reba McEntire 163
Tim McGraw 80
Brian McKnight 114
Sarah McLachlan 140
Metallica 93
Method Man/Redman 188
Joni Mitchell 103
Moby 57
Mandy Moore 69

The Murderers 88
Mya 15
NAS 122
No Doubt 11
The Notorious B.I.G. 189
'N Sync 1
Pantera 72
Papa Roach 48
Pink 38
Pink Floyd 40
P.O.D. 74
Powerman 5000 154
Rage Against The Machine 104
Rah Digga 67
Red Hot Chili Peppers 26
Kenny Rogers 94
S Club 7 120
Sammie 85
Santana 6
Savage Garden 49
SheDaisy 113
Beanie Sigel 101
Jessica Simpson 91
Sisqo 4
Slipknot 54

Smash Mouth 96
The Smashing Pumpkins 106
Elliott Smith 123
Will Smith 115
Snoop Dogg & Tha Eastsidaz 78
Sole 196
Son By Four 157
Sonique 79
SOUNDTRACK
2gether: Music From The MTV Original TV Movie 151
The '70s 117
The Best Man 183
Ghost Dog: The Way Of The Samurai — The Album 199
Heavy Metal 2000 118
High Fidelity 190
Jesus — The Epic Mini-Series 116
Love And Basketball 45
The Matrix 184
Next Friday 178
Romeo Must Die — The Album 14
Screen 3 The Album 197
Tarzan 87
Where The Heart Is 170
Britney Spears 55
Staind 107

Static-X 132
Steeley Dan 58
Cat Stevens 194
Sting 44
Angie Stone 131
Stone Temple Pilots 111
George Strait 43
Stroke 9 167
System Of A Down 133
Third Eye Blind 76
Carl Thomas 18
TLC 144
Tony Touch 59
Travis 142
Trick Daddy 63
Trina 70
Tina Turner 135
Shania Twain 51
VARIOUS ARTISTS
Grammy Nominees 2000 75
Loaded With Hits 186
Millennium Hip-Hop Party 180
Monster Madness 89
New Millennium Hip-Hop Party 100
Now 3 82

Radio Disney Jams Vol. 2 187
Three 6 Mafia Presents Hypnotize Camp Posse 165
Totally Hits 109
Ultimate Country Party 2 158
VH-1 Storytellers 160
Wow-2000: The Year's 30 Top Christian Artists And Songs 181
Wow Worship Orange: Today's 30 Most Powerful Worship Songs 83
Wow Worship: Today's 30 Most Powerful Worship Songs 200
WWF: World Wrestling Federation — Aggression 34
Stevie Ray Vaughan And Double Trouble 136
Vertical Horizon 52
Vitamin C 56
Clay Walker 156
Westlife 168
Barry White 148
Mark Willis 166
Trisha Yearwood 84
Neil Young 22
Youngbloodz 155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	149	151	41	POWERMAN 5000	TONIGHT THE STARS REVOLT!	29
155	166	150	16	YOUNGBLOODZ	AGAINST DA GRAIN	92
156	150	148	14	CLAY WALKER	LIVE, LAUGH, LOVE	55
157	RE-ENTRY	2	2	SON BY FOUR	SON BY FOUR	157
158	164	—	2	VARIOUS ARTISTS	ULTIMATE COUNTRY PARTY 2	158
159	159	125	19	2PAC + OUTLAWZ	STILL I RISE	6
160	NEW	1	1	VARIOUS ARTISTS	VH-1 STORYTELLERS	160
161	162	139	15	ENIGMA	THE SCREEN BEHIND THE MIRROR	33
162	128	107	6	AQUA	AQUARIUS	82
163	157	171	19	REBA MCENTIRE	SO GOOD TOGETHER	28
164	142	156	33	MARTINA MCBRIDE	EMOTION	19
165	176	157	14	VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
166	147	145	16	MARK WILLIS	PERMANENTLY	23
167	136	129	22	STROKE 9	NASTY LITTLE THOUGHTS	83
168	180	—	2	WESTLIFE	WESTLIFE	168
169	151	133	6	LED ZEPPELIN	LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81
170	NEW	1	1	SOUNDTRACK	WHERE THE HEART IS	170
171	156	155	23	LED ZEPPELIN	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
172	169	152	81	PHIL COLLINS	...HITS	18
173	107	160	22	CHARLOTTE CHURCH	CHARLOTTE CHURCH	40
174	196	—	10	ANDY GRIGGS	YOU WON'T EVER BE LONELY	142
175	192	198	18	GARY ALLAN	SMOKE RINGS IN THE DARK	84
176	165	140	25	MONTELL JORDAN	GET IT ON...TONITE	32
177	182	180	100	DMX	IT'S DARK AND HELL IS HOT	1
178	167	138	20	SOUNDTRACK	NEXT FRIDAY	19
179	RE-ENTRY	8	8	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	112
180	RE-ENTRY	39	39	VARIOUS ARTISTS	MILLENNIUM HIP-HOP PARTY	63
181	146	175	27	VARIOUS ARTISTS	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
182	155	161	26	FOO FIGHTERS	THERE IS NOTHING LEFT TO LOSE	10
183	187	182	29	SOUNDTRACK	THE BEST MAN	16
184	173	168	55	SOUNDTRACK	THE MATRIX	7
185	188	200	89	KORN	FOLLOW THE LEADER	1
186	175	—	2	VARIOUS ARTISTS	LOADED WITH HITS	175
187	92	114	9	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2	92
188	195	174	31	METHOD MAN/REDMAN	BLACKOUT!	3
189	193	185	21	THE NOTORIOUS B.I.G.	BORN AGAIN	1
190	170	141	4	SOUNDTRACK	HIGH FIDELITY	135
191	NEW	1	1	DISTURBED	THE SICKNESS	191
192	200	184	26	LIL' WAYNE	THA BLOCK IS HOT	3
193	171	154	57	ANDREA BOCELLI	SOGNO	4
194	RE-ENTRY	4	4	CAT STEVENS	THE VERY BEST OF CAT STEVENS	179
195	160	143	25	ANDREA BOCELLI	SACRED ARIAS	22
196	RE-ENTRY	12	12	SOLE	SKIN DEEP	127
197	158	164	14	SOUNDTRACK	SCREAM 3 THE ALBUM	32
198	199	178	24	BOB MARLEY	CHANT DOWN BABYLON	60
199	179	84	3	SOUNDTRACK	GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM	84
200	194	199	46	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70

R&B RETAIL DOESN'T FEAR NET

(Continued from page 5)

been traditional word-of-mouth.

"Of course, I'm not saying walk totally away from it," he continues. "I have no Web site right now, but I'm sure I will eventually. I'm just sitting back, letting everybody make pitches to me. But retailers have to take a cautious look at E-commerce, even when it comes to third-party fulfilling companies. Though I haven't seen actual contracts, I've been told these companies usually keep the rights to the customers."

