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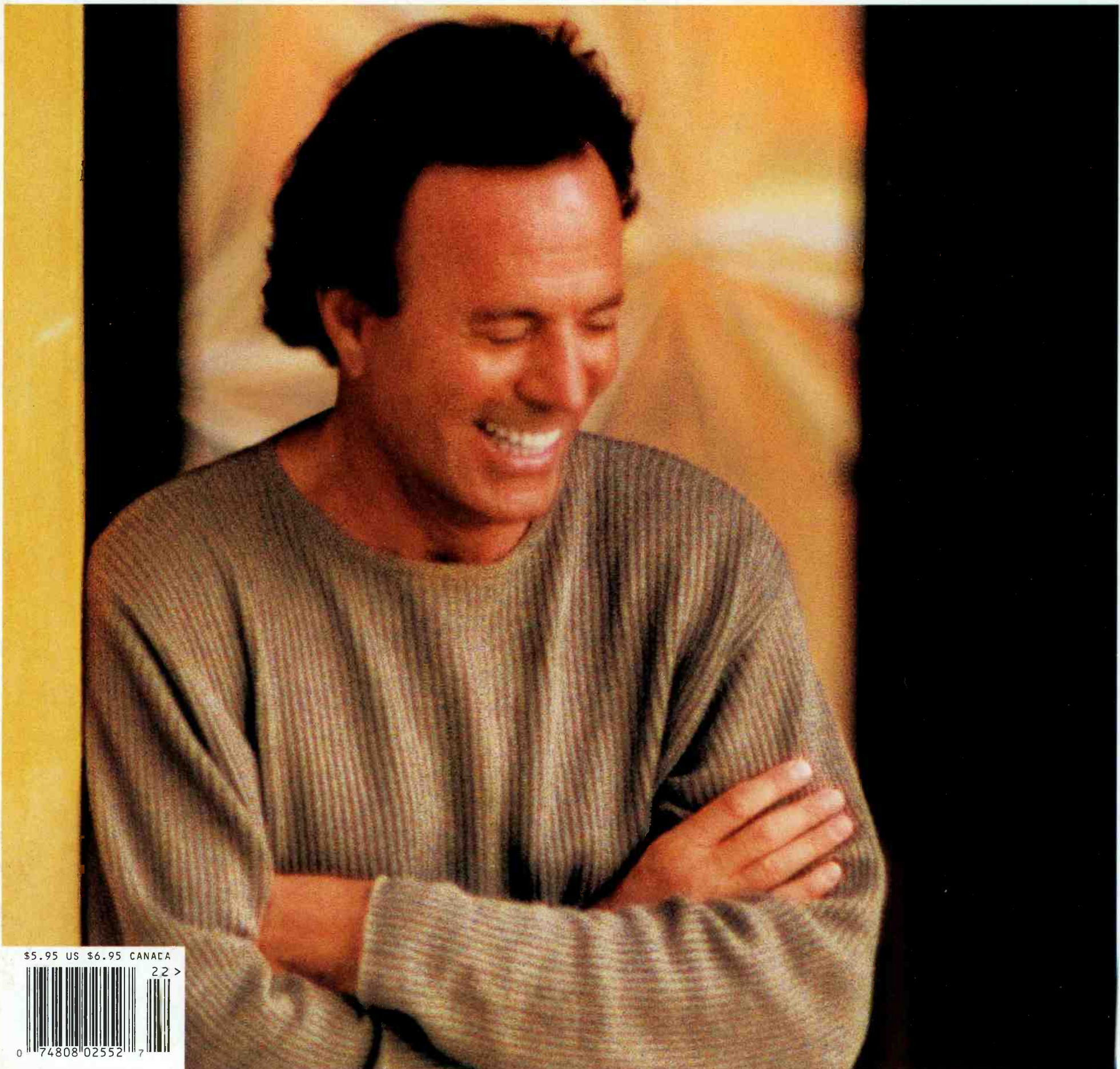
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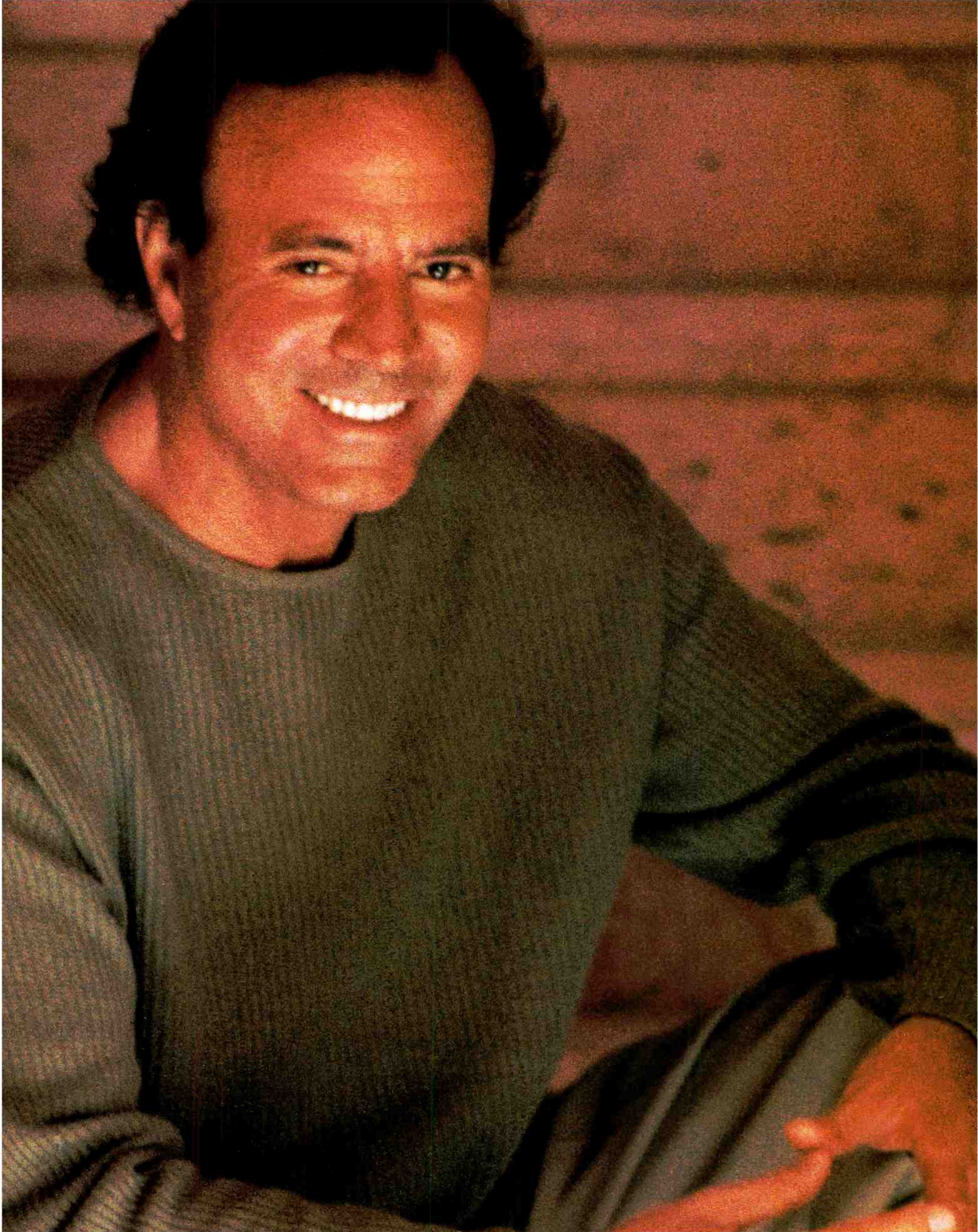
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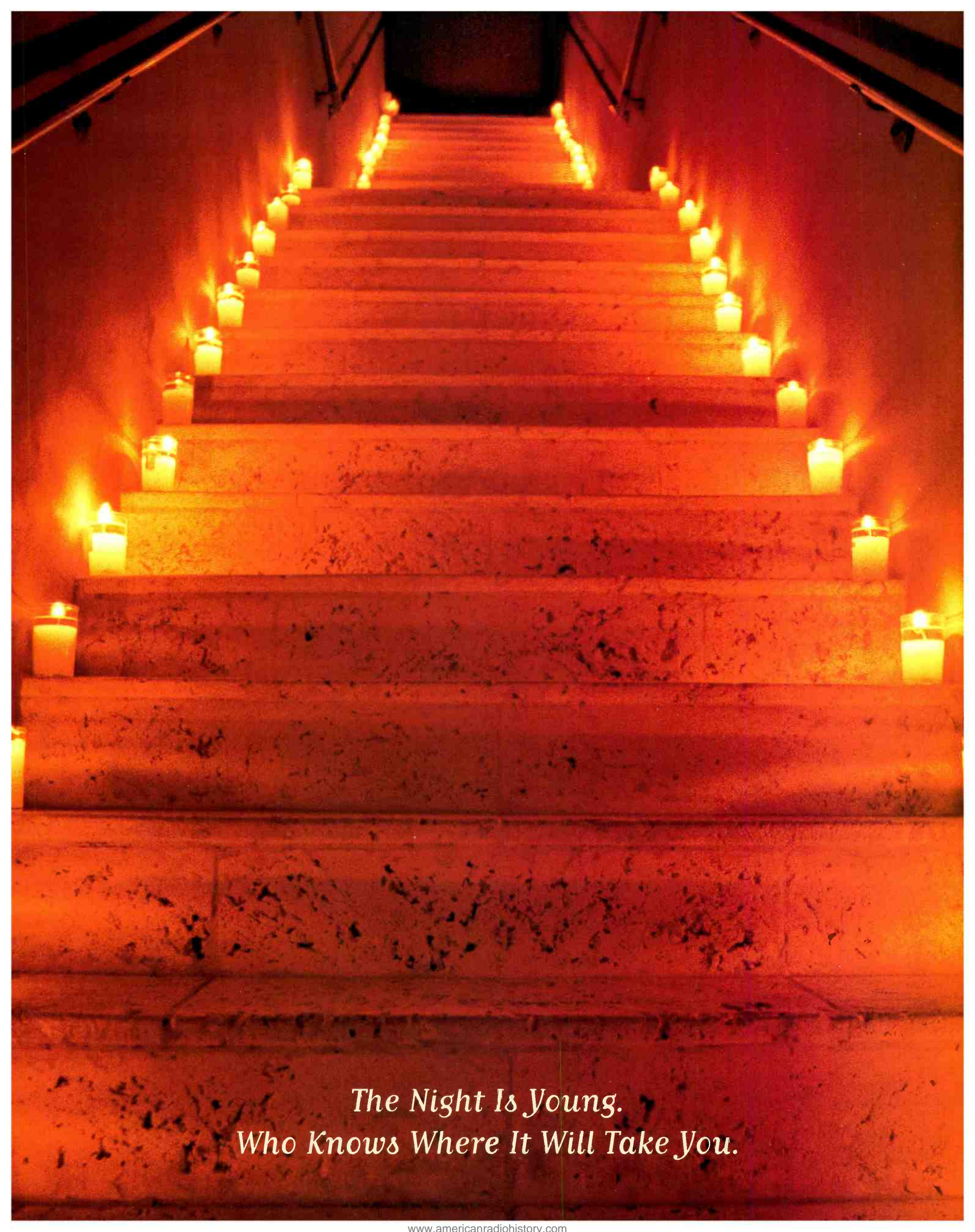


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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MAY 27, 2000

IS COUNTRY MUSIC AT A TURNING POINT?

New Faces Revive Tepid Tour Scene

BY RAY WADDELL

NASHVILLE—After falling off substantially from its boom years in the early to mid-'90s, country music touring may well be on the brink of a major comeback, propelled by a trio of blockbuster tours and a bevy of promising newcomers.

Country touring dollars peaked in 1996, when a hard-touring Garth Brooks helped boost the total country gross to about \$160 million, according to numbers reported to Billboard sister publication Amusement Business.

Euro Indies Form New Trade Group

This article was prepared by Emmanuel Legrand of Music & Media and Gordon Masson.

LONDON—European independent labels and music publishers are backing a new trade association to carry their unified voice in the corridors of power, particularly in Brussels, the region's political capital. They also are seeking to differentiate their agenda from that of the International Federation of the Phonographic

(Continued on page 164)

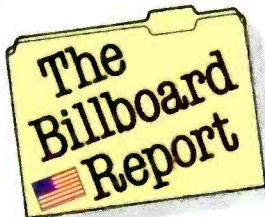
IN THE NEWS

Retailers Say Spears Is Off To A Sizzling Start With Jive Set
See Page 10

BILLBOARD SPOTLIGHTS
DVD
SEE PAGE 127

HEATSEEKERS

Kathie Lee Gifford Is Tops With On The Lamb/Valley Set
See Page 28



But 1999 was a year that might have caused some country touring pros to cry in their beer. The total gross was \$116 million, down 16% from the previous year. Worse still, total attendance was down 28% last year.

The good news is that country touring may well be on the upswing, and the more optimistic think the genre may be poised for another boom similar to the one that kicked off the 1990s.

Already this year major tours by the George Strait Country Music Festival and Dixie Chicks are off to strong starts, and a 40-plus-date arena tour by Tim McGraw and Faith

(Continued on page 162)

Songwriters, PDs At Loggerheads

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—There's an old music industry saying that it all begins with a song. Though few would dispute the truth in that statement, the reality today is that radio is the vehicle by which the song reaches the masses. On the surface, songwriters and country radio would appear to have a symbiotic relationship, but some songwriters have been questioning whether country radio is overstepping its bounds and, in fact, dictating the kind of songs being created by Nashville's songwriting community.

Are country radio's narrow playlists squelching the creativity of

Music City songwriters? Is it difficult to get a song cut that doesn't cater to prevailing trends at country radio? While some writers claim PDs have caused them to homogenize their product, others in the creative community say the issue goes far deeper than radio.

The controversy came to the fore earlier this spring at the Country Radio Seminar (CRS), when Zomba writer Wayne Perry, author of Tim McGraw's "Not A Moment Too Soon" and Lorrie Morgan's "What Part Of No," said at a panel on pop vs. traditional styles that a lot of his counterparts have said among themselves for some time. Perry contends, "Consultants have narrowed

(Continued on page 163)



GOOD WORKS

'Hope' CD For Homeless Group

BY CARLA HAY

NEW YORK—With the compilation "Hope: Mothers Helping Mothers," CD Freedom Records is aiming to draw attention to the special needs of mothers—with help from artists who are mothers themselves. A portion of the album's proceeds will benefit Project Hope, a Dorchester, Mass.-based homeless-shelter organization for women



KESSLER

(Continued on page 164)

Bertelsmann In Online Alliance

A Billboard staff report.

NEW YORK—The new global multimedia company Terra Lycos—born from the acquisition of U.S.-based Internet portal Lycos by Terra Networks of Spain for \$12.5 billion in stock (Billboard Bulletin, May 17)—is being eyed by BMG Entertainment parent Bertelsmann as a potent outlet for distribution of its music, books, and other entertainment assets over the Web and via wireless services.

As part of the pact announcing the acquisition of Lycos by Terra in a stock-for-stock transaction valued at \$97.55 per Lycos share, the new Terra Lycos entered into what is de-

(Continued on page 170)

Indie Retailers Rallying Against MAP Ruling

Sector Fears FTC Decision Could Restore Price Wars; Majors Mum On Matter

BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission's (FTC) public call for comment on consent decrees that eliminate the music industry's minimum-advertised-price (MAP) policies will apparently be answered only by the independent retail community. A survey of major labels, large chains, and independent labels and distributors indicated no interest in participating in the commentary period, resignation that the end of MAP is a done deal, or, in the case of independent manufacturers, the feeling that the end of MAP will have no impact on them.

But Universal One-Stop in Philadelphia has picked up the banner to defend the independent retail com-

munity. The company is adding a section to its Web site, jamguy.com, that will allow industry participants to access form letters, which can be sent to the FTC or E-mailed to the Senate committee that oversees the agency.

Universal One-Stop also is mailing a package containing the letters and other relevant information to its account base and is trying to enlist other one-stops to alert their accounts about the issue.

Frank Lipsius, VP of Universal, says, "The key thing is that there is a 30-day comment period, which we are trying to take advantage of so we can have stories let their local congressmen and senators know that this is

(Continued on page 163)

Major Labels Are Targets Of Class-Action Suits Over Pricing

Page 7

BILLBOARD SPOTLIGHTS
DVD
SEE PAGE 127
HEATSEEKERS
Kathie Lee Gifford Is Tops With On The Lamb/Valley Set
See Page 28

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Consumers Sue Majors Over MAP Policies

BY CHRIS MORRIS

LOS ANGELES—In the wake of a Federal Trade Commission (FTC) complaint charging the five major record companies with unfair competition, two California consumers have filed separate class-action suits, alleging that the majors' now-suspended minimum-advertised-price (MAP) policies constituted restraint of trade and price-fixing.

The actions—filed May 16 by David Jenkins and James John Retzlaff in California Superior Court in L.A.—are not the first to assail MAP practices. A class-action price-fixing suit was filed by consumers in Tennessee against the majors, which then numbered six, in 1996, and two Philadelphia retailers lodged separate MAP-related actions against the labels in 1997 and 1998 (Billboard, Dec. 13, 1997, and Feb. 21, 1998). The suits remain unsettled, and one of the Philadelphia plaintiffs has since gone out of business.

However, the California suits are among the first to be filed since the majors voluntarily signed consent decrees to end MAP policies. Announcing the agreements in early May, the FTC estimated that consumers had paid \$480 million more than they should have for CDs over the past three years (Billboard, May 20).

Sources indicate that similar class-actions were filed in New York, but further information was unavailable at press time.

The California actions name "BMG Music, Capitol Records, Sony Music Entertainment, Time Warner, and Universal Music and Video Distribution and UMG Recordings" as defendants.

The suits allege that since January 1997, the majors, in violation of California's Business and Professions Code and Unfair Competition Act, engaged in an "unlawful conspiracy and agreement to fix, stabilize and/or maintain, and/or raise the price of . . . CDs sold to California consumers."

Representatives for the majors either declined or were unavailable for comment.

The suits—which may be joined by other members of the class, of "all indirect purchasers of prerecorded music CDs in the State of California"—seeks damages to be determined at trial, trebled.

Jenkins' and Retzlaff's lawsuits, which are identical, describe how the majors formulated their MAP policies from 1992-1997 as major electronics chains began the deep discounting of CD prices, thus initi-

ating a demand for margin protection from conventional music retailers.

"[The majors'] stricter MAP policies were implemented to eliminate aggressive retail pricing and to stabilize overall prices in the retail marketplace," the suits state. "The policies were successful."

"The purpose, effects, tendency, or capacity of the acts and practices . . . relating to the implementation and enforcement of MAP policies are and have been to restrain trade unreasonably and hinder competition in the retail market for prerecorded music in the United States and the State of California," the actions continue.

The suits also cite the FTC's May 10 announcement of the majors' signing of the consent decrees and the regulator's conclusion that "the MAP provisions were implemented with the anti-competitive intent to limit retail price competition and to stabilize the retail prices in [the music] industry."

The suits claim that the class-action plaintiffs "paid more for prerecorded music CDs than they would have in the absence of [the majors'] illegal contract, combination, and conspiracy." However, the documents add that following the signing of the consent decrees, "no provision was made for retrospective [sic] monetary relief to consumers."

DEN's Days Numbered, But Its Music Unit To Merge With Grand Royal Label

BY MELINDA NEWMAN

LOS ANGELES—While most of Digital Entertainment Network (DEN) is expected to fade away following the company's inability to raise funds to continue operating, its music division, DEN Music Group, is expected to find new life via a new deal with the Beastie Boys.

On May 17, Gary Gersh, who joined DEN as co-president of the DEN Music Group but had been acting as chairman of DEN since February, notified the Santa Monica-based company's 150 staffers that the company did not have enough money to meet its payroll. Earlier this spring, the company had let go 100 employees.

The young entertainment site's downfall started last fall when founder Marc Collins-Rector was forced to leave following a sexual molestation lawsuit. In February, the company withdrew its proposal for a \$75 million initial public offering. DEN operates Web sites with lifestyle content geared toward people aged 14-24.

"The company was on its way to being a rocket ship, and it fell to earth," says Gersh. "Everything worked against us. In the two months [I headed the company], the market turned drastically. There was a bad set of circumstances—the founder had some big problems; one of the investors, Chase Capital Partners,

was partnered with [indicted financial adviser] Dana Giachetto. We took over a very bad situation and tried to save it, but everything works against us."

Although sources say it's possible that DEN's assets will be bought out by another company, Den Music Group will be merged with the Beastie Boys' label, Grand Royal Records, into a new entity called Grand Royal Media. The new company will also include film and Internet divisions. Among the acts signed to DEN Music Group are Bran Van 3000 and atthedrivein.

Gersh and DEN Music Group president John Silva manage the Beastie Boys through their G.A.S. Entertainment Co., which also handles such acts as Rage Against The Machine, Foo Fighters, Beck, and Sonic Youth. Although it shared offices with DEN, G.A.S. is 100% owned by Gersh and Silva, according to Gersh.

Gersh says his work with DEN will continue for the immediate future. "My job is to clean it up and let people move on with their lives."

According to sources, despite being told they would no longer be paid, close to 100 of DEN's staffers reported to work on May 18. As of press time, DEN's Web site was still operational, including a section about how to intern at DEN this summer.

House Panel Begins Web Tax Hearings

BY BILL HOLLAND

WASHINGTON, D.C.—The House Judiciary's Subcommittee on Commercial and Administrative Law has held the first of several hearings to decide how Congress will deal with equitable taxation of Internet businesses by state and local governments and the leveling of the playing field between online and traditional retailers.

At the May 17 hearing, members heard testimony from witnesses who were members of the Advisory Commission on Electronic Commerce (ACEC), charged by Congress last year to hold public hearings on Internet taxation and related issues and return with two-thirds majority recommendations. The body handed in its 11-point recommendations April 6 but was only able to form a simple majority opinion (Billboard, April 15).

As a result, four leading House lawmakers have introduced two bills that reflect the opinions of the majority of the ACEC as well as dissenting views.

The Internet Tax Reform And Reduction Act of 2000, H.R. 4267, and the Internet Tax Simplification Act, H.R. 4460, are sponsored by Reps. Henry Hyde, R-Ill., chairman of the Judiciary Committee; John Conyers, D-Mich., ranking minority member of the committee; George W. Gekas, R-Pa.; and Jerrold Nadler, D-N.Y. The bills address the issues of state and local government taxation and whether there should be a permanent ban on Internet taxes. The bill that fosters the recommendations of the ACEC also proposes a tax ban on digitized goods, such as CDs, and their counterparts in traditional stores.

The hearing follows the House passage of legislation May 10 that creates a five-year extension of the current three-year moratorium on Internet access taxes.

"One of the [new] bills takes the opinions of the majority [of the ACEC], and the other reflects the views of the dissenters," says a spokesman from Hyde's office. "These bills go beyond the bill passed by the House to

address the really tough remaining issues—like what's to be done about a revised tax system for states for both Internet and traditional businesses. The purpose of introducing both bills is to build a record of testimony that reflects the wide range of views, so that the Congress can make a final, informed choice."

The spokesman says the Judiciary Committee will hold hearings throughout the summer to hear from retailers, government officials, tax experts, and other interested parties. The next hearing is in June. Internet taxation issues will also be the subject of hearings before the House Commerce Committee.

On the Senate side, Sen. John McCain, R-Ariz., introduced a similar moratorium-extension bill on March 21. McCain says more time is needed to determine how state and local governments would be affected by a permanent ban on Internet taxes. Sen. Ron Wyden, D-Ore., has also sponsored a bill to extend the moratorium globally. Both bills are still at committee level.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 • ★ NO STRINGS ATTACHED • 'N SYNC • JIVE	168
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	57
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	57
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	54
HEATSEEKERS ★ BORN FOR YOU • KATHIE LEE GIFFORD • ON THE LAMB	28
INDEPENDENT ★ LOVE AND BASKETBALL • SOUNDTRACK • OVERBROOK	124
INTERNET ★ THE '70S • SOUNDTRACK • ISLAND	126
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	59
JAZZ / CONTEMPORARY ★ TOMORROW TODAY • AL JARREAU • GRP	59
NEW AGE ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE	20
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	20
R&B/HIP-HOP ★ GOODFELLAS • 504 BOYZ • NO UMIT	35
• THE BILLBOARD HOT 100 • ★ MARIA MARIA SANTANA FEATURING THE PRODUCT G&B • ARISTA	166
ADULT CONTEMPORARY ★ BREATHE • FAITH HILL • WARNER BROS.	158
ADULT TOP 40 ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	158
COUNTRY ★ THE WAY YOU LOVE ME • FAITH HILL • WARNER BROS.	53
DANCE / CLUB PLAY ★ I WILL LOVE AGAIN • LARA FABIAN • COLUMBIA	39
DANCE / MAXI-SINGLES SALES ★ SAY MY NAME • DESTINY'S CHILD • COLUMBIA	39
HOT LATIN TRACKS ★ A PURO DOLOR • SON BY FOUR • SONY DISCOS	69
R&B/HIP-HOP ★ I WISH • CARL THOMAS • BAD BOY	37
RAP ★ (HOT S*T) COUNTRY GRAMMAR • NELLY • FO' REEL	34
ROCK / MAINSTREAM ROCK TRACKS ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	159
ROCK / MODERN ROCK TRACKS ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	159
TOP 40 TRACKS ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	160
• TOP VIDEO SALES • ★ STUART LITTLE • COLUMBIA TRISTAR HOME VIDEO	152
DVD SALES ★ GALAXY QUEST • DREAMWORKS HOME ENTERTAINMENT	152
KID VIDEO ★ MARY-KATE & ASHLEY: SWITCHING GOALS • DUALSTAR VIDEO	153
RENTALS ★ THREE KINGS • WARNER HOME VIDEO	152

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ BLUES AT SUNRISE STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY
CONTEMPORARY CHRISTIAN ★ ...TODAY'S 30 MOST POWERFUL WORSHIP SONGS VARIOUS ARTISTS • HOSANNA / INTEGRITY
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KID AUDIO ★ RADIO DISNEY JAMS VOL. 2 • VARIOUS ARTISTS • WALT DISNEY
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REGGAE ★ CHANT DOWN BABYLON • BOB MARLEY • TUFF GONG / ISLAND
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

10 Tuesday, May 16, is super indeed for Britney Spears, who could end up breaking the record for highest first-week sales by a solo female artist.

ARTISTS & MUSIC

12 Executive Turntable: Dan Hubbert is named senior VP of promotion for Epic Records.

16 Songstress Kelly Price prepares Def Soul sophomore set, "Mirror Mirror."

16 The Beat: One-man play chronicles the life of concert promoter Bill Graham.

18 Boxscore: The George Strait Country Music Festival grosses more than \$2 million in Orlando, Fla.

REVIEWS & PREVIEWS



BUSTA RHYMES: P. 33

24 Continental Drift: Soap star Wally Kurth takes a musical turn with "Freedom."

28 Popular Uprisings: Einstürzende Neubauten celebrates its 20th anniversary with "Silence Is Sexy" on Mute.

30 Reviews & Previews: Albums from Lucy Pearl, Crowded House, Pearl Jam, and matchbox twenty are in the spotlight.



BUSTA RHYMES: P. 33

33 R&B: Busta Rhymes prepares for "Anarchy" on Elektra.

34 Words & Deeds: Columbia's Mr. Nitro heats up the hip-hop scene with debut set.

34 Rhythm Section: Airplay sends Carl Thomas' "I Wish" to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart.

38 Dance: Saint Etienne blesses dancefloors with the "Sound Of Water."

40 Country: CMT offers alternative country music with new "Western Beat" series.

57 Classical/Keeping Score: Producer Chris Craker's Black Box Music is a new-model label for classical and jazz.

59 Jazz/Blue Notes: Jazz and R&B are brought together by Soul Conversation on Transparent debut.

60 Pro Audio: Euphonix sees business boom with System 5 Digital Console.

62 Songwriters & Publishers: William Shatner records second batch of comical pop covers for Priceline commercials.

69 Latin Notas: Latino rock

and rap find a home on the Internet.

INTERNATIONAL

63 SoundScan Japan gains industry acceptance in Japan.

64 Hits of the World: "Mission: Impossible 2" soundtrack debuts atop the Canadian chart.

65 Global Music Pulse: Alan McGee opens the doors of Pop-tones' London office.

MERCHANTS & MARKETING

119 Trans World has record first quarter, posting big gains.

122 Retail Track: The indie sector would be hurt first by Federal Trade Commission ruling on minimum advertised pricing.

124 Declarations of Independents: Irwin Chusid collects "outsider music" in album, book.

126 Sites + Sounds: Epic's marketing campaign uses Internet for new Pearl Jam release.

151 Home Video: International Recording Media Assn. awards plants certificates in campaign against CD and DVD piracy.

153 Child's Play: Disney sets sail with "Little Mermaid" sequel this fall.

PROGRAMMING

157 Programmers and PDs



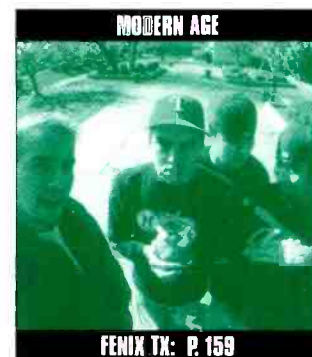
JULIO IGLESIAS: P. 71

discuss the role of radio mix shows.

159 The Modern Age: Fenix TX's Adam Lewis says his band's music doesn't take things too seriously.

160 AirWaves: Alison Krauss takes Todd Rundgren song to AC airplay.

161 Music Video: VH1.com creates new Fan Clubs section.



FENIX TX: P. 159

FEATURES

118 Update/Good Works: American Express to offer "CD Of Hope" compilation to music buyers.

154 Classifieds

167 Hot 100 Spotlight: Son By Four's "Purest Of Pain (A Puro Dolor)" debuts on the Hot 100 Singles Sales chart two weeks prior to its street date.

170 Between the Bullets: 'N Sync holds on to the top album spot for another week, as Britney Spears waits in the wings.

171 This Week's Billboard Online

172 Market Watch

172 Chart Beat: Irish, U.K. boy bands overcome lack of airplay to jump to top 40 of Hot 100 for first time.

172 Homefront: Billboard teams with Jupiter Communications for Plug In Europe.

Jack Feeney, RCA Canada Exec, Dies At 80

BY LARRY LeBLANC

TORONTO—Prominent Canadian record executive Jack Feeney died at his home in Oakville, Ontario, May 13 after several months of declining health. He was 80.

During his 32-year tenure at RCA Limited (Canada), now known as BMG Music Canada, the soft-spoken and genteel Feeney signed such diverse pop artists as Dan Hill, Gino Vanelli, Ian Thomas, and Keith Hampshire; country acts the Family Brown and Carroll Baker, who dominated Canadian country music in the '70s and '80s; as well as such top Canadian country notables as Tommy Hunter, Dick Nolan, and Roy Payne. He also produced more than 70 albums for the likes of the Family Brown, Wilf Carter, and American George Hamilton IV.

"I can't even begin to tell you what he did for my career as a songwriter," says Barry Brown of the Family Brown, with whom Feeney produced 12 albums. "Not only did he give support and encourage-

ment but Jack was the first to give me constructive criticism."

"Jack brought everybody joy and happiness," says Baker. "He was so important to the development of the Canadian music industry. He was a very caring person and a gentleman. But he knew what he wanted or didn't want, and he'd let people know that." Agrees former RCA Limited (Canada) GM Ed Preston, "Jack was a real straight shooter."

Feeney joined RCA in 1952 in the sales department, later becoming national sales manager. In 1969, he headed the company's domestic A&R department. At the same time, he was responsible for managing the company's recording studio in Toronto. He then became president of RCA's music publishing division, Sunbury/Dunbar Music, while handling management of country A&R and

the classics and jazz department until his retirement from the company in '84.

Long before his international breakthrough with the hit "Sometimes When We Touch" in 1977, Canadian singer/songwriter Dan Hill had briefly worked with Feeney as an artist and songwriter. "When I began making my first album for GRT Records [in 1975], I wanted to record some songs which had been part of my Sunbury/Dunbar deal," recalls Hill. "Jack was asked if he would give [the publishing] back, and he did. He was very gracious about it."

President of the Canadian Country Music Assn. in 1979 and 1980, Feeney became its executive director in '86 but retired four years later. He was appointed director emeritus, which he held until his death.

Born in Hamilton, Ontario, in 1919, Feeney is preceded in death by two sons, Owen and Jef. He is survived by his wife, Yvonne; and three children, Patricia, Jim, and Joel.



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'N Sync Stadium Tour Starts In Music City

BY RAY WADDELL

NASHVILLE—The live version of the 'N Sync juggernaut rolled into Music City on Mother's Day, May 14, for the first stadium date of the group's wildly successful No Strings Attached tour.

Nashville's Adelphia Coliseum was the first of 14 stadiums to be played by 'N Sync and the only one that was short of a sellout. Last month, 'N Sync put up 52 shows in one day, selling an unprecedented 1 million tickets that grossed in the \$40 million range (Billboard, April 8).

For its part, the notoriously finicky Nashville market coughed up \$1.5 million from less than 30,000 in ticket sales. This is the fourth time 'N Sync has played Nashville in the past 16 months, having already hit the Ryman Auditorium (capacity 2,100), Gaylord Entertainment Center (capacity about 17,000 for concerts), Amsouth Amphitheatre (about 17,000), and now Adelphia (about 50,000 for concerts). The pre-

vious three shows sold out quickly.

Despite a less-than-capacity crowd, the Nashville show wasn't short on enthusiasm. Openers, including Ron Irizari, sang to tracks with little or no production enhancements. Second-billed Sisqó had a minor production, with dancers and female accompaniment, for his current hit, "Thong Song," but the vast majority of bells and whistles were saved for the headliners.

The members of 'N Sync took the stage shortly after 9 p.m., descending from the upper-rigging support trusses via "strings" in a nod to their current 7 million-plus selling album.

They performed the first few songs in marionette garb, and from the opening notes it was apparent that the teen-pop quintet was aptly seasoned from its warm-up arena dates, as well as from virtually non-stop touring for the past two years.

The group's sizable vocal chops

'N Sync's . . . transition from arenas to stadiums is seamless'

—BRAD WAVRA—

(Continued on page 170)

Spears Album Sales Start High

BY JILL PESSSELNICK

LOS ANGELES—Based on initial sales reports, Britney Spears' sophomore release, "Oops! . . . I Did It Again," stands poised to trounce the record for highest sales in a week by a solo female artist.

Although SoundScan does not release daily tallies, Spears sold more than 500,000 copies on May 16, the album's release date, according to Jive Records. Mariah Carey's 1995 set, "Daydream," holds the record for highest sales by a female in a week, with 760,000 units, according to SoundScan.

While most merchants are predicting that the Spears album will top the 1 million mark for first-week sales, Tom Carrabba, Jive's senior VP/GM, declines to play that game other than to say, "We feel confident that this is a

good weekend record, and that will determine what the numbers are next week."

Jive is said to have shipped about 3 million copies of the album into the marketplace. Carrabba declines to confirm this but says, "We have plenty of stock in the marketplace to meet demand."

Although a survey of retailers revealed that Spears' album, on average, outsold its nearest rival by 2- or 3-to-1, Pearl Jam's "Binaural" disc on Epic and the Big Tymers' "I Got That Work" (Cash Money) checked in as solid competitors.

New Arista releases—DJ Quik's "Balance & Options" and Whitney Houston's two-CD greatest-hits set—as well as Phish's "Farmhouse" (Elektra) also came close to Spears in specific U.S. markets.



U.S./China Trade Closer

This story was prepared by Bill Holland in Washington, D.C., Jerry Chan in Beijing, and Gordon Masson in London.

In a big first step toward granting permanent normal trading relations (PNTR) with China, the Senate Finance Committee and the House Ways and Means Committee both overwhelmingly approved legislation May 17 that would allow the U.S. to change its current year-by-year review of trade-status approval.

The Senate vote was 34-4; the House vote was 18-1.

The votes end months of speculation that congressional opponents would entangle the U.S. in a legislative fight that could severely compromise chances of China's admission into the World Trade Organization (WTO) and damage planned joint ventures by U.S. record and other entertainment companies in that country.

The surprisingly lopsided vote came after House Republican leaders, scrambling for votes, drafted companion legislation to address the human rights and trade concerns of undecided and possibly dissenting members. That legislation establishes a commission to monitor China's human rights and gives added protections to ensure against a possible tidal wave of Chinese imports. It also calls for an annual WTO review of China's compliance with its trade-policy commitments.

Neil Turkewitz, executive VP of the Recording Industry Assn. of America (RIAA), says, "We are very heartened by today's historic vote and hope that it augurs well for ultimate passage of PNTR. China's ascension to the WTO, and the relationship of China and the U.S. through the WTO, will help to pave the way for greater distribution of creative materials in China through improved market access and enhanced IPR [intellectual property rights] protection."

Chinese music industry executives reached by Billboard on May

18 reacted positively to the passage.

"We are more than happy to see this legislation passed, because we are convinced it will lead to the influx of more creative material into China as well as more creative material being exported out of China," says Paul Strickland, director of marketing and promotions for Shengyin.net, a leading Chinese-language music portal.

Chinese record labels are also hopeful the legislation will help create a more controlled environment for music distribution within the country as well as overseas, particularly in the face of China's rampant piracy problems.

Typical of this view are comments from Feng Jiangzhou, manager of Beijing-based independent Badhead Records. "China's ascension into the WTO will help China's ability to monitor the problems in its music industry more closely and help to standardize the domestic music industry," he says.

In Europe, meanwhile, a senior international label executive says that although the moves in Washington signal a positive step with regards to China, the effects on the European industry are negligible.

"It's good news for the States, but until we see copies of agreements with the Chinese it would be premature to comment on the significance for the music industry as a whole," he says. "We have a separate initiative in Europe where Pascal Lamy [European commissioner for trade] is working on behalf of the EU on China's aspirations to join the WTO."

The latest round of WTO negotiations between China and Europe began May 15 in Beijing.

"There's no downside to this at all," concludes Universal Music Asia Pacific chairman Norman Cheng. "It represents a very great opportunity for the record industry to really work this market, and it also opens the door creatively and otherwise for artists, both local and foreign."

Dick Odette, senior VP of the Minneapolis-based Musicland Group, says, "I'm guessing the Spears album will scan over a million units this week. It sold four or five times Pearl Jam, seven times the Big Tymers, and 10 times Whitney. Phish was close to Whitney."

Similar findings were reported by Sean Sweeney, VP of Boston-based Newbury Comics. "No. 1 was Britney, followed by Pearl Jam. Phish was next in line," he says.

A factor behind the Spears spurt, say retailers, is the buying of multiple copies. Serena Thaw, assistant manager of a Compact Disc World store in Cherry Hill, N.J., says that one woman bought four or five copies of the album for her family, and at a West Los Angeles Warehouse store, manager Jay Enyart says that a single customer bought 12 copies.

"I think that people who buy teen records get them as gifts," says Violet Brown, director of urban music and marketing for the Torrance, Calif.-based Warehouse chain. "It's also hard to buy one child an item without

(Continued on page 171)

Tommy Boy And Nimbus Labels Are Top AFIM Winners

BY CHRIS MORRIS

CLEVELAND—Rap/hip-hop leader Tommy Boy Records and classical specialist Nimbus Records collected three trophies apiece to head the field at the 2000 Assn. for Independent Music (AFIM) Indie Awards ceremony here May 6.

Grabbing two statuettes each at the awards banquet, held at the Renaissance Cleveland Hotel during AFIM's annual convention, were Hearts of Space/Fathom, Sugar Hill, Astralwerks, Malaco, and Alula.

The Indies, which recognize excellence in independently released music, are open to all indie labels and are



voted on by AFIM members.

The ceremony was co-hosted by Newbury Comics senior VP Duncan Browne and Red House Records artist Lucy Kaplansky—who expressed surprise when she won her own Indie in the pop category. Kaplansky also performed during the festivities.

Another honoree doing double duty during the evening was Independent Music Hall of Fame inductee Robert Lockwood Jr. The Cleveland-based bluesman appeared to accept his award and also played a brief set.

Valley Media founder and chairman Barney Cohen was the other Hall of Fame inductee.

M.C. Records artist Sleepy LaBeef also entertained during the ceremony, while Swallowtail Records/Mill

(Continued on page 167)

BMI's Film, TV, Pop Awards Newman Scores Big Twain, Cherry Picked

These articles were prepared by Jill Pesselnick in Los Angeles.

LOS ANGELES—The Richard Kirk Award for outstanding career achievement was presented to composer Thomas Newman at BMI's Film and Television Awards dinner. The event was held May 15 at the Regent Beverly Wilshire Hotel here.

A four-time Oscar nominee and a BAFTA award winner, Newman has scored numerous films, including "Fried Green Tomatoes," "The Horse Whisperer," "The People Vs. Larry Flynt," "Phenomenon," and "The Shawshank Redemption."

He additionally received three film music awards for "American Beauty," "Erin Brockovich," and "The Green Mile." A fellow multi-award winner was Jerry Goldsmith, for "The Haunting" and "The Mummy." "Fortunate," featured in the film "Life," was named the most performed song from a motion picture.

The dinner, which was hosted by BMI president/CEO Frances Preston, also included nods in the TV field. W.G. "Snuffy" Walden received three awards for his work on "The Drew Carey Show," "Providence," and "The West Wing."