"And you have to consider security breaches and other liabilities that may befall retailers: We don't have attorneys on retainer ready to go to court. Then there are the costs involved because you have to maintain and keep your site fresh just as you do your store—especially since you're talking about competing with thousands of other Web stores."

"When I first heard about the Internet, I decided to re-evaluate my position," recalls Robert Johnson, owner of Delicious Records in Los Angeles. "I realized it's going to take another three to five years for my customer base to come up to par with the Internet and credit cards. So the Internet is not going to affect me. Although it will unless I work with it in a way where I have total control instead of letting other companies do it for me."

Johnson, who says he's building a store Web site now, emphasizes that "independent retailers need to take a close look at what they're doing and how they're going to do it. It might be nice to have your name flashing on the Internet, but I want to make sure it's worth it and I have control."

Marketta Rodriguez, owner of Houston's Serious Sounds, says she feels a small amount of pressure from the encroaching Internet but firmly believes there will always be a future for indies. "At this point, only 20% of the clientele I deal with is Internet-savvy to the point where they'll search for new music. And again only 20% have the credit to purchase on the Internet."

"But indie retailers have more going for them than just what they sell," Rodriguez continues. "It's a family thing, a neighborhood thing. The human interaction you don't get on the Internet. The indies who survive are going to have a nice complement between in-store and the Internet."

Independent retailers have always had their ears tuned to the street, even before street teams became a popular marketing concept. It's that advantage that retailers consistently point to when talking about the Internet and that other major competitive factor: mega-store chains.

"I don't feel threatened by the chain stores," declares Kelvin Anderson, owner of Long Beach, Calif.-based V.I.P. Records. "They're not the super discount outlets that they have been in the past. A few years back, quite a few of them had financial problems. At the prices they were selling, it was impossible to sell music that cheap and survive. As far as the Internet is concerned, there's not a lot of money being made on it right now. We're launching a site this week, but we view it as a marketing tool to promote the store."

"Knowing your community is the important element," he adds. "Most indie stores have their acts together

and know how to take care of their customers and buy right. I've been in this business 28 years: I used to sell music to the grandmothers of the kids coming in here now. We can probably recommend 10 other titles when you ask about one title and can help people find what they want when they don't know a title."

Rodriguez, who says chains are more of a threat than they have been in the past, notes that "as long as there are indie projects, the chains will always be two or three weeks behind, and that's all the lag time that we need."

"Retail conglomerates aren't going to be able to get into a Willie Bobo, they're not going to know who Charles Wright [& the Watts 103rd Street Rhythm Band] is," says Johnson. "They're not into deep catalog. That's a major difference between us and them."

In addition to customer service and deep catalog, indie retailers are aggressively trying to widen that divide through cross-promotions, postcard campaigns via regular mail and E-mail, and discount vouchers to further strengthen their bonds with the buying audience.

"The Internet is making it harder on retail, but I'm not worried because I have a good relationship with my customers," says Tabego Benitz, owner of DBS Sounds in Atlanta. "I'm building a Web site, developing marketing programs with the labels, and giving back to the community through such events as our customer-appreciation jam, inviting 100 of our best customers for free entertainment, food, and drinks."

"I'm also trying to do cross-promotions and am ready to do some cable advertising," Benitz continues. "We also have what we call The Vine, which lists what's going on in the city. Customers like all the interaction, and this helps keep a fan base. We have more flexibility with our store, while chain stores just sell music."

As the crucial summer season approaches, Marty Gibbs, owner of 13-year-old Sound of Norristown in the Pennsylvania suburb, agrees that independent retailers will still play an important industry role. But he forecasts that this summer there will be a price war between retailers and their mega-store colleagues, prompting indies to "revise how we do business. And with the advent of the In-

ternet, more kiosks are being put in stores. If they're placed in outlets that are non-music-related, then that can also pose a problem for us."

Jupiter Communications analyst Aram Sinnreich agrees that the Internet threat to brick-and-mortar retailers is "more of a long-term worry than a short-term worry. Obviously, they can take advantage of the channel shift by bringing music kiosks into their stores and giving consumers who don't have CD burners the opportunity to write their own CDs in-store based on online catalogs."

"Brick-and-mortars also have the opportunity to get in on the ground floor of the local delivery business. Urbanfetch.com and Kozmo.com have demonstrated there's a consumer demand for it."

"Long-term, these retailers need to redefine their purpose in order to stay competitive," he continues. "It's not going to be so much about selling physical properties as it is about creating a total entertainment and music-shopping experience for consumers."

While Jupiter doesn't break out online music sales by genre, the research firm predicts that online music sales will be close to \$600 mil-

lion this year, representing about 4% of the domestic music market. Sinnreich also notes that \$3 million of that will be digital distribution revenue, which is about .05% of online music sales.

For independent retail owners like Seth Tanner of Los Angeles' CDM Music Outlet, the Internet has yet to prove its music-selling capabilities. "The Internet is more like an addition," he says. "We're developing a Web site now; to use it as a marketing tool to create a lifestyle Web site would be advantageous. Urban independent retailers are generally a starting gate for ground-level artists. We develop them, and then the chains start looking at the SoundScan reports."

"The only concern I have with the Internet," he adds, "is the idea of direct downloads to customers. But the main thing everyone has to remember is that the Internet is based upon a machine. Everyone should think about putting all their eggs in one basket. What happens if the phone lines go down? It'll be worse than a stock market crash."

Assistance in preparing this story was provided by Jill Pesselnick.

MAJORS COLLABORATE TO SUCCEED IN GERMAN POP COMPILATIONS MARKET

(Continued from page 12)

ing area."

According to Harry Weller, GM of Universal's Polystar, it all boils down to "No print. No radio. No posters. Only TV." He adds that it is ridiculous for TV broadcasters to be exerting so much pressure on the music industry.

Product managers for TV compilations complain that it is sometimes difficult to obtain permission to include current releases. A&R managers have the preconceived notion that compilations kill current product—a notion dismissed by Schenk. He appeals to the decision-makers at repertoire companies to promote catalog exploitation by providing an even greater volume of repertoire.

Says Schenk, "It is not true that compilations cannibalize the singles market." He claims surveys reveal that compilations may even constitute an additional source of revenue, provided that the special marketing companies offer the best possible quality. "Only special compilations produce major success," he says, adding that compilations can boost sales of albums.

Stiffer competition in the compilations arena has enticed the majors to work more closely together. Comments Epp-Winter, "Companies used to release several hit compilations in competition with each other, most of which were almost completely interchangeable, on account of their virtually identical contents."

These days, the majors work together in joint ventures to concentrate on a smaller number of compilation releases, such as "Bravo Hits," "Just The Best," "The Dome," and "Top Of The Pops"—all of which have enjoyed tremendous success.

Sony Music Media managing director Dietmar Polzin sees potential for new joint projects making optimum use of the partners' repertoire.

Schenk notes that given the current deluge of product on the mar-

'It is not true that compilations cannibalize the singles market'

—THOMAS SCHENK—

ket, it makes sense for three majors to join forces to produce a really top product rather than three individual, mediocre ones.

Chris Georgi, managing director of edel media, says his company has a very strong competitive position in the compilations market. In spite of the increasing number of joint ventures between the majors, edel is able to survive because it has many hits in its repertoire and can trade these with the majors.

Such top-selling edel acts as Stefan Raab, Bluenmchen, Scooter, and Echt are vital for the German market compilations produced by the majors, allowing edel to swap content with the majors for use in edel compilations.

Nevertheless, edel is releasing fewer hit compilations and concentrating on concept albums, such as CDs to accompany the TV shows "Gute Zeiten Schlechte Zeiten" (Good Times Bad Times), "Sailor Moon," and "TV Total With Stefan Raab."

The leading special marketing companies with their successful compilations are optimistic about the future, in spite of the difficulties caused by oversupply of product and Germany's weak economy.

Weller, whose company (Polystar) is the market leader with a 27% share, does not expect spectacular growth but does predict stagnation at a high level, stating that repertoire material will tend to be pooled.

"Only strong brands will survive," he says. Weller expects to see a market shakeout—a view also expressed by Sony Music Media's Polzin, which expanded its market share by 5.7% last year, to 22.2%.

BMG Ariola Media grew 15.7% over the past year in the TV segment. Says Epp-Winter, "Ninety-four percent of our TV compilations entered the charts, [and] 50% of the releases made it into [Media Control's] Top 10 TV Compilation chart."

The BMG executive thinks that the Internet will play a key role in the future. She expects new forms of online marketing to emerge, together with such related tools as one-to-one marketing, customized CDs, E-commerce, and digital distribution in the form of authorized

downloads for individual concepts and brands.

Schenk also is upbeat about the future, reporting that his company's sales were up 66.7% last year, ensuring a market share of 20.7%. Schenk thinks that online business will have a strong impact on all aspects of TV compilations. This applies to both distribution and marketing, as well as the establishment of new themes.

On the digital download front, edel's Georgi believes that customers are particularly interested in assembling and then downloading their own compilations. However, he warns that copy-protection facilities must first be substantially improved in the interests of authors, producers, and record companies.

ZOMBA, FMG END COURT ACTION

(Continued from page 12)

debut album, "... Baby One More Time."

Last November, Festival and Mushroom were rolled into one company, gaining a combined 14% market share in Australia. The company employs 180 staff members in Australia.

Earlier this year, Festival chairman Roger Grierson and Paul Katz, Zomba's head of business affairs, began negotiating. Grierson tells Billboard, "We agreed that neither of us wanted to go to court. So we sat down and looked at the common issues we had [and] decided it was a lot more productive to work together."

Murphy could not be contacted for comment on the announcement. Further details of the agreement are confidential.

In other FMG news, a new distribution agreement for Europe and Asia will be finalized in the next few weeks. FMG also is launching a retail Web site, Whammo!, at the end of June fea-

turing Australian and New Zealand acts. FMG has a top 20 U.K. hit with "Sister" by pop sisters S2S, who are signed to Ralph Carr's Standard Records.

Zomba Australia, which has a staff of 20, has a market share that fluctuates between 3.5% and 4.5%, according to Murphy. Aside from big-selling albums by Spears (near quadruple-platinum for 280,000 units) and Backstreet Boys (triple-platinum with 210,000 units), Zomba Australia has also pushed to gold (35,000 units) albums by Groove Armada, "Weird Al" Yankovic, and Tina Cousins.

On July 1, Zomba opens an office in Auckland, New Zealand, when a licensing deal with BMG switches to distribution. Zomba Australia distributes Zomba labels Jive, Jive Electro, Silvertone, and Volcano but also has two in-house labels—the indie-rock-oriented Trademark and club-oriented Crossover.

HATFIELD SHOWS BOTH SIDES WITH 2 ROUNDER/ZOE SETS

(Continued from page 15)

tion that many of her friends who were there during the good times were fair-weather. "Instead of wallowing in self-pity forever, I got out of bed and made 'Bed.'"

Needing a "change of scenery," however, she went to Los Angeles and recorded with different musicians. She then decided to return to Boston, taking the long way home to record further in Tucson, Ariz., and Texas.

"At the end of last summer I realized I had a lot of songs that would make a good album," notes Hatfield, who compiled "Beautiful Creature" from the sessions. "I felt that there was a whole other side of my personality that needed to be expressed, so I called my friend Mikey [Welsh, Weezer bassist] and Zephan [Courtney, drummer for Boston band Milligram] and came up with the concept for Juliana's Pony."

Juliana's Pony is the name for the Hatfield-fronted trio that recorded "Total System Failure." The band's name, she notes, "seems fun, mischievous, and dirty all at the same time—kind of what the record's like."

"Total System Failure" was "more conceptualized from the start," Hatfield adds, and it took just 10 days to create. "I definitely had a plan—and a couple of rules: No love songs, and every song must have a guitar solo. There were so many love songs on 'Beautiful Creature' that I didn't want to go there anymore. I wanted to express the unromantic, unforgiving, cynical, disgusted-yet-funny other side of me—as opposed to the vulnerable, 'believing good things will happen but getting hurt by others' side of 'Beautiful Creature.'"

"I wanted to get my rocks off and play some loud guitar and use my Big Muff [fuzzy guitar distortion pedal] and be more reckless and lazy at the same time—which I can't do with the crafted pop songs of the other album, which require more control and restraint," she adds.

So the self-admittedly "schizophrenic" Hatfield came up with two opposite albums, "but I wanted them both to be heard, so I came to Rounder/Zoë with the idea, and they went with it, where others might think it was weird or potentially confusing to the consumer."

The special combined package, notes Rounder GM Paul Foley, "gives people an incentive to buy both albums at the same time—and rewards them for doing so." The \$24.98 price, he says, is significantly less than the combined purchase of the two discs individually. Availability of the three-pack, he adds, will be determined by the marketplace.

"We've had a number of orders from Europe, and the U.S. solicitation is in progress," says Foley, who notes that the double release—and special package—are firsts for the label. "They're two unique records, so we're shipping 'Somebody Is Waiting For Me' from 'Beautiful Creature' this week to triple-A, and we are looking at scheduling 'My Protégée' from 'Total System Failure' at modern rock—because

'I felt that there was a whole other side of my personality that needed to be expressed'

— JULIANA HATFIELD —

the reaction is so strong. We could be at two different formats with different songs from different records."