Additionally, Bruce Miller and Mike Post were each handed two awards. Miller was recognized for "Becker" and "Frasier," and Post was honored for "Law And Order" and "NYPD Blue." BMI also acknowledged several Emmy

(Continued on page 171)

LOS ANGELES—Shania Twain, Eagle-Eye Cherry's "Save Tonight," and EMI Music Publishing took home top honors at the 48th annual BMI Pop Awards, held May 16 at the Regent Beverly Wilshire Hotel here.

Twain won her second consecutive pop songwriter of the year award for placing five of her hits—"From This Moment On," "Man! I Feel Like A Woman!," "That Don't Impress Me Much," "You're Still The One" (last year's song of the year), and "You've Got A Way"—on the most performed list.

The song of the year award was granted to the Eagle-Eye Cherry hit "Save Tonight," which tallied the most feature broadcast performances during the Oct. 1, 1998, through Sept. 30, 1999, eligibility period.

EMI Music Publishing received its third consecutive pop publisher of the year award. Through its companies EMI-Blackwood Music, EMI-Longitude Music, EMI-Virgin Songs, and Screen Gems-EMI Music, the publisher garnered the highest percentage of copyright ownership among the year's awarded songs.

A number of writers and publishers were honored with multiple nods at the event, which was hosted by BMI president/CEO Frances W. Preston and VP/GM of writer/publisher relations Barbara Cane. Matchbox twenty's Rob

(Continued on page 171)

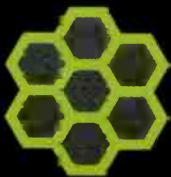
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Danes Win At Eurovision

Veteran Olsen Brothers Beat Younger Acts

BY FRED BRONSON

STOCKHOLM—EMI offices in several European territories are rush-releasing "Fly On The Wings Of Love" by Denmark's Olsen Brothers, the winning song in the 45th annual Eurovision Song Contest, according to Benny Bach, managing director of the Copenhagen-based CMC label.

The veteran act, comprising brothers Jorgen, 50, and Niels, 46, surprised the pundits by scoring more points in the May 13 contest than younger acts that were expected to end up in first place, including a 16-year-old Russian, an 18-year-old Estonian, and a quartet of teenagers from Macedonia.

The Olsen Brothers, who started out in 1965 backing the Kinks when they toured Denmark, have been recording since the early '70s and first attempted to represent their country in Eurovision 21

years ago. This was the first year they made it into the contest, but they did not arrive in Stockholm imagining they would be victorious.

"We had a feeling it was a good song, but we didn't have a feeling it would win," says Niels Olsen. His first inkling that the song was a contender came during the party hosted by Denmark three days before the television broadcast, when a journalist told the brothers how much he liked the song. "We thought if he liked it, maybe we had a chance," adds Olsen.

The Olsen Brothers were signed to the CMC label eight years ago and have released three albums during that time. Hailed as heroes upon their return to Copenhagen May 14, they set an all-time record for one-day sales in Denmark the next day by moving 50,000 copies of their album "Wings Of Love," qualifying it for platinum status just four days after release.

In the U.K., "Fly On The Wings Of

Love" will be released on the EMI/Liberty imprint on June 5, according to Mike McNally, the label's marketing and promotions manager. McNally plans to bring the Olsen Brothers to the U.K. a week earlier for a multitude of television and radio appearances to promote the single. There already has been early airplay from BBC Radio 2, according to McNally, especially from morning show host Terry Wogan, who provided the British commentary for the BBC's broadcast of Eurovision.

McNally will also be releasing the Latvian entry, "My Star," by rock quintet Brainstorm. A release in early July is planned, and McNally is looking to bring Brainstorm to the U.K. for promotional appearances. This year marked Latvia's first time in Eurovision, and Brainstorm's third-place finish was the highest debut for a country

since Poland took second place its first time out in 1994 with "To Nie Ja" by Edyta Gorniak. "My Star" is on the EMI-owned Microphone Records in Latvia and will be released under the EMI/Liberty banner in the U.K.

"I think the most exciting thing about Eurovision this year is to see records from Latvia, Estonia, and Russia getting such high scores and Pan-European support," says McNally.

The 2000 Eurovision Song Contest may be unique in the 45-year history of the competition for producing at least four international hit singles, says BBC music executive Jonathan King, who has high regard for "Once In A Lifetime" by Estonian singer Ines.

The four writers of the Estonian song—Pearu Paulus, Ilmar Laisaar, Alar Kotkas, and Jana Hallas—have been signed to edel music publishing for the world by Scandinavian man-

(Continued on page 170)

'We had a feeling it was a good song, but we didn't have a feeling it would win'

- NIELS OLSEN -

Sony Acts Take Polar Music Prizes

BY KAI R. LOFTHUS and FRED BRONSON

STOCKHOLM—Sony Music had a field day at the Polar Music Prize, held May 15 in the Berwaldhallen venue and the winter garden of the Grand Hotel here. Two Sony-affiliated veteran performers, Sony Classical's Isaac Stern and Columbia Records' Bob Dylan, were named the recipients of this year's prize, held annually since 1992. Both received 1 million Swedish kronor (\$125,000) from King Carl XVI Gustaf in commemoration of their individual musical achievements.

However, this year's ceremony posed a bit of controversy as—according to the Polar Music Prize committee—it could not be determined before the ceremony whether Dylan would be able to attend amid his May 13-19 tour of various Scandinavian cities.

He did show up but reportedly told the organizers that he was "indisposed" to join the May 15 dinner, organized for 431 guests (drawn from the royal family, music industry, and national industry powerbrokers), in order to prepare for his concert in Helsinki the following day.

"I'm not surprised that [Dylan] declined the dinner," says Sony Music Entertainment Europe executive VP Paul-René Albertini. "He's in the middle of a huge European tour, which requires a lot of work. He also played the night before and wanted to travel further for the next destination."

Neither Dylan nor Stern could be reached for comment.

Nominations for Polar Music Prize winners are submitted by authors/composers' society Confédération Internationale des Sociétés d'Auteurs et Compositeurs and music-industry trade group the International Federation of the Phonographic Industry.

The funds are derived from a donation by the late Stig "Stikkan" Anderson to the Royal Swedish Academy of Music, earned throughout his tenure as composer, songwriter, music publisher, label executive, and artist manager (for Abba).

At the preceding ceremony, musical guests included Bryan Ferry (who performed "Falling In Love Again") and "A Hard Rain's A-Gonna Fall") and local act Louise Hoffsten (who sang "What Good Am I"). The musi-

'This prize reaches both more awareness and prestige each year'

- PAUL-RENÉ ALBERTINI -

cal tribute to Stern was performed by Swedish violinist Cecilia Ziliacius, who performed Leonard Bernstein's "Socrates-Alcibiades" from Serenade (After Plato's "Symposium") for Violin Solo, Strings, Harp, and Percussion. Neither Dylan nor Stern performed at the ceremony, but Stern performed two works during the gala dinner.

"This prize reaches both more

awareness and prestige each year. That makes us extremely proud to have two of our artists receiving this prize," Albertini tells Billboard. Apart from Albertini, the ceremony was also attended by Sony Music Europe VP Jonathan Morrish, Sony Music Sweden managing director Per Sundin, and Sundin's deputy managing director, Leif Käck.

"Both artists, having recorded for us for several years, really represent the fundamentals of our company," continues Albertini. "Many artists and executives came to Columbia because Dylan was there, and that is also true for [Sony Classical] and Stern. They represent all you can expect from an artist: creativity, honesty, and loyalty to what they do, and they don't make compromises," he says.

SFX Acquires 2nd-Biggest Concert Promoter In Canada

BY LARRY LeBLANC

TORONTO—SFX Entertainment has acquired Core Audience Entertainment of Toronto, Canada's second-biggest concert promoter, from its principals, Steve Herman and Mike Rapino. The purchase price was not disclosed.

The new company, which will be 100% owned by SFX Entertainment, will be called SFX/Core Inc. Under the acquisition agreement, former Core president Herman will be president of the company's concert division.

The 2-year-old Core Audience Entertainment operated 150 shows in Canada in 1999.

Core has also been one of Canada's top event marketers, with such clients as Labatt Breweries and Toronto's 2008 Olympic Games. SFX has acquired 75% of this segment of Core's business, which will operate as SFX Event Partnership. Herman and Rapino retain the remaining 25% share. Rapino, a former VP at Core, will be president of the events operation.

According to Herman, Core's 12-member staff will remain. "This [buyout] gives Core a new life to build from," he says.

Herman says the buyout positions the new company to better compete with House of Blues Concerts, which dominates the live music field in Canada.

"With offices in Los Angeles, House of Blues has the ability to lobby agents there [for Canadian tours]," he says. "I need that ability too, and with SFX being the biggest concert promoter in the world, this is the best strategic move I could have made. This is good for the Canadian marketplace."

In a statement, SFX president/CEO Michael G. Ferrel says, "Core's strong position as an event provider and concert promoter in Canada, combined with Steve and Mike's extensive contact base, affords us an immediate and proven platform for our Canadian operations and the opportunity to greatly expand our business on the North American stage."

EXECUTIVE TURNTABLE

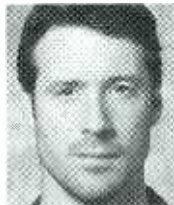
RECORD COMPANIES. Dan Hubbert is named senior VP of promotion for Epic Records in New York. He was senior VP of promotion for Hollywood Records.

Jennifer Korff is named counsel for Sony Music Entertainment in New York. She was an associate with Stroock & Stroock & Korff.

Tom Mackay is promoted to senior director of A&R for Republic/Universal Records in New York. He was an A&R executive.

Michelle Norrell is promoted to senior director of film/TV, creative, for Virgin Records America in Los Angeles. She was director of film/TV, creative.

Zuhairah Khaldun is named director of media and artist relations for the Island/Def Jam Music Group in New York. She was director of media relations for Tommy Boy Rec-



HUBBERT



KORFF



MACKAY



NORRELL



KHALDUN



CANE



ROSS



ALPERIN

ords.

Allen Brown is named director of media marketing for RCA Label Group/RLG Nashville in Nashville. He was associate director of media and artist development for Arista/Nashville.

Andrew Gordon is named director of production for Concord Records in Concord, Calif. He was production manager for Wunderman Cato Johnson, SF.

Cal IV Christian names Nick

Granato director of music publishing in Nashville. Cal IV Christian also names Dale Duhl director of label operations in Nashville. They were, respectively, director of publishing for Chestnut Mound Music and A&R director at Morning Star.

PUBLISHERS. BMI promotes Barbara Cane to VP/GM of writer/publisher relations and Doreen Ringer Ross to VP of film/TV relations in Los Angeles. They were, respective-

ly, assistant VP of writer/publisher relations and assistant VP of film/TV relations.

Cecil Chambers is promoted to senior director of creative, urban, for Windswept Holdings LLC in Nashville. He was a consultant and manager.

Rebekah Alperin is named director of communications and marketing for Universal Music Publishing Group in Los Angeles. She was manager of business development, online

division, for K-tel International.

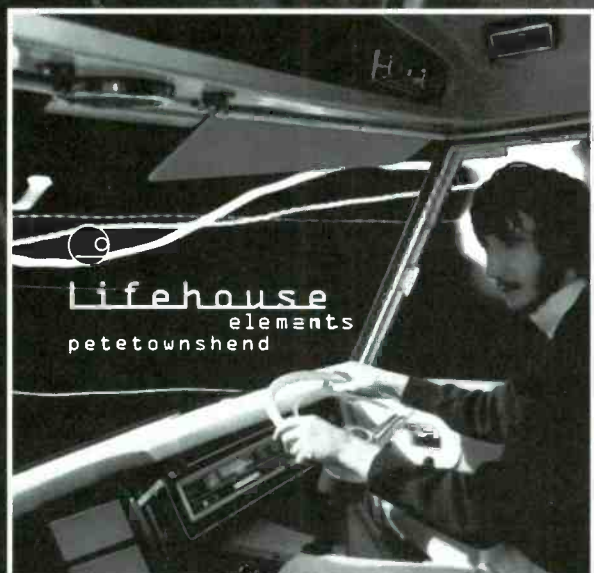
RELATED FIELDS. Susan Bracey is named senior VP of finance for Ticketmaster in Los Angeles. She was CFO/senior VP of finance for the National Opinion Research Center at the University of Chicago.

Gregory Chup is promoted to Q-Pack product development manager for Shorewood Packaging in New York. He was Q-Pack sales development manager for the Queens group.



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

DANCE - Issue Date: July 22 • Ad Close: June 23

TEMPTATIONS - Issue Date: July 22 • Ad Close: June 23

SITES & SOUNDS III - Issue Date: July 29 • Ad Close: June 30

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Lang Ready For 'Invincible Summer' Artist Describes Warner Bros. Set As 'Brazilian Surf-Pop'

BY LARRY FLICK

NEW YORK—As she eyes the June 20 release of her eighth Warner Bros. collection, "Invincible Summer," k.d. lang says she's had a radical change of heart about how she'd like her music to be consumed.

"I used to want my music to be like a gourmet dining experience," she says. "Now, I want it to be like water... a necessity."

It's a shift in perspective that she says is the result of "making music that I'm incredibly proud of. I've settled into the belief that when you devote so much of your heart and soul to a piece of work that it's OK to want the largest possible audience to hear it."

That said, however, lang did not consciously set out to make a commercial recording—although "Invincible Summer" is arguably her most accessible offering since 1992's Grammy-lauded "Ingenué," which spawned the international smash "Constant Craving." Since then, the artist has dabbled in a wide variety of pop sounds and quirky concepts,

including the esoteric funk of 1995's "All You Can Eat" and the clever cigarette theme of 1997's ballad-driven "Drag."

"With each record, I try to do something different and fresh but with a thread of continuity," lang says. "I've always felt like I've had a hard but interesting line to walk as an artist—because of the dichotomy between being a singer in the classic sense of the word and being an artist with left-of-center leanings."

In creating "Invincible Summer," lang aimed for a stylistic hybrid that she describes as "Brazilian surf-pop. I knew that I wanted [the album] to have a blend of classic summer sounds. At the time when I started writing songs for this album, I was listening to a lot of Brazilian music and a lot of records by the Mamas & the Papas. It put me in the most positive frame of mind—both creatively and personally."

After gradually assembling song demos, lang enlisted Damian LeGassick, a budding producer who earned his studio stripes as a keyboardist for William Orbit. The two connected via mutual pal Madonna.

"I wanted a producer who was young and hungry," lang says. "Damian has such an extraordinary knowl-

edge of music. Plus, he's quite adept at the more technical aspects of making a record, which gave me the time and freedom to oversee the project in a more cinematic, directorial fashion, which was a wonderful and luxurious way to work."

The result is a collection that comfortably darts back to and between retro-spiced tunes ("Suddenly," "It's Happening With You") and jams with a tasteful hint of modern pop-electronica ("What Better Said").

"This is a record that will appeal to k.d.'s longtime fans, but it also has the potential to attract people who might not have come to the table in the past," says Nat Hoonsan, a manager for the Virgin Megastore in Las Vegas. "The

extensive television appearances, as well as lang's first concert tour in several years. "There's an incredible amount of good will and enthusiasm toward k.d. in this industry," he says. "We're getting some wonderful offers."

Lang's television agenda, so far, includes spots on the "Today" show, "The Rosie O'Donnell Show," and "The Tonight Show With Jay Leno." The singer also recently did a stint on the ABC-TV sitcom "Dharma & Greg."

A possible project with VH1 is also in the works. Lang has just completed a videoclip for "Summerfling" with director Liz Friedlander, which will go to music video outlets in mid-June.

Now that "Invincible Summer" is complete, lang says, she's most excited about getting back out on the road. "We're going to do the entire album in the show and then sprinkle in a bunch of old favorites. It's going to be such a fun show."

Before lang begins a headline tour in August, she'll open nine dates on Sting's summer trek—starting July 25 at Red Rocks Amphitheatre in Denver.

Lang's stateside headline dates will run from August through September. She's then slated to perform in the U.K. and continental Europe in October. Additional U.S. dates are being considered for November—before lang begins a 2001 tour of Australia and Asia.

"She's prepared to work very hard for this album," says Kirkup. "We're expecting to be working this album well into next year."

Lang says her work ethic was enhanced by the experience of buying—and extensively renovating—a house last year. "It was nonstop work," she says. "And it was an extremely physical, often cathartic effort. I loved it. It gave me an appreciation for people who take pride in working hard and achieving excellent results."

From that appreciation, lang says, she discovered a connection to how she feels about her music—and how she feels about the results of her continual experimentation.

"That was the trigger of my desire to reach as many people as possible with this record," she says. "I feel so good about this record that I want to do whatever I can to share it. If you think about it, that's the best state of mind for an artist."

Getaway People Tour For 2nd Columbia Set

BY JIM BESSMAN

NEW YORK—The title of the Getaway People's second album, "Turnpike Diaries"—due June 20 on Columbia—like the Norwegian group's name, reflects the band's near-continuous touring mode.

"We just finished a residency in the Northeast and are heading down South to the Carolinas, Tennessee, and Georgia," says guitarist and lead vocalist Boots, who like the rest of the now New Jersey-based quintet eschews awkward Norwegian last names. "After this leg, we'll be doing the whole country, and once that's done, we'll do it all again and keep chugging along. We're a live band, that's all. Our touring won't stop. End of story."

It all has to do with "getting away," notes Boots, whose Getaway People bandmates are keyboardist/vocalist Honda, lead guitarist/vocalist Stone, bassist/vocalist Race, and percussionist Leroy. "When we started in 1994, the idea was to

write songs about getting away from everyday pressures through whatever means necessary to give breathing space so we can function better."

Although the band hails from the small town of Stavanger, Norway, its lyrics continue to "reflect some form of large-city stress" carrying over from its 1998 self-titled debut disc, Boots says.

"We're interested in watching the news and following politics and what's going on, so we have [new] songs like 'Open Your Mind,' which asks people to see beyond the situation right now," he says. "But we're not preachy, because we're a groovy band that loves to play live. We always say that the message doesn't come first—but the message is most definitely there. We don't want to write about tripe, but at the same time we don't want to ram the message down people's throats or be pretentious."

But any message, says Boots, is secondary to the music, which remains soul and groove-oriented, influenced by New Orleans and Philadelphia. "It was a dream to be able to tour the U.S. after listening to this music in Norway—and now we have a second album out there."

The group, he adds, was also lucky to work with guest American artists

from "the folksy Dave Matthews end of things to the very hip-hop oriented," namely, Dave Matthews Band violinist Boyd Tinsley, rapper Rahzel of the Roots, and Bad Brains bassist Darryl Jenifer.

In another stroke of luck, the first single from "Turnpike Diaries," "Six Pacts," has been chosen for the theme song to "Young Americans," the upcoming WB-TV summer replacement for "Dawson's Creek." According to Columbia marketing director Bigi Ebbin, the track ships to alternative and modern AC formats in mid-June.



THE GETAWAY PEOPLE

"Our commitment to support the album is matched only by the band's," says Ebbin. "They've moved themselves from Stavanger, Norway, and then we put them on the road, and they stayed there. They did amazing tours with Semisonic, Dave Matthews, and Barenaked Ladies, and all those bands became friends. Our push now is to continue doing the grass-roots marketing

of putting them in front of kids on the road—which is how they've become a phenomenal live band."

Ebbin notes that in addition to the band's full-scale tour schedule, there have been special performances such as an NFL pre-Super Bowl party in Atlanta and the January opening party at the Sundance independent film festival in Utah. More recently, the Getaway People played a spring-break show in March in Panama City, Fla.

The band will now perform back in Stavanger before the Dalai Lama on Sunday (21) in a concert benefiting the Worldview Rights organization, which promotes human rights and democracy.

"I worked for it for a couple years, setting up a shortwave radio station that broadcast to Tibet and Nigeria and aided in pro-democracy causes," says Boots. "That's obviously reflected in our lyrics. We're trying to get as much marketing for it as possible and are appealing to American teenagers to send questions to the Dalai Lama through its Web site."

The Getaway People will perform elsewhere in Scandinavia while there for the Worldview Rights event, prior to returning to the U.S. and "criss-

(Continued on page 160)



'I knew that I wanted the album to have a blend of classic summer sounds'

- K.D. LANG -

songs are so catchy, and they're performed with so much care. Most important, though, is that the album has a contemporary feel. That will help it go further than her last few records."

The project opens in mid-June, when Warner Bros. ships the first single, "Summerfling," to radio. The label will work the track to triple-A, AC, and top 40 stations. Also, rhythm-rooted remixes of the track have been prepared by Victor Calderone, Alex Gifford of the Propellerheads, and David Kahne.

Although those versions of the song will begin circulating to club DJs in late May, Calderone's aggressive house version of "Summerfling" was premiered by the producer/DJ at the Velvet Nation nightclub on April 29 during the Equality Rocks event at the Millennium March on Washington. Lang was among the performers at the event.

"The crowd response to the track was brilliant," says Martin Kirkup, who oversees lang's career with Steve Jensen at Los Angeles-based Direct Management. "The energy is building around this single—and the project, in general—extremely well."

Kirkup adds that the marketing of "Invincible Summer" will be fueled by

Kelly Price Gives 'Lay' Modern Spin

Murdock Cover, Levert, K-Ci Featured On Def Soul Debut

BY RASHAUN HALL

NEW YORK—Def Soul/Island/Def Jam artist Kelly Price knows a good song when she hears one. That's precisely why the singer/tunesmith—who has penned hits for artists like Brian McKnight, Puff Daddy, and R. Kelly—chose the Shirley Murdock chestnut "As We Lay" as the first single from her sophomore effort, "Mirror Mirror," due June 6.

"I wanted to do a cover of ["As We Lay"] on my first album, but because of time constraints I was unable to," says Price, whose 1998 debut, "Soul Of A Woman," sold 1 million units, according to SoundScan. "I've always thought it was an amazing song, and I wanted to do it right. I wanted it to have the same authenticity that the Roger Troutman-produced original had. That's why I had Shep Crawford produce it."

Radio seems to agree. "As We Lay" is a hugely popular song, and [Price] has maintained its integrity and message while updating it," says Helen Little, operations manager at WUSL Philadelphia and director of urban programming for AMFM.

The video for "As We Lay" was



PRICE

shot by Chris Robinson and will be serviced to the major video outlets the week of May 15.

Known for her heartfelt ballads, Price changed the pace a bit by first releasing the midtempo "Love Sets You Free" as a promotional single. Proceeds from the Denise Rich-written tune, which was released during Black History Month, are being donated to breast cancer research.

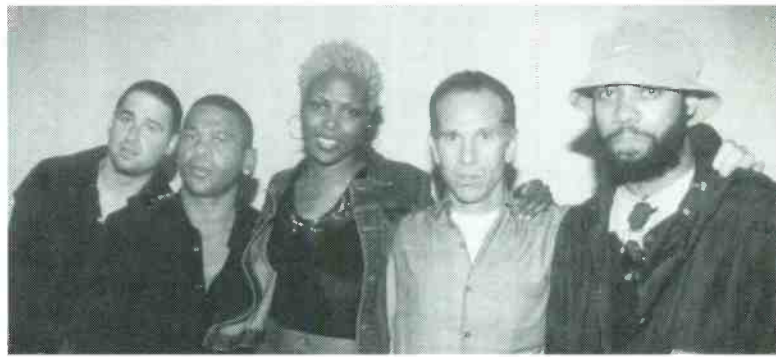
"Rich gave me the opportunity to make it my own—something songwriters rarely do," says Price, who is published by Big Beautiful One/ASCAP. "We both lost loved ones to the disease, so we thought it was fitting. Recording the song also gave me the opportunity to meet members of the

Def Soul family I had yet to meet."

"Love Sets You Free" is currently No. 32 on the R&B/Hip-Hop Singles & Tracks chart.

"Mirror Mirror" is Price's first release on Def Soul. Price came over from T-Neck after suing the label and others for breach of contract and interference with other recording opportunities (Billboard, March 13, 1999). The transition was not an easy one for Price.

"I was a little nervous when mak-
(Continued on page 24)



Kina Rocks. DreamWorks artist Kina recently played New York's S.O.B.'s nightclub as part of an 18-city club tour in support of her eponymous debut, due July 18. The set's first single, "Girl From The Gutter," will be released June 6. Pictured backstage at S.O.B.'s, from left, are Jonathan Cohen, Handprint Management; Benny Medina, Handprint Management; Kina; DreamWorks principal Michael Ostin; and MTV's Fred Jordan.

RCA Trio Wild Orchid's On 'Fire' With Help From 'N Sync's Chazez

BY LARRY FLICK

NEW YORK—With a little help from 'N Sync belter J.C. Chazez, RCA trio Wild Orchid is in the studio cutting an album with a decidedly more street-wise, teen-friendly sound.

Tentatively titled "Fire," the set is planned for a late-August release. It has three songs by Chazez, as well as cuts by Oliver Lieber, John Shanks, Bradley Spalter, Diane Warren, Epicentre, Robbie Nevil, and J-Slamm. The project also has the members of Wild Orchid—Stacy Ferguson, Renee Sandstrom, and Stefanie Ridel—stretching out as tunesmiths themselves.

"This record is going to be all about energy and spirit," says Ridel. "Our last two records were a little too down and overly serious."

Wild Orchid first came into prominence in 1997, when it enjoyed a multi-format hit with the power ballad "At Night I Pray." That single was followed by an eponymous album that spawned two additional hits, "Supernatural" and "Talk To Me." The follow-up, "Oxygen," was issued in 1998 and boasted a ballad-heavy, R&B-inflected sound.

"This album's lighter, more fun—and more in step with how we feel about ourselves," Ridel says.

She credits Chazez, a longtime friend of the act, for setting the tone for the project. "He asked us if we'd be willing to work with him," she recalls. "He played this track that he wrote especially for us. Before it was finished, Stacy, Renee, and I were jumping up and down, screaming like crazy. It was exactly the direction we had in mind."

Chazez says he was inspired to write that track, "Fire," after he and Wild Orchid took a trip to Las Vegas.

"Stacy was playing craps, and she was on a crazy winning streak," he

recalls. "She kept yelling about how she was on fire. It became this joke for the entire time we were hanging out: 'Watch out, Stacy's on fire.' The next thing I knew, I had a groove in my head and words coming to me. I knew it was perfect for [Wild Orchid] to record."

Beyond the star power of Chazez's contributions, RCA senior VP of international A&R Dave Novik says Chazez's tracks "push the envelope" for the album's creative direction. "He has a unique take on music, and he expresses it well," Novik says.

In addition to collaborating in the studio, Wild Orchid may open a few dates on the 'N Sync tour this summer.



WILD ORCHID AND 'N SYNC'S J.C. CHAZEZ

One-Man Play Examines Life Of Bill Graham; He's Back To Being Just Prince Again

USUALLY AMONG THE MUSIC industry's most colorful figures, concert promoters are seldom known to the outside world. The big exception was the legendary **Bill Graham**, whose life is examined onstage via "Bill Graham Presents" at the Canon Theater in Beverly Hills, Calif. Graham, who was based in San Francisco, died Oct. 25, 1991, in a helicopter crash as he returned home from promoting a **Huey Lewis & the News** concert.

Starring **Ron Silver** as Graham, the 90-minute one-man play takes place late one night in Graham's Marin County, Calif., home office after he's received an MTV award.

(Although the play does not specify the year, Graham won an MTV award in 1986 in recognition of his work with Amnesty International. On a pickier note, Graham makes much of **Eric Clapton** making art out of tragedy via "Tears In Heaven," although the song didn't come out until shortly after Graham's death.)

The play revolves around Graham waiting to hear from his two sons: his real son, **David**, who was a no-show at the MTV Awards, and his surrogate son, **Mick Jagger**, who is deciding whether Graham will remain the national promoter for the **Rolling Stones'** upcoming tour after a competitor has put in a higher bid.

Silver works wonders with the material, much of it rich in description and color but often painfully unable to glide from one topic to the next without awkward segues. For example, **Carlos Santana**, whose fortunes were tremendously tied to Graham's, is mentioned virtually only as connective tissue between Graham recalling the joy he felt in high school dancing at the Palladium and the thrill of presenting seminal acts at his groundbreaking Fillmore venue.

The play also shows Graham caught in a musical time warp—while his promotion company **Bill Graham Presents** continued (and continues) to present top current names, his musical tastes were stuck in the '60s—he describes **Led Zepelin's** music as "straight from hell."

"Warm" and "fuzzy" were two words seldom used to describe Graham, and this play shows why. Passionate and whip-smart but prickly as a porcupine, Silver's Graham is a fascinating character but one you'd much rather observe from a distance. Popping Halcion like breath mints and

ingesting a "magic cookie" laced with the hallucinogenic THC, Graham descends so steeply into the dark night of the soul that you wonder how he actually got business done if he visited the abyss frequently.

Graham seemed so prepossessed and determined to do things his own way, I couldn't help but wonder if he would have sold his company to SFX, which acquired it in 1997, if he were still alive. I have to believe not—at least not so early.

In fact, I think he would have been loath to allow such a monolith to come near his fiefdom.

The play's run has been extended to June 4 in Los Angeles. The producers are eyeing a move to New York (possibly off-Broadway) this winter.

STUFF: Lava Records president **Jason Flom** will be hon-

ored as the music visionary of the year by the UJA-Federation on June 7 at Tavern on the Green in New York. Among the artists performing are **Kid Rock** and **Blue Man Group**. The evening's MC is **Bif Naked**. . . **Brandy**, **David Foster**, **James Newton Howard**, and Warner/Chappell Music chairman/CEO **Les Bider** will receive the Governors Award at a June 15 luncheon hosted by the National Academy of Recording Arts and Sciences' Los Angeles chapter. The awards recognize the honorees' industry and philanthropic accomplishments.

Marc Nathan has been named VP of A&R for **Jimmy and Doug's Farmclub.com**. Nathan, who was formerly senior director of A&R for Universal Records, has signed Austin, Texas-based **Dynamite Hack** to Farmclub.com.

Jewel and **Carole King** will perform at a May 31 fund-raiser for the Natural Resources Defense Council. Taking place at UCLA in Los Angeles, the event will raise money for the 30-year-old environmental group. . . **Lara Fabian** will perform on the "Today" show May 30, the morning of her Columbia Records album's release. . . **ZZ Top** has canceled the final leg of its 30th anniversary tour following bassist **Dusty Hill's** being diagnosed with Hepatitis C. The leg was slated to start June 3 in Manchester, England.

The Artist Formerly Known As Prince has announced that he will now be known again as **Prince**, making him the Artist Formerly Known As the Artist.



by Melinda Newman



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After European/Canadian Success, Columbia's Fabian To Hit U.S.

BY CHUCK TAYLOR

NEW YORK—It's not often that a label so believes in breaking an artist that it offers a consumer guarantee: Love it or return it for a full refund.

With Lara Fabian's eponymous U.S. debut, Columbia Records, for the first time, is offering just such an incentive to inquiring buyers. If not enchanted, they may return the disc—due in stores May 30—to the record company within five days for a refund.

"We're so confident in this artist and the record that we're making this guarantee," says Tom Donnarumma, Columbia's senior VP of sales.

But Fabian is far from your average new chanteuse. The Belgium-born singer/songwriter is already a serious star in Canada and the French-speaking territories of Europe, where she's sold 6 million copies of her four projects in the past two years, including "Lara Fabian Live," which debuted at No. 1 on the French album chart. Her latest disc was released in Canada and French territories in November 1999. It has sold 700,000 copies in those areas, according to the label.

The set comprises 13 songs focusing on personal strength and the stages of love, replete with heart-plucking ballads and a handful of manic dance cuts.

The first single, the uptempo romp "I Will Love Again," produced by Mark Taylor and Brian Rawling (Cher, Enrique Iglesias), is already catching fire at top 40 and AC radio, while on Billboard's Hot Dance Music/Club Play chart

it has climbed to No. 1. It peaked at No. 5 on Hot Dance Music/Maxi-Singles Sales earlier this month and is currently at No. 9.

Says Fabian, "Having success in America is the cherry on the sundae for me. I hope people will find sincerity and authenticity in my music. There are a lot of different things on the record, but the common denominator is that they all represent who I am. I was challenged on this album, and as a result there was a lot of evolution going on. That's what I want people to be left with—it's all me."

If Don Ienner, Columbia Records Group chairman, has any sway, America will certainly be given the opportunity to decide for itself.

"I've been incredibly fortunate in my career to see the coming of Whitney Houston in 1985, Mariah Carey in 1990, and now, in 2000, Lara Fabian," he says. "I think she's one of the most unique talents I have ever seen in terms of presence and vocal ability. She has all the power in the world but also a nuance and subtlety that she uses to get the point across without gymnastics."

Given her lifelong drive toward success, Fabian is going to wear herself out exposing her music to the masses. She was born in Belgium, the child of a Sicilian mother and a father from Brussels, and was raised there and in Italy. She grew up speaking Italian and quickly learned French, then English (and has since recorded in Spanish, too).

At 8, Fabian began formal

lessons at the Royal Conservatory of Brussels and continued her studies for 10 years. By 14, she was performing for money. In



FABIAN

1991, she released her first album in her new homeland of Canada, and it was produced by and written with Rick Allison.

The set sold 100,000 copies over three years as she extensively toured Quebec. Next came her sophomore set, "Carpe Diem," in 1994, which has moved some 800,000 copies to date. In 1997 came "Pure," which effectively broke her with sales of 2 million in France alone, where she also began steadily touring.

By this point, U.S. labels had taken notice of the artist's abilities and success, and a bidding battle began. As for her decision to sign with Sony's Columbia, Fabian says, "There I was sitting in front of [Sony Music Entertainment chairman/CEO] Tommy Mottola, and he's telling me I should have no doubts.

"He said, 'Tell me one reason why you wouldn't want to be signed here,' because I had some animated conversation with him about it. It was probably the first time he had some unknown 'Who is she?' artist wondering about signing a contract with Sony Music," Fabian says.

"But he explained to me that if you walked down a street with 30 pizzerias on it, why would you try and open a new one? You'd approach the most powerful one and bring in your recipe and be successful within that machine," she says. "That's when he effectively talked me into it."

The label teamed her with prominent industry names like Walter Afanasieff and Patrick Leonard, and she began recording her album. Fabian is involved in co-writing 90% of it. Early this year, Columbia started its promotional push with a high-gloss audio/video package, sent to 1,200 key retail people, followed by live showcases in New York and Los Angeles.

"The response to that alone was overwhelming. She is truly gifted and has such a broad appeal, which came across immediately," says Marsha Edestein, VP of product marketing at Columbia. "Then we sent double-vinyl and CD singles to clubs" for "I Will

Love Again," which is now being worked to top 40, hot AC, AC, and crossover radio—where early response is promising.

"Her range and her vocals are incredible—just a beautiful voice," says Mark Hamlin, PD of AC WNND Chicago. "She absolutely fits the sound of the radio station, and reaction has been great."

On the retail side, Mark Keil, a buyer at Compact Disc World, notes, "She's going to be something special. Lara is definitely not one of the teeny-boppers, and there's another whole element with the songwriting. She really knows how to sell a song like few out there."

Coming up, Fabian will appear May 30 on the "Today" show as part of its outdoor concert series,

"The View" on June 1, and "Donny & Marie" in mid-June. Interest has also been expressed by CNN's "Showbiz Today" and "Worldbeat," "Access Hollywood," "Entertainment Tonight," "E! Entertainment Television," Fox News Network, and the new women's television network Oxygen, as well as a number of consumer magazines.

In addition, serious discussions are under way for a Carnegie Hall appearance in mid-September.

In the meantime, Fabian continues her own steady quest toward growth and forward thinking. "I've been through such an evolution in these past few years. The growth has been inestimable," she says. "I never thought music could also bring you personal growth, but it truly has."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT COUNTRY MUSIC FESTIVAL, GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTE, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Citrus Bowl Orlando, Fla.	May 13	\$2,048,151 \$39.50/\$49.50/ \$19.50	45,717 sellout	SFX Touring
GEORGE STRAIT COUNTRY MUSIC FESTIVAL, GEORGE STRAIT, TIM MCGRAW, MARTINA MCBRIDE, KENNY CHESNEY, MARK CHESNUTE, LEE ANN WOMACK, ASLEEP AT THE WHEEL	Alltel Stadium Jacksonville, Fla.	May 14	\$1,616,576 \$39.50/\$49.50/ \$19.50	37,847 45,000	SFX Touring
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Arrowhead Pond Anaheim, Calif.	May 4-5	\$1,521,045 \$85.25/\$90.25/ \$25.15	25,479 two sellouts	Nederlander Organization, SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Tacoma Dome Tacoma, Wash.	May 12	\$1,191,311 \$79.25/\$55.25/ \$35.25	19,562 20,202	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	America West Arena Phoenix	April 27	\$909,106 \$84.05/\$58.95/ \$37.50	12,900 sellout	Evening Star Prods.
KISS, TED NUGENT, SKID ROW	Freedom Hall Coliseum, Louisville, Ky.	April 29	\$689,265 \$75/\$30	14,467 14,868	SFX Music Group
ELTON JOHN	Hersheypark Arena Hershey, Pa.	April 22	\$468,570 \$39.50/\$49.50	8,950 sellout	SFX Music Group
LOUIS MICHEL	Mandalay Bay Resort Casino, Las Vegas	April 29	\$474,410 \$150/\$75/\$55/\$30	5,329 3,791	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
ELTON JOHN	Mullins Center Amherst, Mass.	April 8	\$463,974 \$49/\$39	9,535 10,567	SFX Music Group
LOUIS MICHEL	San Jose Arena San Jose, Calif.	April 28	\$450,245 \$100/\$75/\$55/\$35	6,264 11,647	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Marquez Bros.

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THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST	TITLE	
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		NO. 1		
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 17 weeks at No. 1	137
2	2	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	457
3	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 84621/01DJMG (12.98/18.98)	LEGEND	569
4	7	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	113
5	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	290
6	8	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	144
7	12	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	128
8	4	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1208
9	5	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	112
10	14	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	167
11	11	SANTANA ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	28
12	10	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	184
13	13	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUI/T/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	52
14	21	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	103
15	17	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	358
16	20	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	496
17	9	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	2
18	16	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	153
19	19	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	318
20	—	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	102
21	22	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	465
22	25	CAROLE KING ◆ ¹⁰ EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	424
23	—	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	146
24	18	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	305
25	15	METALLICA ▲ ¹ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	434
26	29	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	115
27	32	CREEDEnce CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	344
28	23	TRAIN ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	44
29	39	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	151
30	30	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	95
31	24	BARRY WHITE ▲ MERCURY 522459/IDJMG (10.98/17.98)	ALL TIME GREATEST HITS	57
32	35	STYX ◆ A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	29
33	31	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	523
34	26	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	189
35	36	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	3
36	—	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	199
37	46	ELTON JOHN ▲ ² MCA 111481 (11.98/17.98)	LOVE SONGS	102
38	33	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	208
39	—	JOHN MELLENCAMP ▲ MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	69
40	28	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	113
41	38	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	396
42	—	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	86
43	34	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	69
44	47	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	467
45	37	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	468
46	27	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	113
47	43	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	145
48	—	ANDREA BOCELLI ◆ PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	72
49	42	SANTANA ▲ ¹ COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	89
50	—	EAGLES ▲ ⁷ GEFFEN 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	239

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 (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

Portrait's Neve Seeks Pop/Rock Middle Ground

BY DAVID WILSON

LOS ANGELES—With the U.S. release of their eponymous Portrait/Columbia set on June 13, the members of Neve are hoping to repeat the success they've enjoyed in Japan.



NEVE

"It was a dream," says John Stephens, the band's front man. "The crowds there have been over-the-top enthusiastic for the band. We sold out a 900-capacity club in 40 minutes."

With their combination of hard-rocking guitar licks and drumbeats, mixed with a definite love of well-crafted, thought-provoking lyrics, the members of Neve are positioning themselves as an alternative to mainstream pop and rock music.

"What I've seen from the road is that the kids are kind of getting tired of the extremes of bubble-gum pop and hardcore rock," Stephens says. "We're somewhere between the Backstreet Boys and Korn. We just did a tour with Stroke 9 and Vertical Horizon, and the success of [Vertical Horizon's] song is a sign that kids like bands that play their own instruments and sing their own stuff."

U.S. audiences have already had the chance to hear the band via the soundtrack to "The Faculty," which offers Neve's first single, "It's Over Now." Produced by Matt Serletic (matchbox twenty, Edwin McCain), the single went to top 40, hot AC, and triple-A stations May 16.

Another song, "Skyfall," appears on the soundtrack to "Here On Earth." Additionally, the band has been a part of the Jolly Rancher Rocks With Hard Rock Cafe tour since March 2. Along the way, the band has participated in the Not Our Town program, which involves a series of appearances at local schools promoting nonviolent conflict resolution.

"We tie in with the local top 40 station, and the band plays after the motivational speaker," says Pam Edwards, VP of Portrait Records. "By the end of this tour, we'll have reached 70,000 kids."

Edwards adds, "It's been mayhem. These kids are so happy that the band has come, and they're so into the music."

Stephens agrees. "It's a cool way to stand up against something that we think is a current issue that we believe in."

Speaking of conflict resolution, before signing with Portrait the band members had several issues to address—both musical and personal. "Brian [Burwell, drums] and

Michael [Raphael, lead guitar] have a background in heavy metal and hard rock, and Tommy [Gruber, bass] and I grew up on British new wave music," says Stephens. "Initially, we hated each other. And stylistically, we were diametrically opposite. Our manager had to sit us down, and we had to hammer ourselves out of our pride. We eventually started to sense some chemistry. Now, the four of us are like brothers. We're really starting to gel on a level we hadn't before."