Hatfield, who is booked by Legends of the 21st Century and managed by Gary Smith at Ford Apache in Cambridge, Mass., showcased with her band in New York and Boston clubs in late April. She plans on doing in-store performances at all 21 Newbury Comics outlets in the Boston area, hitting three a day during the week of her albums' release.

Concert touring of major markets in the U.S. and Canada will then commence in late May and continue through July, Hatfield says.

Rounder's retail efforts will focus on her stronger markets, notes Foley, particularly Boston, where the label will utilize Newbury Comics' "one-to-one" E-mail club marketing program, which will involve autographed copies of the special-edition packages.

Foley cites the Best Buy, Tower, and Trans World chains as also being "very important in launching the pro-

ject" and says that there will be heavy online promoting, including pre-sales of the special packages, online chats and interviews, autographed promotional posters, and a promotional download of two encoded album tracks through Liquid Audio.

Ralph Horner, rock buyer for Virgin Megastore's Union Square outlet in Manhattan, was "blown away" by Hatfield's New York showcase and eagerly awaits her forthcoming product.

"I've listened to both records ever since," says Horner, who especially likes "Total System Failure," because "it's a good, individual-sounding alternative record with an edge and incisive lyrics and humor."

It's also the type of album that does well at his location. "Our customers respond to quality and sincerity. If it comes across as a gimmick, releasing two albums at once might hurt. But this doesn't come across as a gimmick. It shows her diversity: You can listen to either one depending on mood, and there's no padding, like with [the simultaneous two releases from] Guns N' Roses, which was basically a vanity thing."

Rounder is also backing the Hatfield releases with a heavy print, online, and syndicated-radio media campaign, targeting fashion and image books as well as music publications. Coverage is already set for such outlets as CDnow, Stereo Review, Spin, People, and Entertainment Weekly.

ACM'S WINNERS

(Continued from page 10)

Donald. "This shows you how powerful one song can be and what one song can do for a career. We had a little success before the song, but this is an amazing night."

Stoltz expects that Dixie Chicks' victories will spur ticket sales for their upcoming Fly tour. "The Dixie Chicks' new album is doing well. It's been our No. 1 country record here the last three months," he said. "This will be a great launch for their headlining tour."

"We're enjoying our last two weeks off," said Chicks lead vocalist Natalie Maines. "We took six months off, and this has been the end of it. We've been planning for the Fly tour. We start rehearsing in the middle of May, and our first show is in June. We spent a lot of money, not knowing if people would buy tickets. So we're kind of glad we're not going bankrupt."

According to key retailers, new acts stand to benefit most from the awards show. Storm Gloor, director of music for Hastings, said, "Artists like Brad Paisley and Jessica Andrews can get a bump. There will probably be less of an impact for artists such as Faith Hill, Tim McGraw, and the Dixie Chicks. The records have been worked very well, and people already have them."

"The ACMs definitely give newer artists a boost," said Tower Nashville GM Jon Kerlikowski. "[It may be] the first time fans are linking that artist to the face and their songs."

Brad Paisley, who was named top new male vocalist, said, "I was nervous about this award. I wasn't even nervous about singing. I felt great walking out there and doing that. Everybody told me, 'Aw, we knew you'd get it,' but I

wish I'd had that confidence. Any one of those guys could have easily walked away with this and deserved it."

DreamWorks newcomer Jessica Andrews won the award for top new female vocalist. "It was awesome," the teenager said. "I had an amazing feeling up there."

Montgomery Gentry took honors in the top new vocal duo/group category and urged bands struggling in honky-tonks to hang in there and not give up on their music. "This is an incredible experience," said Troy Gentry. "We grew up playing in the honky-tonks, playing all those bars, and it finally feels like it's starting to pay off for us."

"In my experience, I would say the winner of a major category experiences a 50% or 100% increase," said Mark Ballard, music buyer for Tempo One-Stop Records. "Maybe an artist that hasn't had as much saturation will open up to the audience. Some casual fans that tune into the show that aren't necessarily country fans might be induced to go buy an album for an artist like Faith Hill. Country being a certain genre, there's always a chance for more crossover sales with an awards show."

The ACM Awards were hosted by Dolly Parton. During the show she joined Martina McBride, Patty Loveless, and the Judds in performing "Stand By Your Man" in honor of the late Tammy Wynette, the recipient of the Pioneer Award, also known as the Cliffie (in honor of Cliffie Stone).

Assistance in preparing this report was provided by Jill Pesselnick.

BETWEEN THE
BULLETS™



by Geoff Mayfield

THREE TIMES TWO: For the third week in a row, an album opens with a first-week number that would normally be enough sales to capture the No. 1 spot on The Billboard 200. But, like **No Doubt** and **Joe** who preceded her, **Toni Braxton** can do no better than second fiddle behind the steamroller that is 'N Sync, this despite a big post-Easter drop for the boy band's "No Strings Attached."

Following the intoxicating 55% boost over prior-week sales that 'N Sync saw during last issue's holiday frame, "No Strings" comes closer to mortal numbers. With a 62% decline, the album closes at 248,000 units, which is still more than enough to ward off Braxton's 199,000-unit opener.

While Braxton has to settle for second place—and there's been a lot of that going around since 'N Sync rattled the cages six weeks ago with the staggering first-week sum of 2.4 million copies—her first album in almost five years represents a victory in career growth. "The Heat's" first-week take is 17% more than the 169,000 copies she sold when her sophomore album, 1996's "Secrets," also started in the No. 2 slot.

In the previous issue, Joe had to settle for the second spot, despite a career-high week of 286,000 pieces, while the prior issue saw No Doubt open at the same rank with 202,000 units.

HIP-HOPPING: Aside from **Toni Braxton's** much anticipated return, the big chart's top 15 also indicates growth for **Cypress Hill** and **Mya**, who start at Nos. 5 and 15, respectively. The former fetches 139,000 fans, while the later sells 72,000 units.

Cypress Hill once topped The Billboard 200, but its last album, "Cypress Hill IV," failed to crack the top 10, opening at No. 11 in 1998. Also in 1998, Mya's self-titled debut began at No. 77 and eventually peaked at No. 29. This is also her biggest single-week SoundScan tally: "Mya's" fattest was 64,858 units during the holiday weeks of 1998, when the album ranked No. 84.

What do Braxton and Cypress Hill have in common, besides owning The Billboard 200's two highest bows and prominence on Top R&B/Hip-Hop Albums, where they stand at Nos. 1 and 2, respectively? Both used TV to pump their first-week sales, Braxton on "The Tonight Show With Jay Leno," Cypress on "Late Night With Conan O'Brien."

Meanwhile, with his second album warming up in the wings, attention surrounding that set's leadoff single stirs a comeback for the first **Eminem** album. "The Real Slim Shady" is in big rotation on MTV and was also featured on the channel's "Making The Video," which helps his last set, "The Slim Shady LP," scoop up this issue's Pacesetter crown. With a 26% hike, the album jumps 62-35.