The differences in style are obvious on the album. Songs written by Stephens, such as "Drift" and "3 Years," show a Europop sensibility, with ethereal lyrics supported by airy arrangements that are light on guitars. Conversely, Raphael's songs—"Motor," "Six Feet Under," and "Step Up"—are guitar- and drum-driven rock tracks that seem to be designed to add energy to the band's live sets.

The band took a two-week break in April, as well as the first week of May, to conduct an acoustic radio-promotion tour. In addition, it will

continue to be involved with its official Web site, neve.net, which offers tour info, fan bulletin board postings, and exclusive photos. According to

'What I've seen from the road is that the kids are kind of getting tired of the extremes of bubble-gum pop and hardcore rock'

— JOHN STEPHENS —

Edwards, the site has been a crucial element in the band's success.

"The band has done a lot of the legwork," she says. "They've always been very active on their Web site from day one, and that's why they have so many loyal fans."

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®	
			TITLE	ARTIST
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NO. 1	
1	1	7	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT 7 weeks at No. 1
2	3	4	PURE MOVIES 2 GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT
3	5	68	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
4	2	33	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON
5	4	57	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	8	62	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMOPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
7	11	2	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
8	6	11	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
9	9	84	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
10	7	6	GYPSY FIRE NARADA 48989/VIRGIN	VARIOUS ARTISTS
11	16	81	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
12	14	16	THE JOURNEY—THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
13	NEW	▶	REALITY OF A DREAMER HIGHER OCTAVE 49087/VIRGIN	MYTHOS
14	15	30	SIMPLY GRAND TIME LINE 16	LORIE LINE
15	13	18	RIVER OF STARS REAL MUSIC 8802	2002
16	22	67	ONE WORLD GTSP 559673	JOHN TESH
17	18	35	WINTER LIGHT PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
18	17	38	25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 25	MANNHEIM STEAMROLLER
19	10	7	COLLECTIVE FORCE HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
20	21	56	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
21	12	6	BEST OF MICHAEL HEDGES WINDHAM HILL 11223	MICHAEL HEDGES
22	NEW	▶	ISLE OF DREAMING HIGHER OCTAVE 48526/VIRGIN	KATE PRICE
23	RE-ENTRY	▶	WHISPER TO THE WILD WATER WORD 63659/EPIC	MAIRE BRENNAN
24	20	15	EAST OF THE MOON DECCA 466967/UNIVERSAL	DAVID LANZ
25	24	54	LAND OF FOREVER REAL MUSIC 8801	2002

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



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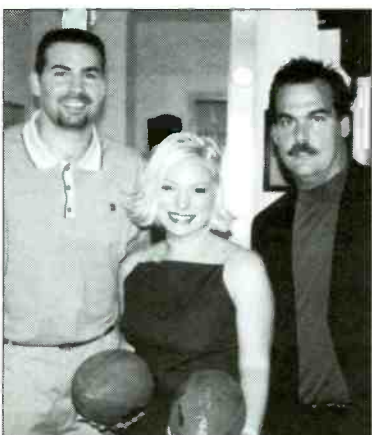
Top Acts, Execs Gather In Nashville For Gospel Music Week



Bill and Gloria Gaither were named songwriters of the century at ASCAP's 22nd Christian Music Awards dinner held at the Richland Country Club. This was the first time the award has been given in ASCAP's 86-year history. During the evening, Michael W. Smith and newlyweds Amy Grant and Vince Gill performed some of the Gaithers' classic songs. Pictured, from left, are ASCAP assistant VP Dan Keen; Bill Gaither; Grant; Gill; U.S. Sen. John Ashcroft, R-Mo.; Gloria Gaither; Smith; and ASCAP senior VP Connie Bradley.



Rocketown Records founder/chairman Michael W. Smith gave a congratulatory hug to Rocketown's Ginny Owens, who took home the Dove Award for new artist of the year. Smith himself took home several Doves, including song of the year for "This Is Your Time."



Following the Dove Awards, Point Of Grace member Shelley Breen visited with Kurt Warner, left, St. Louis Rams quarterback and 2000 NFL and Super Bowl most valuable player, and Jeff Fisher, head coach of the 2000 American Football Conference champions the Tennessee Titans. Fisher and Warner were presenters during the Dove Awards.

NASHVILLE—Nearly 1,400 registrants joined artists, label executives, promoters, and other industry professionals for Gospel Music Week 2000, held April 16-20 at the Nashville Convention Center. The confab showcased many of the top acts of the Christian/gospel music industry—which grew by 11.5% last year—and shined the spotlight on promising newcomers. The festivities concluded with the 31st annual Gospel Music Assn. (GMA) Dove Awards at the Grand Ole Opry House.



American Songwriter magazine presented "Songs & Stories of Faith II" at Nashville's historic Bluebird Café. Hosted by Steven Curtis Chapman, the evening featured some of Christian music's top singer/songwriters. Pictured, from left, are Charles Billingsley, Jill Phillips, Chapman, and LaRue's Natalie and Phillip LaRue. Bebo Norman, not pictured, also performed at the acoustic event.



During Gospel Music Week, Kirk Franklin's "The Nu Nation Project" was certified platinum and Trin-i-tee 5:7's self-titled debut album was certified gold. To thank him for his support of gospel music, both acts presented GMA president Frank Breedon with plaques. Pictured, from left, are Franklin; Breedon; and Trin-i-tee 5:7's Adrian Anderson, Angel Taylor, and Chanel Haynes.



Curb Records trio Selah won the Dove Award for inspirational album of the year for its debut project, "Be Still My Soul." Pictured backstage at the Dove Awards, from left, are the album's co-producer, Jason Kyle, and Selah members Nicol Smith, Todd Smith, and Allan Hall.



ForeFront band Audio Adrenaline took home the Dove Award for best rock recorded song of the year for "Get Down" from its current album, "Underdog." Pictured, from left, are Audio Adrenaline's Will McGinniss, Ben Cissell, Tyler Burkum, Mark Stuart, and Bob Herdman.



BMI held a Sunday afternoon luncheon at its Music Row offices to honor its top Christian songwriters and publishers. Pictured, from left, are Provident Music Group chairman/CEO Jim Van Hook, BMI VP of writer/publisher relations Roger Sovine, EMI Christian Music Group senior VP of publishing Steve Rice, BMI director of writer/publisher relations Joyce Rice, Steven Curtis Chapman, ForeFront Records president Greg Ham, and Word Publishing VP/GM Shawn McSpadden.



Daywind Records trio Greater Vision, Dove nominees in the Southern gospel album and song categories, visited backstage with Dove Awards hostess Kathie Lee Gifford. Pictured, from left, are Rodney Griffin, Gifford, Gerald Wolfe, and Jason Waldroup.



Sandra Payne, left, visited with fellow artists Bryan Duncan and Natalie Grant during a break in the video taping sessions during Gospel Music Week. Payne was among the industry newcomers previewing new projects during the week.



British band Delirious was honored during the GMA's special awards banquet with the International Award. The Sparrow Records group received the honor for its impact on the Christian marketplace. Pictured at the banquet are the group's manager, Tony Patoto, left, and Delirious lead vocalist/lead guitarist Martin Smith.



The multi-artist "Wow" series received the Impact Award during the GMA's special awards banquet. The "Wow" projects, which encompass "Wow," "Wow Gospel," and "Wow Worship," are a joint venture among Christian music's top labels. Pictured, from left, accepting the honor are Provident Music Group chairman/CEO Jim Van Hook, EMI Christian Music Group VP of strategic marketing Scott Hughes, and Word Entertainment president Roland Lundy.

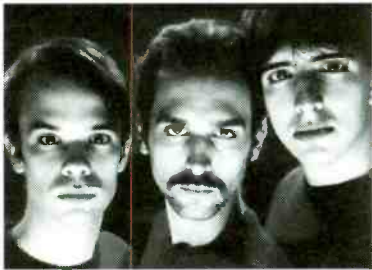
Thrill Jockey Set Shows Evolution Of Trans Am Band

BY JONATHAN COHEN

NEW YORK—Baltimore-based rock/electronic act Trans Am has compiled hard-to-find singles, live tracks, and other oddities for "You Can Always Get What You Want," due June 6 from Thrill Jockey.

The 17-track disc offers a revealing view of the evolution of a band whose catalog has been influenced by everyone from vintage rockers such as ZZ Top and Rush to the pre-new wave synthesized sounds of Kraftwerk and Devo. It's a peculiar combination that results in supercharged live shows and has helped make Trans Am one of the more popular independent rock outfits of recent years.

"Everyone is always asking us for these songs, most of which were available in such a limited quantity," says



TRANS AM

multi-instrumentalist Phil Manley. "We made a list, and thought it would make a great collection. We were surprised at how much sense it made over the course of one disc."

"You Can Always Get What You Want" collects material originally released for such U.S. indies as Happy Go Lucky and S.K.A.M. and the Australian labels Spunk and Au-Go-Go. The disc includes the first single the band ever released in 1993, "American Kooter," which later appeared on the act's 1996 self-titled debut.

Although Trans Am's most recent studio set, last year's "Futureworld," reveled in a decidedly early-'80s, European electronica sensibility, Manley says the band is moving away from that sound. In fact, Trans Am's fifth studio album, "Red Line," is already complete and is set for a Sept. 5 release on Thrill Jockey.

"It's totally psychedelic," Manley enthuses about the 21-song, 73-minute affair, which will be issued on a single CD and double-vinyl and took the band nearly a year and a half to complete.

With a new disc on the way so quickly, Thrill Jockey, whose catalog is distributed by Touch & Go, is being careful not to over-saturate the market for Trans Am with "You Can Always Get What You Want."

"We can keep the record at a lower list price by handling the distribution ourselves," says label head Bettina Richards. "We think this will be a nice catalyst for the studio album."

The album, which will be available internationally through Thrill Jockey's numerous licensees, goes to college stations June 20 and will be serviced to regional alternative specialty shows and public radio.

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Top 10 Favorite Artist Picks

May 5, 2000

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Nicole 11:11	Electronic, Dance	2
2	Soulsystem	Rock, Funk	6
3	Vanessa Handrick	Rock, Pop	4
4	Capri Felice	Pop, Ambient	2
5	WSLN (aka Mister Jones)	Rock, Pop	4
6	Mindset	Alternative, Metal	2
7	Drone-Elite	Alternative, Rock	7
8	Reckless Kelly	Alternative, Country	8
9	Blue Millennium	Pop, Rock	4
10	M-Pire	Pop, Dance	4

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

May 5, 2000

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Stigmata, Nicole 11:11	Electronic, Dance	2
2	Hate On The Don, Adonis	Urban, Hip Hop	3
3	Da Habit, Naeemah Harper	R'n B, Hip Hop	1
4	Simple Man, RM 1115	R'n B, Pop	1
5	Heaven, Soulsystem	Rock, Funk	6
6	Wanna Love You, Annica	Pop, Dance	14
7	How Much Love?, The Jones	Funk, Rock	7
8	Return, Travail	Metal, Hardcore	5
9	Hanya Satu, Nora	Pop, R'n B	1
10	Bounce That Booty, 3rd DaMension	Hip Hop, Dance	1

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

New Talent Spotlight

The Most Outstanding And Available Acts On BTN

BABY C

At a mere twenty years old Baby C already has three songs on various compilations, including a worldwide X-Games Hip Hop/Snowboard compilation. Also, C's debut single release, "Mob With Me," received heavy rotation on Seattle's KUBE 93 and other local radio stations and was nominated for song of the year at the First Annual Northwest Urban Music Awards. "Not to be Funked With," his full-length debut, recorded in the fall of '98 with producer Lonnie "MAV" Perrin, went on to receive South African licensing with a February 2000 release date. "Mob With Me" was also chosen to appear on Billboard Talent Net's "New Talent Spotlight" Volume 3 CD 2000, making Baby C an artist to keep your eye on.



Genre: Hip Hop, Urban, Funk
From: Seattle, WA

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

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Artists & Music

PRICE

(Continued from page 16)

ing the transition to Def Soul, because I had never worked with anyone at Def Soul," says Price, who was nominated for a Grammy with Whitney Houston and Faith Evans for Houston's "Heartbreak Hotel." "I was very open with them in the beginning, and now everyone here is really behind my project 100%. I have a great family here."

The Def Soul family feels the same way as they prepare to promote this album. "Our plan was to reintroduce Kelly Price to the public," says Chonita Floyd, senior director of marketing for Def Soul.

Floyd continues, "'Love Sets You Free' was an appropriate format to reintroduce Kelly. Kelly's new image will emphasize her beauty and how much weight she has lost."

Price enlisted the help of some famous friends for this project. Gerald Levert and K-Ci of K-Ci & JoJo fame are featured on "All I Want Is You." "That song was written last summer," says Price, who is planning to tour with Levert and K-Ci & JoJo in the fall. "It was always written in three parts.

R. Kelly is also featured on "Mirror Mirror," on the brief but stirring "National Anthem (Interlude)."

"The interlude was Shep Crawford's idea," says Price. "It's comical but also leads in really well to 'She Wants You.' How many women stand in front of men on Sunday afternoon trying to get their attention while the football game is on?"

"When we were deciding on the male part I knew it had to be Rob [Kelly], because he has that attitude that was perfect," she adds.

Retail outlets have high hopes for "Mirror Mirror."

"There are easily six singles that Def Soul can work on this album," says Sonya Askew, urban music buyer for Musicland. "I expect this album to have a very strong first week. It should continue to do well for seven or eight months if worked right."

Radio is also looking forward to Price's new set. "We're finally getting to see more of her as an artist," says Little of Price, who has had tremendous success on WUSL with "It's Gonna Rain" off the "Life" soundtrack. "She's offering a lot more emotion and texture on this album. R&B is extremely hot right now. Listeners seem to be really getting into good R&B, and Price falls into that perfectly. It's her time."

The timing does indeed seem right. Price made an appearance on BET's "20th Anniversary" celebration, which aired May 6, in support of the cable station and her new album. Price will also take part in a Black Music Month special to air on the WB channel in June. In addition to Price's performing on television, she looks to spread her wings into other aspects of the entertainment industry.

"I would love to act," says Price, who is managed and booked by the Atlanta-based Priceless Music Management. "I think I'm enough of a drama queen that someone will want me."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

FREEDOM ROCKS: If we had a penny for every actor claiming that he had a song in his heart that just had to be shared, we could retire early. But every once in a while, an actor with genuine musical talent comes along—the trick is then finding a forum that allows the artist to showcase himself in a credible scenario. For **Wally Kurth**, better known to daytime television audiences as Ned Ashton on ABC-TV's "General Hospital," joining a band and building a grass-roots following was the answer.

The past few years have seen the actor work as the lead singer of **Kurth & Taylor**, a partnership with musician/tunesmith **Christian Taylor** that has resulted in four strong homemade discs and several successful tours of the U.S. Their latest set, "Freedom,"

is the act's most fully realized creative effort, with its appealing blend of earthy, country-kissed rock.

"It's our greatest musical statement to date," Taylor says with confidence. "We've come full circle to make this album strictly from our hearts with no industry influence or regard."

That said, much of the set's material has the kind of infectious nature that adult-pop and country formats require. The title cut and "Let It Go" swagger with the kind of barroom funk'n'twang that has fueled acts like **Brooks & Dunn**, while "Barefoot Ballet" is a sweet, acoustic-rooted ballad warmly reminiscent of **Clint Black's** output. Taylor wrote much of the album with **Debi Cochran**, while Kurth's songwriting skills can be heard on the tunes "Man On Fire" and the 12-minute epic "The Journey."

In addition to showcasing Kurth & Taylor, "Freedom" is also the musical foundation for an independent film that Kurth has written, "Man On Fire." Many of the album's songs will be featured in the Evolution Pictures project, which is currently in pre-production.

At the moment, the act—which also features drummer **Jim Bloodgood**, guitarist **Pat McCormack**, and bassist **Lee Beverly**—is playing a series of gigs in support of the album. They're also using the shows to generate money for the Kurth & Taylor Foundation, which distributes funds to organizations around the U.S., including the Mother-Child HIV Program and the Pediatric Infectious Diseases Endowment. To date, they've raised nearly \$250,000.

Although they would welcome a major-label deal, they're happily chugging along on their own fuel. "We're making music from the heart, and people are responding," says Taylor. "You can't beat that."

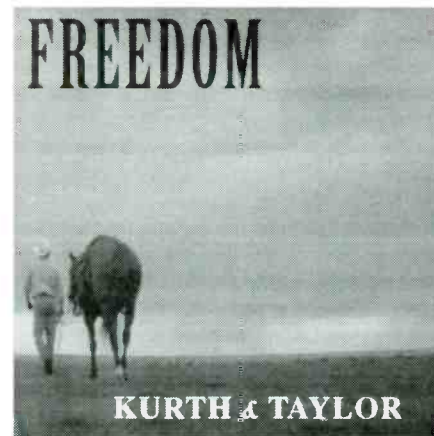
For more information on Kurth & Taylor, call 615-833-5102 or check out their Web site, kurthandtaylor.com.

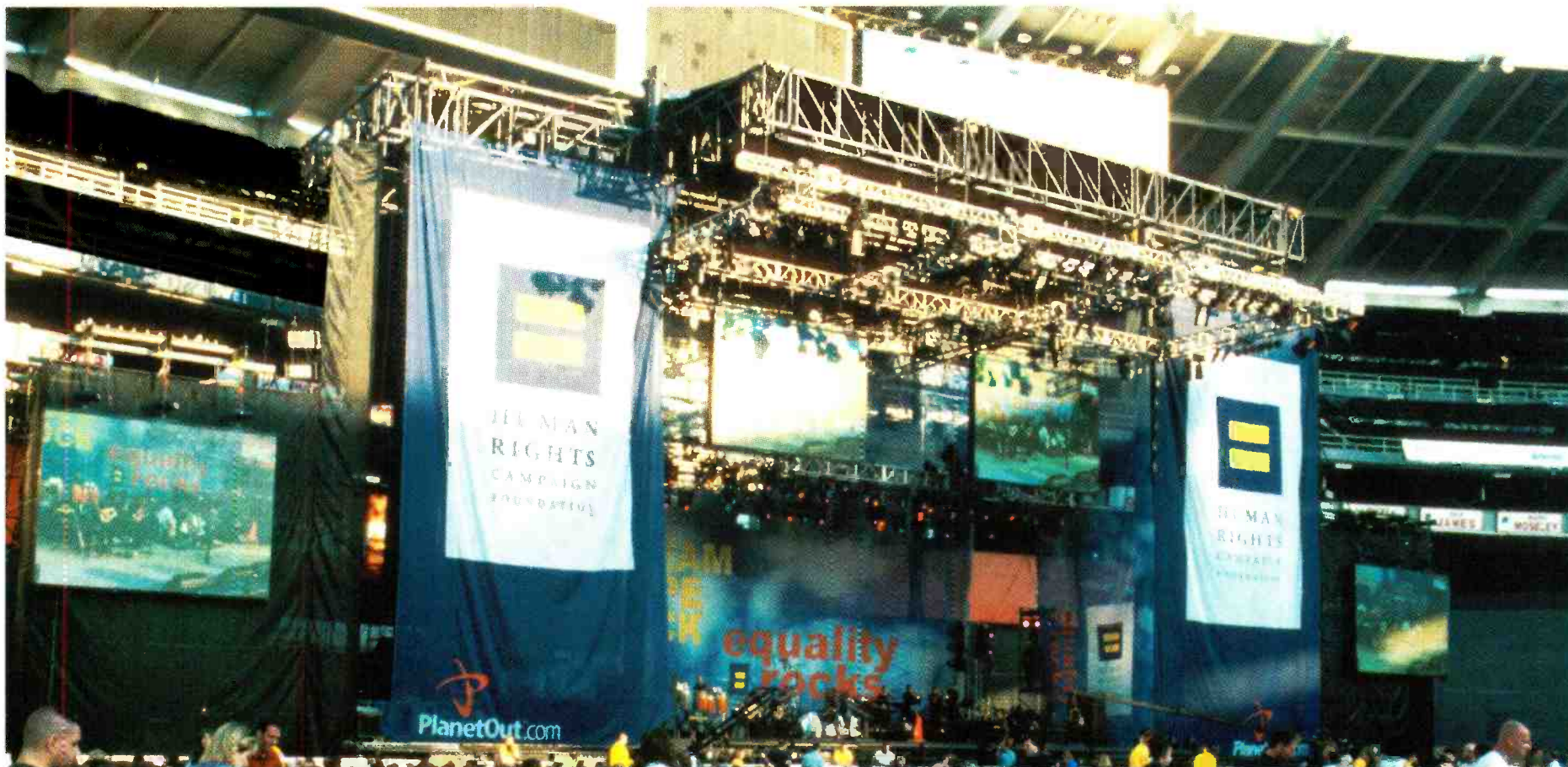
KNOCK ON WOOD: If you have a hankering for soulful blues/rock à la **Bonnie Raitt**, look no further than **Beth Wood**.

The Atlanta-based artist is playing clubs and colleges in support of her third self-made disc, "Late Night Radio." Like her previous efforts, "Wood Work" and "New Blood," this **Don McCollister**-produced collection is fueled by no-frills jams that lean heavily on her knack for sharply drawn lyrics, taut melodies, and nimble guitar work.

"Late Night Radio" is now being featured in listening posts in all 300 Borders Books & Music stores nationwide. In addition, Wood will give several in-store performances at Borders outlets around the U.S.

For more details on the album and tour dates, visit Wood's Web site, bethwoodmusic.com, or E-mail her manager, **Jesse Conn**, at jconn@mindspring.com.





On April 29 2000

over 40,000 in attendance



and those who made it possible, especially the performers:

Albita, Kenny Aronoff, John Beasley, Garth Brooks, Mark Browne, Julie Cypher, Ellen DeGeneres, Laura Dern, Melissa Etheridge, Michael Feinstein, Tipper Gore, Anne Heche, Kristen Johnston, Chaka Khan, Nathan Lane, kd lang, George Michael, Kathy Najimy, Pet Shop Boys, The Perri Sisters, Tim Pierce, John Shanks, Rufus Wainwright

Bill Leopold
W.F. Leopold Management

BMI POP

3 AM
(2nd Award)
Rob Thomas
Brian Yale
Bidnis, Inc.
EMI-Blackwood
Music, Inc.

ALL STAR
Greg Camp
Squish Moth Music
Warner-Tamerlane
Publishing Corp.

**ALMOST DOESN'T
COUNT**
Shelly Peiken
Hidden Pun Music, Inc.
Sushi Too Music

AMAZED
Mary Green
Chris Lindsey
Aimee Mayo
Careers-BMG Music
Publishing, Inc.
Golden Wheat Music
Silverkiss Music
Songs of Nashville
DreamWorks
Warner-Tamerlane
Publishing Corp.

AMERICAN WOMAN
Randy Bachman (SOCAN)
Burton Cummings
(SOCAN)
Jim Kale (SOCAN)
Garry Peterson (SOCAN)
Shillelagh America Music
Unichappell Music, Inc.

ANGEL
Sarah McLachlan (SOCAN)
Sony/ATV Songs LLC

**ANYTHING BUT
DOWN**
Sheryl Crow
Old Crow Music
Warner-Tamerlane
Publishing Corp.

**BABY, I NEED YOUR
LOVING**
(10th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BACK 2 GOOD
Rob Thomas
Bidnis, Inc.
EMI-Blackwood Music,
Inc.

BLACK BALLOON
EMI-Virgin Songs, Inc.

THE BOY IS MINE
(2nd Award)
Brandy
Fred Jerkins
Rodney Jerkins
Bran Bran Music
EMI-Blackwood Music,
Inc.
Ensign Music Corporation
Fred Jerkins Publishing
Rodney Jerkins
Productions, Inc.

CAN I GET A ...
Jeffrey "Ja Rule" Atkins
Jay Z
Irv "Gotti" Lorenzo
Rob "Lil Rob" Mays
DJ Irv Publishing
EMI-Blackwood
Music, Inc.
Ensign Music
Corporation
Lil Lu Lu Publishing
Lil Rob Entertainment
Slavery Music
White Rhino Music, Inc.

**CAN'T TAKE MY EYES
OFF OF YOU**
(5th Award)
Bob Crewe
Bob Gaudio
EMI-Longitude Music
Seasons Four Music

CELEBRITY SKIN
Billy Corgan
Eric Erlandson
Courtney Love
Echo Echo Tunes
Mother May I Music

GRUEL SUMMER
Sara Dallin (PRS)
Siobhan Fahey (PRS)
Keren Woodward (PRS)
Warner-Tamerlane
Publishing Corp.

CRUSH
Andy Goldmark
New Nonpareil Music
Warner-Tamerlane
Publishing Corp.

THE DOWNTOWN
Travis Meeks
Scrogrow Music
Warner-Tamerlane
Publishing Corp.

EVERY MORNING
Richard Bean
Craig Bullock
Stan Frazier
David Kahne
Murphy Karges
Mark McGrath
Joseph Nichol
Rodney Sheppard
Pablo Tellez
Abel Zarate
Canterbury Music
E Equals Music
Grave Lack of
Talent Music
Warner-Tamerlane
Publishing Corp.

FATHER OF MINE
Art Alexakis
Greg Eklund
Craig Montoya
Commongreen Music
Evergleam Music
Irving Music, Inc.
Montalupis Music

**FROM THIS MOMENT
ON**
(2nd Award)
Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

GENIE IN A BOTTLE
Pamela Sheyne (PRS)
Warner-Tamerlane
Publishing Corp.

**GIVE ME FOREVER
(I DO)**
Carter Cathcart
James Ingram
Walter Juni Morrison
John Tesh
Cartertunes
Juni Morrison Songs
Teshmusic
Yah Mo Publishing Co.

**GOD MUST HAVE
SPENT A LITTLE
MORE TIME
ON YOU**
Evan Rogers
Carl Sturken
Bayjun Beat Music
Songs of Universal, Inc.

**I WILL REMEMBER
YOU**
Seamus Egan
Sarah McLachlan (SOCAN)
Seamus Egan Music
Sony/ATV Songs LLC

**I'LL NEVER BREAK
YOUR HEART**
Albert Manno
Eugene Wilde
Dujan Publishing
ECG Music Publishing
Zomba Songs, Inc.

I'M YOUR ANGEL
R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

IF YOU HAD MY LOVE
Fred Jerkins
Rodney Jerkins
Jennifer Lopez
Cory Rooney
Cori Tiffani Publishing
EMI-Blackwood
Music, Inc.
Ensign Music
Corporation
Fred Jerkins Publishing
Nuyorican Publishing
Rodney Jerkins
Productions, Inc.
Sony/ATV Songs LLC

SONGWRITER OF THE YEAR Shania Twain

**GOT YOU
(WHERE I WANT YOU)**
James Book
Nick Lucero
Adam Paskowitz
Peter Perdichizzi
Chooch and Hooch Music
Ensign Music
Corporation

HEARTBREAK HOTEL
Karlin
Soulshock
EMI-Blackwood
Music, Inc.
Jungle Fever Music
Soulvang Music

HEAVY
Ed Roland
Sugarfuzz Music
Warner-Tamerlane
Publishing Corp.

**I DON'T WANT TO
WAIT**
(2nd Award)
Paula Cole
Ensign Music
Corporation
Hingface Music

INSIDE OUT
Max Collins
Tony Fagenson
Jon Siebels
Fake and Jaded Music
Less Than Zero Music
Southfield Road Music

IRIS
(2nd Award)
John Rzeznik
EMI-Virgin Songs, Inc.
Scrap Metal Music

**IT'S NOT RIGHT BUT
IT'S OKAY**
Fred Jerkins
Rodney Jerkins
EMI-Blackwood
Music, Inc.
Ensign Music
Corporation
Fred Jerkins Publishing
Rodney Jerkins
Productions, Inc.

JUMPER
Kevin Cadogan
Brad Hargreaves
Stephan Jenkins
Arion Salazar
EMI-Blackwood
Music, Inc.
Three EB Publishing

AWARDS

PUBLISHER OF THE YEAR

EMI Music Publishing

LAST KISS
(2nd Award)
Wayne Cochran
Fort Knox Music, Inc.
Trio Music Co., Inc.

LET ME LET GO
Dennis Morgan
Little Shop of
Morgansongs

LIVIN' LA VIDA LOCA
Robi "Draco" Rosa
A Phantom Vox Corp.
Warner-Tamerlane
Publishing Corp.

LULLABY
Shawn Mullins
EMI-Blackwood
Music, Inc.
Roadieodie Music

**MAN! I FEEL LIKE A
WOMAN!**
Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

ME
Paula Cole
Ensign Music
Corporation
Hingface Music

MY FATHER'S EYES
(2nd Award)
Eric Clapton (PRS)
Unichappell Music, Inc.

**MY FAVORITE
MISTAKE**
Sheryl Crow
Jeff Trott
Old Crow Music
Trottsky Music
Warner-Tamerlane
Publishing Corp.

NEVER THERE
John McCrea
EMI-Blackwood
Music, Inc.
Stamen Music

NO SCRUBS
Kevin "She'kspere"
Briggs
Hitco Music
Pepper Drive Music
Warner-Tamerlane
Publishing Corp.

ONE
Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music

**PLEASE REMEMBER
ME**
Will Jennings
Blue Sky Rider Songs

**PRETTY FLY
(FOR A WHITE GUY)**
Dexter Holland
Underachiever Music

REAL WORLD
(2nd Award)
Rob Thomas
Bidnis, Inc.
EMI-Blackwood
Music, Inc.

**RECOVER YOUR
SOUL**
Elton John (PRS)
Warner-Tamerlane
Publishing Corp.

SAVE TONIGHT
Eagle-Eye Cherry
Warner-Tamerlane
Publishing Corp.

SCAR TISSUE
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame
Music

SOMEDAY
Craig Bullock
Stan Frazier
David Kahne
Murphy Karges
Mark McGrath
Joseph Nichol
Rodney Sheppard
E Equals Music
Grave Lack of Talent
Music
Warner-Tamerlane
Publishing Corp.

THEY DON'T KNOW
Jon B
Tim Kelley
Bob Robinson
Songs of DreamWorks
Sony/ATV Songs LLC
Time For Flytes Music
Vibzelect Publishing
Yab Yum Music

THIS KISS
(2nd Award)
Robin Lerner
Puckalesia Songs
Warner-Tamerlane
Publishing Corp.

TIME AFTER TIME
(2nd Award)
Cyndi Lauper
Reylla Music Corp.

TO LOVE YOU MORE
(2nd Award)
David Foster
One Four Three Music
peermusic Ltd.

TORN
(2nd Award)
Anne Preven
Universal-Songs of
PolyGram
International, Inc.
Weetie Pie Music

WHEN YOU BELIEVE
Kenneth "Babyface"
Edmonds
Songs of SKG

WHY I'M HERE
Doug Eldridge
Thomas Flowers
Ric Ivanisevich
Fred Nelson, Jr.
Oleander Noise Music
Songs of Universal, Inc.

WILD WILD WEST
Kool Moe Dee
Zomba Songs, Inc.

**WRITTEN IN THE
STARS**
Elton John (PRS)
Tim Rice (PRS)
Sixty Four Squares
Music Ltd. (PRS)
Warner-Tamerlane
Publishing Corp.
Wonderland Music
Company, Inc.

**YOU'RE STILL THE
ONE**
(2nd Award)
Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

YOU'VE GOT A WAY
Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

**YOU'VE LOST THAT
LOVIN' FEELIN'**
(4th Award)
Barry Mann
Phil Spector
Cynthia Weil
ABKCO Music, Inc.
Mother Bertha
Music, Inc.
Screen Gems-EMI
Music, Inc.

SONG OF THE YEAR Save Tonight

written by **Eagle-Eye Cherry**

published by **Warner-Tamerlane Publishing Corp**

SHE'S SO HIGH
Tal Bachman (SOCAN)
EMI-Blackwood
Music, Inc.

SHIMMER
Carl Bell
Pener Pig Publishing
Universal-Songs of
PolyGram
International, Inc.

SLIDE
EMI-Virgin Songs, Inc.

SMOOTH
Itaal Shur
Rob Thomas
Bidnis, Inc.
EMI-Blackwood
Music, Inc.
Itaal Shur Music
Warner-Tamerlane
Publishing Corp.

SOMETIMES
Jongen Elofsson (STIM)
Careers-BMG Music
Publishing, Inc.
Zomba Songs, Inc.

SPECIAL
Duke Erikson
Steve Marker
Butch Vig
Irving Music, Inc.
Vibecrusher Music

**THAT DON'T
IMPRESS ME MUCH**
Shania Twain
Loon Echo, Inc.
Universal-Songs of
PolyGram
International, Inc.

COLLEGE SONG OF THE YEAR Pretty Fly (For A White Guy)

written by **Dexter Holland**
published by **Underachiever Music**

**TRULY, MADLY,
DEEPLY**
(2nd Award)
Darren Hayes (APRA)
Daniel Jones (APRA)
EMI-Blackwood
Music, Inc.

**WHAT'S THIS LIFE
FOR**
Scott Stapp
Mark Tremonti
Dwight Frye Music, Inc.
Tremonti Stapp Music



as performed by **The Offspring**

BMI

VISIT US AT BMI.COM

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	10	2	KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
2	4	6	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
3	15	34	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
4	5	3	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
5	7	58	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	6	47	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	17	8	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
8	9	41	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
9	3	2	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
10	13	32	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
11	NEW ▶		VESTAL GOODMAN PAMPLIN 2058 (11.98/16.98)	VESTAL & FRIENDS
12	8	2	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
13	14	6	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
14	11	5	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
15	19	4	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
16	21	5	FENIX TX DRIVE-THRU 112013/MCA (8.98/12.98)	FENIX TX
17	22	20	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
18	16	33	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
19	20	58	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
20	12	2	SLEATER-KINNEY KILL ROCK STARS 360* (11.98 CD)	ALL HANDS ON THE BAD ONE
21	2	2	WEEN ELEKTRA 62449/EEG (11.98/17.98)	WHITE PEPPER
22	23	2	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
23	31	62	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
24	24	11	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
25	RE-ENTRY		MARCO ANTONIO SOLIS ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA

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 ▶		OMARA PORTUONDO WORLD CIRCUIT/ONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
27	47	23	CARLOS VIVES △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
28	44	2	CRYSTAL LEWIS METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS
29	32	2	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (9.98/16.98)	SECRETO DE AMOR
30	RE-ENTRY		CHRISTIAN CASTRO △ ARIOLA 66275/BMG LATIN (9.98/15.98)	MI VIDA SIN TU AMOR
31	43	6	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
32	36	52	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
33	18	2	DWAYNE WIGGINS MOTOWN 157594/UNIVERSAL (8.98/12.98)	EYES NEVER LIE
34	34	27	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
35	28	16	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
36	RE-ENTRY		FERNANDO ORTEGA MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
37	26	49	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
38	30	6	THE WILKINSONS GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW
39	40	6	SUPERGRASS PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
40	27	41	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
41	38	19	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
42	NEW ▶		INDIGENOUS PACHYDERM 8 (10.98/17.98)	CIRCLE
43	41	36	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
44	RE-ENTRY		ANTHONY KEARNS/ROMAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
45	RE-ENTRY		AUDRA MCDONALD NONESUCH 79580/AG (10.98/17.98)	HOW GLORY GOES
46	RE-ENTRY		PASSION WORSHIP BAND STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
47	RE-ENTRY		DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
48	33	5	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
49	39	12	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
50	45	12	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL

POPULAR UPRIISINGS

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

THE SOUND OF 'SILENCE': German alternative rock band **Einstürzende Neubauten** has developed a cult following for its experimental approach to music. The band celebrates its 20th



Country Rascals.

Nashville-based country group **Rascal Flatts** consists of two former members of Chely Wright's band, Jay DeMarcus and Joe Don Rooney. They, along with DeMarcus' second cousin, lead singer Gary LeVox, formed Rascal Flatts last year. The group's self-titled debut album is due June 6 on Lyric Street Records. DeMarcus says, "When someone listens to Rascal Flatts, they're going to hear a lot of harmony."

anniversary this year with its new album, "Silence Is Sexy," set for a U.S. release June 20 on Mute Records.

Bandleader **Blixia Barge** says of the band's history, "Our first few years were 100% spontaneous. The lat-

est live appearances have been, to a certain extent, stage-managed. I don't think it's necessarily a bad thing to stage-manage our shows. It's a more honest way of doing things."

He adds that "Silence Is Sexy" is a "new departure... The lyrics on this album are apparently comprehensible."

The band is currently touring in Europe. U.S. tour plans are still undetermined. In the meantime, the album's first single is "Sabrina," and the video for the song has been released.

SOUL SEARCHING: Pop vocal group **souLDecision** has already had a hit in its native Canada with the song "Faded," which was No. 1 on the Canadian SoundScan Singles sales chart earlier this year.

The group's debut album, "No One Does It Better" (MCA Records), will be released June 27 in the U.S. "Faded," the album's first single, has been serviced to top 40 stations.

Most of the songs on the album are about relation-



Straight Outta Philly. In 1996, Bahamadia received a Soul Train Lady of Soul Award nomination for best new R&B/rap artist. The Philadelphia-based artist, who says she's a "person who represents substance," returns with the album "BB Queen," set for release July 25 on Goodvibe/Atomic Pop.

ships. Says souLDecision's **Ken Lewko**, "Everyone can relate to these songs. Everyone falls in and out of love." Tour plans for the group include an opening-act slot on **Christina Aguilera's** Canadian tour in July.

THE GOSPEL ACCORDING TO HOBBS: Gospel singer **Darwin Hobbs** has returned with his second album, "Vertical" (EMI Gospel), which features duets with **Donna Summer** and former **Doobie Brothers** singer **Michael McDonald**.

The Cincinnati-raised singer has already appeared at this year's Gospel Music Workshop of America (GMWA) Awards this past March, and he will make an appearance at the GMWA Connection this August in New Orleans.

LUCK OF THE IRISH: Irish rock singer/songwriter **Paddy Casey** received critical acclaim for his album "Amen (So Be It)" when it was released in Europe last year. Now set for a U.S. release June 6 on Columbia Records, the al-

bum will be supported by a North American club tour, which begins June 13 in Providence, R.I. Other tour dates are June 14-16 in Cambridge, Mass.; June 19-

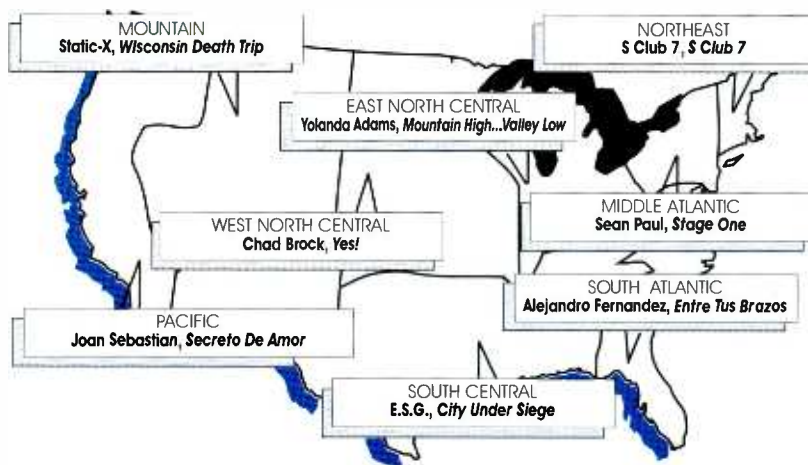


Down The Pop Road.

When songwriter/musician **Jack Picard** decided to have his pop songs recorded, he turned to his two daughters, **Leah** and **Sascha**, to sing lead vocals. The result is the group **Violin Road**, whose self-titled album has been released on Deluxo Records. Album track "World You Want" has already been featured on the TV series "Dawson's Creek." The elder Picard, who plays on the album, says, "It's been one of the most fulfilling musical moments of my life."

21 in New York; and June 26-28 in Philadelphia.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Chad Brock Yes!
 2. Eric Heatherly Swimming In Champagne
 3. Disturbed The Sickness
 4. Static-X Wisconsin Death Trip
 5. Indigenious Circle
 6. Brad Paisley Who Needs Pictures
 7. System Of A Down System Of A Down
 8. Kathie Lee Gifford Born For You
 9. Andy Griggs You Won't Ever Be Lonely
 10. Westlife Westlife

- MIDDLE ATLANTIC**
1. Sean Paul Stage One
 2. Travis The Man Who
 3. Kathie Lee Gifford Born For You
 4. Hoku Hoku
 5. S Club 7 S Club 7
 6. E. Town Concrete The Second Coming
 7. Fenix TX Fenix TX
 8. Westlife Westlife
 9. Kelis Kaleidoscope
 10. Disturbed The Sickness

**The following artists have gone out of their way
to keep Musicians' Assistance Program alive.
We thank them for their generosity.**

*Herb Alpert, Mary J. Blige, Michael Brecker, Meredith Brooks,
Jeff Buckley, Chuck D, Peter Case, Eric Clapton, Natalie Cole,
Buddy Collette, David Crosby, The Dixie Chicks, John Doe, Double
Trouble, Steve Earle, Everclear, Perry Farrell, Bob Forrest,
Emmylou Harris, Lauryn Hill, Dr. John, Quincy Jones, Kiss, Gary
LeMel, Long Beach Dub All Stars, Courtney Love, The Manhattan
Transfer, Branford Marsalis, Sarah McLachlan, Lorrie Morgan,
Chuck Negron, Ivan Neville, No Doubt, Bonnie Raitt, Sue Raney,
Kenny Rankin, Red Hot Chili Peppers, Santana, Scatman John,
Jack Sheldon, Stone Temple Pilots, Jimmie Vaughan, Eddie Vedder,
Mike Watt, Paul Williams, Victoria Williams.*

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

EN VOGUE

Masterpiece Theatre
 PRODUCERS: Deniz Foster, Thomas McElroy
 EastWest/Elektra 62416
 Before acts like Destiny's Child, there was En Vogue, serving tight, diva-inflected harmonies over taut pop-flavored R&B grooves. After a brief hiatus—and a less-than-enthralling album without mentoring producers Foster and McElroy—the act is back, and it's aiming to reclaim a bit of the ground it's lost. The project is off to a fine start with the percolating single "Riddle," which unfolds like a direct descendant of the trio's past hits. Terry Ellis, Cindy Herron, and Maxine Jones take the listener on a journey paved with classic soul rhythms and sleek pop melodies. It's all quite satisfying and good fun (particularly the glib "Those Dogs"), but it also feels a bit restrained in the age of freewheeling, tooth-suckin' tunes like Destiny's Child's "Bug A Boo." For all of its fine craftsmanship, "Masterpiece Theatre" is never really as much fun as it should be. It does, however, succeed on one very important level: It does remind the listener that En Vogue has vocal chops that few of its competitors do. For that reason alone, "Masterpiece Theatre" is well worth a whirl.

PETE TOWNSHEND

Lifeshouse Elements
 PRODUCER: Pete Townshend
 Redline Entertainment 70001
 Back in 1970, Pete Townshend was preparing the sci-fi film "Lifeshouse" as a follow-up to "Tommy." Although the project collapsed, its music resurfaced on Townshend's first solo set and on Who albums, most memorably "Who's Next." Now "Lifeshouse" is back: In February Townshend made exclusively available on his Web site "Lifeshouse Chronicles," a six-CD boxed set. Neither a concept album nor a rock opera, it's a sprawling collection of his original home demos for the work, plus incidental music; live, orchestral, and new variations on the songs; and a recent radio play. At \$90, the box is for the hardcore fan, but for the curious there's this single-disc sampler: A lot of this music adds little or pales by comparison with the Who originals, although those who relished Townshend's "Scoop" albums of demos might want these demos. "Pure And Easy" and "Let's See Action" sound great, but the "Won't Get Fooled Again" demo is a faint echo of the Who's thunderous version, and an orchestrated "Baba O'Riley" or a "Who Are You" remix seem superfluous to the real thing.

R & B / HIP-HOP

AVANT

My Thoughts
 PRODUCER: Steve "Stone" Huff
 Magic Johnson Music/MCA 6746
 Call it being in the right place at the right time. Magic Johnson Music/MCA artist Avant seems to have struck a chord with R&B audiences with his

SPOTLIGHT



LUCY PEARL

Lucy Pearl
 PRODUCERS: Raphael Saadiq, Dawn Robinson, Ali Shaheed Muhammad
 Pookie/Beyond Music 63985-78059
 Well, it was worth the wait. The heavily media-touted teaming of Raphael Saadiq (Tony Toni Toné), Dawn Robinson (En Vogue), and Ali Shaheed Muhammad (A Tribe Called Quest) has wrought a hybrid mix of Sly & the Family Stone/Rufus-ized R&B, funk, and hip-hop that's a refreshing respite from today's assembly line mentality. The resulting creative freedom—complete with catchy hooks, real instrumentation, seamless segues, and Saadiq's and Robinson's still-distinctive vocals—provides a little something for everyone. Sexy lead single "Dance Tonight," the loose and mellow "Everyday," and the funky "Don't Mess With My Man" are among the trio's pearls of musical wisdom. One quibble: the cut "Can't Stand Your Mother" seems out of place. But who cares when the rest of the set is hitting on all cylinders?

first single, "Separated." Radio loves the relationship-gone-horribly-wrong tune, which is currently No. 3 on the Hot R&B/Hip-Hop Singles & Tracks chart. Avant's tenor inflections work well with the piano-driven track. Similarly, "My Thoughts" shows the many sides of the Cleveland-based singer. Avant pays tribute to R&B artists of the past with his orchestral cover of René & Angela's "My First Love." Featuring the impressive Ketara Wyatt,

SPOTLIGHT

CROWDED HOUSE

Afterglow
 PRODUCERS: not listed
 Capitol 23722
 Crowded House was one of those bands that was easy to take for granted. It made crafting complex, emotionally compelling pop music look deceptively simple. Four years after its disbanding, few other bands have managed to successfully match siblings Tim and Neil Finn's remarkable knack for balancing sensitive, introspective pop and muscular rock. "Afterglow" is a heartwarming reminder of days past while giving deprived fans something new to chew on. The 13-cut set features seven previously unreleased gems, as well as a bevy of rare B-sides. Also, the first 5,000 discs pressed are a limited edition offering



an interview with Neil Finn. The quality of the material—not to mention its meticulous production—gives "Afterglow" the fresh feel of a brand-new recording. It's a testament to the band's savvy, trend-free approach to songwriting that songs like the rumbly, uptempo "I Am In Love" and the breezy strummer "Help Is Coming" sound like hits waiting to happen. It's a fitting career coda for a band that ended its run far too soon.

the song is accented by a beautiful string arrangement. The sumptuous "Ooh Aah" is a definite mood-setter. Avant has already drawn comparisons to fellow crooner R. Kelly. Here's hoping the singer's "thoughtful" sounds will see similar success.

SPOTLIGHT



PEARL JAM

Binaural
 PRODUCERS: Tchad Blake, Pearl Jam
 Epic Records 63665
 Pearl Jam returns to peak form with a 13-song collection of driving power rock reminiscent of the band's glory days of the early to mid-1990s. In fact, "Binaural" invokes the brooding ferocity and artfulness of its best work, 1994's "Vitalogy." Just like on that album, front man Eddie Vedder and company come with their strongest material first—a trio of high-energy rockers, "Breakerfall," "Gods Dice," and "Evacuation," that easily rank as their most satisfying output in years. From there, the tempo downshifts decidedly, but no less effectively, on the mournful "Light Years," the blues-influenced "Of The Girl," and the dream-like "Sleight Of Hand." But the band remains most effective when focusing on faster, hook-driven material, as evidenced on "Insignificance" and in Vedder's spitfire delivery on "Grievance." While nothing is terribly new here, "Binaural" proves that Pearl Jam knows what it does best and rewards the listener with its satisfying brand of aggressive rock.

★ ZION I

Mind Over Matter
 PRODUCER: 418Hz Productionz
 Ground Control/Nu Gruv Alliance 7015
 As part of the burgeoning West Coast underground hip-hop scene, Zion I brings its sounds to the masses with its debut album. The left coast hip-hop trio, consisting of Zion (MC), producer Amp-Live, and DJ K-Genius, first made noise with the drum'n'bass-influenced "Inner Light." The mellow vocals of Zion against the kinetic pace of the backbeat makes for a great contrast. The group's current single, "Critical"—a head-nodder in the truest sense of the word—features fellow indie up-and-comer Planet Asia and Zion trading battle verses over a snare-heavy bassline. "Revolution," featuring VinRoc, is a b-boy anthem made for all the breakers who still get down. The album also features appearances from Knowmatic, Eclipse 427, Rasco, and the Grouch. Contact 650-877-7370.

DANCE

★ VARIOUS ARTISTS

Essential Selection Vol. 1
 PRODUCERS: various
 London-Sire 31091
 A highly revered brand name in the U.K., Essential Selection makes its U.S. debut with this tantalizing offering. Comprising 30 tracks spread over two discs—one mixed by big beat guru Fatboy Slim, the other by transcemeister Paul Oakenfold—the aptly titled "Essential Selection" is a contemporary club punter's dream come true. A fab mix of

SPOTLIGHT

MATCHBOX TWENTY

Mad Season By matchbox twenty
 PRODUCER: Matt Serletic
 Lava/Atlantic 83339
 With the 20 vs. twenty name debate now resolved, the sensation of "Smooth"—front man Rob Thomas' collaboration with Carlos Santana—finally out of momentum, and every track from 1996's surprise monster debut, "Yourself Or Someone Like You," exhausted, matchbox twenty is ready to take over the world all over again. Like it or not. On "Mad Season" the band serves up another slick collection of R.E.M. and Pearl Jam-influenced post-grunge classic rock tailored-made for ubiquitous radio play. Thomas remains the band's strongest asset with his edgy yet sensitive vocal delivery and keen pop instincts, as evi-



denced on the bouncing "Last Beautiful Girl," the soaring, folk-influenced "Angry," and the driving "Crutch" with its half-spoken lyrics and Pink Floyd-esque riffs. The band is most effective in its moodier moments—the set's first single, "Bent," and the power ballad "Rest Stop"—but again proves itself overall to be a force in listener-friendly straight-up-the-middle rock.

progressive house, trance, and breakbeat, the set offers several choice cuts, including Art Of Noise's "Metaforce," Size 9's "I'm Ready," the Unknown's "The Spirit," and Moogwai's "Viola." An absolute cathartic moment occurs toward the end of Slim's set, with Scanty Sandwich's "Because Of You" morphing into Underworld's "Born Slippy," which then becomes one with Groove Armada's absolutely dreamy "At The River." It's jaw-dropping, awe-inspiring moments like these that truly propel the club DJ into the stratosphere of pop star icon.

COUNTRY

BIG HOUSE

Woodstock Nation
 PRODUCERS: Monty Byrom, David Neuhauser
 Dead Reckoning Records DEAR001717
 Country radio's indifference is roots/alt-country's gain as Big House blows the doors off with its initial set from Nashville-based indie Dead Reckoning. Cool, cool, cool. While offering up Bakersfield soul at its finest, the House pulls no punches thematically, either, all driven home by Monty Byrom's endearing drawl/wail. Byrom is also a formidable guitarist, full of West Coast vim and vigor, and is more than ably backed by his Housemates. Big House spooks us with "Geronimo's Moon," waxes recalcitrant on "Don't Do Me No Favors," gets real on "Buck These Haggard Blues," and inspires with the title cut. The set's lone outside credit belongs to Hank Snow's "I'm Moving On," and it, too, is a blast.

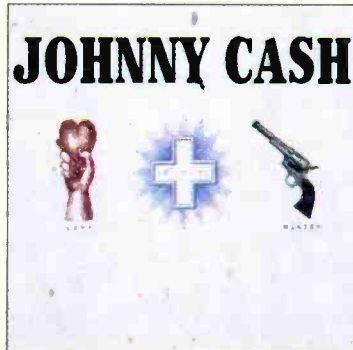
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VITAL REISSUES

JOHNNY CASH

Love God Murder
 PRODUCERS: Johnny Cash, Steve Berkowitz, Al Quagliari
 Columbia/Legacy C3K 63809
 In this creatively assembled package overseen by The Man himself, Legacy examines more than 40 years of Cash's takes on the three most emotion-packed issues facing human existence. The three-CD set, also available for purchase individually, encompasses Cash's earliest Sun recordings as well as his most recent work with producer Rick Rubin at American Records—the latter being work that greatly revitalized Cash's career, introducing him to a whole new generation of fans. The work is impeccable, and the thematic arrangement distinguishes the set from a 1993 "Essential Recordings" boxed reissue. Liner notes from the likes of Quentin Tarantino ("Murder"), Bono ("God"), June Carter Cash ("Love"), and Cash himself offer perspective, but the songs themselves tell one hell of a story. Whether it's the pure meanness of "Folsom Prison Blues" or "Delia's Gone" on the "Murder" disc, the smol-

dering intensity of "Ring Of Fire" contained on the "Love" disc, or the stoic observation of "Kneeling Drunkard's Plea" on "God," Cash reeks of authority throughout. You just believe this guy



knows of what he speaks. Certainly, the "Murder" disc is the most fun of the bunch, with Cash, in signature style, offering the following: "These songs are just for listening and singing. Don't go out and do it." Worthy advice, indeed, from a great American hero.

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 Bamberger (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)

Basically, Big House is big fun, and all these songs need is to be heard. Here's hoping.

WORLD MUSIC

ZULU HEARTBEAT

Mamelang
 PRODUCER: Simon Zagorski-Thomas
New World Music 479
 Despite the fact that every song on this album is sung in Zulu or Sotho or both (except the instrumental "Lament"), "Mamelang" is a wonderful listening experience. Composer/keyboardist/programmer Simon Zagorski-Thomas, inspired by the mellower styles of South African music, has assembled an extraordinary group of artists to give voice to his music. The singers—Julia Mathunjwa, David and Ruby Serame, and Joe Legwabe—also contribute as lyricists, collaborating with Zagorski-Thomas to create a refined, sincere pastiche. Tunes about the AIDS epidemic, the new spirit of South Africa, the ethic of sharing and hospitality, and a tribute to the heroes who fought apartheid come together in a very mellow vibe. The groove and the melodic blending of voices is gentle and soothing, though the power of these singers ripples beneath the surface of the tunes. Zulu Heartbeat will, with good reason, bring to mind the musical grace and evocative melodic vistas of Ladysmith Black Mambazo.

CLASSICAL

★ **HANS WERNER HENZE: Piano Concerto No. 2, Telemanniana**
Rolf Plagge, piano; Northwest German Philharmonic, Gerhard Markson
 PRODUCERS: Peter Eichenseher, Stephan Hahn
CPO 999-322
 One of the greatest living composers, the 74-year-old Hans Werner Henze commands the range of expression common to the true master. In other words, unlike many postwar composers, he can do open-hearted lyricism as well as abstracted angst. Henze first recorded his Second Piano Concerto with soloist Christoph Eschenbach for Deutsche Grammophon some 30 years ago, and while that version holds special authority, this new CPO rendition has virtues of its own. Pianist Rolf Plagge and conductor Gerhard Markson take this volatile piece at a slightly more excitable pace, and they have the benefit of a widescreen modern recording. "Telemanniana," the accompanying work, is Henze's grand orchestral fantasy on themes by G.P. Telemann, J.S. Bach's more famous contemporary. Grave and sweet by turns, "Telemanniana" demonstrates Henze's ability to create a glittering whole of disparate fragments, like an alchemist divining gold. Distributed by HNH.

CONTEMPORARY CHRISTIAN

CRYSTAL LEWIS

Fearless
 PRODUCER: Brian Ray
Metro 1 Music 8187
 Winner of the 1998 Dove Award for female vocalist of the year, Crystal Lewis possesses an enviable set of pipes. And when that vocal passion connects with the right material, as it does on "Fearless," the fireworks are impressive. The R&B-flavored pop songs on this, Lewis' 16th album, show an artist in peak form. Enlisting the help of friends like Kirk Franklin (who penned the stellar cut "I Still Believe"), Lewis delivers one of the standout albums thus far this year. The project kicks off with the gently grooving "Reach Out," penned by Lewis and producer Ray. "Trust Me" is a beautiful ballad about learning to trust in the Lord. Other high-

lights on the album are "Kiss & Tell," "I Will Go," and "My Friend." Lewis' voice is a rare jewel that shimmers and shines throughout this stunning album.

GOSPEL

SLIM & THE SUPREME ANGELS

Blind Man
 PRODUCERS: Howard "Slim" Hunt, James Bullard, Jerry Peters
MCG 7015
 Gospel quartet patriarchs Slim & the Supreme Angels continue to defy the hands of time on this knockout offering that stands as a landmark in their 30-year-plus recording career. The Rev. Howard "Slim" Hunt's voice is still powerful enough to both melt hearts and rattle rafters. It's also edged with just enough grit to bear apt testimony to the millions of miles he's traveled down the gospel road. Just as amazing is Hunt's songwriting prowess, which has never been greater. The album's title song—co-written by Hunt and group member Greg Kelly—combines verses rendered in moving recitation with a million-dollar chorus and hook that bear all the earmarks of a smash hit, as well as an enduring gospel classic. The Angels coo, coax, wail, and rock as hard and steady as ever. Anyone wondering whatever happened to the serious, straight-ahead, rocking five-piece band need look no further. This is the real thing.

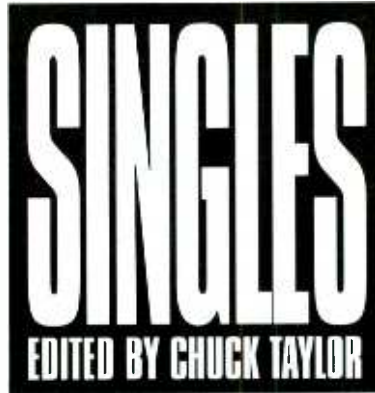
NEW AGE

PATRICK LEONARD

Rivers
 PRODUCER: Patrick Leonard
Unitone 4601
 Pianist Patrick Leonard has written songs with Madonna and toured with the Jacksons, but none of that prepares you for the music of "Rivers," except, perhaps, its tunefulness. On these pastoral instrumentals, Leonard reveals a bit of that George Winston folk-piano thing, leavened by a touch of jazz harmony but not enough to get in the way. The concept for "Rivers" is drawn from Leonard's fishing trips in Wyoming and Montana, but Leonard goes beyond the clichés of musical "postcards" that populate gift stores. Bassist John Patitucci, cellist Sachi Patitucci, and percussionist Luis Conte join Leonard as he weaves through the percussive driven flight of "The Slough" and the open spaces of "Floating With Amos," responding with chamber-like sensitivity. Packaged in a "book" cover with handwritten diary entries, "Rivers" is that dusty find at the back of an antique store that takes you into a quieter, gentler world.

VAS

In The Garden Of Souls
 PRODUCERS: Greg Ellis, Azam Ali
Narada World 72438-49188-2-8
 Born in Iran, raised in India, and singing in a dialect that posits an imaginary voice between those cultures, Azam Ali fronts Vas, a Los Angeles-based trio that takes its name from the Latin word for "vessel." Vas' third album continues to mine an exotic vein of trans-cultural vocalise, first tracked by Lisa Gerrard and Dead Can Dance. In creating a music that's part ritual and part epic journey, Ali, who also plays the Persian *santoor*, draws inspiration from the graceful hymns of Abbess Hildegard von Bingen, the melodically rapturous *ragas* of India, and the ecstatic prayers of the Middle East. She casts her songs on a landscape of plaintive counterpoint from cellist Cameron Stone and percussion from Greg Ellis, whose propulsive rhythms are shaped by *udu* drums, *tablas*, *dumbeks*, and frame drums. With "In The Garden Of Souls," Vas harvests a music of the most delicious delirium.



POP

T-SHIRT You Sexy Thing (3:47)

PRODUCER: Brian Rawling
 WRITER: E. Brown
 PUBLISHER: EMI Music Publishing
Blackbird Recording Co./Atlantic 300082 (CD promo)
 Hot Chocolate's "You Sexy Thing" is one of those '70s tracks that has never really lost touch with America's consciousness, thanks to endless reruns of shows like "Midnight Special" and "American Bandstand," and it's been sampled numerous times—most recently on Billie Myers' new "Am I Here Yet (Return To Sender)." Here, Aussie female duo T-Shirt gives the song a new treatment, maintaining its memorable bassline and strings but supplanting its verses with a rap-lite lyric. No doubt, it's a kitschy recipe—and a tasty one for youth-leaning top 40s looking to fill the airwaves with catchy fluff for those carefree days on the beach. The song is produced by Brian Rawling (Cher, Enrique Iglesias), certainly a well-known name on these shores (Does this guy ever take a break?). Already, the duo has sold more than 350,000 albums at home (that's five-times platinum there). In the States, you'll find this one on the soundtrack to "Me Myself I." Contact Kathy Burke at Blackbird: 212-226-5379.

PHOENIX STONE Still Be Loving You (3:21)

PRODUCERS: Cutfather & Joe
 WRITERS: P. Stone, Cutfather & Joe
 PUBLISHER: Warner/Chappell Music, Performing Right Society
Universal 20118 (CD promo)
 While Phoenix Stone failed to score significant interest from radio with his debut single, "There's Nothing Good About Goodbye," there's plenty of juice in his follow-up, "Still Be Loving You," a straight-ahead 'N Sync/Backstreet Boys-branded uptempo frolic (logical enough, since Stone comes from the Louis Pearlman camp). Vocally, Stone competently competes with his peers, and he's got an appealing California beach-boy vibe. Universal is working hard to make sure that he's exposed to the teen market, with his current headlining gig on the Elite Model Look 2000 mall tour running through July, plus a performance role in the upcoming film "Jack Of All Trades." He also co-writes and produces his music, certainly a coup these days at pop radio. The message is certainly getting through: Stone's previous single managed to reach No. 41 on Hot 100 Singles Sales. With continued marketing and radio's green light, this could be the one to break this talented young artist. From his self-titled album, due June 27.

R & B

CARL THOMAS Emotional (4:31)

PRODUCER: Mario "Yellow Man" Winans
 WRITERS: C. Thomas, K. Hickson, M. Winans, Sting
 PUBLISHERS: Thom Tunes/Hicklo Music, ASCAP, Yellow Man Music/Magnetic Publishing Ltd., BMI
Bad Boy (CD promo)
 Riding high on his debut No. 1 single, "I Wish," singer/songwriter Carl Thomas follows with another tear-jerker, "Emotional." While it's likely that many radio stations won't give up playing "I Wish" any time soon, "Emotional" is the one to go with—even though it's going to be difficult

to match the magnitude of the first. But no worries. Already, a number of aggressive programmers have both songs in rotation. If "Emotional" has that strangely familiar sound, it's because it samples the song "Shape Of My Heart" by pop icon Sting. While most R&B consumers may vaguely know that title, it's not prominent enough to make people say, "Not another sample!" Thomas' vocal performance on "Emotional" shows his ability to conquer a wider range of material, and lyrically it's obvious he's a talent who will not only have enormous success himself but will likely be called upon to pen his magic for others. No sophomore jinx here.

BEFORE DARK Monica (4:05)

PRODUCERS: Marc Kinchen, C. McKinney, Lil' Mo
 WRITERS: M. Kinchen, C. McKinney, Loving
 PUBLISHERS: Big on Blue Music, BMI, Warner Chappell Music/Mo Loving Music/E Jaaz Music, ASCAP
RCA 65911 (CD promo)
 With so many new, young female groups vying to take TLC's place in the R&B rankings, Before Dark hasn't really made its mark at radio—at least not yet. With the young trio's third outing, the single "Monica," they offer a cute, sassy song about the type of girl who would steal your man behind your back. While Before Dark isn't likely to get a Grammy nod for its standard-fare vocal performance here, you can hear that the ladies have potential. The winning factor is the song's hook, both

catchy and memorable, with baroque overtones. It's a sound previously utilized by Destiny's Child, but Before Dark incorporates it without sounding like yet another copycat.

KOOL & THE GANG Jungle In My House (4:08)

PRODUCER: KBP Productions
 WRITERS: R. Bell, Kool & the Gang, J.A.M. Bell Bayyan, S. Brown
 PUBLISHERS: Kool World/Second Decade Music/Warner Chappell, BMI
KTFA Entertainment (CD promo)
 On the heels of former Kool & the Gang lead singer J.T. Taylor's new solo effort ("How," issued last month) comes this just-released effort from the original band that made songs like "Celebration" and "Get Down On It" anthems of their day. "Jungle In My House" is an uptempo, booty-shakin' jam, probably more likely to receive its props from the dancefloor than at R&B radio. Featuring a female vocalist at the helm, the song offers a meaty, contemporary beat, those signature horns, and a cast of jungle animals hootin' and hollerin'. Only problem here is the repetitive nature of the track, which recites the chorus until you grow weary awfully quick. The title line, in fact, is repeated nearly 50 times in four minutes. This could be a great jam, if only it had a little more substance behind the rhythm. From the forthcoming "Gangland," due at the end of May.

COUNTRY

TRACY LAWRENCE Lonely (3:09)

PRODUCERS: Flip Anderson, Tracy Lawrence, Butch Carr
 WRITERS: R. Dean, R. Lee Bruce
 PUBLISHERS: WB Music/Maverick Music/Big Red Tractor Music, ASCAP
Atlantic 300142 (CD promo)
 Lawrence's previous single, "Lessons Learned," re-established him as a presence at country radio. He seems to have weathered his personal and professional storms and settled comfortably back into a successful career. Singles like this should keep him in country radio's good graces. In a day and time when far too many songs lack lyrical depth and poetry, songwriters Robin Lee Bruce and Roxie Dean have crafted a thoughtful, intelligent track. Loneliness has long been a common theme in country music, but this well-written number looks at that heart-breaking condition in a different way. "I'm a red brick in a white wall somebody's brush forgot to paint," sings Lawrence in a forlorn voice that perfectly captures the ache in the lyric. His performance resonates with emotional angst and displays a vocal maturity that signals a positive future if he keeps churning out material as strong as this.

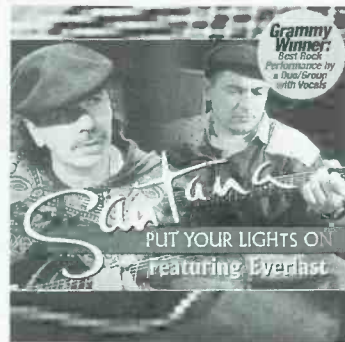
MARTY RAYBON Searching For The Missing Peace (3:27)

PRODUCER: Rick Hall
 WRITERS: Angelo, T. Toliver, R. Ellis Orrall
 PUBLISHERS: Universal-PolyGram International Publishing/J-Kids Music/EMI April Music, ASCAP; Universal Songs of PolyGram/Tony Toliver Music, BMI
TriChord Records 30003 (CD promo)
 Like cornbread and buttermilk or an early morning fog lingering on a mountaintop, Marty Raybon has a voice that conjures up visions of solid country. Even combined with a production approach that is less traditional, as he does here, Raybon's country phrasing and emotional investment in the lyric remind us why he was so successful racking up numerous hit records as lead vocalist for Shenandoah. He has one of those unmistakable country voices that injects loads of personality into whatever song he tackles. Here, it's an uptempo one with a light, breezy feel marked by tasty guitar work and a buoyant melody. Lyrically, the song chronicles the search for the love that will provide him with the missing "peace," a clever play on words. Independent labels always fight an uphill battle for airplay, but this little record

(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



SANTANA FEATURING EVERLAST Put Your Lights On (4:03)

PRODUCERS: Dante Ross, John Gamble, the Stimulated Dummies

WRITER: E. Shrody

PUBLISHERS: Irish Intellect/T-Boy Music, ASCAP Arista 3835 (CD promo)

When first released in September 1999 as the rock radio follow-up to "Smooth," this track featuring Everlast (aka Eric Schrody) on vocals and rhythm guitar garnered decent airplay on both the modern and mainstream sides of the rock coin. But after the further success of "Smooth" and the reissue of the now No. 1 Hot 100 single "Maria Maria"—not to mention the fact that this cut won a Grammy for best rock performance by a duo/group with vocals—Arista saw fit to give "Put Your Lights On" a shot at top 40, modern adult, and adult top 40. And what's not to work here? Santana currently can do no wrong, and this edgy anthem possesses the same left-of-center vibe that made those previous singles sound so fresh. Everlast's moody, low-key vocal scratches the soul like sandpaper; a wonderful complement to Carlos Santana's moody lead guitar musings and skills on congas and percussion. There's a great quote in the promo CD from Everlast that says it all: "Straight-ahead pop music won't get pulled out of your record collection 25 years from now because there's no soul in it. It's made for teenage girls. There's nothing wrong with that, but teenage girls grow up. And then they go buy Santana records." This is one classy number that will entrance programmers and listeners alike, furthering the Billboard Century Award winner's timeless appeal.

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comes from a voice with a proven track record at country radio—a voice that deserves to be heard again.

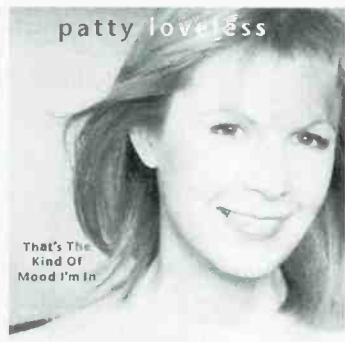
CHELY WRIGHT She Went Out For Cigarettes (4:12)

PRODUCERS: Tony Brown, Buddy Cannon, Norro Wilson
WRITERS: R. Gilbeau, J. McElroy
PUBLISHERS: Gibron Music/Hamstein Cumberland Music, BMI

MCA 02033 (CD promo)

With her recent Academy of Country Music nomination and increased visibility, Chely Wright stands poised to advance up the career ladder. What she needs is a strong song, and this poignant ballad could be the right vehicle. It's about a woman who has obviously had enough of a stagnant relationship. She leaves one day to go out for cigarettes and just keeps going. It's a sad commentary on the deteriorated state of her relationship that the guy she's left doesn't miss her until he begins looking around for dinner. It's a solid song, and Wright turns in an affecting performance. She possesses a voice that can effectively combine a world-weary strength and vulnerability into a touching concoction. That quality serves her well on this sad, sad tune. Country programmers should find this easy to add to the airwaves.

SPOTLIGHT



PATTY LOVELESS That's The Kind Of Mood I'm In (3:34)

PRODUCER: Emory Gordy Jr.

WRITERS: R. Giles, T. Nichols, G. Godard

PUBLISHERS: EMI Blackwood/Buzz Cut Music/Ty Land Music/Blackwood Music/Mike Curb Music/Diamond Storm Music, BMI

Epic 12745 (CD promo)

It's a better day at radio whenever country chanteuse Patty Loveless serves up new material. The first single and title track from her upcoming Epic album, "That's The Kind Of Mood I'm In," conjures up just the kind of feel-good, sing-along vibrancy of so many of her previous hits. It's country to the core—with fiddles, steel guitar, and other signature elements—and Loveless holds true to her roots, which should make this an absolute no-brainer at radio. The theme couldn't be more straightforward: Things have become a little routine in a relationship, and now it's time to "go somewhere, nowhere we've heard of/Hang the sign out, 'Do not disturb us'/Get a wake-up call about 3 p.m./That's the kind of mood I'm in." It's perfectly timed for the warm, sunny days of summer. Wait until listeners get ahold of this one; they'll be throwing their arms into the air and shaking with glee. Welcome back, Patty. Always a pleasure.

ROCK

★ KOTTONMOUTH KINGS FEATURING JACK GRISHAM OF TSOL & CORPORATE AVENGER Peace Not Greed (3:38)

PRODUCERS: Brad Daddy X, Kumagai

WRITERS: Xavier, S. Xavier, McNutt, Miller, TSOL

PUBLISHERS: not listed

Capitol Records (CD promo)

Riding the current white boy rock/rap wave, proud stoners Kottonmouth Kings (get the name?) slam the hardcore button with this no-holds-barred anti-authority anthem that will have young men releasing more pent-up energy than your neighborhood nuclear power plant. The rapid-fire delivery of songwriter/producer and self-proclaimed punk Brad Daddy X is so intense that it's hard to imagine he hasn't hurt himself by the final shout-out. Heading to mainstream and modern rock stations, this edgy, frantically paced cut definitely has the mettle and the message to entrance the built-in audience out there that likes to push emotional boundaries to the limit. Growl...

DANCE

EIFFEL 65 Move Your Body (4:28)

PRODUCERS: Lobina, Ponte

WRITERS: Capuano, Lobinas, Molinaro, Randone, Gabutti
PUBLISHERS: GZ2538 Publishing/Bliss Corp.

Republic/Universal 20076 (CD promo)

Following the worldwide success of the ear-resistible disco/electronic "Blue (Da Ba Dee)," this Italian act dishes out another delicious moment from its multi-platinum debut, "Europop." "Move Your Body" confirms Eiffel 65's status as able dance-hit producers, thanks to this song's catchy melody, addictive lyrical redundancy, and the familiar, computerized voice of the trio's Jeffrey Jay. Already a huge No. 1 hit overseas, this kitschy electronic number could move audiences right to their radios.

SPOTLIGHT



JESSICA SIMPSON I Think I'm In Love With You (3:35)

PRODUCER: Carl Rooney

WRITERS: C. Rooney, D. Shea, J. Mellenkamp

PUBLISHERS: Cori Tiffany Publishing/Sony/ATV Songs/Shea Music, BMI; EMI/Full Keel Music, ASCAP Columbia 12691 (CD promo)

It's beginning to feel a lot like summer in radioland, with new uptempo singles from Britney Spears, 'N Sync, Backstreet Boys, and now Jessica Simpson. Columbia definitely went with the perfect follow-up to previous ballads "I Wanna Love You Forever" and "Where You Are," thanks to an irresistibly catchy melody that sounds better after every successive listen. "I Think I'm In Love" prominently features the signature opening guitar-based melody line of John Mellenkamp's 1982 No. 1 hit "Jack & Diane," which gives this song instant familiarity and appeal with both youngsters and adults. The beautiful Simpson, meanwhile, is keeping her star shining with upcoming appearances on ABC's "Teen People's 25 Hottest Stars Under 25" broadcast Friday (26), a Disney Network concert special June 24, and more this summer. Radio, hop right on this simmering track; it packs an amazingly appealing punch.

RAP

CAP1 FEATURING NOKIO They Luv Dat (4:07)

PRODUCER: Kenya "Fame Flames" Miller

WRITERS: L. Smith, K. Miller

PUBLISHERS: Fame Brand Music, BMI; Commity Legacy, ASCAP

Motown 20056 (CD promo)

The legendary Motown label looks to once again get into the hip-hop game with Cap1. This up-and-coming MC from Chicago is in fine form to gain hip-hop credibility with his debut single, "They Luv Dat." The 22-year-old has already garnered a lot of buzz in the industry, specifically surrounding his promotional single, "Ladies & Willies," which also appears on the "Restaurant" soundtrack. This intense number, accented by haunting organs and bells, also features Dru Hill's Nokio taking a turn as a hardcore MC. "They Luv Dat" is a teaser for Cap's debut set, "Through The Eyes Of A Don." Radio should pick up quickly on the single, as it has all the makings of a rap hit. The music may have changed, but the Motown sound aims to continue on into the new millennium.

For The Record

A review of a book by Eric Alterman called "It Ain't No Sin To Be Glad You're Alive: The Promise Of Bruce Springsteen" in the May 20 issue of Billboard displayed the wrong cover. The correct cover art is shown here.



ON STAGE

THE SONG OF SONGS

Written and directed by Daniel Goldstein

Music by Michael Friedman

Sets by David Korin

Greenwich Street Theatre, New York

While a revival of Andrew Lloyd Webber's rock opera "Jesus Christ Superstar" is making a lot of noise in New York, a much smaller musical is showing audiences that you don't always have to go over the top in order to make theater of biblical proportions. In contrast to Broadway's decibel-pumping spectacle, off-off-Broadway's "The Song Of Songs" is strictly an unplugged affair. Yet this unassuming one-act, playing in a no-frills production at the tiny Greenwich Street Theatre in downtown Manhattan, strikes a surprising emotional chord.

"The Song Of Songs" is unique

on many levels.

First of all, the new musical is based on a story of the same name by Yiddish author Sholom Aleichem, whose tales are widely read but rarely, if ever,

set to music. Second, the story itself stands out from the author's other work; while Aleichem wrote dozens of plays, novels, and short stories with a decidedly humorous bent, "The Song Of Songs" was his only love story. Lastly, while most of the Russian-born Aleichem's ideas were drawn from daily life in the 19th-century *shtetl*s of Eastern Europe, "The Song Of Songs"—although characteristically set in a rural Jewish town in Russia—is based primarily on love poems from the Old Testament.

The play follows a boy named Shimek and a girl named Buzie. They are roughly the same age, and although Buzie is actually Shimek's niece—the daughter of his older brother—the two were raised as brother and sister after Buzie's father died and her mother ran off. An unspoken love blossoms between Shimek and Buzie, but knowing his feelings are taboo, Shimek abandons his family rather than face the torment of his yearnings. By the time he returns years later, Shimek finds it may be too late to recapture Buzie's love.

Unlike the grand themes unleashed in "Jesus Christ Superstar," there is no divine intervention, no promise of eternal redemption, no retribution from the heavens in "The Song Of Songs." The story itself is human-scale. But by drawing on some of

the Bible's most intimate passages—rife with images of leaping gazelles, lush gardens, and lilies in bloom—the script gains both universality and emotional depth.

Telling religious stories onstage is a tricky business. Last year's off-Broadway Paul Rudnick comedy "The Most Fabulous Story Ever Told" was an effectively hilarious sendup of the Bible, but such a flippant approach wouldn't suit Aleichem's tone. "The Song Of Songs" wisely avoids the temptation to focus on humor; while some of the banter—notably between Shimek's parents—elicits chuckles, the overall tone is appropriately romantic.

For their part, the performers have deftly avoided the pitfall of going too far the other way. Last



The cast of "The Song Of Songs."

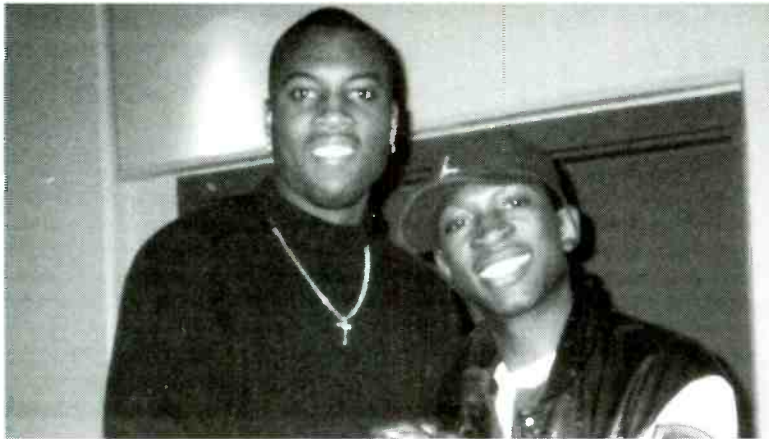
winter's off-off-Broadway revival of Sholom Asch's Yiddish play "God Of Vengeance" was so faithful to the wrath-laden original script that it lost its reso-

nance for modern audiences amid the *Sturm und Drang* of times past. By not overestimating its own gravity, "The Song Of Songs" still seems relevant, despite telling a century-old tale based on an ancient text.

Writer/director Daniel Goldstein keeps the pace brisk in this intermissionless production, and he makes effective use of David Korin's sparse but versatile set, in which bare planks of wood somehow become a forest, a stream, or a hill. The performers play their parts gamely, especially Jesse Hawkes as Shimek, whose movements betray earnest affection and pain without ever seeming forced or overdone.

Michael Friedman's music, however, comes up short. Snippets of prayers and chanted Bible verses pepper the script, but these strains could be more fully developed. And more of the story could actually be told directly through song. Moreover, the orchestration isn't quite right. A flute and acoustic guitar make up the bulk of the instrumentation, creating thin and folksy sounds, whereas a clarinet and accordion might have evoked the *shtetl* in a fuller, more authentic manner. But then, perhaps musicals don't always need to strive for authenticity. After all, Jesus probably didn't really rock to the jangle of electric guitars, superstar or not.

WAYNE HOFFMAN



Instrumental Anthem. Saxophonist Mike Phillips, right, recently played the national anthem before a Los Angeles Lakers game at the Staples Center. The Hidden Beach/Epic artist caught up with Laker Glen Rice after the team's victory over the Indiana Pacers.

Busta Rhymes Unleashes 'Anarchy'

Elektra Artist Juggles New Album, Movies, Clothing Line

BY RASHAUN HALL

NEW YORK—Trying to set up an interview with Busta Rhymes is like harnessing chaos—an especially apt description given the impending release of his fourth solo album, "Anarchy," on Elektra. The set bows nationally and internationally on June 20.

While preparing to promote his new album, Rhymes is juggling a burgeoning film career (in addition to a role in "Finding Forrester" starring Sean Connery, he co-stars alongside Samuel L. Jackson in this summer's remake of "Shaft"), a growing clothing line (Bushi

Designs), endorsement deals (Mountain Dew), and his own label (Flipmode Entertainment).

"I'm trying to capitalize on all of this while my Duracell is on charge and I'm strong enough to do all of this at the same time," says Rhymes from his trailer on the "Finding Forrester" set.

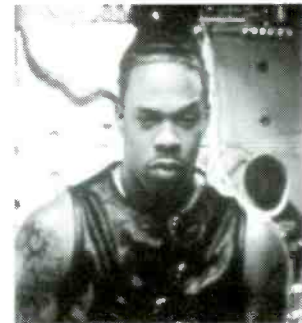
Rhymes' new 21-track set features production by Swizz Beatz, DJ Scratch, and Jay Dee, among others. "Anarchy" was the best title to describe the music's intensity," says Rhymes. "This album feels a little more extreme from a

personal standpoint as opposed to any of my other joints, because I'm in a place now where I'm comfortable enough to express that level of my creative ability."

That comfort level is evident in Rhymes' biographical "How Much We Grew." The song, produced by Shok,

takes listeners from Rhymes' birth to his current rap star status.

"It was one of the easiest to write because it's a feel-good song," says Rhymes, who is published by T'Ziah's Music/Warner-Chappell (BMI). "It



BUSTA RHYMES

looks back at the struggle that was so worth going through because of how rewarding it is today and how much I've been blessed."

Rhymes' album also incorporates the audience as part of the music, including a lot of what the rapper describes as "call-and-response and sing-along joints." Lead single "Get Out" is a

prime example.

"When I heard the beat, it sounded just like Walt Disney to me," says Rhymes about the noncommercial single that went to radio on May 8. "It's universal, so everybody—regardless of what language you speak—can identify."

(Continued on page 35)

Producer Jermaine Dupri Keeping Busy With 1st Soundtrack, Lil Bow Wow, Usher

THROW MOMMA ON THE SOUNDTRACK: Platinum hit man Jermaine Dupri (Usher, Da Brat, Kris Kross) is so busy producing upcoming projects with 13-year-old protégé Lil Bow Wow and Usher that he's not sure when he'll get in the studio to record the slated follow-up to his 1998 solo debut, "Life In 1472." "I want to make my record, but I've got to find time to get in the studio. Lil Bow Wow's [So So Def/Columbia] coming Sept. 5, and I'm finishing Usher's new album. It's kind of hard to be an artist when you love being a producer."