Eminem's percentage gain is exceeded only by the soundtrack to "Love And Basketball," which, thanks to the film's theatrical exposure, bounds 115-45 on an 81% uptick. However, since "Love" wins Greatest Gainer, the Pacesetter is awarded to the album with the second highest percentage growth. On Top Independent Albums, "Love And Basketball's" bounce moves it 7-1.

ALSO SEEN: The post-holiday decline from last issue's historic Easter numbers is most dramatically illustrated by 'N Sync's previously mentioned 62% decline, but there's evidence aplenty throughout the chart. Consequently, volume on The Billboard 200 is down by 26% from the previous chart, a drop that causes us to dramatically soften the chart's bullet criteria. Not only do we bullet any album that gains this issue, we also reward those titles that manage to decline by no more than 10%. Typically, we need to drop bullet criteria that far only in January, when the chart adjusts from the high voltage numbers of Christmas and New Year's weeks.

In this soft climate, the spikes propelled by TV and cable exposure can be quite conspicuous, including jumps provided by two MTV platforms: "Biorhythm" helps **Lenny Kravitz** jump 78-64, while "Wanna Be A VJ-3" sets the stage for a 18-13 jump for **Jay-Z**. The latter's disc is also boosted by "Big Pimpin'," which is at No. 7 on Hot R&B/Hip-Hop Airplay with 32 million listeners, while the video is ranked at No. 8 at MTV.

On sister station VH1, "Storytellers" continues the comeback of **Stone Temple Pilots** "No. 4." With a 4% gain, the album charges 148-111.

Promos for the April 30-May 1 airing of NBC miniseries "The '70s" wring out a 20% improvement for its soundtrack (170-117), echoing the pattern we saw in February 1999 for "The '60s" album. Look for a bigger spike, and likely the album's ultimate peak position, on next issue's list.

Meanwhile, a "Late Night With Conan O'Brien" appearance helps **Dido** re-enter Heatseekers at No. 45 with a 7% gain.

With Telemundo's airing of the Billboard Latin Awards falling on the evening of April 30, the last day of the tracking week for this issue's charts, impact from the show, which showed a significant ratings improvement over last year's edition, will be seen on next issue's charts. The Billboard Latin 50 is the list where the awards show will have its most obvious impact, but the special could also make a dent on Heatseekers and The Billboard 200. Stay tuned.

TO OUR READERS

The Hot 100 Spotlight will return next week.

FIVE SONGWRITERS WIN TOP HONORS AT BMI LATIN AWARDS

(Continued from page 10)

ed Productions and Publishing and Sony/ATV Latin Music Publishing LLC/Sony/ATV Songs LLC. SER-CA Publishing and peermusic each received five awards. Additionally, four honors were given to EMI Music Publishing, three awards were granted to both Más Flamingo Music and Universal-Songs of PolyGram International, and A Phantom Vox and World Deep Music Publishing received two awards each.

The evening was hosted by BMI president/CEO Frances Preston and assistant VP of Latin music Diane Almodovar.

Winners were determined based on the most-played songs in the BMI Latin catalog.

A complete list of winners, with their writers and publishers, follows.

"A Mi Qué Me Quedó," Marco Antonio Pérez, SER-CA Publishing; "Agua Pasada," Gil Francisco Pérez, GILFRAN Music Publishing; "Nelia Music; "Amor Maldito," Miguel Mendoza, SER-CA Publishing; "Amor Platónico," Mario Quintero, Más Flamingo Music; "Aquello Que Me Diste," Alejandro Sanz, Ego Musical SA, EMI-Blackwood Music.

Also, "Botella Envenenada," Cornelio Reyna Cisneros, Rightsong Music; "Ciega, Sordomuda," Estefano, Shakira, FIPP Intl., Sony/ATV Songs LLC; "Corazón Partío," Alejandro Sanz, Ego Musical SA, EMI-Blackwood Music; "Creí," Jesús Monge Ramírez, peermusic; "Cuando No Estás Aquí," Tiny Morrie Sánchez, Striking Music Co.

Also, "Decir Adiós," Kike Santander, FIPP Intl.; "Dejaría Todo," Estefano, Sony/ATV Latin Music Publishing LLC, World Deep Music Publishing Corp.; "Desde Que Te Amo," Mario Quintero, Más Flamingo Music; "Desengaños (Derrumbes)," Tony Pereyra, EMI-Blackwood Music.

Also, "Desengaños (Por Qué Eres Así)," Teodoro Fregoso Casares, peermusic;

"Dímelo," Steve Morales, Jumping Bean Songs LLC, Million Dollar Steve Music; "Directo Al Corazón," Enrique Guzmán Yañez, El Conquistador Music Publishing; "Dos Hojas Sin Rumbo," Victor Cordero Aurrecochea, peermusic.

Also, "El Hijo De Tijuana," Francisco Quintero Ortega, VN Fan Publishing; "El Tiro De Gracia," Julio César Preciado Quevedo, Jam Entertainment; "Entrega Total," Abelardo Pulido Buenrostro, EMI-Blackwood Music; "Ese," William Paz, Cuberoot Music; "Hotel Corazón," Mario Quintero, Más Flamingo Music; "Huracán," Marco Antonio Pérez, SER-CA Publishing; "Inevitable," Luis Fernando Ochoa, Shakira, FIPP Intl., Sonido Azulado, Sony/ATV Latin Music Publishing LLC.

Also, "La Otra Parte Del Amor," Juan Francisco Rodríguez del Bosque, Warner-Tamerlane Publishing Corp.; "Livin' La Vida Loca," Robi "Draco" Rosa, A Phantom Vox Corp., Warner-Tamerlane Publishing Corp.; "Llorar Quedito," José Felipe Barrientos Rodríguez, Luis Manuel Lozano, Fonohits Music Publishing; "Me Equivoqué Contigo," José Alfredo Jiménez Sandoval, peermusic.

Also, "Me Estoy Acostumbrando A Ti," Ricardo Ceratto, Rightsong Music; "Me Voy A Quitar De En Medio," Manuel Flores Monterrosas, Warner-Tamerlane Publishing Corp.; "Mi Chatita," Joe S. López, Elzaz Music Co.; "Mi Historia Entre Tus Dedos," Gianluca Grignani, Universal-Songs of PolyGram, Intl.; "Necesito Decirte," Ramón González Mora, Seg-Son Music; "Oye," Randy Barlow, Angie Chirino, Emilio Estefan Jr., Gloria Estefan, Foreign Imported Productions and Publishing.