Then there's the impending release of his first soundtrack, "Big Momma's House." The Martin Lawrence/Nia Long-starring film bows June 2 from 20th Century Fox/Regency Enterprises, while the So So Def/Sony Music Soundtrack album arrives May 30. The 14-track set features, among others, Missy Elliott, Da Brat, Jagged Edge, Blaque, Marc Nelson, Kurupt, Destiny's Child, Lil Bow Wow, and Restless/G Funk newcomer Jessica. The first single is "I've Got To Have It" with Dupri, Nas, and Monica. Second single "What I'm Gonna Do To You" marks the debut of former Xscape member Kandi.

Given that the movie is set in the South, Dupri says, "What I tried to do was make sure that every person on the soundtrack was from the South or was on a track with someone who had something to do with the South." As far as producing his first soundtrack (executive-produced with Michael Mauldin), Dupri says it was just a matter of putting "together a wish list knowing you have a certain amount of money to work with. That was easy. The work was in finding artists who weren't trying to break my bank," he says, laughing.

With Lil Bow Wow, Dupri hopes to duplicate his Kris Kross success. "It's been nine years since Kris Kross," he says, "and this little guy's mind is almost twice the speed of Kris Kross when they were that age. There's a void right now: 11- to 15-year-old black girls don't have anyone on the R&B side to call their own. And I think with Lil Bow Wow I can do it again."

'TOON TIME': When Lil Bow Wow debuts this fall, he'll join a growing R&B teen singer contingent that also includes Freeworld/Capitol's Sammie and Diva One/DreamWorks' N-Toon, whose first album, "Toon Time," features the sweet radio single "Ready." (For the old-schoolers out there, the catchy hook is reminiscent of Shirley Ellis' "Name Game.")

N-Toon harmonizers Justin Clark, Everett Hall, and brothers Lloyd Polite and Chuckie D. Reynolds III range in age from 9 to 14. As with counterpart Sammie (who also guests on the set), N-Toon's songs cover first love, family, and other teen issues. The album's production crew includes Dallas Austin, Chris "Tricky" Stewart, and Joyce Irby (formerly of Klymaxx) who, along with Austin, worked on Sammie's debut. "It's important for kids to see it's OK to just be kids and to have that innocent quality about themselves," says Irby. And while radio may balk because "12 isn't our demo," good music is good music. Hear it yourselves when N-Toon guests on Jenny Jones' May 30 show.

ECHOES OF HIP-HOP:

June 1 marks New York's Apollo Theater debut of "Echo Park: The Hip-Hop Musical." Co-writers/partners Sean Couch and Kelly Scott (Lifted Productions) say this is the first installment (focusing on the pivotal DJ role from 1978-81) in a trilogy based on hip-hop's evolution. Subsequent installments cover



by Gail Mitchell

1982-87 ("Echo Park: The MC") and 1988-present ("Echo Park: Hip-Hop Is Taking Over"). Notes Couch, "It's important to Kelly and me that we encapsulate our culture for all hip-hoppers around the world. This has become a love mission. We're honoring old-school traditions for the new millennium." Named after the Bronx park where the breakbeat concept flourished, the play features 20 cast members, including narrators/hip-hop pioneers Kurtis Blow and DJ Hollywood. Promoting the show via park jams done in old-school style, Couch and Scott hope to tour the play nationally beginning in the fourth quarter. As a result of interest in the project, Echo Park Records has been created, with Couch noting that a play-inspired soundtrack is also being planned.

RAP THE VOTE: At a press conference scheduled for May 31, Russell Simmons will join Rock the Vote, social activist Al Sharpton, and others in launching Rap the Vote 2000, an initiative aimed at drawing thousands of young people across the country into the voting booths. "Register. Vote. Represent" is the campaign slogan. With his highly anticipated 360HipHop.com Web site, which launches in June, Simmons will stage political forums and fund-raising events.

Assistance in preparing this column was provided by Marci Kenon.

The Rhythm and the Blues

BET Bash Celebrates 20 Years

LOS ANGELES—Black Entertainment Television (BET) celebrated its 20th anniversary with a star-studded bash May 6 in Las Vegas at the Jubilee Theatre inside Bally's Hotel and Cas. no.

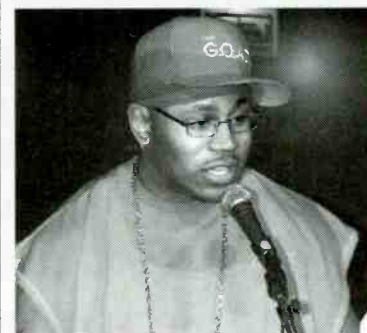
The live two-hour telecast—produced by Cossette Productions—featured tributes to Kenneth "Babyface" Edmonds and Stevie Wonder, as well as performances by LL Cool J, Mary J. Blige, Luther Vandross, Sisqó, Gerald Levert, Kelly Price, Brian McKnight, and others. BET will re-televises the special 9-11 p.m. EDT on May 18.



Kenneth "Babyface" Edmonds poses with his lifetime achievement award at the 20th anniversary gala.



BET CEO Robert Johnson and president/COO Debra Lee flank Stevie Wonder, whose career was the focus of a special salute.



Def Jam's LL Cool J opened the anniversary party and fielded questions afterward.



BET founder/CEO Robert Johnson, left, and Charlene Boudreaux of show sponsor Christian Dior share camera time with telecast host Jamie Foxx.

Columbia Ignites Mr. Nitro's Debut Set

DO THE HUSTLE: "You've got to work hard at whatever you do," says Mr. Nitro, the Oklahoma City-based rapper and label owner whose debut album, "Hustlin' Pays," drops May 30 on Nitro Entertainment/Columbia Records. "Whether it's on a football field or basketball court, you've got to hustle to make it happen."

This isn't his first record deal. But Mr. Nitro theorizes that the earlier label didn't understand the music and didn't know how to promote it. "When you look at the map, we are directly in the middle," he points out. "Our music is a gumbo because we have North, South, West, and East influences. You might have a guy who loves the Roots and Wu-Tang Clan living next door to a guy who doesn't



listen to anything but Ice Cube and Dr. Dre. The music is related to something, but it's different."

Like other acts who are creating buzzes within their regions and attracting major-label attention, Mr. Nitro signed with a major—Columbia—and feels the new situation will net different results. "I'm in the driver's seat," he declares of his plans for independent self-promotion. "I'm

driving their machine. We plan to hit [the public] like the older bands: Go from city to city and promote the hell out of it. Do the most phenomenal show people have ever seen. Go to schools, churches, seminars, and PTA meetings."

Mr. Nitro's clique is known in the Midwest for its strong stage presence. "Rappers out here today walk onstage with a black background, jump around, and holler for a minute," he says. "I come from the show era. The Jackson 5 blew my mind. So did Run-D.M.C. and LL Cool J. Will Smith is a pioneer, and he is cold. We've got to have visuals. I want to go back to having stage props such as castles, candles, and explosives—all the things that make you go to a circus, the fair, or a phenomenal Broadway show."

THE DIRTY NORTH: On Tuesday (23) Ronlan Entertainment/K-tel releases "DenGee Livin'," the debut album from Bay Area rap duo DenGee, consisting of Den-Fenn (aka Alvin Thomas) and G-Nutt (aka Greg Brown).

"We're coming together up here in the Bay Area," G-Nutt says. "We're one of a few acts under one umbrella [Ronlan], with others in development. That's very different for [the rap scene] out here, because usually everybody tries to do their own thing."

The first single, "VIP Status," features female labelmate Silk-E and made its world debut April 10 on KMEL San Francisco.

Den-Fenn and G-Nutt stress that having a unique identity is paramount in the Northern California rap scene. "It's not like you have two Biggies or three 2Pacs," G-Nutt explains. "We strive to be different." The DenGee duo says its music can be described as trunk music, ride music, or mob music.

"We're trying to put the Bay Area and the West Coast back on the map," says Den-Fenn of the pair's hope for the album. "We're trying to bring unity and togetherness back to hip-hop. We also want to bring fun back into the music. It's too serious now."

DINGY SOUTH: Miracle, the latest artist to emerge from the South, has a single called "Bounce," released by Sound of Atlanta (S.O.A.). The single's high regional sales prompted Universal to step up to the plate to distribute Miracle's self-titled debut album, issued May 9.

"I did the album in 10 days," Miracle says about the quickness in recording his first album, which became a reality just six months after he met S.O.A. CEO Gene Griffin. "I really don't write that much. I just go off into a zone, start to really feel it, and freestyle."

Regarding the inspiration for "Bounce," Miracle simply says, "No matter what you end up doing in a club, you are going to start out by bouncing." Miracle performs on the Saturday (27) edition of "Soul Train."

Marci Kenon can be reached at urbanfocusla@hotmail.com.



WISHES GRANTED: Arista Records and Carl Thomas make history this issue. For Thomas, his wish is granted with his debut single, "I Wish" (Bad Boy/Arista), which slides into the No. 1 slot on the Hot R&B/Hip-Hop Singles & Tracks chart. "Wish" makes history as the first single to ever make it to pole position with just a 12-inch available at retail. Never in the chart's history has a song moved to the No. 1 slot with sales accounting for less than 1% of its total points. The two labels opted to forgo the standard configurations of cassette and CD, releasing this commercial single to benefit mixers and club DJs.

Even without the negligible number of sales points provided by the 12-inch, Thomas would have made it into the coveted position based solely on radio airplay. He is not the only one making great moves. Arista has also made some noise on the chart scene, as the label has held the No. 1 position for eight weeks with three different acts: Santana (three weeks), Toni Braxton (four weeks), and now Thomas with his first week atop the page. The last label to do so was also Arista, during a 15-week reign accomplished by Whitney Houston, Monica, and Mary J. Blige from November 1995 through March 1996. No single label has ever had more than three back-to-back No. 1's on this chart. With a fourth artist, Donell Jones, moving 8-5 this issue, who's to know whether Arista will break its own record?

COUNTRY LIVING: "(Hot S**T) Country Grammar" (Fo' Reel/Universal) by Nelly is this issue's Greatest Gainer/Sales at No. 17 on Hot R&B/Hip-Hop Singles & Tracks, but that is not the best part of the story. This single is an illustration of perseverance. It was first released to radio last November so it would be around for the holidays. Then Universal began actively working the single at radio and retail in February. Since Nelly is from St. Louis, Universal picked that as the home market and spread the music from there. The result is a top 20 single on the chart. The game plan was much like what Universal did with Juvenile, who has had 10 singles on this chart and two platinum albums. The label started small, took its time, and got it right.

ROLLING A SPLIT: "How We Roll" (Jake/Doc Hollywood/Home Bass) by 69 Boyz Featuring D.T. The Incredible Hulk is at both No. 26 and No. 29 on the Hot Rap Singles chart. We made a mistake, you say? No—the answer is a lesson in independent distribution. When "Roll" was first released, it was an independent single available for retail sale. Then, it took off and became a big radio/retail record through Doc Hollywood/Home Bass. Once this occurred, Interscope decided to distribute the single and added the Jake/Interscope link to the project. The problem? When the new label joined in, it took returns on the product already available at retail from the independent channel, and SoundScan cannot merge two different bar codes as one single. Since the sales-based Hot Rap Singles chart is based on SoundScan data, we have to keep them separate on the chart.

This seems to be a trend lately. It also is occurring with "Bounce" (Major Turnout/Sound of Atlanta/Universal) by Miracle, "How" (Taylor Made/Interscope) by J.T. Taylor, and "Loving Each Other For Life" (Claytown/Capital) by Methrone.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	12	NO. 1/GREATEST GAINER (HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY 1 week at No. 1
2	1	1	8	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
3	3	2	14	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
4	4	7	3	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
5	6	4	17	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
6	5	5	8	I LIKE DEM GIRLZ (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
7	7	6	28	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELL OTT FEATURING NAS, EVE & Q-TIP
8	14	16	3	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
9	18	—	2	MAKE IT HOT (C) (D) DEH Tyme/DIRON 70473/ORPHEUS †	LEGEND
10	NEW ▶	—	1	CROOKED I ANTHEM/RIDAZ (D) KEEP-N-IT-REAL 0021/MADVVIBES	PROFIT FEATURING C-LOC
11	9	10	15	GOT YOUR MONEY (C) (D) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
12	13	8	14	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
13	8	13	5	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
14	12	12	23	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
15	21	26	5	WE ARE FAMILY 2000 (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
16	15	9	12	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
17	28	14	15	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
18	19	23	8	THINGS I'VE SEEN (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
19	17	21	10	IT'S SO HARD (T) LOUD 79350*/COLUMBIA †	BIG PUNISHER FEATURING DONELL JONES
20	40	—	2	ULTIMATE HIGH (T) TRACK MASTERS/COLUMBIA 79224*/CRG	NATURE FEATURING NAS
21	25	22	39	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
22	37	34	12	THE PLATFORM (C) (D) (T) ABB 58830/CAPITOL †	DILATED PEOPLES
23	NEW ▶	—	1	BREAK FOOL (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
24	20	18	27	DOWN BOTTOM/SPIT THESE BARS (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	DRAG-ON & JUVENILE
25	23	20	16	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
26	16	24	8	HOW WE ROLL (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
27	32	30	5	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
28	NEW ▶	—	1	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
29	11	15	13	HOW WE ROLL (C) (D) DOC HOLLYWOOD 73333*/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
30	24	25	17	BEST FRIEND (C) (D) BAD BOY 79318/ARISTA †	PUFF DADDY FEATURING MARIO WINANS & HEZEKIAH WALKER & THE LOVE FE
31	22	27	31	4, 5, 6 ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
32	38	31	14	THE 6TH SENSE (T) MCA 155704* †	COMMON
33	NEW ▶	—	1	RECOGNIZE (T) RUFF RYDERS 497345*/INTERSCOPE	LOX FEATURING EVE
34	27	28	31	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
35	29	29	37	I WANT IT ALL ● (C) (D) (T) G-FUNK 73721/RESTLESS †	WARREN G FEATURING MACK 10
36	10	11	10	FABULOUS (D) (T) DFCC/447 6001/ME & MINE	DA FAT CAT CLIQUE FEATURING MAY B
37	NEW ▶	—	1	SINCERELY (T) GROUND CONTROL 7022*/NU GRUV	J.U.I.C.E.
38	NEW ▶	—	1	SPECIAL FORCES (T) GOODVIBE 2026*/ATOMIC POP	BAHAMADIA FEATURING PLANET ASIA, RASCO, CHOPS & DJ REVOLUTION
39	RE-ENTRY	—	2	G BUILDING (T) LOUD 1910*	M.O.P.
40	34	33	37	PIMPIN' AIN'T NO ILLUSION (C) (D) (T) JIVE 42633	UGK FEATURING KOOL ACE & TOO SHORT
41	NEW ▶	—	1	GOOD LIFE (T) GROUND CONTROL 7019*/NU GRUV	CALI AGENTS
42	RE-ENTRY	—	29	B-BOY DOCUMENT 99 (C) (D) (T) EASTERN CONFERENCE/RAWKUS 53498/PRIORITY †	THE HIGH & MIGHTY FEATURING MOS DEF & MAD SKILLZ
43	NEW ▶	—	1	THE DIFFERENCE (T) QUARTER NOTE 1013*/ABB	SOUND PROVIDERS
44	RE-ENTRY	—	22	WHOLE LOT OF GANGSTAS DIE (C) (D) SHANTY TOWN 1005/HOLLAND GROUP †	FLEXX G. FEATURING KURUPT AND ALKATRAZ
45	RE-ENTRY	—	42	U-WAY (HOW WE DO IT) (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	YOUNGBLOODZ
46	30	41	3	WHY NOT (T) DEF SQUAD 450268*/DREAMWORKS	DEF SQUAD FEATURING ERICK ONASIS & SLICK RICK
47	31	19	11	IMPERIAL (T) FLIPMODE/ELEKTRA 67048*/EEG †	RAH DIGGA FEATURING BUSTA RHYMES
48	RE-ENTRY	—	6	WHAT'S UP FATLIP? (T) (X) DELICIOUS VINYL 71917*/V2 †	FATLIP
49	44	39	10	THE TRUTH (T) ROC-A-FELLA/DEF JAM 562662*/IDJMG †	BEANIE SIGEL
50	33	40	31	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501* †	DRAMA

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.

Billboard TOP R&B/HIP-HOP ALBUMS

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

MAY 27, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	—	2	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
2	2	2	4	JOE JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
3	3	1	3	TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
4	4	3	5	CARL THOMAS BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	2
5	5	6	5	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
6	8	8	24	SISQO ▲ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
HOT SHOT DEBUT						
7	NEW	1	1	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	7
8	10	12	31	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
9	9	10	20	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
10	7	9	22	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
11	6	5	8	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
12	12	14	17	JANGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
13	15	13	26	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
14	11	4	3	CYPRESS HILL COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
15	NEW	1	1	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
16	13	11	7	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
17	16	15	4	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
18	NEW	1	1	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
19	14	7	3	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
20	17	17	10	GERALD LEVERT ● EASTWEST 62147/EEG (11.98/17.98)	G	2
21	18	22	13	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
22	22	—	2	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
23	29	27	42	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
24	19	16	10	BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	1
25	21	18	8	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
26	20	20	11	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
27	25	24	8	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	11
28	24	21	7	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
29	27	28	14	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
30	34	36	64	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
31	28	25	42	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
32	23	19	8	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
33	30	31	39	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
34	32	29	17	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
35	26	23	4	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
36	33	30	11	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	THE TRUTH	2
37	31	26	7	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
38	37	32	6	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
39	35	34	15	SNOOP DOGG & THA EASTSIDAZ ● SNOOP DOGG PRESENTS THA EASTSIDAZ	DOGG HOUSE 2040*/TVT (10.98/17.98)	5
GREATEST GAINER						
40	51	48	34	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	40
41	40	41	15	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
42	42	38	55	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
43	45	40	9	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	29
44	39	37	29	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
45	36	33	8	THE MURDERERS MURDER INC./DEF JAM 542258*/DJMGM (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
46	38	35	8	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
47	44	50	33	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98) HS	SKIN DEEP	27
48	41	39	33	ANGIE STONE ● ARISTA 19092 (11.98/17.98) HS	BLACK DIAMOND	9

49	56	62	20	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
50	43	43	26	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
51	NEW	1	1	VARIOUS ARTISTS SHEPPARD LANE/PRIVATE 1 417106/UNIVERSAL (1)	SUGA FREE**MAUSBERG: THE KONNECTID PROJECT	51
52	46	47	80	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
53	53	44	8	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
54	55	49	9	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
55	62	74	4	69 BOYZ JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
56	49	51	16	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)		11
57	47	46	42	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
58	54	—	2	YING YANG TWINS COLLPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
59	48	—	2	DWAYNE WIGGINS MOTOWN 157594/UNIVERSAL (8.98/12.98) HS	EYES NEVER LIE	48
60	60	57	34	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
61	57	61	10	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
62	50	42	26	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
63	52	45	16	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
64	58	55	21	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
65	70	71	4	WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE	59
66	66	56	5	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) HS	MAKE IT PHAT, BABY!	56
67	61	53	22	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
68	59	52	51	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
69	71	65	27	MONTELL JORDAN ● DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	3
70	73	58	11	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
71	67	69	24	THE NOTORIOUS B.I.G. ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
72	69	72	26	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
73	63	54	31	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
PACESETTER						
74	93	93	3	VARIOUS ARTISTS RAWKUS 25608*/PRIORITY (10.98/16.98)	EGO TRIP'S THE BIG BACKPACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS	74
75	65	66	4	VARIOUS ARTISTS THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
76	79	73	19	KELIS VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
77	64	60	35	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
78	72	76	34	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMGM (11.98/18.98)	BLACKOUT!	1
79	80	77	13	AMEL LARRIEUX 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21
80	68	63	22	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
81	92	88	14	JEFFREY OSBORNE PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
82	85	90	28	MARIAH CAREY ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
83	77	78	26	BOB MARLEY ● TUFF GONG/ISLAND 546404*/DJMGM (11.98/17.98)	CHANT DOWN BABYLON	21
84	84	—	4	E.S.G. WRECKSHOP 5552 (11.98/16.98) HS	CITY UNDER SIEGE	65
85	RE-ENTRY	8	8	NUWINE REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	75
86	81	80	9	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98) HS	FAMILY AFFAIR	72
87	76	68	28	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
88	78	85	53	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
89	94	67	10	AL JARREAU GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	43
90	83	—	76	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
91	RE-ENTRY	2	2	TRAPP DEFF TRAPP 5671 (11.98/16.98) HS	YOU NEVER HEARD	81
92	74	59	4	TUPAC SHAKUR HERB 'N SOUL SOUNDS 54377/LIGHTYEAR (11.98/16.98)	THE LOST TAPES	49
93	RE-ENTRY	3	3	VARIOUS ARTISTS MAJOR LABEL/PYRAMID 75946/RHINO (15.98 CD)	UNITED WE FUNK	86
94	86	79	61	GINUWINE ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
95	NEW	1	1	MS CHAMBERS URBAN WORLD 5700/DOGDAY (10.98/15.98)	DON'T JUDGE A BOOK BY ITS COVER VOL. 1 — CAUSIN' TRAGEDIES	95
96	NEW	1	1	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	96
97	99	99	78	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
98	RE-ENTRY	75	75	THE TEMPTATIONS ▲ MOTOWN 530937/UNIVERSAL (10.98/16.98)	PHOENIX RISING	8
99	98	—	24	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
100	NEW	1	1	VARIOUS ARTISTS DEFF TRAPP 6970 (11.98/16.98)	LATINO GANGSTER RAPPERS	100

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

BUSTA RHYMES UNLEASHES 'ANARCHY'

(Continued from page 33)

fy with it. Plus it's easy to remember." Rhymes is also known for taking chances musically, as with the Scott Storch-produced "Bladow." The Philadelphia-based producer, who has produced tracks for the Roots, played the entire five-minute piano-driven track. Rhymes pushed the creative envelope even further by tapping Lenny Kravitz for the rock-infused "Make Noise."

"I've grown to appreciate him [Kravitz] more as I listen to his other stuff, because outside of his singles, he makes joints that bounce hip-hop in

the streets," says Rhymes, whose album also features the Flipmode Squad and M.O.P. "When I reached out to him, he knocked it out in two days and sent it back . . . I've had less stress working with dudes like him, Janet [Jackson], and Ozzy [Osbourne]. Try to get a big-name MC to come through like that. You get the icon rock stars to hold it down for you a lot more rationally than other people."

To promote "Anarchy," Elektra plans to tie into Rhymes' simultaneous endeavors. "This is his best project

yet," says Lydia Andrews, Elektra's director of marketing. "Busta is in a good place right now. He's established a good relationship with Mountain Dew, and his movie career is starting to take off."

In addition to an early promotional push in February and coordinating tie-ins with Mountain Dew, Elektra will concentrate on using the Internet to get the word out on "Anarchy." "We're in talks with America Online [AOL] about possibly doing a chat the week of the album's release," adds Andrews,

who says Rhymes may be named AOL's July artist of the month. Elektra will also be teaming with MTV.com for a contest called "Groove Jam." Beginning in early June, visitors to the site will be able to remix "Get Out."

"The single is going through the roof," says Myron Fears, assistant PD/music director for KPRS Kansas City, Mo. "His past two albums have performed well here. If he comes strong again, he should have no problems."

Retail predicts Rhymes will be a

major seller this year. "Busta has always been consistent," says Tobago Benito, owner of Atlanta-based DBS Sounds. "He never comes out with anything wack and always has a lot of energy."

Rather than feeling pressured by his full plate, Rhymes seems content. "I'm filming a movie with Sean Connery that will be out in December," says Rhymes, who's managed by Violator Management and booked by the William Morris Agency. "And my new album comes out four days after 'Shaft.' I can't complain."

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 1.04 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'I Wish', 'Try Again', 'Where I Wanna Be', 'I Wanna Know', 'Let's Get Married', 'He Wasn't Man Enough', 'Big Pimpin'', 'Party Up (Up in Here)', 'Thong Song', 'The Real Slim Shady', 'Best of Me', 'Loving Each Other 4 Life', 'Cherchez Laghost', 'Treat Her Like a Lady', 'Listen to Your Man', 'Whistle While You Twurk', 'Get Along with You', 'As We Lay', 'Who Ride Wit Us', 'Love Sets You Free', 'Got Beef', 'Da Baddest B***H', 'Jumpin, Jumpin', 'Take That', 'Come Back in One Piece', 'When You Think of Me', 'Break Fool', 'Bounce', 'Xplosive', 'Sundress', 'Everyday', 'Just Be a Man About It', 'Anything', 'Treat U Better', 'Year 2000', 'No Scrubs', 'Can't Stay', 'Back at One', 'Anywhere', 'What Ya Want', 'Where My Girls At?', 'Love Is Blind', 'Bills, Bills, Bills', 'Bling Bling', 'G'D Up', 'We Can't Be Friends', 'It's Gonna Rain'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'He Can't Love U', 'Left, Right, Left', 'Fortunate', 'Back That Thang Up', 'No More Rain (in This Cloud)', 'Got to Get It', 'Forgot About Dre', 'Vibrant Thing', 'Spend My Life with You', 'The Best Man I Can Be', 'Chin Check', 'Da Rockwilder', 'No Scrubs', 'Can't Stay', 'Back at One', 'Anywhere', 'What Ya Want', 'Where My Girls At?', 'Love Is Blind', 'Bills, Bills, Bills', 'Bling Bling', 'G'D Up', 'We Can't Be Friends', 'It's Gonna Rain'.

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

R&B SINGLES A-Z

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Title', 'Baby Don't Cry (Keep Ya Head Up II)', 'Get Out', 'Get It on Tonight', 'Your Child', 'Open My Heart', 'It Wasn't Me', 'I Need a Hot Girl', 'Mr. Too Damn Good', '6, 8, 12', 'Hot Boyz', 'No More', 'There You Go', 'Loving Each Other 4 Life', 'Cherchez Laghost', 'Treat Her Like a Lady', 'Ryde or Die, Chick', 'Hot S**t Country Grammar', 'Listen to Your Man', 'Whistle While You Twurk', 'Get Along with You', 'As We Lay', 'Who Ride Wit Us', 'Love Sets You Free', 'Got Beef', 'Da Baddest B***H', 'Jumpin, Jumpin', 'Take That', 'Come Back in One Piece', 'When You Think of Me', 'Break Fool', 'Bounce', 'Xplosive', 'Sundress', 'Everyday', 'Just Be a Man About It', 'Anything', 'Treat U Better', 'Year 2000', 'No Scrubs', 'Can't Stay', 'Back at One', 'Anywhere', 'What Ya Want', 'Where My Girls At?', 'Love Is Blind', 'Bills, Bills, Bills', 'Bling Bling', 'G'D Up', 'We Can't Be Friends', 'It's Gonna Rain'.

Hot R&B/Hip-Hop Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'We Are Family 2000', 'Anything/Big Pimpin'', 'Thong Song', 'Whispers in the Dark', 'Party Up (Up in Here)', 'Things I've Seen', 'It's So Hard', 'Ultimate High', 'Jigga My N****', 'Master Plan', 'He Can't Love U', 'The Platform', 'Amel Larrieux', 'Break Fool', 'Down Bottom/Spit These Bars', 'That's What I'm Looking For/Whatchu Like Da Brat', 'Why Can't We', 'How We Roll', 'Hole in the Wall', 'Shut Up', 'The Real Slim Shady', 'When U Think About Me', 'How We Roll', 'Best Friend', 'Still in My Heart', 'How', 'Make It Hot', 'Mommie', 'There You Go', 'Crooked I Anthem/Realz', 'Got Your Money', 'Just Be a Man About It', 'Dancin'', 'Whoa!', 'Do It', 'G'd Up', 'I Wish', 'Try Again', 'I Know What's Up', 'Untitled (How Does It Feel)', 'What's What', 'Whistle While You Twurk', 'Whoa!', 'Send It On', 'The Next Episode', 'Back That Thang Up', 'No More Rain (in This Cloud)', 'Got to Get It', 'Forgot About Dre', 'Vibrant Thing', 'Spend My Life with You', 'The Best Man I Can Be', 'Chin Check', 'Da Rockwilder', 'No Scrubs', 'Can't Stay', 'Back at One', 'Anywhere', 'What Ya Want', 'Where My Girls At?', 'Love Is Blind', 'Bills, Bills, Bills', 'Bling Bling', 'G'D Up', 'We Can't Be Friends', 'It's Gonna Rain'.

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	3	8	I WILL LOVE AGAIN COLUMBIA 79375	LARA FABIAN
2	4	6	7	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
3	5	9	6	FEELIN' SO GOOD WORK 79388/550-WORK †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
4	7	12	6	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
5	1	2	8	I'M IN LOVE JELLYBEAN 2584	VERONICA
6	3	4	10	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
7	9	18	5	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
8	10	13	9	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
9	6	5	9	SHARE MY JOY AVEV 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
10	14	22	5	THE BEST THINGS F-111 44857/REPRISE †	FILTER
11	12	15	7	NATURAL BLUES V2 27639 †	MOBY
12	19	26	5	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
13	18	23	6	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
14	11	11	8	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
15	13	8	11	BE WITH YOU (SOLO ME IMPORTAS TU) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
16	8	1	11	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
17	25	44	3	FLASH F-111 44853	GREEN VELVET
18	15	17	9	STOP 550 MUSIC PROMO/550-WORK	JON SECADA
19	16	7	10	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
20	17	14	9	IF YOU BELIEVE REPRISE 44842	SASHA
21	23	29	5	REJOICE RAMPAGE 0118	MICHELLE WEEKS
22	27	35	3	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
▶ POWER PICK ◀					
23	30	40	3	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
24	22	24	8	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
25	33	43	3	DON'T GIVE UP C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
26	20	16	14	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
27	37	—	2	DREAMING NETTWERK 33105	BT
28	31	33	4	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
29	32	36	4	BE STRONG JELLYBEAN 2581	BORIS & BECK
30	36	38	3	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
▶ HOT SHOT DEBUT ◀					
31	NEW ▶	—	1	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS.	OLIVE
32	40	—	2	WOMAN IN LOVE XTREME 810	ARIEL
33	21	10	12	MISSING YOU NERVOUS 20271	KIM ENGLISH
34	38	46	3	CHOCOLATE SENSATION RIDES ON TIME SALSOUL PROMO	LOLEATTA HOLLOWAY
35	39	42	4	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
36	28	27	10	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
37	44	—	2	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
38	29	19	13	DESERT ROSE A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
39	26	25	12	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGLY
40	NEW ▶	—	1	FILTHY MIND KINETIC PROMO/WARNER BROS.	AMANDA GHOST
41	48	—	2	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
42	42	49	3	THE LIFT PRIMAL TRAX 44851/WARNER BROS.	MEPHISTO ODYSSEY
43	NEW ▶	—	1	ANGELFALLS EDEL IMPORT	AYLA
44	NEW ▶	—	1	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
45	NEW ▶	—	1	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
46	24	20	13	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
47	47	48	3	SAME STUDIO K7 084	SMITH & MIGHTY
48	NEW ▶	—	1	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
49	45	45	6	STILL IN MY HEART CAPITOL 58807 †	TRACIE SPENCER
50	34	30	11	HEAVEN'S EARTH NETTWERK 33101	DELERIUM

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	10	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
▶ GREATEST GAINER ◀					
2	3	2	3	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
3	2	21	3	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
4	5	5	5	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
5	4	—	2	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
6	6	3	6	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
7	7	4	17	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
▶ HOT SHOT DEBUT ◀					
8	NEW ▶	—	1	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
9	8	6	5	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG	LARA FABIAN
10	NEW ▶	—	1	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
11	NEW ▶	—	1	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129	PAUL VAN DYK FEATURING ST. ETIENNE
12	9	7	22	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
13	10	9	12	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
14	11	8	23	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
15	16	16	17	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
16	12	11	30	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
17	46	29	4	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
18	13	10	12	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
19	22	20	5	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
20	17	17	5	DON'T STOP (T) (X) RADIKAL 99015	ATB
21	NEW ▶	—	1	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
22	14	12	14	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
23	18	15	9	NATURAL BLUES (X) V2 27639 †	MOBY
24	15	13	19	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
25	21	25	10	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
26	NEW ▶	—	1	FLASH (T) F-111 44853	GREEN VELVET
27	19	18	17	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
28	28	26	11	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
29	20	19	6	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
30	27	22	17	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
31	23	27	8	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
32	26	30	79	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
33	NEW ▶	—	1	I NEVER SAID (T) (X) ROBBINS 72042	CYNTHIA
34	31	50	42	BODYROCK (T) (X) V2 27595 †	MOBY
35	32	45	3	KERNKRAFT 400 (T) (X) SPECTRA 91007/SAIFAM	ZOMBIE NATION
36	24	24	18	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
37	30	28	8	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
38	29	33	24	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
39	37	46	9	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
40	34	41	90	SUAVENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
41	33	38	40	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
42	38	39	86	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
43	45	—	28	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
44	25	35	6	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
45	39	42	27	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS
46	36	37	12	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
47	44	36	5	JUST COME BACK 2 ME (T) (X) TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
48	RE-ENTRY	—	11	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
49	NEW ▶	—	1	THE BEST THINGS (T) F-111/REPRISE 44857/WARNER BROS. †	FILTER
50	42	—	66	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY

○ 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.

PARADISE GARAGE RECALLED ON PAGE, RECORDS

(Continued from preceding page)

Levan's forte. However, Cheren acknowledges, "Levan was an expert at knowing what song to play after the song he was currently playing."

Because of this, musical variety, as well as a musical freedom, prevailed on Levan's dancefloor.

London-based Strut's label director, Quinton Scott, says, "Our label is interested in dance music's history. That said, a live set from Larry Levan is like the Holy Grail. There's such a myth about Larry—even though many people never heard one

of his live sets."

"For more than four years, I've tried to get the book and music released," says Cheren. "When I couldn't find a publisher for my manuscript, I decided to do it myself. And while I had much difficulty licensing the songs that were on Larry's reel-to-reel tape for a compilation, I was very fortunate when Quinton approached me to release the collection in the U.K. He was able to secure all the licenses and clearances."

Cheren, who says he has a contract with Levan's mother for exclusive use of her son's name for 20 years, is very passionate about all things related to the Paradise Garage, especially its revered DJ.

"I don't want people to profit from using his name," explains Cheren, who adds that, after taxes and expenses, 50% of the profits from the book and CDs will be divided among three music-related charities: LIFEbeat; the T.J. Martell Foundation for Leukemia,

Cancer, and AIDS Research; and MusiCares. Additionally, Cheren says, 10% will go directly to Levan's mother.

"So many people were truly inspired by Larry," he continues. "I wanted people, especially those who may not have had the opportunity to experience him live at the Garage, to hear his genius. This is about making sure that Larry's legacy lives on."

Preceding the simultaneous release of the book and CD/vinyl set

will be a Paradise Garage exhibition at London's Dazed & Confused Gallery. Scheduled for May 27-June 10, the exhibit will showcase photos, taped interviews, and other memorabilia from the club.

On June 2, a launch party for "Larry Levan Live At The Paradise Garage" will take place at the Electroworkz club in London. On hand will be Cheren, DJs David DePino and Danny Krivit, and singer Taana Gardner.

MICHAEL PAOLETTA

CMT To Debut 'Western Beat' Series

13-Week Performance Show Features 'Y'All-ternative' Acts

BY JIM BESSMAN

NEW YORK—CMT is trying out a weekly series devoted to the alternative country genre with "Western Beat With Billy Block," 13 weeks of one-hour programs hosted by Nashville scenester Block.

The performance-driven series premieres at 11 p.m. EDT July 2, with Charlie Robison and Lonesome Bob joining headliner Trisha Yearwood.

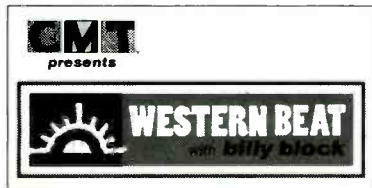
CMT director of programming Chris Parr says established stars, including Yearwood, have expressed

interest in appearing on the show, and future installments will similarly feature two artists and a headliner. Among the participating acts are Hank Williams III, Joe Ely, Robbie Fulks, Eric Heatherly, Kim Richey, Rodney Crowell, Jason & the Scorchers, Ralph Stanley, Jim Lauderdale, Buddy and Julie Miller, Radney Foster, Bill Lloyd, Lee Roy Parnell, the Derailers, Allison Moorer, Joy Lynn White, and BR5-49.

The shows, which will also include backstage interviews to help viewers get a handle on the lesser-knowns, have already been taped at Nashville's Exit/In nightclub, home of Block's long-running "Western Beat Roots Revival" showcases, which are aired weekly on Nashville stations WSIX, WRVU, and WANT.

Block, a drummer and producer, has been promoting his "Western Beat" events since 1991, first at the Highland Grounds coffeehouse in Hollywood, where they continue on a monthly basis. After moving to Nashville in 1995, he began staging the showcases at the Sutler, then Zanies, before moving them to the Exit/In in 1998.

Block, a drummer and producer, has been promoting his "Western Beat" events since 1991, first at the Highland Grounds coffeehouse in Hollywood, where they continue on a monthly basis. After moving to Nashville in 1995, he began staging the showcases at the Sutler, then Zanies, before moving them to the Exit/In in 1998.



Western beat, as defined by Block, is a "newer brand of country, at a time when country is trying to redefine itself." Its "broadened parameters," he says, include "everything from rock to rockabilly and blues to bluegrass."

For Parr, "Western Beat With Billy Block" gives CMT a chance to "bring something fresh to our viewership" and grow the audience.

"CMT has been at the forefront of new music, as recently as the Dixie Chicks," says Parr, noting that the network has often played

such acts ahead of their success at radio. "Jammin' Country" [CMT's late-night, cutting-edge country video show] has always been left-of-center with 'y'all-ternative,' 'alt.country,' 'Western beat,' or whatever you want to call it, but we've always focused on the mainstream of the contemporary country music spectrum.

"To the right is tradition, represented by George Strait and Tracy Lawrence," Parr says. "To the left is the alternative. With this program, we can tie the right and left ends together and close the circle, because a lot of what's referred to as left-of-center is truly the most traditional country music out there."

The longform nature of the "Western Beat" series, Parr says, also allows CMT to further expand its programming format beyond its shortform music-video foundation.

But Block believes the network can make the critically praised but commercially under-appreciated artists who make up the bulk of "Western Beat" into mainstream stars.

"Television is the most powerful medium on the planet," he says. "We believe that these artists have been stars a long time and now have the opportunity to be introduced to a huge country audience at a time when the market is looking for a new generation of stars."

Block says Nashville's "'Western Beat' community" offers a rich talent pool for the show.

"The beauty is the juxtaposition of styles," he says. "The first show has Charlie Robison, Lonesome Bob with Allison Moorer on harmony, and Trisha Yearwood. The second show introduces Eric Heatherly—one of the first big breakthrough stories of the new year—and has the Derailers and Joy Lynn White, who's making the best music of her career. On the third one, Texas troubadour Hal Ketchum makes a 'comeback' appearance, with Texas blues player Lee Roy Parnell, and Kim Richey—the cream of the crop of Nashville's singer/songwriters. So we include all these different artists each week."

Maureen Herman, video producer for Hank Williams III and manager of "Western Beat" club performer P.W. Long, says "Western Beat With Billy Block" comes at an opportune time.

"Critical praise from writers is good, but these artists need more," says Herman. "Look at Jim Lauderdale, who just got dropped from RCA. There was an article in the paper [local daily The Tennessean] saying country radio doesn't sup-

port this kind of artist. But here's a guy who's a great songwriter and well-known performer but can't sustain a recording career because he doesn't sell 200,000 units. 'Western Beat' is a chance for that kind of artist to get heard by a wider audience."

Parr hopes that favorable CMT audience response will engender future "Western Beat With Billy Block" tapings. Meanwhile, the live show continues every Tuesday night at the Exit/In and is Webcast on Westernbeat.com.



RCA Celebrates ACM Wins. RCA Label Group (RLG) artists and staff celebrated their victories at the Academy of Country Music Awards in Los Angeles with an after-show bash at Il Posto. Among the members of the Nipper family to take home trophies were Clint Black and his wife, Lisa Hartman Black, who won the vocal event of the year category for the duet "When I Said I Do." Pictured, from left, are RLG senior VP/GM Butch Waugh, RCA promotion VP Mike Wilson, Hartman Black, RCA sales VP Ron Howie, Black, and RLG chairman Joe Galante.

CMA Reshuffles Operations In Europe; Mercury Nashville, Free Lance Label Pact

THE COUNTRY MUSIC ASSN. (CMA) is restructuring its European operations, resulting in the departure of Germany/Switzerland/Austria (GSA) representative **Jan Garich**, who was based in Cologne, Germany. Also, CMA U.K./Ireland director **David Bower** moves to a consulting role, allowing the CMA to end a short-term lease on its current London office space in late summer. The CMA's activities in the GSA region will be redirected to Nashville, headed by senior director of international and new-business development **Jeff Green**.

The CMA has maintained an office in Germany since 1994. The London office opened in 1982. CMA's international services and administration will continue to be handled from London by CMA manager of international operations **Bobbi Boyce**. Also, **Trevor Smith** remains in place as Sydney-based Australian representative.

Coinciding with the European moves, the CMA will be restructuring its international and new-business development departments in Nashville. The CMA plans to beef up its international Web presence via CMAworld.com.

FREE LANCE: The Nashville division of Mercury Records has signed a deal with Free Lance Entertainment, a new label launched by 'N Sync member **Lance Bass** that will focus on new and developing country and pop acts. Mercury has the right of first refusal on any country acts Bass finds.