Also, "Palomita Blanca," Juan Luis Guerra, Redomi Music; "Pasión," Martha Alicia Villarreal Esparza, Warner-Tamer-

lane Publishing Corp.; "Perdedor," Marco Antonio Pérez, SER-CA Publishing; "Perdido Sin Ti," K.C. Porter, Robi "Draco" Rosa, A Phantom Vox Corp., Olinga Music, Warner-Tamerlane Publishing Corp.; "Qué Haría Sin Ti," José González, Gonzlich Music; "Qué Más Te Puedo Dar," Miguel Mendoza, SER-CA Publishing; "Quiero

Volver," Ernesto Solano, Ernesto's Musical; "Sublime Jujer," Pedro Ramírez Velázquez, Norberto Eduardo Toscano, peermusic.

Also, "Te Vas," Kike Santander, FIPP Intl.; "Tú," Dillon O'Brian, Shakira, Paradise Avenue Songs, Sony/ATV Latin Music Publishing LLC, World Deep Music Publishing Corp.; "Tú," Estefano, Sony/ATV

Latin Music Publishing LLC, World Deep Music Publishing Corp.; "Tu Amor," Kike Santander, FIPP Intl.; "Tu Nueva Vida," José de Jesús Navarro, De Luna Publishing Co.; "Tu Sonrisa," Elvis Crespo, Sony/ATV Latin Music Publishing LLC; "Una Página Más," Raúl García Ramírez, San Antonio Music Publishers.

ADSL DEBUTS IN EUROPE

(Continued from page 12)

like video and many other things, to consumers faster. This is one of the prerequisites to make a fulfilling business online from which the music industry can benefit enormously."

On the label side, Stefan Weikert, edel music's Hamburg-based director of new media, is equally optimistic. "People will have access to illegal music anyway. The major labels' content isn't available in legal form yet, but once the standard repertoire is available legally, most people would prefer buying it instead of getting it from pirates [because of the technical quality]," claims Weikert.

BTopenworld CFO Ben Andradi backs that up with statistics, noting, "Research shows that a broadband customer will stay online four times as long as a narrow-band customer and spend nearly three times as much [money] on E-commerce."

Weikert also believes that consumers' buying patterns may alter, but not until sufficient numbers of people

have access to ADSL. "[Buying behavior will change], but not before there's a real reach," he says.

Nick King, VP of marketing at London-based music/video/games online retailer Boxman, welcomes BT's initiative. "It's opening the doors to making it easier for people to shop online. [ADSL is] only one in a number of factors, but it can only be positive," he tells Billboard.

Stockholm-based Popwire CEO Anders Andersson says, "We're already seeing increases from visitors with ADSL lines. They're also staying longer on the site than the average user. We expect that the usage from these visitors will explode as the lines are available to consumers at a fair price." He adds that while ADSL "definitely will change the download patterns," he's more confident it will have impact on streaming patterns. "That's why we're launching Popwire Radio and Popwire TV," says Andersson.

However, in other European terri-

tories, the pricing of ADSL service remains an issue, meaning that music companies throughout Europe have differing views on the technology.

The managing director of Germany's WOM music retail chain, Wolfgang Ohrtmayr, observes the sluggish ADSL rollout in his home market as being problematic for Internet companies. "In the foreseeable future, this won't have any effect [on buying/download patterns]. The development is at nine below zero," he says.

German consumers also have problems with what they perceive as a high price for "always on" Internet connections. According to edel's Weikert, Deutsche Telekom's monthly fees for its ADSL service—300 Deutsche marks (\$638) for companies and 100 Deutsche marks (\$213) for individuals—is "quite expensive."

King says technology has been a major obstacle for Internet companies' economy. "One of the problems in Europe has been that Internet access has been metered and more expensive than in the U.S., and that has retarded the growth [of online retailers]," he says.

SONY, UNIVERSAL PLAN NET MUSIC SUBSCRIPTIONS

(Continued from page 10)

most recently, Microsoft.

"The MusicChoice Web site is taking a leap forward in attempting to generate revenue from Web content," says president/CEO Dave Del Beccaro. "The promise of free content can only last so long. This is a viable business model that all sites will have to implement eventually in order to become profitable."

Jay Samit, EMI senior VP of new media, said earlier this year at MIDEF that his company planned to test this year the subscription model for delivering digital music content to audio devices "for specific appliances" (Billboard, Feb. 5).

Kevin Conroy, senior VP of worldwide marketing and new technology at BMG Entertainment, declines to comment on any specific plans in the subscription arena but says, "We encourage the development of every legitimate means possible by which to bring artists' music to their fans."

Paul Vidich, executive VP of strategic planning and business development for Warner Music Group, notes that the subscription model presents some formidable hurdles to success.

"In a wired world in which so much music is free, you have to have an extremely compelling, unique, and possibly exclusive proposition to get consumers to step up to a subscription service," he says. "The question is, In that competitive environment where the competition for music is basically on a free basis, an ad-supported basis, can a paid-for subscription service, however you define it, be competitively attractive among consumers?"

As to that question of whether consumers will be willing to pay for what they have until now gotten for free,

Jupiter's Sinnreich believes that quality and service will convince them.

"Consumers will pay if there's a perceived value," he says. "There are a lot of problems with the free music services available on the Web. Limited catalogs, unreliable quality, unreliable downloads, lack of artist information, lack of virus control—those are things a 'legitimate' subscription service online could take advantage of."

"That said, a lot of the revenues that result from a subscription service aren't going to be pure subscription fees but advertising fees, direct-marketing revenues, the sale of ticketing and merchandise," he adds.

Pricing and business models are only two of the unknowns about the planned Sony/Universal venture, details of which are sketchy. The initiative will target delivery of content over a wide range of platforms, label executives say, including computers, wireless devices, and set-top boxes. Both companies say they have agreed to license content to the venture.

No launch date for the service has been set, according to Heather Myers, executive VP/GM of UMG's Global e division. "What I can say is that both companies are very dedicated to the venture, and we're moving very, very quickly," Myers says.

Questions about the structure and operations of the new joint venture and the exact nature of those content offerings—as well as whether the two majors will work with other content providers—also remain open, according to Al Smith, senior VP of Sony Music Entertainment.

"We're on parallel paths in developing both the business structure of the venture and also what the content and

offerings of the venture will be," Smith says of the early-days initiative. "So future announcements will probably talk about both of those. Right now, this [announcement] is more about our joint recognition of the opportunities that we see in this space and how we can best address those."

Myers believes those opportunities are vast. "We have two companies that have a rich array of content, and we can therefore cut across all genres in terms of breadth and depth of offerings—from classical to jazz to country," she says. "And because we are really designing the service with the idea that it will be applicable across a number of platforms—PCs, wireless, set-top boxes, your television set, and so on—we anticipate that the audience could be quite broad."

The targeting of that audience, conversely, can be narrowly focused via a subscription approach, Smith notes. "The various digital systems that are being developed give you the opportunity to tailor things in more specific ways," he says, adding that services also can be tailored to different geographic regions.