Country artist **Meredith Edwards**, 16, who has toured with 'N Sync, is Free Lance's first signing. Her debut album, due in the first quarter of 2001, will be promoted, marketed, and distributed through Mercury.

The label will kick off with a talent search on GetMusic.com. Entries can be submitted online or via mail until July 29. Live auditions for acts 18 or older are set for June and July at Planet Hollywood locations in Dallas; Las Vegas; Atlanta; Orlando, Fla.; Nashville; and New York.

ON THE ROW: Former Capitol Records VP of promotion **Terry Stevens** joins Atlantic Records as national promotion director. Stevens, who most recently was working as an in-house independent promoter for Asylum Records, will also handle the Midwest region for Atlantic, replacing **Bill Heltemes**.

Southwest regional promoter **David Berry** adds national promotion manager duties. Former Decca rep **Trudie Richardson**, most recently executive producer of syndi-

cated radio show "Nashville Nights," joins Atlantic for secondary promotion duties.

Leslie Kellner joins MCA Nashville as manager of publicity from a similar position at Island Records in New York. Also, **Hannah Sanford** is promoted from publicity coordinator to manager of publicity at MCA.

Mike Chapman joins Broken Bow Records as VP of promotion. He previously was Southwest regional promotion manager at Asylum Records.

Former Asylum West Coast regional promoter **Ray Randall** joins Seattle-based Broadcast Programming (BP) as Web content manager for BP's four sites. He's also involved in the development of a new Web format project.

Hannah Paramore joins CountryCool.com as VP of sales and marketing.

She had been Midwest region marketing manager for City Search.com.

SIGNINGS: Fitzgerald Harley signs former Atlantic artist **Matt King** to a management contract.

Lyric Street artist **Sonya Isaacs** signs with Buddy Lee Attractions for booking.

ARTIST NEWS: Set to perform at the Country Weekly Presents the TNN Music Awards June 15 in Nashville are **Faith Hill, Alan Jackson, Martina McBride, Clint Black** and **Lisa Hartman Black, Jo Dee Messina, Brad Paisley, Kenny Chesney, Shedaisy, the Wilkinsons**, and **Mark Wills**. **Jeff Foxworthy** hosts the event, which will be telecast live on TNN 8-11 p.m. EDT from the Gaylord Entertainment Center.

Canadian trio **Lace**, signed to 143 Records and previously worked by the Warner Bros. Nashville office, will no longer be handled by Warner Bros. The group remains signed to 143, which is a Warner imprint.

Addax Publishing Group of Lenexa, Kan., is publishing a children's book based on **Kenny Rogers'** song "The Greatest," written by **Don Schlitz**. The book, also titled "The Greatest," is due in June and targeted to children ages 4-9. It will be packaged with a collector's edition audio CD of the song and will be the first in a series of new children's books from Rogers.

FOR THE RECORD: To clarify an item in last issue's column, **Meat Loaf's** 1977 album "Bat Out Of Hell" was produced by **Todd Rundgren**, not **Jim Steinman**, who wrote the album's tracks.



by Phyllis Stark

Billboard HOT COUNTRY SINGLES & TRACKS

MAY 27, 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	1	3	21	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
2	2	4	22	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GIGGS (V) RCA 65936 †	2
3	4	7	24	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
4	8	10	15	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLIPS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	4
5	3	1	31	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKEN, OOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
6	5	2	22	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBER, AIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
7	10	9	17	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	7
8	7	6	28	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
9	11	11	19	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	KENNY CHESNEY (V) BNA 65964	9
10	12	13	20	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. R. L. THERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	10
11	9	8	20	BEEN THERE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
12	6	5	31	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
13	14	17	10	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	13
14	13	14	18	MORE T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	13
15	16	16	7	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	15
16	19	19	11	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	16
17	15	15	20	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	15
AIRPOWER						
18	20	21	13	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGAR, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	18
19	18	18	16	ME NEITHER F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	18
20	17	12	28	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	3
21	22	25	14	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	21
22	27	30	7	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	22
23	21	20	38	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
24	24	27	14	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, E. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	24
25	23	22	36	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
26	28	29	13	STUCK IN LOVE G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	26
27	29	31	11	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	27
28	31	39	5	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	28
29	30	32	16	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	29
30	32	34	20	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDDISY LYRIC STREET ALBUM CUT †	30
31	26	26	19	NO MERCY J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	26
32	33	33	11	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	32
33	46	—	2	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	33
34	36	37	7	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB	34
35	35	36	9	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	35
36	34	35	9	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	34
37	50	—	2	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA CURB ALBUM CUT	37
38	52	59	3	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO TRACK †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	38	14	SOMETHING TO WRITE HOME ABOUT B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN (D) ATLANTIC 84669 †	38
40	39	44	10	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	39
41	43	48	6	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	41
42	45	51	6	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	42
43	42	43	9	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	42
44	38	41	11	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	38
45	37	28	20	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	16
46	40	42	13	I NEED YOU ALL THE TIME B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
47	47	47	9	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	47
48	49	50	9	DO I LOVE YOU ENOUGH D. MALLOY (R. FAGAN, L. PALAS)	RICOCHET (C) (D) COLUMBIA 79379	48
49	44	45	9	LOVE, YOU AIN'T SEEN THE LAST OF ME B. J. WALKER, JR., T. BYRD (K. FRANCESCHI)	TRACY BYRD (V) RCA 60210	44
50	48	46	12	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
51	56	55	6	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN EPIC ALBUM CUT	51
52	55	57	6	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162 †	52
53	53	40	18	LET'S MAKE SURE WE KISS GOODBYE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
54	58	61	6	BREATHLESS J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	54
55	51	49	12	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
56	67	—	3	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE RCA ALBUM CUT	56
57	57	54	5	A LITTLE LEFT OF CENTER J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
58	59	53	6	TROUBLE WITH ANGELS K. STEGALL, K. MATTEA (T. WILSON)	KATHY MATTEA (V) MERCURY 172160 †	53
59	62	—	2	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL MCA NASHVILLE ALBUM CUT	59
Hot Shot Debut						
60	NEW	1	1	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	60
61	NEW	1	1	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	61
62	61	63	4	GOODBYE IS THE WRONG WAY TO GO R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES MONUMENT ALBUM CUT	61
63	60	—	22	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
64	71	65	3	SINNERS & SAINTS K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	64
65	54	52	11	YOU ARE G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
66	64	58	20	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
67	73	—	2	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	67
68	65	62	5	YOU AIN'T HURT NOTHIN' YET B. CHANCEY, P. WORLEY (A. ANDERSON, B. LAWSON)	JOHN ANDERSON EPIC ALBUM CUT	56
69	63	—	2	WE MADE LOVE D. COOK, ALABAMA (T. DOUGLAS, B. KIRSCH)	ALABAMA (V) RCA 60211	63
70	NEW	1	1	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT	70
71	NEW	1	1	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	71
72	66	66	15	THE BLUES MAN K. STEGALL (H. WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	37
73	RE-ENTRY	2	2	THE END OF THE WORLD C. HOWARD (S. DEE, A. KENT)	ALLISON PAIGE CAPITOL ALBUM CUT	72
74	72	69	7	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	69
75	74	71	3	YOU WANNA WHAT? T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATIUK, B. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	71

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 27, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	15	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
2	2	2	12	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
3	3	4	8	YES! WARNER BROS. 16876/WRN	CHAD BROCK
4	4	3	15	AMAZED ● BNA 65957/RLG	LONESTAR
5	5	5	8	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
6	12	25	3	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
7	6	8	11	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
8	9	10	4	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
9	7	6	14	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
10	8	7	17	NO MERCY EPIC 79345/SONY	TY HERNDON
11	10	9	9	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
12	11	11	13	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
13	14	14	3	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	4	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
15	13	12	20	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
16	15	13	33	BIG DEAL CURB 73086	LEANN RIMES
17	19	17	6	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHET
18	17	19	4	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16871/WARNER BROS.	NEAL MCCOY
19	21	24	38	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
20	18	16	10	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES
21	20	18	23	A COUNTRY BOY CAN SURVIVE (YZK VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
22	22	21	154	HOW DO I LIVE ● CURB 73022	LEANN RIMES
23	23	20	39	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	24	22	6	HONEY I DO MONUMENT 79386/SONY	DANNI LEIGH
25	25	—	59	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW

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 TOP COUNTRY ALBUMS

MAY 27, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	37	DIXIE CHICKS ▲ ² MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
◀ GREATEST GAINER ▶						
2	2	2	27	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	10	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
4	5	4	132	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	4	5	50	LONESTAR ▲ ² BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
6	6	8	54	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	11	10	53	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
8	7	7	120	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	10	9	7	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
10	8	6	4	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
11	16	18	25	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
12	12	11	28	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
13	13	14	29	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
14	14	12	53	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
15	9	—	2	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
◀ HOT SHOT DEBUT ▶						
16	NEW	1	1	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
17	15	13	63	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
18	19	19	35	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
19	21	16	38	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
20	23	17	4	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
21	18	21	4	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
22	22	25	50	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
23	17	—	2	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
24	24	20	18	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
25	25	22	49	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
26	20	15	3	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
27	27	23	29	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
28	26	27	33	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
29	28	24	4	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	21
30	29	30	58	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
31	NEW	1	1	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
32	30	28	29	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
33	35	29	30	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
34	31	31	3	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
35	36	33	78	GARTH BROOKS ◆ ¹⁷ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
◀ PACESETTER ▶						
36	48	40	6	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
37	39	36	15	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5

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	38	35	52	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98) HS	SINGLE WHITE FEMALE	15
39	32	49	47	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
40	37	32	28	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
41	34	26	6	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
42	33	37	54	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
43	41	43	92	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29
44	44	39	104	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
45	42	48	58	JOHNNY CASH COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
46	40	34	16	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
47	46	38	4	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
48	45	42	15	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	37
49	52	52	79	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
50	47	41	15	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
51	43	61	38	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
52	50	46	12	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
53	49	47	5	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
54	57	58	41	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
55	53	50	49	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
56	51	54	28	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
57	62	63	63	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
58	56	55	90	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
59	71	73	96	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
60	58	53	52	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	64	59	34	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
62	55	56	34	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
63	59	51	31	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
64	63	66	59	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
65	61	45	6	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
66	65	70	89	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
67	60	44	6	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
68	69	—	5	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
69	68	71	54	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
70	74	72	51	MARY CHAPIN CARPENTER COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
71	70	74	32	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
72	67	60	60	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
73	RE-ENTRY	92	92	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
74	72	65	12	LORRIE MORGAN BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION	21
75	66	64	12	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54

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

Billboard Top Country Catalog Albums

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



MAY 27, 2000

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	113
2	4	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	108
3	2	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	99
4	3	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	154
5	5	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	139
6	6	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	10
7	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	238
8	9	PATSY CLINE ▲ ⁴ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	74
9	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	310
10	10	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	275
11	14	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	142
12	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	320
13	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	276

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	140
15	18	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	686
16	16	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	294
17	12	JOHN DENVER ● RCA 10374 (10.98/17.98)	JOHN DENVER'S GREATEST HITS	28
18	19	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	187
19	—	VINCE GILL ▲ ² MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS	204
20	23	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	137
21	—	REBA MCENTIRE ▲ ⁵ MCA NASHVILLE 110906 (11.98/17.98)	GREATEST HITS VOLUME TWO	230
22	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	388
23	22	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	516
24	—	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	120
25	—	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	119

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

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was like to feel so much
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COUNTRY CORNER



by Wade Jensen

ON THE ROAD AGAIN: Starting with 14,000 scans, the **Judds** post their second-largest opening week in the SoundScan era, as "The Judds Reunion Live" (Mercury) takes Hot Shot Debut honors at No. 16 on Top Country Albums and enters The Billboard 200 at No. 107.

The distinction is obviously a dubious one, since the '80s chart darlings parted ways when health problems forced **Naomi Judd** to retire just seven months after we introduced our technology-based retail charts in May 1991. Their "Greatest Hits Vol. II" entered the country list with approximately 34,000 units in the Sept. 28, 1991, issue of Billboard.

Prior to the debut of SoundScan charts, the duo took four titles to No. 1 on Top Country Albums, and two others peaked inside the top five.

"Reunion Live," a double-disc set available only on CD, was recorded during the Judds' New Year's Eve reunion concert staged in Phoenix. Also on Top Country Albums, **Wynonna's** "New Day Dawning" (Mercury) rises 39-37 with a 20% increase.

LIVING AGAIN: Up 16 detections, **Andy Griggs'** "She's More" (RCA) leads a group of six current titles that recapture bullets after finishing with spin deficits last issue on Hot Country Singles & Tracks. Griggs' song was one of six top 10 titles last issue that finished with decreases, but it gets a new lease on life and closes with 5,182 spins.

Elsewhere on the radio chart, **Craig Morgan's** "Something To Write Home About" (Atlantic) gains 59 detections to step 41-39 after dipping 34 plays, and **Kathy Mattea's** "Trouble With Angels" (Mercury) inches 59-58 upon recovering from a decrease of 66 plays, up 14.

George Jones' "Sinners & Saints" (Asylum) gains 83 detections on the heels of a 40-spin decline and jumps 71-64, while **John Anderson's** "You Ain't Hurt Nothin' Yet" (Epic) clings to life by gaining four spins to close at No. 68. **Tim McGraw's** album cut "My Next Thirty Years" (Curb) gains three detections to stay visible at No. 74.

KIDS SAY THE DARNDDEST THINGS: After declaring to **Dick Clark** backstage at the May 3 Academy of Country Music Awards that his television performance of "Roly Poly" with **Asleep At The Wheel** was a "life-altering experience," 11-year-old **Billy Gilman** becomes the youngest solo artist to chart on Hot Country Singles & Tracks, as "One Voice" enters at No. 71 with 105 detections. Previously, **Brenda Lee** was the youngest solo artist to chart when her "One Step At A Time" bowed in 1957, eight months before her 13th birthday.

Gilman's ballad about youth gun violence gained initial airplay after programmers at 22 monitored stations either lifted the audio from the accompanying videoclip or bought the retail single for on-air use. Epic promo VP **Rob Dalton** says that he hand-mailed several copies to stations that requested it, but most of those 22 stations took the initiative to get it by the aforementioned means. The mass radio mailing has the single dropping at radio by May 19. The video, which is airing on CMT and Great American Country, helps spur a 173% increase on Top Country Singles Sales, where it jumps 12-6.

Dreamcatcher Beats Odds With Rogers' No. 1

BY PHYLLIS STARK

NASHVILLE—The promotion staff at Dreamcatcher Entertainment overcame an unusual number of barriers when it recently took **Kenny Rogers'** "Buy Me A Rose" to No. 1 on the Hot Country Singles & Tracks chart. In addition to fighting bias in some radio circles against independent labels, it was challenged by a resistance from some radio programmers, particularly those at young-leaning stations, to Rogers' image and age.

An independent release hasn't reached No. 1 since Schuyler, Knobloch & Overstreet's "Baby's Got A New Baby" (MTM) in 1987. And at 61, Rogers is the oldest country artist to score a solo No. 1 title since **Hank Snow** in 1974.

But perhaps the most significant hurdle for the Dreamcatcher team was that not every monitored station was playing the record, which also features the vocals of **Alison Krauss** and **Billy Dean**. The last time a record went to No. 1 on the chart without at least a few syndicated-show spins from the entire panel of monitored stations was **Alan Jackson's** "Right On The Money" in January 1999.

In the week "Buy Me A Rose" finally went to No. 1, Dreamcatcher managed to land a few spins at stations that had resisted it. That week, "Buy Me A Rose" landed one play at KPLX (the Wolf) Dallas, which had spun it just nine times until then; seven plays at KMLE Phoenix, where it had only been played twice the week before; nine spins at rival KNIX, which had given it just one spin a week in the previous two weeks; two spins at WQDR Raleigh, N.C.; and two at WQMX Akron, Ohio. Like KNIX, WQDR and WQMX had given the song just one spin a week in the previous two weeks.

Despite all the obstacles, Dreamcatcher director of national promotion **Anne Weaver** says, "Any record I've ever worked, there were objections to. That's part of promotion. A promotion person's job starts when a station says, 'I can't or won't play this.'"

Weaver was least concerned about the indie aspect. "I really didn't feel any pressure, because we have all the capabilities of a major label here," she says. "I've heard of stations that wouldn't even listen to independent product, but I think that's changing. I've had stations tell me, 'We don't think of you as an independent.'"

At the same time, she says, "there is that small-label feel" to Dreamcatcher. When it mailed roses to programmers along with the rose-shaped single, the whole staff was on hand to box up the flowers, and Weaver says, "Everybody from the top down to back again contributed."

Even before Weaver joined Dreamcatcher last August, the label, assisted by in-house promotion consultant **Debi Fleischer-Robin**, had already managed to take Rogers' "The Greatest" to No. 26 last June, although the follow-up single, "Slow Dance More," failed to score.

Ultimately, the label pulled off the slow-building "Slow Dance More," because, Weaver says, "we knew if we were going to put out 'Buy Me A Rose' we wanted to take advantage of Valentine's Day. It worked out perfectly. A lot of [programmers] used the holiday to spotlight the song and do promotions, which made the song take off that much faster."

In addition, Weaver says, "we had some early believers, and those stories developed right away." Among those believers were the stations in Salt Lake City, where the song's writers, **Jim Funk** and **Erik Hickenlooper**, are from. Amazingly, this is the writers' first cut.

As for the record's initial nonbelievers, Weaver says, "we had total faith that once they played it the listeners would respond, and they did. All we did was make people aware of it."

"It was a 29-week record, but it was really kind of steady," Weaver adds. "We never had what we would consider a bad week. We always had an increase in spins and stations coming on. Even the week we were going for No. 1, KMLE did come on the record, KNIX gave us spins, [and] we had airplay at a couple of other stations through syndication."

Since joining, Weaver has beefed up the Dreamcatcher promotion team to include **Gator Michaels**, formerly of **Young-Olsen & Associates**, and **Jim Malito**, formerly of **Susan Turner & Associates**, as field promotion directors, in addition to **Fleischer-Robin** and a team of indies. Eventually, she hopes to have a full complement of regionals but for now is building slowly, since the label's only acts at the moment are Rogers and a newly signed male quintet that has not yet settled on a name.

Dreamcatcher's management arm handles the careers of Rogers, **Diamond Rio**, **Linda Davis**, and **Mark Collie** as well as the new group, which is expected to have a single out in late summer as a co-venture with **Lou Pearlman**. "The fact that we have management here is a real plus," says Weaver. "Any answer I need is 10 feet away." And Rogers was "really good at support [with] whatever we needed him to do. This guy works all the time."

Weaver says, "The secret to my success is to get a guy who has sold 100 million records, get a great song that touches people's lives, put it out, and work real hard, and that's it."

"I can't say enough good things about country radio," adds Weaver. "They were open-minded, responsive, and they deserve a large amount of recognition for this. I think what this proves is if you have a great song, radio will play it. This restored my faith in the format."

Rogers has recorded about 10 cuts for a new album, and a new single is expected from that batch in early June.



WEAVER

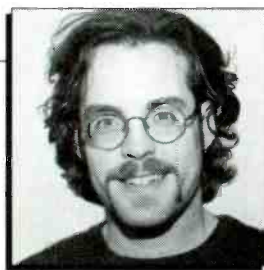
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 35 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuiti L.A., ASCAP) HL/WBM
- 17 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
- 11 **BEEHIVE** (Blackened, BMI/Steve Warner, BMI) WBM
- 6 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM
- 42 **BLUE MOON** (Acronym, BMI/WCR, BMI)
- 72 **THE BLUES MAN** (Bocopus, BMI) HL
- 54 **BREATHLESS** (Rio Bravo, BMI/Careers-BMG, BMVA Hard Day's Write, BMI) HL/WBM
- 5 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
- 12 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL
- 3 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 50 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro N' Sis, BMI/Estes Park, BMI) HL/WBM
- 33 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP)
- 7 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
- 60 **COUNTRY COMES TO TOWN** (Tokeco Tunes, BMI)
- 23 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 48 **DO I LOVE YOU ENOUGH** (Of Music, ASCAP/The Music Palas, ASCAP)
- 73 **THE END OF THE WORLD** (Edward Proffitt, ASCAP/Music Sales, ASCAP/Keith-Valerie, ASCAP)
- 32 **FAITH IN YOU** (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
- 52 **FALLIN' NEVER FELT SO GOOD** (Universal-MCA, ASCAP/WB, ASCAP) WBM
- 59 **FEELS LIKE LOVE** (Viny Mae, BMI)
- 21 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
- 44 **FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY)** (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
- 62 **GOODBYE IS THE WRONG WAY TO GO** (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
- 8 **HOW DO YOU LIKE ME NOW?** (Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)
- 51 **IF YOU CAN** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
- 13 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 16 **I'LL BE** (Realsongs, ASCAP) WBM
- 34 **I NEED YOU** (Aniose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'Kar, ASCAP) HL
- 46 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL

- 28 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 29 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 30 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 66 **JIMMY'S GOT A GIRLFRIEND** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 70 **KISS THIS** (Acutt-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mike Hiss, ASCAP)
- 63 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 53 **LET'S MAKE SURE WE KISS GOODBYE** (Viny Mae, BMI) WBM
- 57 **A LITTLE LEFT OF CENTER** (Island Bound, ASCAP/Famous, ASCAP/Lightwoodnot, BMI/Ensign, BMI) HL
- 61 **LOVELY** (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM
- 20 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 49 **LOVE, YOU AIN'T SEEN THE LAST OF ME** (W.B.M., SESAC) WBM
- 43 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
- 19 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 14 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) WBM
- 55 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
- 25 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 74 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 31 **NO MERCY** (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Lit-the Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
- 71 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 18 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 45 **REAL LIVE WOMAN** (Cryer Way To The Bank, SESAC/Child Bride, SESAC)
- 41 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 47 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
- 2 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 64 **SINNERS & SAINTS** (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 15 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM
- 39 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Triples Shoes, BMI/Acutt-Rose, BMI) HL
- 26 **STUCK IN LOVE** (Gay Nicholson, ASCAP/King Lizard, BMI)
- 67 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 40 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFI, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 37 **THAT'S THE WAY** (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM
- 56 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 58 **TROUBLE WITH ANGELS** (Songs Of Universal, BMI) WBM
- 10 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 1 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 69 **WE MADE LOVE** (Sony/ATV Tree, BMI/Hamstein Cumberland, BMI/KidJule, BMI) HL
- 22 **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
- 9 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 38 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
- 36 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
- 4 **YES!** (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 68 **YOU AIN'T HURT NOTHIN' YET** (Mighty Nice, BMI/AJ Andersons, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL
- 65 **YOU ARE** (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Will Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
- 27 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 24 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Jessiree Bob, ASCAP) CLM/HL
- 75 **YOU WANNA WHAT?** (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempoint, BMI)

Classical KEEPING SCORE



by Bradley Bamberger

INDIE INVENTION: A consoling effect of the major record companies limiting their involvement in classical music is that room in the market will open for upstart firms of energy and imagination. Many of these operations will be staffed by those who once worked with the majors, learning from their innovations and their errors.

Chris Craker—a former independent producer/engineer on hundreds of projects for EMI/Virgin, Decca, RCA, Sony, and several indie labels—is a prime example of the novel breed. As creative principal/managing director of the London-based Black Box Music, Craker has turned his production company into a hot, new-model record label with 50 classical and jazz titles and plans for three more per month.

As an entrepreneurial producer, Craker looks to the exemplary aesthetic and sonic gestalt of **Manfred Eicher's** ECM (although Craker's ideas are inherently more populist). Black Box's forward-minded mix of creative, contemporary A&R policies and sleek, eye-diverting cover designs has yielded a buzz in the U.K.—not only at retail but in financial circles. Recently, three high-profile British investors came in for 40% of the company, with the influx of cash and influence enabling Craker to build on his early promise. Black Box has begun to build a name beyond the U.K., with its wares offered in more than 20 territories. In June, the label debuts in the U.S. via Harmonia Mundi.

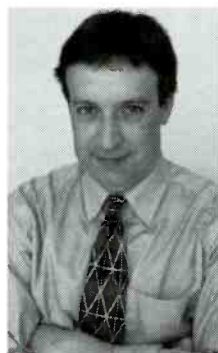
The best-selling Black Box title so far has come from **Simon Haram**, principal saxophonist of the **London Sinfonietta** and **Michael Nyman Band**. His alluring solo disc "Alone" features minimalist works ranging from transcriptions of Nyman film themes and **John Adams** arias to **Arvo Pärt's** "Spiegel Im Spiegel" and a ghostly **David Bowie/Brian Eno** art-rock instrumental. Issued last year in the U.K., "Alone" is joined in the Black Box catalog by another Haram disc, "On Fire," comprising contemporary British compositions drawing on jazz and other influences outside the classical canon, as in **Dave Heath's** "Coltrane." Next year brings a second pair of Haram albums, one of Nyman transcriptions and another of film themes by the likes of **Ryuichi Sakamoto**.

Rivaling "Alone" in U.K. popularity is "Elgar: Rediscovered Works For Violin" by Kazakhstani violinist **Marat Bisengaliev** with pianist **Benjamin Frith**; the album was nominated for a Gramophone Award last year. Another highlight of the Black Box discography is the **Prokofiev** collection by British cellist **Raphael Wallfisch** and pianist **John York**. And from Muscovite violinist **Roman Mints** comes "Transformations," a penumbral recital of late 20th-century Eastern European works.

Ever since he helmed Marco Polo's Irish composer series, Craker has had an abiding interest in the classical scene in Ireland. A calling card for the close contacts he has developed there is "Silver Apples Of The Moon," a collection of pastoral, folk-tinged string pieces performed by Limerick's **Irish Chamber Orchestra**. Also included in Black Box's modern Irish series are albums devoted to such composers as **Gerald Barry** and **Kevin Volans** (the latter born in South Africa but an Irish citizen). The title work of Volans' disc, "Cicada," constitutes his first minimalist piece, a shimmering solo piano meditation on nature. Craker is also recording Volans' string quartets with London's **Duke Quartet**, which will be touring the works through North America next year.

For Craker, a musician himself (having been a clarinetist on the U.K. classical scene for years), the credo for Black Box centers on flexible but familiar artist relationships. "I speak with most of our artists on a fortnightly basis, and that close contact yields all manner of benefits," he says. "For one thing, players like Haram and Wallfisch have turned down other offers to work with us. And we've been able to coordinate with artists so that they tour the works that they record, which is vital for record sales. The Duke is coming to America, as is the **Nash Ensemble**, who will play some of the **James McMillan** chamber works that we're recording with them.

"Even though it's standard procedure in the pop business, there has never been close communication in classical music between the artist and record company and between the record company and management or the booking agent," Craker adds. "We plan to operate much more like a pop label in that way. We've even taken on a company in London, Iridium Arts, as an exclusive agent to program our artists and our composers' works around the world."



CRAKER

In the recording studio in London, Dublin, or New York on an almost weekly basis, Craker has been a key beneficiary of major-label artist flight. Percussionist **Evelyn Glennie**, a BMG refugee, will enter Abbey Road next month with Craker and the **London Philharmonic Orchestra** to record Heath's "African Sunrise, Manhattan Rave." Demonstrating Craker's open mind when it comes to current sounds, the resulting album may also feature club-minded remixes. Also, a disc by Nyman Band horn player **Dave Lee** will entail not only **Skye** of the pop group **Morcheeba** singing **Kurt Weill** songs but material by **Pink Floyd**. And out in December will be a **Lorca** song cycle composed by former **Brodsky Quartet** leader **Michael Thomas**, with guest vocalist **Elvis Costello**.

More traditional upcoming releases include a disc from the **Lyric Piano Quartet** (led by New York **Philharmonic** concertmaster **Glenn Dicterow**), as well as the debut album by **Amir**, a 13-year-old Kazakhstani violin prodigy (and Bisengaliev pupil). This summer, Craker begins recording a three-disc set of **Mozart** Wind Concertos with the **English Chamber Orchestra** that will help inaugurate Black Box's new midprice line in the fall. Other candidates for midprice release will stem from the dozens of recordings Craker made with the likes of the **London Symphony Orchestra** for Virgin's "Ultraviolet" line, the masters of which have come back to him. Craker also owns EMI's "Anglo-American Chamber Music" series, which has just been reissued by EMI in two-for-one form but will eventually revert to his control.

The first five Black Box releases from Harmonia Mundi are the **Elgar** and **Volans** titles, plus "Dark Labyrinths" from British composer **Philip Grange**, a set of songs to texts by Irish rebel poet **Robert Moore**, and an album devoted to **Britten** mentor **Frank Bridge**. Information, free MP3 downloads, and CD purchasing from the Black Box catalog can be had via its elaborate Internet site (blackboxmusic.com), which gets its distinct look from the same Xinc design house in London that develops the label's cinematic album covers and point-of-sale posters.

Harmonia Mundi USA president **René Goiffon** offers perhaps the ultimate compliment to Black Box—going into business with it. "I get a proposal to distribute a label practically every day, and very few are that attractive," he says. "A new label needs a raison d'être, and Black Box has that. Chris' approach to artists and repertoire and the design of his products is fresh. Many of the problems in the classical record industry have been created by the industry itself. We need new ideas like his."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	27	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	NO. 1 SACRED ARIAS 27 weeks at No. 1
2	2	8	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	3	24	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	5	10	ANDRE RIEU PHILIPS 450054 (10.98/17.98)	100 YEARS OF STRAUSS
5	4	4	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
6	NEW		VARIOUS ARTISTS DG 63240 (10.98/17.98)	BEST OF THE MILLENNIUM
7	6	2	JOHN WILLIAMS SONY CLASSICAL 89141 (16.98 EQ CD)	CLASSIC WILLIAMS
8	7	58	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
9	13	81	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
10	NEW		MARTHA ARGERICH EMI CLASSICS 56975 (16.98 CD)	LIVE FROM THE CONCERTGEBOUW, 1978 & 1979
11	9	9	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
12	RE-ENTRY		PHILHARMONIA ORCHESTRA (ZANDER) TELARC 90527 (10.98/15.98)	MAHLER: SYMPHONY NO. 9
13	10	66	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
14	8	3	VARIOUS ARTISTS EMI CLASSICS 56961 (16.98 CD)	PAUL MCCARTNEY: A GARLAND FOR LINDA

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	61	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	NO. 1 VOICE OF AN ANGEL 38 weeks at No. 1
2	2	26	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	49	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	56	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	7	50	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
6	6	12	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
7	5	54	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
8	8	6	UTE LEMPER DECCA 466473 (10.98/17.98)	PUNISHING KISS
9	10	28	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
10	9	10	GROVER WASHINGTON, JR. SONY CLASSICAL 61884 (10.98 EQ/16.98)	ARIA
11	12	25	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	11	6	VARIOUS ARTISTS WINDHAM HILL 11422 (16.98 CD)	MOZART VARIATIONS
13	14	72	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
14	15	28	ARIA ASTOR PLACE 40172 (16.98 CD)	ARIA 2: NEW HORIZON
15	RE-ENTRY		LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS 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 DINNER CLASSICS: FRENCH ALBUM VARIOUS ARTISTS SONY CLASSICAL
- 2 BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- 3 50 GREATEST CLASSICS VARIOUS ARTISTS STCLAIR
- 4 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- 5 CLASSICS FOR RELAXATION VARIOUS ARTISTS NATURE QUEST
- 6 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 7 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 8 MOZART FOR MOTHERS-TO-BE VARIOUS ARTISTS PHILIPS
- 9 GREATEST MOZART SHOW ON EARTH VARIOUS ARTISTS DECCA
- 10 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 11 MOZART FOR MEDITATION VARIOUS ARTISTS PHILIPS
- 12 SNOOPY'S CLASSICAL: CLASSIKS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
- 13 BEETHOVEN AT BEDTIME VARIOUS ARTISTS PHILIPS
- 14 ALBINONI'S ADAGIOS I SOLISTI VENETI SCIMONE ERATO
- 15 DEBUSSY FOR DAYDREAMING VARIOUS ARTISTS PHILIPS

TOP CLASSICAL BUDGET

- 1 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 2 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- 3 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 4 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
- 5 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 6 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 7 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 8 BACH: BRANDENBURG CONCERTOS VARIOUS ARTISTS LASERLIGHT
- 9 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS MADACY
- 10 THE BEST OF BEETHOVEN VARIOUS ARTISTS NAXOS
- 11 MOZART-GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 12 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- 13 MEDITATION: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 14 BABY'S FIRST MOZART VARIOUS ARTISTS STCLAIR
- 15 50 CLASSICAL MASTERPIECES VARIOUS MADACY

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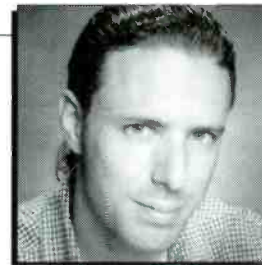
Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
▶ No. 1 ◀				
1	1	49	DIANA KRALL ● VERVE 050304/VG	WHEN I LOOK IN YOUR EYES <small>37 weeks at No. 1</small>
2	NEW	▶	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
3	2	3	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL HS	TONIC
4	3	6	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
5	6	50	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
6	8	19	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
7	4	15	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
8	9	67	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
9	11	30	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
10	5	9	JOHN SCOFIELD VERVE 543430/VG	BUMP
11	10	13	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
12	12	12	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
13	7	14	PAT METHENY WARNER BROS. 47632	TRIO 99-00
14	16	11	KEELY SMITH CONCORD 4882	SWING, SWING, SWING
15	13	67	VARIOUS ARTISTS 32 JAZZ 32106/RVKO	JAZZ FOR WHEN YOU'RE ALONE
16	23	52	VARIOUS ARTISTS 32 JAZZ 32130/RVKO	JAZZ FOR A LAZY DAY
17	14	9	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
18	17	74	VARIOUS ARTISTS 32 JAZZ 32101/RVKO	JAZZ FOR THE OPEN ROAD
19	RE-ENTRY	▶	JAMES DARREN CONCORD JAZZ 4868/CONCORD	THIS ONE'S FROM THE HEART
20	RE-ENTRY	▶	TONY BENNETT RPM/COLUMBIA 63668/CRG	BENNETT SINGS ELLINGTON HOT & COOL
21	NEW	▶	RUSSELL MALONE VERVE 543543/VG	LOOK WHO'S HERE
22	RE-ENTRY	▶	DEE DEE BRIDGEWATER VERVE 543354/VG	LIVE AT YOSHI'S
23	RE-ENTRY	▶	VARIOUS ARTISTS 32 JAZZ 32097/RVKO	JAZZ FOR THE QUIET TIMES
24	19	5	CHUCHO VALDES BLUE NOTE 20730/CAPITOL	LIVE AT THE VILLAGE VANGUARD
25	24	9	VARIOUS ARTISTS BLUE NOTE 24271/CAPITOL	PURE COOL

TOP CONTEMPORARY JAZZ ALBUMS

▶ No. 1 ◀				
1	1	10	AL JARREAU GRP 547884/VG	TOMORROW TODAY <small>10 weeks at No. 1</small>
2	3	46	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
3	2	33	DAVE KOZ CAPITOL 99458 HS	THE DANCE
4	5	10	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
5	4	11	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
6	6	64	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
7	8	12	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
8	10	8	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
9	7	10	PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE
10	11	34	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' 'BOUT LOVE
11	14	81	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
12	9	6	GALACTIC CAPRICORN 542420/IDJMG	LATE FOR THE FUTURE
13	12	15	ALEX BUGNON NARADA JAZZ 48725/VIRGIN	...AS PROMISED
14	16	36	BOB JAMES WARNER BROS. 47355	JOY RIDE
15	17	56	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
16	19	13	MARC ANTOINE GRP 543061/VG	UNIVERSAL LANGUAGE
17	13	7	NORMAN CONNORS STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
18	15	9	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
19	18	3	MARC RIBOT Y LOS CUBANOS POSTIZOS ATLANTIC 83293/AG	MUY DIVERTIDO! (VERY ENTERTAINING!)
20	RE-ENTRY	▶	VARIOUS ARTISTS KKSF 0019/RVKO	SMOOTH JAZZ KKSF 103.7 SAMPLER FOR AIDS RELIEF VOL. 10
21	24	2	VARIOUS ARTISTS RHINO 79827	SMOOTH GROOVES VOLUME 2 - SMOOTH JAZZ
22	20	40	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
23	RE-ENTRY	▶	JAY BECKENSTEIN WINDHAM HILL JAZZ 11521/WINDHAM HILL	EYE CONTACT
24	23	50	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
25	RE-ENTRY	▶	BELA FLECK WARNER BROS. 47332	THE BLUEGRASS SESSIONS - TALES FROM THE ACOUSTIC PLANET VOL. 2

● 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

SOUL TO SOUL: What do two guitarists, one versed in the language of straight-ahead jazz and one immersed in R&B funk, have to talk about? Plenty, as evidenced by the debut of *Soul Conversation* (June 6), a collaborative effort between guitarists **Mark Whitfield** and **JK**. The release marks the bow of Transparent Music, the new label formed by **Herbie Hancock**, artist manager **David Passick**, and former Verve president **Chuck Mitchell**.

"There is a natural kind of synergy between Mark and [me] that was instantly noticeable the first time we sat down with our guitars," says JK, an R&B session player and producer whose solo debut, "What's The Word," was released on Verve Forecast in 1998. "This project started very organically, with just the two of us playing and writing together. We didn't want to think about the direction too much, to try to do something specifically geared toward either radio air-play or toward pure jazz fans."

"The beauty of this record is that there was no blueprint," adds Whitfield. "We just got together and began investigating the possibility that occurs when you put together jazz harmonies and hard-edged R&B grooves."

Whitfield, whose last project as a leader was 1997's lush "Forever Love" (Verve), has either performed or

recorded with **Betty Carter**, **Art Blakey**, and **Jack McDuff**.

"Having the experience of playing traditional jazz is a big part of my adult life," says Whitfield, who as a child was exposed to **Jimmy Lunceford**, **Duke Ellington**, and **Count Basie** by his parents. "That was the popular music of their day," he says. "On the other hand, my friends and I would listen to [rap pioneers] the **Sugarhill Gang** and **Grandmaster Flash**, because in 1975 that was happening for us."

Whitfield's assertion that he never "drew distinct lines" to separate these disparate musical styles points the way to the jazz/R&B amalgam of *Soul Conversation*. Deeply mined neo-soul grooves and savory guitar lines permeate the album, which includes succinct references to 1970s-style fusion and the blues. Whitfield's jazz pedigree is clearly evident in the warm tones of his hollow-body guitar (JK utilizes a solid-body Stratocaster, allowing for a contrast in sound) and in the intricate harmonies that the duo create through their telepathically complementary playing.



JK, HANCOCK, WHITFIELD

"Most of the guitars were recorded live in the studio, with both of us playing together," explains JK, who co-produced along with Whitfield. "We also wrote the material sitting across from each other, just playing our guitars. Once the songs were written, only then did we start thinking about the grooves, which are there to support the actual tunes."

"We purposely gave ourselves the space to go about it as organically as possible," says Whitfield. "That can be a little risky, which is an element we wanted. You don't know how the music will turn out, but it makes the end result more exciting when you let it develop naturally."

Both Whitfield and JK will continue their solo careers at Transparent.

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Euphonix Scores Twice With System 5 Board, R-1 System

IT'S HARD TO BELIEVE it's been only eight months since Palo Alto, Calif.-based Euphonix introduced its System 5 Digital Console at the New York Audio Engineering Society Convention. After all, every time you turn your head there's a press release from the company announcing a high-profile installation of the groundbreaking mixer.

The Hit Factory bought two and immediately installed one in the Miami complex it acquired last year from Criteria Recording. Nashville powerhouse Emerald made a splash with its System 5 purchase recently. And in Chicago—a city not to be underestimated for its contribution to the recording industry—leading studio Chicago Recording Co. (CRC) recently bought four System 5 boards.

And music is just the tip of the iceberg. In the post-production, broadcast, film recording/dubbing, and

commercial production sectors, the board is just as popular, or even more so. Its success mirrors the mid-'90s fortunes of Euphonix's pioneering digitally controlled analog boards.

Impressed and a tad overwhelmed by the recent publicity blitz surrounding the System 5, I decided to probe further into its success by polling one of the experts on the subject: Euphonix president of worldwide sales and marketing Piers Plaskitt, a recent recruit to the Euphonix team and an industry veteran who knows a thing or two about selling groundbreaking consoles. (Suffice it to say that he began his engineering career at the Beatles' Apple Studios and went on to make his mark as the U.S. head of leading British console manufacturer Solid State Logic.)

Plaskitt attributes the success of the 96 kilohertz-capable System 5 to four factors: its ease of use, its sonic



by Paul Verna

quality, the readiness of modern-day engineers to take on new technology, and its price.

"In a commercial environment, any of our customers' customers have to be able to come in and sit down at the console and be able to use it," says Plaskitt. "If you're renting a car from Hertz, you show up at the airport, adjust the mirrors, fix the radio, turn the key, and drive. We spent a lot of time making sure that you could sit down behind our console and start driving it quickly."

Sonically, the System 5 is the only major digital console that offers 96 kHz resolution. While the jury is still out on whether 96 kHz will take off as a mainstream multitracking format, Plaskitt believes that it will and says that his customers have embraced the System 5 partially because of its high sampling rate.

"People are buying the 96K console not because they're doing lots of 96K work right now but because they anticipate using it for DVD Audio," he observes. "When we get calls from the big replicators saying that the labels are gearing up for a massive DVD Audio rollout in the fall, we feel it's wise to pass on that information to our customers. We tell them: 'You have a choice: Buy a product that can do it or buy one that can't.'"