This Week's
Billboard
ONLINE

<http://www.billboard.com>

Exclusive Album Reviews

Calexico
"Hot Rail"
(Quarterstick)

Bruce Anderson
"Brutality 2: Balkans"
(Family Vineyard)

Shannon Wright
"Maps Of Tacit"
(Quarterstick)

Free Digital Downloads

News Updates
Twice Daily

Hot Product Previews
Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is Szasz Csaba from Brasov, Romania.

News contact: Jonathan Cohen
jacohen@billboard.com

Posters



300
just
\$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!
1-800-468-9353

DISC MAKERS
www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

■ VNU BUSINESS MEDIA • President & CEO: John Wickersham

© Copyright 2000 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marietta, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 112 Issue 20. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

Berklee Student Selected For Billboard Scholarship

Berklee College of Music senior Patrick Cornelius of San Antonio, Texas, has been honored with this year's prestigious Billboard Endowed Scholarship Award. Billboard established the fund in 1994 in recognition of its 100th anniversary.

Students are selected to receive this award based on their outstanding musicianship and strong academic record at the college, as well as the probability of success in their pursuit of a performance and recording career.

Cornelius, an alto saxophonist, will represent Berklee next month at the Blue Note in New York, in July at the Umbria Jazz Festival in Perugia, Italy, and in the fall at the Monterey Jazz Festival, where he will lead the Berklee-Monterey Quartet 2000.

Cornelius has been studying

the saxophone since he was 13. Last year he was chosen to attend the Thelonious Monk Institute with eight other young jazz musicians from around the country. In addition to attending the Monk Institute, Cornelius led a performance in the Los Angeles Music Center that featured "Tonight show" bassist Robert Hurst, and performed with Jimmy Heath at the Thelonious Monk Piano Competition '99 at the Kennedy Center in Washington, D.C. Since arriving at Berklee, he has won the Frederick Weber Award and the Charlie Parker Award for service to the college community.

Cornelius will perform at the Blue Note on May 15 with seven other Berklee students. The ensemble will play their original compositions plus jazz standards.

Berklee
COLLEGE OF MUSIC



CORNELIUS

'Funparks' Splashes Into 2000

Amusement Business' Directory of Funparks & Attractions - The 2000 International Guide to Amusement Parks, Waterparks, Family Entertainment Centers and Attractions is now available.

This comprehensive resource guide, updated every year, contains over 2,000 listings of amusement and theme parks, water attractions, aquariums, oceanariums, botanical gardens, zoos, family entertainment centers, and museums worldwide. Information listed includes addresses, phone numbers, management contacts, operation dates, admission prices, group rates, and previous year's attendance, as well as descriptions of each facility and the types of attractions it features.

Funparks contains a complete alphabetical listing of attractions by category and members of the International Association of Amusement Parks and Attractions (IAAPA), World Waterpark Association (WWA) and International Association for the Leisure and Entertainment Industry

(IALEI) are designated throughout the book. Also included is a separate section on amusement and theme parks under construction, a listing of corporate headquarters, and a classification index. Another feature includes charts on 1999's Top 50 Amusement/Theme Parks in North America and worldwide, Top 15 Water Parks, and more.

The directory is used throughout the year by members of the park industry, including owners and managers at parks and attractions, food and drink concessionaires, merchandise concessionaires, plus tour and travel executives.

Copies of the Directory of Funparks & Attractions are available for \$60 per copy, including postage and handling. For orders outside the U.S. or Canada, please add \$12 for airmail. Orders must be prepaid and sent to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 800-407-6874 for more information.



Billboard & BET On Jazz—Jazz Conference & Awards

J.W. Marriott Hotel • Washington, D.C. • June 7-9

Billboard Dance Music Summit

Waldorf Astoria • New York • July 12-14

BET/Billboard R&B/Hip-Hop Conference

New York Hilton • Aug. 16-18

For more information, contact Michele Jacangelo Quigley at 212-536-5002

Visit our Web site at www.billboard.com

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

Country Is Mr. Rogers' Neighborhood

IT'S A GOOD WEEK for the roses. First, "Buy Me A Rose" (Dreamcatcher) by **Kenny Rogers** with **Alison Krauss** and **Billy Dean** clinches the No. 1 spot on Hot Country Singles & Tracks. Then, "Desert Rose" (A&M/Interscope) by **Sting** with **Cheb Mami** debuts on The Billboard Hot 100 at No. 98 and Hot Dance Music/Maxi-Singles Sales at a spectacular No. 2.

It's the first Sting single to appear on the Hot 100 since "Roxanne '97—Puff Daddy Remix" peaked at No. 59 the week ending Jan. 10, 1998. "Desert Rose" is Sting's second-highest-charting title on the dance chart; that "Roxanne" remix spent three weeks at No. 1 starting with the last week of 1997.

It's really Rogers' week, though.

His move to No. 1 is a triumph for veteran artists, who have had their share of accomplishments in the last 18 months, if you consider the pop success of **Cher** and **Carlos Santana**. In a world where you might as well expire when you leave the 18-49 demographic, it's refreshing to see a 61-year-old man leading the pack.

Rogers is the first artist who can trace his chart career back to the '60s to top the country chart since 1989. In September of that year, **Willie Nelson** had a lone week at No. 1 with "Nothing I Can Do About It Now." Two months later, **Dolly Parton** was on top for a single frame with "Yellow Roses."

"Rose" is the first No. 1 hit for Krauss and Dean. Both artists' previous best was a No. 3 peak. Krauss reached that mark with "When You Say Nothing At All" in 1995, and Dean started his career with a pair of No. 3 hits in 1991: "Only Here For A Little While" and "Somewhere In My Broken Heart." A year later,

"If There Hadn't Been You" also went to No. 3.

BEGINNING OF 'THE END': **Kenny Rogers** isn't the only thing '60s about this issue's Hot Country Singles & Tracks chart. Debuting at No. 72 is **Allison Paige's** remake of **Skeeter Davis'** "The End Of The World" (Capitol), a No. 2 country hit (and No. 2 pop hit) in 1963.

'TRY' TIP: With "I Try" (Epic) inching up one position, **Macy Gray** is the fifth solo female artist to reach the summit of the Top 40 Tracks chart since it was initiated in November 1998. Gray follows **Sarah McLachlan**, **Cher**, **Jennifer Lopez**, and **Christina Aguilera** into pole position. The only other female act to top this chart was **TLC**.

MORE 'MARIA': The follow-up to "Smooth" has now held the No. 1 position on the Hot 100 half as long as that comeback smash. **Santana Featuring The Product G&B** holds on for a sixth week with "Maria Maria" (Arista). Since January 1998, only four titles have remained on top for six weeks or more. Two of those are by Santana, and the other two are "The Boy Is Mine" by **Brandy & Monica** (13 weeks) and "I'm Your Angel" by **R. Kelly & Celine Dion** (six weeks).

Speaking of "Smooth," it remains the longevity champ of the current Hot 100, falling two places to No. 18 in its 42nd chart week. Close behind, at 41 weeks, is **Lonestar's** "Amazed," still in the top 10 at No. 9. In third place is **Marc Anthony's** long-running "I Need To Know," down 35-37 in its 36th chart week.

CHART
BEAT™



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	243,334,000	253,004,000 (UP 4.0%)
ALBUMS	213,026,000	231,626,000 (UP 8.7%)
SINGLES	30,308,000	21,378,000 (DN 29.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	178,255,000	204,207,000 (UP 14.6%)
CASSETTE	34,255,000	26,890,000 (DN 21.5%)
OTHER	516,000	529,000 (UP 2.5%)

OVERALL UNIT SALES THIS WEEK

13,530,000

LAST WEEK

16,877,000

CHANGE

DOWN 19.8%

THIS WEEK 1999

13,777,000

CHANGE

DOWN 1.8%

ALBUM SALES THIS WEEK

12,440,000

LAST WEEK

15,583,000

CHANGE

DOWN 20.2%

THIS WEEK 1999

11,972,000

CHANGE

UP 3.9%

SINGLES SALES THIS WEEK

1,090,000

LAST WEEK

1,294,000

CHANGE

DOWN 15.8%

THIS WEEK 1999

1,805,000

CHANGE

DOWN 39.6%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	121,721,000	127,572,000	UP 4.8%
INDEPENDENT	32,983,000	36,579,000	UP 10.9%
MASS MERCHANT	55,039,000	63,120,000	UP 14.7%
NONTRADITIONAL	3,283,000	4,354,000	UP 32.6%

ROUNDED FIGURES

FOR WEEK ENDING 4/30/00

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



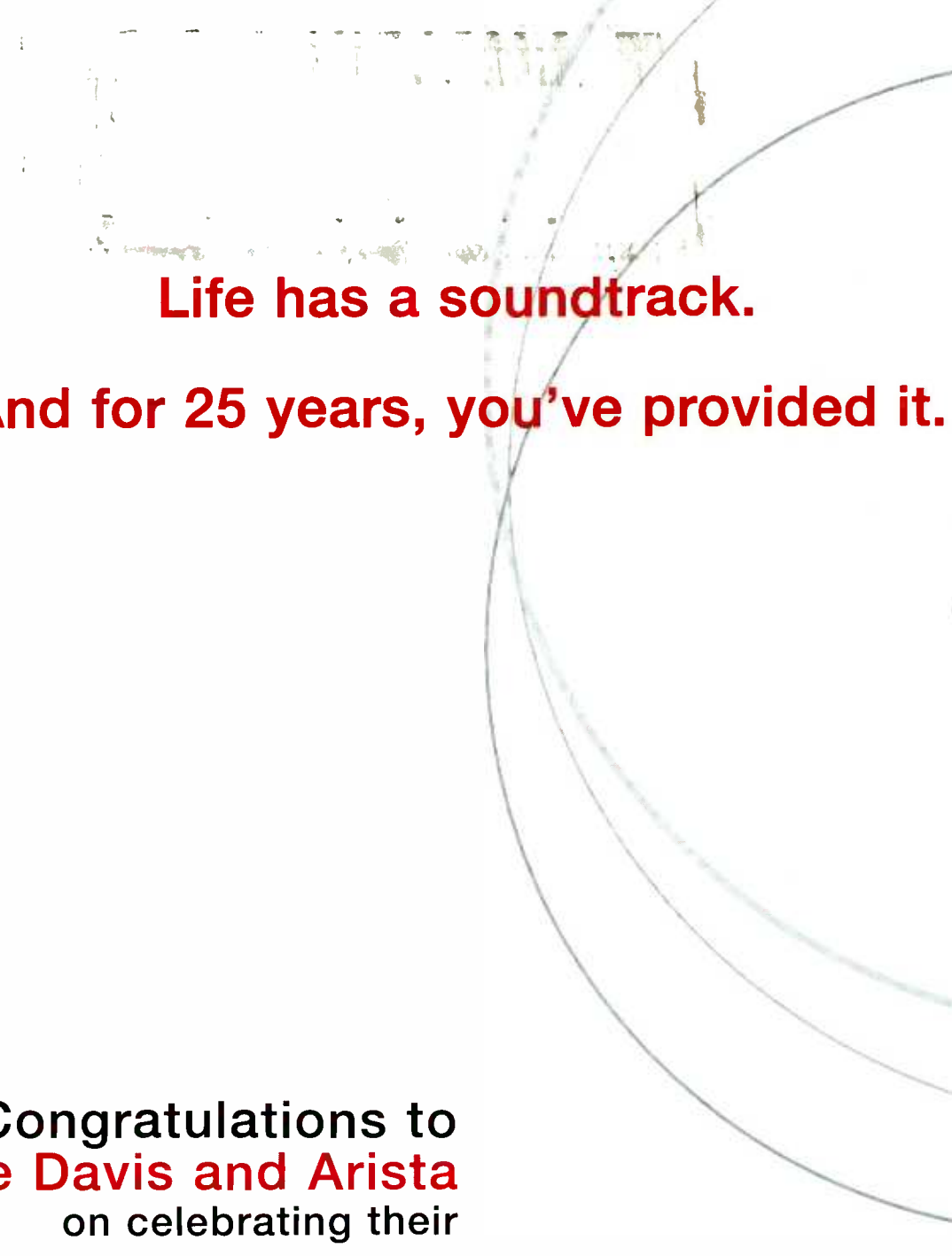
Clive Davis

IN RECOGNITION

FOR 25 YEARS
THE HEART, SOUL AND
PASSION BEHIND ARISTA.
LIKE THE NAME YOU CHRISTENED
YOUR LABEL WITH,
YOU HAVE ALWAYS STOOD FOR THE
"BEST" IN CONTEMPORARY MUSIC.
IT IS YOUR UNWAVERING
DEDICATION TO THE ARTISTS
AND THEIR SONGS THAT WE
CELEBRATE.

ARISTA

CLIVE DAVIS • THE ARISTA YEARS



**Life has a soundtrack.
And for 25 years, you've provided it.**

**Congratulations to
Clive Davis and Arista**
on celebrating their

25th
anniversary


BMG

CLASSICS • DIRECT • DISTRIBUTION • MUSIC PUBLISHING • SPECIAL PRODUCTS
RCA • RCA LABEL GROUP RLG/NASHVILLE • WINDHAM HILL

GERMANY/AUSTRIA/SWITZERLAND AND EASTERN EUROPE • LATIN REGION AND SPAIN
U.K./IRELAND/CENTRAL EUROPE • ASIA-PACIFIC