If Euphonix's customers are willing to take a leap of faith on 96 kHz

resolution, they seem even more willing to embrace the newness of the digital mixing/editing concept, which some old-school, analog-oriented professionals consider unfriendly. Plaskitt attributes that sea change in the industry to the success of digital audio workstations (DAW) in recent years.

Although DAWs have been around for more than a decade, only recently have they been affordable for high-resolution, multitracking applications. Their proliferation in the past few years has emboldened engineers to learn nonlinear techniques—skills that translate well to the digital console concept.

With regard to price, Plaskitt argues that a System 5 with 96 kHz capability costs the same or less than similarly configured 48 kHz digital consoles from other manufacturers. While it's difficult to pin down console prices because they vary so widely according to the products' configurations, Euphonix boards are generally less costly than other leading brands, and the System 5 is no exception.

With such a strong combination of factors working in its favor, Euphonix has made inroads across all major sectors of the recording market, from music recording and audio post to film, broadcast, and advertising. In all, nearly 30 System 5 consoles have sold in less than a year—an impressive number for a new digital board.

A microcosm of the board's multidisciplinary appeal is Chicago Recording Co., which plans to use its four System 5s in a variety of applications, from music to post to commercial production. Hank Neuberger, the facility's executive VP/GM, says, "We serve a wide range of markets and need to support all pro-audio formats, both analog and digital. Our motto is, 'Yes, we can do that!,' and System 5 is the key to our offering that kind of flexibility. Its snapshot and dynamic automation systems will let us continue to book the audio post suites back to back, with instant recall of I/O routing and console layouts."

From a design perspective, the System 5 also addressed all of CRC's challenges, according to Neuberger.

"As soon as we saw the System 5's design, we knew intuitively that within five minutes we could be mixing audio," he says. "All digital consoles are designed to be flexible; the Systems 5 lets you access that flexibility via an extremely user-friendly panel design. It's a brilliant layout."

In addition, sonic quality meant a great deal to Neuberger, who is a Grammy-winning engineer and an advocate of high-resolution audio.

"Full 96 kHz sample rates and 24-bit resolution are essential to ensure that we can remain state of the art for a long time," he says. "And the multi-format and multichannel monitoring system is extremely powerful."

Other facilities that have installed

System 5s in recent months include KOMO-TV Seattle; Los Angeles audio/video post facility Intersound; Dallas/Fort Worth CBS affiliate KTVT; Los Angeles Public Broadcasting Service affiliate KCET; Sydney advertising powerhouse Tiger Recording; film juggernaut Skywalker Sound in Marin County, Calif.; Media Principia, a film sound studio in Montreal; and L.A.'s Soundproof Studios, where producer/engineer Ed Cherney recently mixed a *Fabulous Thunderbirds* live recording captured in surround sound at 24-bit, 96 kHz resolution on a Euphonix R-1 hard-disc system.

In fact, the R-1 is a success story in itself, with many stand-alone units already in use with a variety of digital and analog consoles, and new ones being sold as an almost *de rigueur* companion to the System 5.

The double whammy of the System 5 and R-1 has been the crowning glory of the Euphonix management team, which had been struggling in an ultra-competitive market. Besides Plaskitt—who joined in September 1999—the executive masthead includes chairman Dieter Meier, president/CEO Barry Margerum, founder and chief product officer Scott Silvest, VP of engineering Steve Milne, and senior VP of operations Paul Hammel.

Another key executive at the Bay Area company is industry veteran Chris Pelzar, who was recently promoted to VP for the Eastern Region; Pelzar was previously director of sales for that region, as well as director of broadcast system sales.

With a hit product in its portfolio, the Euphonix team is looking to such hot new areas as Internet music distribution for production applications. The company just introduced its Listen-In Ethernet-based remote monitoring service and signed a development agreement with San Francisco based "virtual studio" pioneer Rocket Networks.

"We're in Silicon Valley, and the people I sit next to at lunch when I go get my sandwich are talking about dotcom this and dotcom that," says Plaskitt. "The pool of talent we're drawing from is doing significant things on the Internet, especially in audio. We've found that our customer base has some knowledge, a lot of interest, and a fair amount of trepidation about audio on the Internet. What Listen-In allows us to do is stream high-quality audio to customers anywhere in the world using a reasonably simple, private technology."

Although Plaskitt is reluctant to reveal the company's plans, citing its publicly traded status, it's safe to assume that Euphonix's ventures in Internet audio are a signpost of things to come. And if its recent success with the System 5 and R-1 is any indication, Euphonix is likely to remain a key player in the coming years.



Shown working on a *Fabulous Thunderbirds* surround-sound, high-resolution mix at the Euphonix System 5 console and R-1 Digital Multitrack at Los Angeles Soundproof Studios, from left, are producer/engineer Ed Cherney, co-producer Kim Wilson, and engineer Martin Kloiber.

Putnam Reinvents Himself In Memphis New Recording Facility Part Of His Major Music Venture

BY DAN DALEY

MEMPHIS—Norbert Putnam, the producer who created an island of successful pop music in the middle of Nashville in the 1970s, is now the head of a new venture whose mission is to leverage the music of another Tennessee hotbed: Memphis.

Putnam's firm, *cdmemphis.com*, intends to sign new and classic recording artists whose work has associations with the city that regards itself as the birthplace of the blues, R&B, soul, and rock'n'roll. Its roster already has vintage artists Dobie Gray, Rufus Thomas, and Jerry Butler, as well as Planet Swan, a new artist and daughter of country/rockabilly singer Billy Swan ("I Can Help").

An integral part of *cdmemphis.com*, which came into being earlier this year, is a massive new recording facility that in many ways combines the forces currently at work in the

studio business with some vintage elements of its own.

Cadre Studios—part of Cadre Entertainment, an umbrella group of some 20-odd Memphis-based investors backing the venture—is located in Memphis' reviving downtown area, near the Mississippi riverfront and the city's new Triple-A baseball stadium, in a bank building erected in 1928.

The studio's main lobby, which is massive at 100 by 70 feet with a 24-foot-high ceiling, serves as the tracking room. Marble walls and brass-trimmed terrazzo floors provide a reverberation decay time approaching three seconds.

The main area has been left open and furnished with a few plush chairs, end tables, and table lamps, giving the space a comfortable sense of intimacy despite its cavernous proportions. What had been two rows of wood-paneled offices along

the side walls are now nine isolation booths, and some of the office windows have been dismantled and reassembled as a drum booth and as gobos. Below the main floor is the bank's 60- by 20-foot vault, which is in the process of being converted into a live echo chamber.

The 20- by 32-foot control room sits at the top of a marble staircase and is made from two executive offices whose dividing wall has been removed but whose Tiffany banker's lamps remain. The front of the room is curved glass, with excellent visual connections to the entire tracking space and the marble mezzanine that surrounds it. As a result, monitors—KRK 8 speakers, in this case—are free-standing rather than soffited.

The control room was initially fitted with a Mackie D8 digital console, which was scheduled to be replaced

(Continued on next page)

PUTNAM REINVENTS HIMSELF IN MEMPHIS

(Continued from preceding page)

with a pre-owned 36-input Neve VR board. Two other Mackie digital consoles are used in two other studio rooms of the 32,000-square-foot edifice for editing and for use by a nascent audio school business, Cadre Academy, to which the studio is also home. A third floor is currently being leased to another, non-audio company but could be eventually converted to studio facilities.

The facility is Memphis' newest in several years. In the recent past the city has been anchored by two major studio facilities, Ardent Studios and House of Blues Studios. (House of Blues Studios owner Gary Belz is also a small investor in Cadre Entertainment and co-owner of Ocean Way Nashville.)

As huge as the studio facility is, however, it represents but a small component in a much larger business plan formulated largely by Putnam, a Muscle Shoals sideman who, after playing bass on records for Elvis Presley and many other seminal Memphis-sound artists, opened Quad Studios in Nashville in 1970. He worked there and in two other studios he built subsequently in Nashville, producing hit records for Joan Baez, Dan Fogelberg, and Jimmy Buffett, including Buffett's signature song "Margaritaville."

Nonetheless, the facility's layout and technical complement reflects Putnam's long-held view that an

emphasis on design and high-end technology isn't the key to a successful studio.

"I'm not anti-designer, but I've always said that studio designers don't produce records," he observes. "I'd rather have a studio that was put together by someone who makes records."

Putnam notes that it has never been his intention to achieve very high parameters in areas such as isolation. New double-paned windows hold some of the downtown Memphis street noise at bay, but passing trucks can make their presence felt.

"It's not a matter of unbelievable isolation; it's a matter of creating a space that works for music," says Putnam. "And that's what every studio I've ever built has done."

Microphone lines are not run behind walls; rather, they run on the floor in a pair of long snakes. A grand piano and two drum kits sit close by each other, baffled only by gobos. Putnam says that necessary levels of isolation can be achieved using good microphone placement techniques.

"The whole thing is about not putting barriers between people and music," he stresses. "When you go back and listen to the records the artists in Memphis made years ago, it wasn't about isolation and noise floor. It was about the groove of the track and the

sounds of the instruments."

Still, Putnam, who is edmemphis.com's president/CEO as well as its main record producer, has slipped some acoustical design into the facility, though in a very subtle manner. For instance, an armoire in the rear of the control room has a curvilinear front that diffuses sound waves, as do the purposely fixed-angle slats of the plantation shutters on the rear windows.

"Even the bookcases in the control room act as diffusers," he says. "The part I really like about them, though, is that they also act as bookcases."

The bottom line on Cadre Studios is that Putnam has decided to go with simple, cost-effective (even the VR is a lease), off-the-shelf solutions for the studio's technical issues, choosing instead to place the emphasis on the attributes of the physical space, such as its acoustical properties, spaciousness, and location. To wit, Putnam chose to build the studio in a location that has everything to do with Memphis and its musical heritage.

Cadre's investors hope to tap into a deeply and widely infused sense of connection between the city and its music, whose enduring enthusiasm has charmed the world for the last hundred years. "It's the year 2000, and people still want that music at their weddings and parties," says Putnam.

"The way this studio is supposed to work is that it allows us to make music the way it's always been made here, using great spaces and great microphones and great talent," Putnam says. "In terms of technology, we're just picking the best there is

at the best price point at the moment. The really great thing is that, at these prices, we can keep changing the equipment to accommodate the way the industry moves. What you can't reproduce is a studio space like this one."



Keeping Up With Jones At Record One. Rock/pop singer/songwriter Rickie Lee Jones, newly signed to New York-based Artemis Records, worked on a new album at Record One in Los Angeles. Produced by Jones, Bruce Brody, and Ben Sidran, the album was engineered by James Farber and Robert Smith, with additional overdubs and mixing by Larry Alexander. Shown at the sessions, seated from left, are Jones and Brody. Standing, from left, are Alexander and assistant engineer Tom Sweeney. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 20, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE SALES
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HE WASN'T MAN ENOUGH Toni Braxton/ R. Jenkins (LaFace/Arista)	THE WAY YOU LOVE ME Faith Hill/ B. Gallimore, F. Hill (Warner Bros.)	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)	SAY MY NAME Destiny's Child/ R. Jenkins (Columbia)
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) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone	PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 9000J	Neve V	custom Neve 8038	SSL 9000J
RECORDER(S)	Studer A827	Sony 3348	Studer A827	Ampex ATR 124	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Dexter Simmons Rodney Jenkins	STARSTRUCK (Nashville) Mike Shipley	THE RECORD PLANT (Los Angeles) Toby Wright	PACIFIQUE (Los Angeles) Jean Marie Hurout
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	SSL 9000	SSL 4080 G-Plus	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348	Sony 3348	Pro Tools Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Quantegy 467	Ampex 467	GP-9	Quantegy 467
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	UNI	Sony

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ARTISTS & MUSIC

Shatner Does Priceline.com Sequel Actor Does Takes On Journey, Young M.C. Songs In New Ads

BY JIM BESSMAN

NEW YORK—Few commercials stand out more than William Shatner's for Priceline.com.

The "Star Trek" star's seemingly stream-of-consciousness spoken-word remakes of classic rock songs have been so effective, in fact, that a second batch of 30-second spots debuts later this month, following the initial flight, which premiered in January and eventually engendered a "Saturday Night Live" parody.

The commercials themselves can be seen as parody—as Shatner concedes. "I knew all along that we were treading a very fine line between buffoonery and bravery, and I have in fact found people who say, 'What a buffoon!'" he says. "But we knew what we had by the time we did the second grouping [of commercials], and I could put more assurance into the performance knowing that maybe they wouldn't make me the laughing-stock of the Western world."

The new spots for the "you name the price" Internet consumer site will again present Shatner backed by a group of young musicians. This time they include Lisa Loeb, Veruca Salt's Louise Post, Fishbone's Norwood Fisher and Angelo Moore, and Ben Folds, who enlisted Shatner to recite "In Love" on his 1998 solo project, "Fear Of Pop, Vol. 1." Shatner's ensuing performance of the track with Folds on "Late Night With Conan O'Brien" offered a virtual template for the Priceline commercials.

But the 10 songs chosen for the spots are again as essential to the ads' success as Shatner's commanding recitations. Among the new ones are Journey's "Any Way You Want It," the Bee Gees' "Jive Talkin'," the "Movin' On Up" theme from "The Jeffersons,"

Diana Ross's "I'm Coming Out," and Young M.C.'s "Bust A Move."

"We needed songs like 'Convoy' that everybody can relate to," says Ernest Lupinacci, writer/art director for the Shatner commercials. The C.W. McCall hit was one of the first flight's notable songs, as were the Animals' "We Gotta Get Out Of This Place" and Eddie Money's "Two Tickets To Paradise."

"But it would be a mistake to use the real versions—because that's already been done," says Lupinacci, himself a Trekkie, who was thrilled to "channel my inner Shatner" in creating the Priceline spots. "Everybody knows Shatner from 'Star Trek,' but few know that he's done these amazing spoken-word albums. I've been waiting my whole life to write him into a commercial."

Shatner recorded two albums during the late '60s "Star Trek" run, "The Transformed Man" and "Shatner Live," which were similar in style to the Priceline commercials. Rhino Records has featured vintage Shatner tracks on three of its "Golden Throats" volumes, including his versions of the Byrds' "Mr. Tambourine Man" and the Beatles' "Lucy In The Sky With Diamonds."

To obtain the songs for the new commercials, Lupinacci says, he and music director Beth Urdang compiled a "wish list" of twice as many titles as were needed.

"It was difficult in terms of sheer quantity," adds Urdang. "Thinking of funny songs for William Shatner to sing wasn't hard, but we had to license them at an affordable price. No one responded unfavorably, but some songs were extremely expensive, and the thing about these songs is that they don't work unless they're imme-

diately recognizable."

It's not the same as "putting a song on a Burger King ad and licensing the song with the master [recording] for use as a sound bed, which requires a lot of money because it takes it out of play—because nobody will do it again for a while," Urdang adds. "But [Shatner's versions] don't sound like the [original] songs, so there's no conflict with possible future usages—so licensing was quite easy for the most part, especially with the second round. People already knew the spots and were kind of excited—even artists who aren't necessarily into advertising."

Lupinacci lauds Shatner's uncanny ability to time his storytelling song "interpretations" of the original song lyrics—which include the scripted Priceline commercial message—to fit within the spots' 30-second format. "You can sit in the room with Shatner singing 'I'm Coming Out,' which we use as a general brand spot, and it's absurd," he adds. "But it's amazing how he can phrase the lyric and finish the thought with such sincerity."

Also amazing is the effect that the commercials have had on Shatner's career. "I went to see a movie last night at Universal Studios Citywalk, and they were playing my version of 'Lucy In The Sky With Diamonds,' and I was bowled over," says Shatner. The Priceline commercials, he adds, have kindled interest in his recordings.

"I'm flabbergasted at the reaction," he says, contemplating a return to the studio. "The problem is, Can I go back to being the performer and not the comic? Will you laugh and say it's a brilliant comedic gesture, when I'm not trying to be funny?"

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

THE WAY YOU LOVE ME • Keith Follese, Michael Dulaney • Encore/ASCAP, Scott And Soda/ASCAP, Fallazoo Crew/ASCAP, Airstream Dreams/ASCAP, Coyote House/ASCAP, Famous/ASCAP

HOT R&B SINGLES

I WISH • Carl Thomas, Mike City • Tom/ASCAP, Mike City/ASCAP

HOT RAP SINGLES

(HOT S+T) Country Grammar • Nelly Jason 'Jay E' Epperson • Jackie Frost/BMI, Careers-BMG/BMI, Publishing Designee/BMI, Universal/ASCAP, Basement Beatz/ASCAP

HOT LATIN TRACKS

A PURO DOLOR • Omar Alfanno • EMOA/ASCAP

NYC's A 'Wonderful Town' Thanks To 'Encores!'; 'Music Man' CD On Q

WONDERFUL 'WONDERFUL': New York's City Center "Encores!" series closed out its three-show season May 4-7 with another concertized triumph—so what else is new about this glorious series?—by presenting "Wonderful Town," the 1953 musical by Leonard Bernstein, Betty Comden, and Adolph Green.

Nine years earlier, the same team made their Broadway debut with "On The Town," a wartime paean to the city. No, it didn't take them nine years to write the score to "Wonderful Town"; incredibly, considering its many charms, it was created in about a month as a favor to director George Abbott, after an earlier score by Leroy Anderson and Arnold Horwit was rejected.

Because "Wonderful Town's" mid-'30s time frame precedes that of "On The Town," it's not quite a sequel, but it is its equal. Bernstein's score



by Irv Lichtman

takes its cue from the well-grounded musical-theater tradition of musically suggesting another time and place but being squarely contemporary. It is the sound of pop of the early '50s, albeit with a sophisticated, jazzy quality that is hip yet unquestionably of the theater-born. Of course, Comden and Green, who delight in name-dropping songs, wittily provide a laundry list of well-known '30s personalities to remind the listener of the decade.

Although the score is freshly melodic, only two songs, "Ohio" and "It's Love," managed to escape the confines of the stage. Bernstein also wrote the dance music, while the late master of orchestration Don Walker (and apparently several others) collaborated on the orchestrations.

Based on the hit play "My Sister Eileen," "Wonderful Town" is a slightly edgy account of two sisters who move from Ohio to a basement apartment in Greenwich Village.

As Ruth, Donna Murphy, who had a memorable, more somber role in Stephen Sondheim's "Passion," is comparable to Rosalind Russell, the

original star. Sweetly cynical, she has a voice that bests Russell's by a mile.

Ruth's sister, Eileen, played by the delightful Laura Benanti, now starring in the dance musical "Contact," draws men, including the adoration of an entire precinct of police officers, to her as only young, beautiful—and talented—women can.

The cast and, of course, Rob Fisher's Coffee Club Orchestra, managed to make a concertized version of "Wonderful Town" sound, look, and feel as if a fully staged production would be overkill. One couldn't ask for a better cast or presentation if the budget for "Encores!" were \$5 million per show.

This "Wonderful Town" could be going to Broadway for a limited run. There are no indications it will be

recorded. However, there are lots of recordings of the score, including the Rosalind Russell-featured Broadway and TV versions and a

recent London production on EMI. And there are plans to put out the first piano/vocal folio of the entire score.

THANK Q & HUGH: Q Records, the label wing of TV retailer QVC, will be offering its second Broadway cast album with the June 15 release of the revival of "The Music Man," the classic 1957 musical by Meredith Willson.

The producer is Hugh Fordin, who also operates New York-based DRG Records, which has many cast albums, including the current hit revival of "Kiss Me, Kate." Q's first Broadway album was "Footloose."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane:

1. "El Dorado Movie Songbook."
2. Dave Matthews/Tim Reynolds, "Live At Luther College."
3. Primus, "Anthology, O-Z."
4. "Pokémon 2BA Master Recorder Fun! Pack."
5. Mary Chapin Carpenter, "Party Doll And Other Favorites."

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"KISS ME DEADLY"

Written by Mick Smiley

Published by the Twin Towers Co./Mike Chapman Publishing Enterprises (ASCAP)

Heavy metal ruled much of the '80s. Although the peroxide-drenched, slash-and-thrash sounds may have gone the way of the dinosaurs, their influence can still be felt today in various genres of music. Many punk and ska bands of today started out playing metal. Therefore it seems appropriate that Mojo/Universal's Reel Big Fish often covers songs from that time. Their latest remake, "Kiss Me Deadly," was a late '80s hit for Lita Ford. Her version, a rocking power ballad, peaked at

No. 12 on The Billboard Hot 100.

The seven-man band decided to record the song for the benefit album "The Solution." Its proceeds will go to the environmental organization Heal the Bay.

"I remember hearing the song and seeing the video on MTV," says Aaron Barrett, lead singer of Reel Big Fish. "I loved all of that hair metal. I always loved the song."

The group, known for doing covers of Warrant, L.A. Guns, and the Cult, has no specific theory behind choosing the songs they decide to cover. "It's hard to explain how we choose [songs] to cover," says Bar-

rett. "Some songs just make sense to us. It just made sense for us to cover ["Kiss Me Deadly"]."

The band originally recorded the song for a planned metal compilation that was never released. "We don't like putting covers on our albums," says the vocalist of the song that has



become a part of their live show. "So when that compilation never came about, we just had it."

The Heal the Bay project was a natural link for Reel Big Fish. "We chose to put the song on the Heal the Bay compilation because we are Reel Big Fish and we care about the environment," says Barrett. "I would like to know what Lita Ford would think of [the new version]."

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

SoundScan Japan Gains Acceptance

Nearly All The Country's Major Labels Sign Up To Get Data

BY STEVE McCLURE

TOKYO—SoundScan Japan is beginning to gain the industry acceptance it has sought since it was established in 1995.

One major hurdle that SoundScan—which collects point-of-sale (P-O-S) data from music retailers and supplies sales information to record companies—has had to overcome in Japan is its perceived ties to the Matsushita group of companies. Soft Information Planning (SIP), SoundScan's Japanese licensee, is a JVC subsidiary and thus part of the Matsushita group. In the often cliquish Japanese corporate world, that made SoundScan Japan appear to be a less-than-neu-

shipping out too much, especially the big titles," says SoundScan Japan manager Tadashi Takahashi. "But those manufacturers who really trust our numbers are starting to exert better control."

SoundScan Japan has also begun tracking video and DVD sales, and it recently started an independent labels chart, reflecting the indies' increasingly large share of the Japanese market. Music retailers that have contracted with SoundScan Japan so far are Tower, HMV, Virgin, and market-leading Japanese retail chain Shinseido (although only on a partial basis so far), plus several regional chains such as Matsukiya, Fukuroya, Hapiyo, Rhythm, and Sanritsu.

"Sales data for the Japanese market has always been problematical," notes HMV Japan president Paul Dezelsky. "RIAJ [Recording Industry Assn. of Japan] figures cover only production and deliveries [which may not indicate actual market trends], whereas SoundScan provides retail sales. It only monitors domestic production CDs and therefore is not fully representative, but it's certainly better than nothing."

Dezelsky says that while SoundScan still has to make estimates to extend the sample to the total market, the quality of its data is getting better all the time.

Takahashi says SIP's initial five-year contract with SoundScan is now being renewed on a year-to-year basis. SoundScan's main competitors are trade magazine Original Confidence and the Seikodo's Planet service.

SoundScan Japan's next challenge is to increase its media exposure and consumer awareness of the SoundScan brand. Charts based on singles and album sales data provided by SoundScan now appear in tabloid daily newspapers Nikkan Sports and Yukan Fuji, while long-established monthly music magazine FM Fan also prints SoundScan charts.

Takahashi says SoundScan Japan is now holding discussions with the RIAJ in the hope that the trade body will start using SoundScan data. At present, the RIAJ's monthly market reports are based on production data, although sales-based data provided by its member companies are available internally. But that data is provided by each company and thus lacks the kind of objective imprimatur that SoundScan could provide.

Notes Keith Cahoon, Tower

Records senior VP for the Far East, "There is a need for this kind of information, and if SoundScan keeps its prices reasonable, expands its coverage, and does a bit better job of marketing itself, it seems inevitable that its position in the market will grow."

Warner/EMI Merger Proposal Goes To EC

BY GORDON MASSON

LONDON—The European Commission (EC) has received formal notification of the proposed merger between EMI and Warner Music, according to sources in

Brussels.

The \$20 billion deal needs to progress through the red tape of EC competition clearance if the merger is to proceed. It is understood that the documentation was delivered to the EC earlier this month.

An EC source says that merger notifications are dealt with as they arrive and that the commission has not yet publicly acknowledged receipt of the Warner/EMI package. "We are expecting it imminently," the source says.

However, the EC's director-general for competition did announce May 11 that it had received formal notification of the proposed AOL/Time Warner merger. The commission said it received that notice April 28.

The AOL/Time Warner merger was announced Jan. 10 (*Billboard Bulletin*, Jan. 11). The Warner/EMI Music merger was announced two weeks later, on Jan. 24 (*Billboard Bulletin*, Jan. 24).



Formal Farewell. Former BMG Entertainment International president/CEO Rudi Gassner was toasted by about 100 colleagues and friends at a special reception in his honor May 11 in Munich. Pictured, from left, are BMG executives Swee Wong, Hidehiko Tashiro, Frankie Cheah, Thomas Stein, Gassner, Michael Smellie, and Stuart Rubin. Gassner left BMG in January after 13 years. Among those who spoke at the event were Stein, International Federation of the Phonographic Industry chairman/CEO Jason Berman, and ex-BMG U.K. chairman John Preston. Ill health prevented Michael Dornemann, chairman/CEO of BMG Entertainment, from attending in person, but he sent remarks on videotape.

Hong Kong Firm Offers Music Portal

BY DAVENA MOK

HONG KONG—A leading Hong Kong artist management company, East-West Entertainment, has expanded online with a new music portal, eolasia.com, to serve the Greater China market.

"Eolasia.com is an entertainment portal designed for the global Chinese community, particularly in Hong Kong, Taiwan, and China," says Chan Fai-hung, the portal's managing director. The site, launched April 25 and designed by I-Content Technology, features Chinese pop and rock music, with its content divided into 70% Mandarin-dialect and 30% Cantonese-dialect material.

It covers various areas of entertainment, including downloadable music files, official artist Web sites, entertainment news, online karaoke, and computer games. Future additions will include online ticketing, online pop concert promotion, and production services.

The site's initial lineup includes East-West artists such as Andy Hui Chi-on and William So Wing-hong, both signed to independent Hong Kong label Go East. Many of the label's artists are managed by East-

'Eolasia.com is an entertainment portal designed for the global Chinese community'

— CHAN FAI-HUNG —

West parent company Gold Label Management, but eolasia.com hopes to also attract artists signed to other management companies and labels.

Operating the portal is I-Content Technology, a new joint-venture company in which East-West has a 48% stake. The other shareholders, all Hong Kong-based, are: Morningside Technologies Inc. (20%), part of the Hang Lung group of (mostly property development) companies; Golden Harvest Group (16%), the largest Chinese motion picture conglomerate; and Acer Digital Services Group (16%), a subsidiary of the world's third-largest PC maker, Taiwan-based Acer Computer. The group has invested a total of \$200 million

Hong Kong (\$25.7 million) into the venture.

Chan says revenue generation is expected from the sale of MP3 song downloads, at \$5-\$8 Hong Kong (64 cents-\$1.02) each. "We are keeping a close watch on the state of encryption technologies so as to support copyright ownership," he adds. "But all material that can be downloaded will have such permission from the correct copyright owners." He adds that the affiliation with East-West also means the site can offer yet-to-be-released songs by artists such as So and Hui.

There are plans to subdivide eolasia.com into three additional portals with customized local content: Hong Kong's eolhk.com (set to be launched sometime in June), eoltaiwan.com, and eolchina.com (both expected to launch in the third quarter of this year). Both the Hong Kong and Taiwan sites will be written in traditional Chinese characters, while the China version will be in simplified Chinese. Chan hopes eolasia.com will sign up at least 300,000 members during its first year of operation.

SoundScan
Japan

tral player to labels affiliated with rival corporate groups, such as Sony, as well as independent and foreign-affiliated labels.

After its first year of operation (*Billboard*, Dec. 7, 1996), SoundScan Japan was providing data to just four Japanese labels: Victor Entertainment, MCA Victor, Teichiku Records, and Nippon Crown, all of whose product was handled by Matsushita-affiliated distributor NRC. Now, however, nearly all the major Japanese labels have contracted with SoundScan Japan to be supplied with its daily or twice-weekly sales data.

That data is collated from P-O-S terminals in record shops nationwide, which collectively account for 35% of retail music sales on a value basis.

SoundScan Japan scored a major coup last year when Sony Music Entertainment (Japan) (SMEJ) decided to subscribe to its data service. Other labels whose product is handled by Sony-affiliated distributor JDS, such as Warner Music Japan, Toshiba-EMI, Nippon Columbia, and BMG Funhouse, have also contracted with SoundScan Japan.

An SMEJ spokesman says the label, which already uses wholesaler/retailer Seikodo's Planet's sales data service, decided to sign up with SoundScan Japan in order to get a more accurate picture of the overall market. The spokesman notes that the Planet service does not track sales at the three foreign-affiliated chains: Tower, HMV, and Virgin.

"Looking at the shipment data, we feel that the labels are still

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 05/22/00 **GERMANY** (Media Control) 05/16/00 **U.K.** (Copyright CIN) 05/13/00 **FRANCE** (SNEP/IFOP/Tite-Live) 05/13/00

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SAKURA ZAKA MASA HARU FUKUYAMA UNIVERSAL VICTOR	1	1	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO ARIOLA	1	NEW	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	1	1	CES SOIRES LA YANNICK LA TRIBU/SONY
2	2	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	2	4	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	1	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	2	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
3	NEW	IN THE WIND V6 AVEX TRAX	3	9	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	3	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT	3	3	EASY LOVE LADY DANCEPOOL/SONY
4	3	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	4	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	4	5	BOUND 4 DA RELOAD (CASUALTY) OXIDE & NEUTRINO EASTWEST	4	5	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT
5	4	AIYO YUKI KOYANAGI EASTWEST JAPAN	5	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	5	2	HEART OF ASIA WATERGATE POSITIVA	5	7	ELLE, TU J'AIMES HELENE SEGARA ORLANDO/EASTWEST
6	5	VOGUE AYUMI HAMASAKI AVEX TRAX	6	3	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA	6	3	TELL ME WHY (THE RIDDLE) PAUL VAN DYK FEATURING SAINT ETIENNE DEVIANT	6	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
7	NEW	WHY KEN HIRAI SONY	7	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	7	NEW	THE BAD TOUCH BLOODHOUND GANG GEFFEN/UNIVERSAL	7	6	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
8	8	RAKUEN KEN HIRAI SONY	8	15	THE RIDDLE GIGI D'AGOSTINO ZYX	8	5	THE WICKER MAN IRON MAIDEN EMI	8	8	THE RIDDLE GIGI D'AGOSTINO EMI
9	6	Tsunami SOUTHERN ALL STARS VICTOR	9	11	BAYERN DIE TOTEN HOSEN EASTWEST	9	NEW	TOCA'S MIRACLE FRAGMA POSITIVA	9	10	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
10	9	HOTARU SPITZ POLYDOR	10	7	BLA BLA BLA GIGI D'AGOSTINO ZYX	10	4	THONG SONG SISQO DEF SOUL/MERCURY	10	9	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
11	NEW	INSIDE FUMIYA FUJII SONY	11	17	SUPERGIRL REAMONN VIRGIN	11	6	MAMBO ITALIANO SHAFT WONDERBOY	11	12	SAY MY NAME DESTINY'S CHILD COLUMBIA
12	7	HATENO NAI MICHU 19 VICTOR	12	8	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA	12	NEW	FILL ME IN CRAIG DAVID WILDSTAR	12	15	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
13	10	STAY BY MY SIDE MAI KURAKI GIZA STUDIO	13	10	BONGO BONG MANU CHAU VIRGIN	13	7	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	13	11	LUCKY STAR SUPERFUNK VIRGIN
14	11	NANDA KANDA TAKASHI FUJII ANTINOS	14	13	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	14	9	ACHILLES HEEL TOPLOADER SONY S2	14	14	AMERICAN PIE MADONNA MAVERICK/WEA
15	12	BOUKYAKU NO SORA SADS TOSHIBA-EMI	15	12	SHALALA LALA VENGABOYS BREAKIN'/EMI	15	8	PROUD HEATHER SMALL ARISTA	15	NEW	JEUNE ET CON SAEZ ISLAND/UNIVERSAL
16	13	ANATANO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	16	14	MEIN STERN AYMAN EASTWEST	16	NEW	FLOWERS SWEET FEMALE ATTITUDE MILK/WEA	16	16	TONTON DU BLEU 113 SMALL/SONY
17	NEW	VIRGIN KILLER SILVA BOOGALOO	17	18	RING OF FIRE H-BLOCKX VS. DR. RING-DIN EPIC	17	10	AUTOPHILIA BLUETONES SUPERIOR QUALITY/POLYDOR	17	RE	I WILL LOVE AGAIN LARA FABIAN EPIC
18	NEW	RED SHELA AVEX TRAX	18	NEW	TAKE MY HEART BAND OHNE NAMEN EPIC	18	NEW	SHORTY (GOT HER EYES ON ME) DONELL JONES LAFACE/ARISTA	18	17	TO ME MANGES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
19	16	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	19	16	SE TU VUOI HIGHLAND EASTWEST	19	NEW	CRAZY LOVE MJ COLE TALKIN' LOUD	19	13	LES 3 CLOCHES TINA ARENA COLUMBIA
20	18	GOING MY UE E SURFACE MERCURY	20	NEW	ALBUMS	20	12	ALBUMS	20	NEW	EL HARBA WINE KHALED BARCLAY/UNIVERSAL
1	NEW	TUBE TUBEST III SONY	1	1	GUANO APES DON'T GIVE ME NAMES BMG KOLN/BMG	1	2	TOM JONES RELOAD GUT	1	1	ALBUMS
2	NEW	BLANKEY JET CITY HARLEM JETS POLYDOR	2	3	A-HA MINOR EARTH MAJOR SKY WEA	2	1	MOBY PLAY MUTE	2	3	SANTANA SUPERNATURAL ARISTA/BMG
3	1	VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA	3	4	TONI BRAXTON THE HEAT ARISTA/ARIOLA	3	3	SANTANA SUPERNATURAL ARISTA	3	NEW	FRANCOISE HARDY CLAIR OBSCUR VIRGIN
4	4	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	4	5	SANTANA SUPERNATURAL ARISTA/ARIOLA	4	10	DR DRE DR. DRE—2001 INTERSCOPE	4	2	JEFF BUCKLEY MYSTERY WHITE BOY—LIVE 1995-1996 COLUMBIA/SONY
5	2	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	5	2	SASHA ... YOU WEA	5	8	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	5	6	SOUNDTRACK POKEMON: THE FIRST MOVIE EDELSONY
6	5	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	6	NEW	MICHAEL MITTERMEIER BACK TO LIFE ARISTA	6	4	TONI BRAXTON THE HEAT LAFACE/ARISTA	6	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
7	3	RINGO SHEENA SHOUSO STRIP TOSHIBA-EMI	7	NEW	REINHARD MEY EINHANDSEGLER EMI	7	7	TRAVIS THE MAN WHO INDEPENDIENTE	7	4	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
8	10	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/AVEX TRAX	8	6	CYPRESS HILL SKULL & BONES COLUMBIA	8	NEW	JEFF BUCKLEY MYSTERY WHITE BOY—LIVE 1995-1996 COLUMBIA	8	7	MOBY PLAY VIRGIN
9	7	AIKO SAKURA NO KI NO SHITA PONY CANYON	9	8	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	9	9	SHANIA TWAIN COME ON OVER MERCURY	9	8	ETIENNE DAHO CORPS ET ARMES VIRGIN
10	9	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	10	15	TOM JONES RELOAD V2	10	5	WESTLIFE WESTLIFE RCA	10	NEW	MICHEL JONASZ POLE OUEST EMI
11	NEW	CHIHARU MATSUYAMA LA LA LA COLUMBIA	11	9	PETER MAFFAY X ARIOLA	11	6	MOLOKO THINGS TO MAKE AND DO ECHO	11	12	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE POLYDOR/UNIVERSAL
12	6	JUDY & MARY FRESH EPIC	12	NEW	BLANK & JONES DJ CULTURE UNIVERSAL	12	NEW	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE POLYDOR	12	NEW	PATRICK FIORI CHRYSALICE EPIC
13	11	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH	13	7	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	13	11	STING BRAND NEW DAY A&M	13	10	TRACY CHAPMAN TELLING STORIES ELEKTRA/WARNER
14	8	AMI SUZUKI INFINITY EIGHTEEN VOL. 2 SONY	14	10	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	14	12	SHANIA TWAIN THE WOMAN IN ME MERCURY	14	9	TONI BRAXTON THE HEAT ARISTA/BMG
15	15	MARIKO TAKAHASHI THE BEST VICTOR	15	13	STING BRAND NEW DAY MOTOR/UNIVERSAL	15	20	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	15	20	LYNDA LEMAY LIVE WEA
16	13	MIKI IMAI BLOOMING IVORY FOR LIFE	16	NEW	BAD RELIGION THE NEW AMERICA EPIC	16	15	SISQO UNLEASH THE DRAGON DEF SOUL/MERCURY	16	11	JACKY & BEN-J LE EILAN SMALL/SONY
17	16	YUKI KOYANAGI FREEDOM EASTWEST JAPAN	17	18	SARAH BRIGHTMAN LA LUNA EASTWEST	17	RE	GABRIELLE RISE GO! BEAT	17	13	IV MY PEOPLE CERTIFIE CONFORME IV MY PEOPLE/SONY
18	NEW	VARIOUS ARTISTS DANCEMANIA DELUX 4 TOSHIBA EMI	18	17	HEVIA TIERRA DE NADIE EMI	18	18	MACY GRAY ON HOW LIFE IS EPIC	18	16	LES ENFOIRES LES ENFOIRES EN 2000 BMG
19	14	DREAMS COME TRUE GREATEST HITS "THE SOUL"	19	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	19	17	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	19	RE	PATRICK BRUEL JUSTE AVANT BMG
20	17	MASA HARU FUKUYAMA MAGNUM COLLECTION 1999 "DEAR" BMG FUNHOUSE	20	RE	HELMUT LOTTI OUT OF AFRICA EMI	20	16	MELANIE C NORTHERN STAR VIRGIN	20	19	SOUNDTRACK TAXI 2 HOSTILE/VIRGIN

CANADA (SoundScan) 05/27/00 **NETHERLANDS** (Stichting Mega Top 100) 05/20/00 **AUSTRALIA** (ARIA) 05/15/00 **ITALY** (Musica e Dischi/FIMI) 05/15/00

THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	NOTHING AS IT SEEMS PEARL JAM EPIC/SONY	1	5	IT'S MY LIFE BON JOVI MERCURY	1	1	SAY MY NAME DESTINY'S CHILD COLUMBIA	1	1	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
2	2	AMERICAN PIE MADONNA MAVERICK/WARNER	2	1	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	NEW	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
3	3	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	3	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
4	6	THERE YOU GO PINK LAFACE/ARISTA/BMG	4	3	FREESTYLER BOMFUNK MC'S EPIC	4	4	ADELANTE SASH! SHOCK	4	NEW	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
5	4	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/BMG	5	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	5	3	POISON BARDOT WEA	5	9	IO CI SARO' PIERO PELLU WEA
6	5	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	6	6	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	6	10	BYE BYE BYE 'N SYNC JIVE/ZOMBA	6	5	AMERICAN PIE MADONNA MAVERICK/WEA
7	17	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN/EMI	7	11	KERNKRAFT 400 ZOMBIE NATION LUBE	7	8	HOLIDAY NAUGHTY BY NATURE ARISTA/BMG	7	NEW	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
8	7	THIS TIME AROUND HANSON MOE/ISLAND/UNIVERSAL	8	13	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	8	8	THERE YOU GO PINK ARISTA/BMG	8	6	ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL
9	9	MAMBOLEO ELISSA POPULAR/EMI	9	7	LOVE COME HOME DJ DEAN DIGIDANCE	9	11	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC	9	4	THE GREAT BEYOND R.E.M. WEA
10	NEW	WICKER MAN (PT. 1) (IMPORT) IRON MAIDEN EMI	10	8	THONG SONG SISQO MERCURY/UNIVERSAL	10	6	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC	10	NEW	NOTHING AS IT SEEMS PEARL JAM EPIC
11	NEW	YOU SANG TO ME MARC ANTHONY COLUMBIA/SONY	11	NEW	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	11	12	WHY DOES IT ALWAYS RAIN ON ME TRAVIS EPIC	11	NEW	THE WICKER MAN IRON MAIDEN EMI
12	11	MEGAMIX VENGABOYS DEP INTERNATIONAL	12	9	ROCK THE HOUSE SCOOP EMI	12	NEW	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	12	8	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN
13	12	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	13	NEW	WILL I EVER ALICE DEEJAY VIOLENT	13	9	WE THINK IT'S LOVE LEAH HAYWOOD EPIC	13	11	UN GIORNO MIGLIORE LUNA POP UNIVERSO-BANANA/UNIVERSAL
14	19	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	14	NEW	UNCLE JOHN FROM JAMAICA VENGABOYS	14	14	EX-GIRLFRIEND NO DOUBT UNIVERSAL	14	13	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
15	14	THONG SONG SISQO DRAGON/DEF JAM/UNIVERSAL	15	10	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	15	15	CANDY MANDY MOORE EPIC	15	12	MARIA MONICA ANDERSON DREAMBOAT
16	16	LAST KISS PEARL JAM EPIC/SONY	16	NEW	YOU SANG TO ME MARC ANTHONY COLUMBIA	16	16	WHAT'S A GIRL TO DO S2S MUSHROOM/FESTIVAL	16	15	TUTTI GLIZERI DEL MONDO RENATO ZERO FONOPOLIS/SONY
17	13	WHO FEELS LOVE? OASIS CREATION/EPIC/SONY	17	12	THERE YOU GO PINK ARISTA/BMG	17	12	CRASH AND BURN SAVAGE GARDEN ROADSHOW/WARNER	17	7	BYE BYE BYE 'N SYNC JIVE/VIRGIN
18	18	MY FEELING JUNIOR JACK SPG/UNIVERSAL	18	15	DANSEN AAN ZEE BLOF EMI	18	20	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	18	19	PURE SHORES ALL SAINTS CGD/EASTWEST
19	8	IT FEELS SO GOOD (PART 2) (IMPORT) SONIQUE FARMCLUB.COM/REPUBLIC/UNIVERSAL	19	RE	NO GOODBYES LINDA ABCD	19	18	DON'T WANNA LET YOU GO FIVE RCA/BMG	19	18	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
20	RE	CAN'T STOP JACKSOUL VIK/BMG	20	18	FORGET ABOUT DRE/STILL D.R.E. DR. DRE POLYDOR/UNIVERSAL	20	18	MOVE YOUR BODY EIFFEL 65 SHOCK	20	17	AROUND THE WORLD AQUA UNIVERSAL
1	NEW	SOUNDTRACK M:I-2 HOLLYWOOD/UNIVERSAL	1	1	ALBUMS	1	3	ALBUMS	1	1	ALBUMS
2	1	VARIOUS ARTISTS GROOVE STATION 6 BMG	2	2	DOE MAAR KLAAR V2	2	1	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	2	'N SYNC NO STRINGS ATTACHED JIVE/BMG	3	NEW	SANTANA SUPERNATURAL ARISTA/BMG	3	4	BARDOT BARDOT WEA	3	3	PIERO PELLU NE' BUONI NE' CATTIVI WEA
4	4	SANTANA SUPERNATURAL ARISTA/BMG	4	3	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	4	6	MACY GRAY ON HOW LIFE IS EPIC	4	5	JARABE DE PALO DEPENDE VIRGIN
5	5	MACY GRAY ON HOW LIFE IS EPIC/SONY	5	13	TONI BRAXTON THE HEAT ARISTA/BMG	5	NEW	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	5	4	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
6	3	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG	6	NEW	RENE FROGER ALL THE HITS DINO MUSIC	6	2	JEFF BUCKLEY MYSTERY WHITE BOY LIVE 1995-1996 COLUMBIA	6	NEW	MOBY PLAY VIRGIN
7	8	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	7	4	KREZIP NOTHING LESS WARNER	7	5	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	7	NEW	99 POSSE LA VIDA QUE VENDRA' RCA
8	12	MARC ANTHONY MARC ANTHONY COLUMBIA/SONY	8	15	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	8	NEW	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	8	7	ELISA ASILE'S WORLD SUGAR/UNIVERSAL
9	7	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL	9	6	ANDRE HAZES WANT IK HOU VAN JOU EMI	9	9	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	9	6	STING BRAND NEW DAY A&M/UNIVERSAL
10	6	CYPRESS HILL SKULL & BONES COLUMBIA/SONY	10	8	VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIOLENT	10	16	MOBY PLAY MUSHROOM/FESTIVAL	10	8	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
11	9	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	11	14	DOE MAAR ALLES ROADRUNNER ARCADE MUSIC	11	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	11	9	AQUA AQUARIUS UNIVERSAL
12	NEW	HANSON THIS TIME AROUND MOE/ISLAND/UNIVERSAL	12	11	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL	12	13	BLINK-182 ENEMA OF THE STATE UNIVERSAL	12	13	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
13	10	SISQO UNLEASH THE DRAGON DRAGON/DEF SOUL/UNIVERSAL	13	5	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	13	NEW	SANTANA SUPERNATURAL ARISTA/BMG	13	10	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
14	11	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER	14	20	SANTANA THE ULTIMATE COLLECTION SONY	14	11	ANDREA BOCELLI ROMANZA MERCURY/UNIVERSAL	14	NEW	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
15	13	DIXIE CHICKS FLY MONUMENT/SONY	15	NEW	JAN KEIZER L'AVERTURE MERCURY/UNIVERSAL	15	20	TRAVIS THE MAN WHO EPIC	15	16	JEFF BUCKLEY MYSTERY WHITE BOY—LIVE 1995-1996 COLUMBIA
16	14	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	16	7	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	16	NEW	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	16	NEW	RED HOT CHILI PEPPERS CALIFORNICATION WEA
17	RE	FAITH HILL BREATHE WARNER	17	12	JOE MY NAME IS JOE JIVE/ZOMBA	17	10	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL	17	NEW	MINA LOVE COLLECTION—UNA LUNGA STORIA D'AMO EMI
18	15	MOBY PLAY V2/BMG	18	16	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	18	8	SANTANA SUPERNATURAL ARISTA/BMG	18	NEW	RON 70-00 CGD/WEA
19	18	AQUA AQUARIUS MCA/UNIVERSAL	19	9	KANE AS LONG AS YOU WANT THIS BMG	19	RE	ANDREA BOCELLI ROMANZA MERCURY/UNIVERSAL	19	NEW	KING CRIMSON CONSTRUCTION OF LIGHT VIRGIN
20	17	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	20	17	ANOUK URBAN SOLITUDE DINO MUSIC	20	RE	TRAVIS THE MAN WHO EPIC	20	NEW	GUANO APES DON'T GIVE ME NAMES ARIOLA

HITS OF THE WORLD

CONTINUED

EUROCHART (05/20/00)

THIS WEEK	LAST WEEK	SINGLES
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE
2	NEW	IT'S MY LIFE BON JOVI MERCURY
3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
4	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
5	7	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA
6	RE	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
7	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
8	4	AMERICAN PIE MADONNA MAVERICK/WARNER BROS.
9	10	CES SOIREES LA YANNICK LATRIBU/SONY
10	NEW	ICH VERMISST DICH (WIE DIE HOLLE) ZLATKO ARIOLA
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA
2	2	TONI BRAXTON THE HEAT LAFACE/ARISTA
3	3	MOBY PLAY MUTE
4	6	TOM JONES RELOAD GUT/V2
5	NEW	GUANO APES DON'T GIVE ME NAMES GUN/BMG
6	4	CYPRESS HILL SKULL & BONES COLUMBIA
7	5	A-HA MINOR EARTH MAJOR SKY WEA
8	9	STING BRAND NEW DAY A&M
9	NEW	SASHA... YOU WEA
10	7	NEIL YOUNG SILVER & GOLD REPRISÉ

NEW ZEALAND (Record Publications Ltd.) 05/14/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
2	3	MOBY PLAY FESTIVAL
3	2	MACY GRAY ON HOW LIFE IS SONY
4	8	MARTIN WINCH ESPRESSO GUITAR TWO SONY
5	NEW	HEVIA TIERRA DE NADIE EMI
6	RE	KIRI TE KANAWA KIRI MAORI SONGS EMI
7	4	SANTANA SUPERNATURAL ARISTA/BMG
8	7	CELINE DION ALL THE WAY... A DECADE OF SONG SONY
9	NEW	FOSTER & ALLEN ONE DAY AT A TIME WARNER
10	6	WESTLIFE WESTLIFE BMG

SWEDEN (GLF) 05/18/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE
2	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
3	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
4	3	B-BOYS AND FLY GIRLS BOMFUNK MC'S EPIDROME/SONY
5	NEW	THE WICKER MAN IRON MAIDEN EMI
6	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
7	7	EXPLODERA STAFFAN HELLSTRAND EMI
8	6	AROUND THE WORLD AQUA UNIVERSAL
9	NEW	NAR VINDARNAN VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER
10	5	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
ALBUMS		
1	1	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI
2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	4	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE SUPERSTUDIO/SONY
4	NEW	BOB DYLAN THE VERY BEST OF BOB DYLAN COLUMBIA
5	3	SARAH BRIGHTMAN LA LUNA WARNER
6	NEW	PEARL JAM BINAURAL SONY
7	5	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC CMC/EMI
8	7	AQUA AQUARIUS UNIVERSAL
9	NEW	VARIOUS ARTISTS EUROVISION SONG CONTEST STOCKHOLM 2000 BMG
10	6	TONI BRAXTON THE HEAT ARISTA/BMG

NORWAY (Verdens Gang Norway) 05/16/00

THIS WEEK	LAST WEEK	SINGLES
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
2	2	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI
3	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
4	5	REINSPIKKA HIP HOP EP TUNGTVANN EMI
5	8	SHALALA LALA VENGABOYS BREAKIN'/EMI
6	7	IT'S MY LIFE BON JOVI UNIVERSAL
7	NEW	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA SONY
8	10	MY HEART GOES BOOM CHARMED UNIVERSAL
9	4	AMERICAN PIE MADONNA MAVERICK/WARNER
10	RE	SAY MY NAME DESTINY'S CHILD SONY
ALBUMS		
1	1	A-HA MINOR EARTH MAJOR SKY WARNER
2	NEW	D.D.E. JIPPI NORSKEGRAM
3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	6	TONI BRAXTON THE HEAT ARISTA/BMG
5	8	AQUA AQUARIUS UNIVERSAL
6	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	4	NEIL YOUNG SILVER & GOLD WARNER
8	10	SARAH BRIGHTMAN LA LUNA WARNER
9	RE	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
10	NEW	DESTINY'S CHILD THE WRITING'S ON THE WALL SONY

SPAIN (AFYVE/ALEF MB) 05/10/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
2	NEW	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
3	1	NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC
4	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
5	3	ASI JON SECADA EPIC
6	5	NOTHING AS IT SEEMS PEARL JAM EPIC
7	2	SOBREVIVIRE MONICA NARANJO EPIC
8	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/ARIOLA
9	NEW	MAMMA MIA AZUCAR MORENO EPIC
10	NEW	BOMBA KING AFRICA VALE
ALBUMS		
1	6	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL
2	NEW	FRANCISCO CESPEDES DONDE ESTA LA VIDA WEA
3	1	TOM JONES GOLD UNIVERSAL
4	2	MONICA NARANJO MINAGE EPIC
5	3	THALIA ARRASANDO EMI
6	5	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
7	8	NINA PASTORI CANAILLA ARIOLA
8	4	SANTANA SUPERNATURAL ARISTA/ARIOLA
9	7	AZUCAR MORENO AMEN EPIC
10	NEW	LOS SUAVES VISPERA DE TODOS LOS SANTOS UNIVERSAL

PORTUGAL (Portugal/AFIP) 05/16/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	GUANO APES DON'T GIVE ME NAMES BMG
2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	7	MADREDEUS ANIOLOGIA EMI
4	8	DANIELA MERCURY SOL DA LIBERDADE BMG
5	5	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
6	6	GREGORIAN MASTERS OF CHANT EDEL
7	3	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
8	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
9	10	SOUNDTRACK POKEMON—2 B.A MASTER EDEL
10	NEW	XUTOS & PONTAPES 1ST DE AGOSTO AD VIVO NO ROCK RENDEZ-VOUS EL TATU/EMI

DENMARK (IFPI/Nielsen Marketing Research) 05/15/00

THIS WEEK	LAST WEEK	SINGLES
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
2	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	2	THE WHISTLE SONG DJ ALIGATOR PROJECT FLEX/EMI
4	RE	SANDSTORM DARUDE BMG
5	5	FREESTYLER BOMFUNK MC'S SONY
6	NEW	B-BOYS & FLY GIRLS BOMFUNK MC'S SONY
7	RE	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG
8	RE	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
9	4	WHERE ARE YOU PAFFENDORF EDEL
10	9	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
ALBUMS		
1	NEW	JAMES LAST THE VERY BEST OF UNIVERSAL
2	1	AQUA AQUARIUS UNIVERSAL
3	2	DIAD EVERYTHING GLOWS EMI MEDLEY
4	6	MELANIE C NORTHERN STAR VIRGIN
5	7	SOUVENIRS DE BEDSTE SOUVENIRS SONY
6	3	TONI BRAXTON THE HEAT ARISTA/BMG
7	RE	SANTANA SUPERNATURAL ARISTA/BMG
8	8	HELMUT LOTTI OUT OF AFRICA CMC
9	5	VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIRGIN
10	10	KIRSTEN SIGGAARD MIT LIV MED PATSY CLINE HARLEKIN/CMC

FINLAND (Radiomafia/IFPI Finland) 05/14/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JANNE TULKKI SISALTA KULTAA BMG
2	NEW	LEIDIT LEIDIT LEVYLLE WARNER
3	1	CYPRESS HILL SKULL & BONES SONY
4	6	SANTANA SUPERNATURAL ARISTA/BMG
5	8	GREGORIAN MASTERS OF CHANT EDEL
6	2	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
7	5	KEMOPETROL SLOWED DOWN PLASTINKA
8	4	HASSISEN KONE TARIJOLLA TANAAN POKO
9	3	HIM RAZORBLADE ROMANCE TERRIER/BMG
10	NEW	JORE MARJARANTA ETEENPAIN EMI

ARGENTINA (CAPIF) 05/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	3	LOS NOCHEROS NOCHEROS EMI
2	1	RODRIGO A 2000 BMG
3	2	SHAKIRA MTV UNPLUGGED SONY
4	4	MANA MTV UNPLUGGED WARNER
5	6	LOS PERICOS 1000 VIVOS EMI
6	5	SANTANA SUPERNATURAL ARISTA/BMG
7	7	A*TEENS THE ABBA GENERATION UNIVERSAL
8	8	DIVIDIDOS NARIGON DEL SIGLO BMG
9	10	SHAKIRA DONDE ESTAN LOS LADRONES SONY
10	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

U.K. INDUSTRY GURU Alan McGee, co-founder of perhaps the quintessential indie rock label of the past 15 years, Creation, opened the London office of his new Poptones operation May 15. With Creation now defunct and its



McGEE

roster, which included **Oasis** and **Primal Scream**, scattered to other labels, McGee and a staff of seven have moved into the new headquarters in the Primrose Hill district, close to Creation's old location. Initial releases are due in September, and Poptones will have a wider musical objective than Creation. "We'll be moving away from skinny white boys with guitars," says McGee. Although no signings have yet been announced, head of press **Susie Roberts** confirms that the company is "in discussions" with former **Elastica** guitarist **Donna Matthews** and reggae veteran **Lee Perry**. Poptones will sell music online (the domain name poptones.co.uk has been registered but is not yet operational) and plans to have an aggressively priced presence in stores, with distribution by Pinnacle.

PAUL SEXTON

FEMALE DUO PUFFY, one of Japan's best-loved pop acts, is in Los Angeles to record two tracks for its next album and is writing with former **Jellyfish** member **Andy Sturmer**. The duo's decision to record in English for the first time indicates that it is looking to tap into the American market. **Puffy** is signed to Sony Music Entertainment (Japan) (SMEJ), and although little-known in the West, the duo is a household name in Asia. Its 1996 debut single, "Asia No Junshin" (Pure Heart Of Asia), sold more than 1 million copies in Japan. Since then, Puffy has released four albums, which have sold a total of 4 million copies, according to SMEJ. Puffy's music—much of it the creation of songwriter/producer **Tamio Okuda**—is a delightfully upbeat pop pastiche that is unashamedly retro in inspiration and stands apart from the slickly processed product that dominates the Japanese charts.

STEVE MCCLURE

A COMPILATION CD featuring tracks from **Midnight Oil**, **Crowded House**, the **Cruel Sea**, **Taxiride**, **Kate Ceberano**, **Paul Kelly**, **Vika & Linda Bull**, and **Blink-182** has raised \$70,000 Australian (\$41,000) to help rebuild the economy of East Timor. Occupying Indonesian soldiers went on a burning and looting spree after East Timorese citizens voted for autonomy last year. "Liberdade" (Liberty) was issued through the Festival Mushroom Group (FMG) last October. FMG CEO **Paul Dickson** handed over the check May 4 at the launch in Melbourne, Australia, of an office for the National Commission for the Management of the Emer-

gency in East Timor. The event, attended by politicians and business and union leaders, was opened by East Timor's unofficial leader, **Xanana Gusmao**.

CHRISTIE ELIEZER

TO CELEBRATE the recent signing of Philippine megastar **Sharon Cuneta** to BMG Philippines, the label has hooked her up with Hong Kong Canto-pop king **Andy Lau**. The pop ballad "In Your Eyes," sung in English and written by Windham Hill artist **Jim Brickman** exclusively for the pair, is set for a June release in Hong Kong, Taiwan, and Singapore to coincide with Cuneta's as-yet untitled BMG debut album. "Sharon is a huge singing, acting, television, and modeling star in the Philippines and has a strong following of [Filipino] domestic helpers in Hong Kong, Taiwan, and Singapore," says **Vic Valenciano**, A&R director of BMG Philippines. "Andy has a strong hold on these markets but a lower profile where Sharon's popular, particularly in her home country and Malaysia. So this pairing is perfect for all involved." "In Your Eyes" follows Lau's first international collaboration, the single "Be My Lady" (New Melody), which he recorded with **Kenny G** in 1998.

DAVENA MOK

BERLIN-BASED singer **Ayman**, who is of Tunisian descent, has peaked at No. 4 on the German chart with the single "Mein Stern" (My Star) and has achieved gold status (250,000 copies). This is the second single release for the newcomer, who is produced by the Berlin-based production team of **Mike Michaels**, **Mark Tabak**, and **Mark Dollar**, whose Triple M label is distributed by EastWest. The melodic, R&B-influenced song (with a rap interlude featuring **Dean**) became an instant airplay hit, and the video was put on MTV rotation. In addition, the charismatic singer opened for **Puff Daddy** during his recent German tour. Meanwhile, the album "Hochexplosiv" (Highly Explosive) peaked at No. 9 and is still in the top 30, with an English-language production being prepared for worldwide release. In October, Ayman is headlining a tour of 16 German cities, while the next single, "Nur Eine Nacht" (Just One Night), is scheduled for release at the end of June.

ELLIE WEINERT

TIM BUCKLEY'S substantial cult reputation in the U.K. is emphasized by the inclusion of a number of British acts on a tribute album titled "Sing A Song For You," which marks the 25th anniversary of the singer's death. The 17-track double-CD is due on Manifesto Records in September. Tracks already recorded include those by **Mojave 3** ("Love From Room 109 At The Islander"), **Cousteau** ("Blue Melody"), and **Dot Allison** ("Sweet Surrender"). Also appearing on the album will be U.K. band **Geneva**, **Simon Raymonde** (Cocteau Twins), **Brendan Perry** (Dead Can Dance), and **Screaming Trees'** **Mark Lanegan**.

NIGEL WILLIAMSON

Scandinavia Sees Sales Revival

Labels' Shipments Rise; Surge Helped By Internet Activities

BY KAI R. LOFTHUS

OSLO—After a disappointingly flat 1999 in Europe, the record markets in a trio of Scandinavian countries began showing signs of increased buoyancy in the first three months of this year.

According to figures compiled by local affiliates of the International Federation of the Phonographic Industry (IFPI), Sweden led the way for the region's sales in January-March, with a massive 30% increase in total wholesale value of trade shipments. Corresponding figures for Norway and Finland were 11% and 7%, respectively.

Despite what seems to be a rosy picture, certain Scandinavian industry executives remain cautious about the figures' implications. Edel Music Sweden GM Jonas Thulin says, "With these statistics, it may sound strange to claim that piracy is hurting music sales [but it is]. Also, I think we can be pretty sure that a major portion of the 30% more records we've shipped in Sweden has been exported instead of being sold here."

The 30% value increase in Sweden—up to 396.4 million kronor (\$43.5 million)—was mirrored by a 30% rise in units to almost 7.2 million. CD album shipments rose 35% to 5.8 million units, with a corresponding 32% increase in value to 373 million kronor (\$41 million). Sales of singles were up 16.3% to roughly 1.3 million units, while value increased 12% to 21.1 million kronor (\$2.3 million).

In Norway, the market value rose to 241.2 million Norwegian kroner (\$26.5 million), with units up 9% to 3.7 million. CD album sales value increased 13% to 229.7 million kroner (\$25.2 million), with a 13% units rise to 3.4 million. Norway was the only country in the Nordic region to post a drop in singles sales, with value down 20% to 8.5 million kroner (\$0.9 million) and units down 17% to 318,000.

In Finland, total value rose to 77 million markka (\$11.5 million), with units up 13% to 2 million. CD album shipments increased 8.5% to 73.2 million markka (\$11 million), with a units rise of 15% to 1.8 million. Singles were up 34% in both value and units, to 1.9

million markka (\$0.3 million) and 115,000, respectively.

One dark spot in the land of the midnight sun, however, is Denmark, where industry insiders say the market is fairly flat. Although full quarterly sales figures from the national IFPI office are not available, Warner Music Denmark managing director Finn Work says, "The general feeling is that it's a stale market, and last year was better than the current situation."

According to the IFPI in London, total unit sales in Denmark last year were 19 million, a moderate 2% rise over 1998, with a retail value of 1.84 billion Danish kroner (\$264 million). Says Work, "The market is release-dependent, so some companies had a good year and some had a bad year. Of course, the market

has always been dependent on releases, but it's even more so now."

Cumulative figures from IFPI Denmark for April 1999 to March 2000 show a 4% unit increase and a 6.5% value increase, buoyed by the March release of Aqua's "Aquarius" album on Universal.

That album was one of the best sellers across the Nordic region during the first quarter. Others included Santana's "Supernatural" (Arista), AC/DC's "Stiff Upper Lip" (Elektra/Warner), Red Hot Chili Peppers' "Californication" (Warner Bros.), and Shania Twain's "Come On Over" (Mercury).

TV-advertised single-artist compilations fared especially well in Scandinavia in the first quarter and certainly



THULIN



WORK

Tragically Hip Album Leaked By Web Sites Before Release

BY LARRY LeBLANC

TORONTO—Canadian band the Tragically Hip—which has long used the World Wide Web to give its fans exclusive sneak peeks into new projects—has fallen victim to a leak via the Internet of its upcoming album.

According to band manager Jake Gold of the Management Trust, an unnamed U.K.-based Web site filled with downloadable digital versions of new and upcoming albums added the act's 14-track "Music@Work" album in late March. "Music@Work" is being released by Sire June 6 in Europe and June 13 in the U.S. Universal Music Canada issues the album in Canada June 13.

Gold says the album was being made available in the MP3 format on several sites through the file-sharing service Napster. A "promotional CD" was also

auctioned off at the U.S. auction site eBay April 9 for almost \$676, but was unclaimed.

"The first time we found out about this is that it was on a U.K. site," says Gold. "CRIA [the Canadian Recording Industry Assn., which had been informed by Universal] contacted RIAA [the Recording Industry Assn. of America], which then told eBay they couldn't put it up, and we started shutting down other sites."

"The RIAA became involved because Napster is based in the United States," says Brian Robertson, president of CRIA. "Legal action could only be taken in a jurisdiction where it's based."

"When something like this affects artists in our company, it becomes our concern," says Randy Lennox, president of Universal Music Canada. "We've been involved with Sire in facilitating the [cease-and-desist] process."

The album's leadoff single, "My Music @ Work," went to Canadian radio May 4. Canadian radio programmers supported the group by ignoring the available download and waiting until the single was officially issued.

"A lot of Canadian programmers had the album, but nobody played it, including us," says Bob Mills, PD of album rock CFOX Vancouver. "Our philosophy is that we work with the record labels."

"With a major band like the Hip, you play by the game," adds Wayne Webster, music director of hot AC CKFM Toronto. "If you jump ahead, and if you later want to do a promotion with them, they might not do it. We added the single the day it was released. We have the album premiering June 12."

(Continued on next page)

newsline...

MTV NETWORKS ASIA'S launch of its fourth 24-hour programming strand in the region is imminent. The new operation, covering the Philippines, is due to go on the air by the end of May, although a start-up date has yet to be announced. It will carry locally produced programs and international shows. MTV Networks Asia currently owns and operates three other 24-hour programming services: MTV Mandarin, MTV India, and MTV Southeast Asia. The latter covers the whole region; after the Philippines launch, it will continue to serve Singapore, Malaysia, Indonesia, and Thailand. The move follows the launch of a Philippine strand by Channel V Music Networks last December in a joint venture with Philippines media company GMA. "We'll be able to deepen our relationship with the Filipino audience through this localization," says MTV Networks Asia president Frank Brown. He adds that "when conditions are right," the broadcaster will also launch separate feeds for other Southeast Asia markets. **DAVENA MOK**

MUSIC AND BROADCAST GROUP Chrysalis enjoyed its first pre-tax profits since 1995 in the six months ending Feb. 29, according to its latest half-year figures. The London-based group had pre-tax profits of 200,000 pounds (\$301,000) on sales of 81.7 million pounds (\$122.9 million)—up 28% from the same period last year. Earnings before interest, taxes, depreciation, and amortization rose 87% to 2.6 million pounds (\$3.9 million). Sales for the company's music division rose 27% to 17.2 million pounds (\$25.8 million). **LARS BRANDLE**



CHRISTINA SCHONLEBER has been appointed commercial projects manager, effective immediately, at U.K. authors' rights body the Mechanical Copyright Protection Society (MCPS). In this newly created, London-based, general business development role, Schonleber reports to MCPS business affairs director Chris Martin. Schonleber joins from Abbey Road Interactive, where she was account and marketing manager.

According to Martin, "Christina will work closely with both internal departments and a variety of different industry bodies to develop projects outside of our day-to-day mainstream work." **TOM FERGUSON**

SONY MUSIC ENTERTAINMENT INDIA, which already has its own cassette production facilities, will open a CD manufacturing plant in Mumbai (formerly Bombay) later this month. The state-of-the-art plant, set up with an investment of \$2 million, will manufacture audio and video CDs as well as CD-ROMs. It will have an annual production capacity of 20 million units. **NYAY BHUSHAN**

JUNE 16 HAS BEEN SET as the date for the second CCTV-MTV Music Honors ceremony, a co-production between MTV Networks Asia and China Central Television (CCTV). The Beijing event will salute local and international acts who have made significant contributions to the music industry in China. Most categories are voted for by an industry panel, but consumers can vote in the newly instituted best male and female artist categories via telephone, mail, and the Sina.com or mtv-china.com Web sites. Parts of the show will be broadcast on all MTV channels globally; CCTV's audience exceeds 900 million, or 84% of the Chinese population. **STEVE McCLURE**

JOACHIM NEUBAUER, managing director of Munich-based Siegel Publishing and its sister label Jupiter Records, has left the company after more than 23 years. Sources suggest Neubauer is to launch his own publishing firm. **WOLFGANG SPAHR**

AN AGREEMENT has been reached between Sony Music France and Warner Music Europe allowing the managing director of Sony France's S.M.A.L.L. imprint, Philippe Desindes, to join Warner Music May 11, almost two months ahead of schedule. Desindes was appointed president/CEO of Warner Music France last month (*Billboard Bulletin*, April 7) but had been subject to a three-month notice period. **EMMANUEL LEGRAND**

A MONTREAL CORONER has ruled that the death of iconoclastic Canadian singer/songwriter Andre "Dede" Fortin of popular Quebec alternative rock group Les Colocs was from a self-inflicted stab wound (see *Lifelines*, page 118). Fortin, 38, was found dead by friends in his Montreal home on the afternoon of May 10 with a knife in his thorax. According to an autopsy report by Montreal coroner Rene-Maurice Belanger, Fortin's body and the scene indicated that he had "suffered a great deal before his death." According to the report, no statement was found to explain the death. Formed in 1990, Les Colocs released three French-language albums on BMG Quebec. The band won Félix Awards as Quebec's top group for 1993, 1994, and 1999. Despite being little-known in English Canada, newspapers and TV stations throughout Quebec featured significant coverage of Fortin's career the week of his death. Montreal's daily French-language newspaper *La Presse* published his final 32-line lyric on its front page May 10, as well as a three-page summary of his career. **LARRY LeBLANC**



Rock Of Gibraltar. Melon Diesel, the Epic-signed, Gibraltar-based rock band (*Billboard*, March 18), celebrates in Madrid with Sony Music Spain president Claudio Condé after receiving a platinum award marking 100,000 sales in Spain of the act's debut album, "La Cuesta De Mister Bond" (Mr. Bond's Hill). The album is due to receive an international release shortly. Shown, from left, are Adrian Pozo (drums), Guy Palmer (bass), Condé, Dylan Ferro (vocals), Danny Fa (acoustic guitar), and Danny Buguja (electric guitar).

Canada's Kaldor 'Trucks' On With Coyote Set

BY LARRY LeBLANC

TORONTO—One of Canada's most significant contemporary folk performers over two decades, Connie Kaldor has a typically wry comment to make about "Love Is A Truck," the compelling title track of her latest album. "You have no idea," she quips, "the sacrifices I've made in my early career choosing an appropriate mate so I could write that tune."

The album was released April 20 in Canada by the 46-year-old singer/songwriter's own label, Coyote Entertainment Group, distributed nationally by Festival Distribution of Vancouver.

Like Joni Mitchell, Saskatchewan-born Kaldor hails from Canada's western prairie region, a fact underscored by the album package's use of evocative photos of the area by acclaimed photographer Courtney Milne, taken from his recent book "W.O. Mitchell Country" (McLelland & Stewart), as well as the inclusion on the album of such region-influenced songs as "Whistle Gone" and "Wind That Laughs."

The Canadian prairie region—consisting of the Manitoba, Saskatchewan, and Alberta provinces—is the land "where underwear goes beneath your ankles," jokes Kaldor. Regarding touring there in the winter, when temperatures plummet below -20 C, she adds, "wait until you go from Thunder Bay [Ontario] to Lethbridge [Alberta] overnight, and you can't let the car stop because it won't start again."

Today, however, Kaldor lives east in Montreal with her husband, Paul Campaigne of French-language family group Hart Rouge (Billboard, May 24,

1997), and two sons. "I think you are always a prairie girl," she muses. "I do miss it, because it's such an extraordinary place. Visually, it's so stimulating. While there I write like crazy."

Kaldor arrived on the music scene with the '70s Canadian folk wave, which included such notables as Stan Rogers, Roy Forbes, Ferron, Heather Bishop, and Spirit Of The West. She has since recorded nine albums and had her songs featured in such critically acclaimed Canadian films as "Hard Core Logo" and "Over Canada."

"We are huge Connie Kaldor fans here," says Janet York, VP of film music at S.L. Feldman & Associates in Vancouver, who chose Kaldor's music for the films. "She is a fabulous folk writer."

"She's one of Canada's great entertainers," says Jack Schuller, president of Festival Distribution. "So charming and funny."

"Connie's a great performer," agrees Canadian folk music matriarch Sylvia Tyson, who first found success in the '60s with duo Ian & Sylvia. "She's had acting training, and she really puts drama into her performances. She also has a wicked sense of humor."

While Kaldor's catalog is filled with commendable albums, "Love Is A Truck" is unquestionably her finest work. "It has taken me a while to realize what I do and what I'm trying to say," she confesses. "It has also taken

time to realize what elements worked best for me in the studio. All of my career I kept trying to re-create on record what I do live. With this recording, the most important thing is the songs and the vocals."

Kaldor's album encompasses folk, jazz, country, and the Quebec-based *chanson* genre; its themes primarily concern matters of the heart and separation, but there are also whimsical songs like "Never Been To Ireland," "Jump Over The Moon," and the acoustic-based "Wheels Like A Chevrolet." "It's been hard to get a consistency [on recordings], because I write such diverse

material," says Kaldor. "I was always trying to do everything on the albums. For this album we picked songs which went together. We wanted it to flow well from beginning to end."

Festival Distribution has overseen distribution of the bulk of Kaldor's Coyote catalog. These include the albums "One Of These Days" (1981), "Moonlight Grocery" (1984), "Wood River" (1992), "Out Of The Blue" (1994), and "Small Cafe" (1996). Kaldor also released the Christmas album "New Songs For An Old Celebration" (1985) with Roy Forbes on Aural Tradition. Additionally, she made two albums for the Winnipeg, Manitoba-based Oak Street label: "Lullaby" (1988) with Paul Campaigne's sister Carmen, which won a Juno Award for best children's record-

ing, and "Gentle Of Heart" (1989).

Schuller describes Kaldor's catalog sales as being "steady" despite having limited commercial radio airplay in Canada. He adds, "'Wood River' has been the best seller at about 25,000 copies. We still sell about 100 copies a month."

"Love Is A Truck," according to Kaldor, is off to a promising start. "We've had 4,000 advance orders, which is quite good for an indie," she says.

"I just programmed the album into our listening posts," notes Stewart Duncan, music buyer at the Indigo Books Music & Cafe chain, which operates 14 stores in Ontario. "It will interest buyers who are interested in folk. There are few Canadian folk artists other than Connie who have been doing performing as long for a living."

While "Small Cafe" was released by Rounder Records in the U.S. and Denmark, Kaldor's albums are primarily available outside Canada only as imports. As of yet, there are no international release plans for "Love Is A Truck."

Kaldor was born in Regina, Saskatchewan. Her musical career began at an early age with her singing with her four siblings in the local Lutheran church choir. After studying theater at the University of Alberta in Edmonton, Alberta, and working in the avant-garde group Theatre Passe Muraille in Toronto, she hit the folk circuit in 1979. "It was an exciting time," recalls Kaldor. "I opened for [folk singer] Stan Rogers all over the U.S. until his death [in a 1983 air crash]."

Kaldor's diverse musical stance was shaped by those early days of sharing stages and workshops with artists from around the world. "I couldn't have invented a better musical education for myself," she says. "I heard great folk singers, great blues artists, as well as an abundance of African and South American music."

Encouraged by the example of Winnipeg folk singer Heather Bishop, Kaldor independently released "One Of These Days" in 1981. "I was an independent from the get-go, mostly because there was no other way," she says. "Most Canadian record companies then wanted to know what American you sounded like—for a woman, they wanted you to pound a tambourine and sing 'Proud Mary.'"

Kaldor credits her longevity to ceaseless touring. In December 1990, for example, she gave birth but three months later was back on the road throughout the year for a North American tour followed by dates in Germany, Austria, Switzerland, Denmark, and India—with newborn son in tow. "I've always had this great touring life," she says. "It's kept me alive, because people show up and then buy my records."

Kaldor will spend much of this summer touring the U.S. "The demand for Connie has grown," reports her agent, Jim Fleming of Fleming/Tamulevich in Ann Arbor, Mich. "The word has spread about her being an excellent performer and being a great songwriter and singer."



KALDOR

SCANDINAVIA SEES SALES REVIVAL

(Continued from preceding page)

ly contributed to that sizable Swedish increase. Acts such as Gheorghe Zamfir, Roy Orbison, and Simon & Garfunkel had an eager audience there with their respective albums "Feeling Of Romance" (CMC/EMI), "Sweets For Sweden" (Virgin), and "Tales From New York" (Columbia/Sony).

However, despite a seeming concentration of sales on a few major titles, there was still much sales activity away from the heavily promoted TV sector. Flemming Bauch, distribution/purchasing manager at Copenhagen's five-store GUF chain, notes, "We still sell our share of compilations, but our top seller in 1999 was the Buena Vista Social Club album."

Universal Music Norway head of A&R Ole Evenrude—also an independent record producer currently working with pop acts such as A*Teens and Ace Of Base—notes the emergence of a "fragmented" interest in music.

"There are fewer [albums selling] between 10,000 and 25,000 copies these days," he says. "Several records can sell up to 2,000 units, while others can be sold in massive numbers—along with bookshelves from IKEA." Zomba Records Denmark market-

ing manager Irina Harrit agrees. "Five years ago there wouldn't have been such a variation. You can hit a target audience, but it's tougher, and you really need a big TV campaign. You have to go after album sales of 25,000 and up, or else the money will be poorly spent. And if you try to cover the Internet, TV, radio, and print, that really drains money."

Ola Håkansson, managing director and co-owner (with Universal Music International) of Swedish label Stockholm Records, says a heightened awareness of the music industry—partly fueled, ironically, by the arrival of the very online environment that is being viewed as a threat to the industry—has contributed to the local sales increase. He says he doesn't see the use of online services such as Napster having any short-term negative impact on Scandinavian sales and offers as proof the fact that consumers "haven't purchased so much music before."

Håkansson adds, "With every new configuration or distribution channel there has been—and will always be—a new audience discovering music."

However, echoing the caution expressed by Edell's Thulin, he says,

"It's not likely to continue like this. We need to resolve the potential threat of digital piracy quickly."

Evenrude agrees with Håkansson that a greater awareness of music, partly due to the high profile of online activity, has had an effect on sales in the region. He draws a parallel with the film industry's upturn in recent years, saying, "When the VHS format took off, everyone predicted the death of cinemas. I think we're seeing a similar situation now with music."

Despite that—and although the IFPI figures don't distinguish between shipments to traditional and online retailers—industry sources suggest that online retail is currently "slow" in the region.

Evenrude adds, however, that there is also one powerful and familiar reason behind the recent Nordic sales renaissance. "When Aqua released their album, it obviously affected record sales."

He concludes, "Up—and down—turns in the market will always be determined by repertoire."

Assistance in preparing this story was provided by Charles Ferro in Copenhagen.

Anton Takes Two At Austrian Music Awards

BY SUSAN L. SCHUHMYER

VIENNA—Anton aus Tirol, whose eponymous novelty hit single has taken German-speaking Europe by storm, was a double winner at the inaugural Amadeus Austrian Music Awards, held May 6 here before an invited audience of 500 in the city's Siemensforum. The awards, funded by the local affiliate of the International Federation of the Phonographic Industry (IFPI), were designed to give a boost to the Austrian music scene.

The ceremony, which was not broadcast, featured videoclips from each of the nominees, as well as performances by half a dozen up-and-coming new artists.

According to Erich Krapfenbacher, managing director of EMI Austria, events such as the Amadeus Awards "are very necessary for the scene to survive and thrive." The 18-category awards are voted on by a 600-member jury drawn from the local music industry.

In accepting the award for national single of the year, vocalist Tirol (aka club DJ Gerry Friedle) said he had originally thought "Anton Aus Tirol" (EMI) would sell about 10,000 copies. Instead, sales have totaled more than 300,000 in Austria, Germany, Switzerland, and the Netherlands.

The song, featuring DJ Ötzi, recently reached No. 5 on Music & Media's European Hot 100 singles chart.

Tirol was also honored as newcomer of the year. He gave a rendition of his hit as he returned to the stage to collect the second award and later joined light-classical singer Al Bano Carrisi—named crossover artist of the year—in a duet version of Carrisi's own Austrian hit single, "Volare" (WEA).

Other national winners included Sandra Pires, female artist of the year; Kurt Ostbahn & Die Kombo, national pop/rock group of the year; Udo Jürgens, solo male folk/schlager artist of the year; Simone, solo female folk/schlager artist of the year; and Brunner & Brunner, folk/schlager group of the year.

Falco was honored posthumously as male solo pop/rock artist of the year and also received recognition of his career through a lifetime achievement award.

Accepting his award, Charly Brunner of Brunner & Brunner criticized state-owned top 40 radio station Ö3 for not supporting Austrian music. "What we've heard on the stage here at the Amadeus Awards we should also be hearing on Ö3," he said.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	1	13	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
2	2	2	8	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LAT †	SOLO ME IMPORTAS TU M.TAYLOR,B.RAWLING (E.IGLESIAS,P.BARRY,M.TAYLOR)
► GREATEST GAINER ◀					
3	6	8	4	GLORIA ESTEFAN EPIC/SONY DISCOS †	NO ME DEJES DE QUERER E.ESTEFAN JR.,G.NORIEGA,R.BLADES (G.ESTEFAN,E.ESTEFAN JR.,R.BLADES)
4	7	15	5	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E.ESTEFAN JR.,M.FLORES (M.FLORES)
5	3	4	10	ALEJANDRO FERNANDEZ SONY DISCOS †	QUIEREME R.BARLOW,G.NORIEGA,E.ESTEFAN JR. (R.BARLOW,A.CHIRINO,G.NORIEGA)
6	4	3	14	LOS TEMERARIOS FONOVISA †	TE HICE MAL R.PEREZ (A.A.ALBIA)
7	5	5	13	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	VOLVER A AMAR K.SANTANDER (K.SANTANDER)
8	9	6	10	LUIS MIGUEL WEA LATINA	AMARTE ES UN PLACER L.MIGUEL (O.PICHACO)
9	8	14	6	BANDA EL RECODO FONOVISA	YO SE QUE TE ACORDARAS NOT LISTED (J.MARQUEZ)
10	10	9	18	CONJUNTO PRIMAVERA FONOVISA †	MORIR DE AMOR J.GUILLEN (R.GONZALEZ MORA)
11	11	16	6	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C.ROONEY (M.ANTHONY,C.ROONEY)
12	12	11	14	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R.PEREZ (R.PEREZ)
13	14	10	28	LOS ANGELES AZULES DISA/EMI LATIN †	EL LISTON DE TU PELO J.MEJIA AVANTE (J.MEJIA AVANTE)
14	16	17	4	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN (J.SEBASTIAN)
15	13	7	27	GILBERTO SANTA ROSA SONY DISCOS †	QUE ALGUIEN ME DIGA J.M.LUGO,G.SANTA ROSA,A.JAEN (O.ALFANNO)
16	22	32	4	REY RUIZ BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS O.PICHACO (O.PICHACO,E.GARCIA)
17	15	13	27	CARLOS VIVES EMI LATIN †	FRUTA FRESCA E.ESTEFAN JR.,J.V.ZAMBRANO (C.VIVES)
18	17	19	38	MARC ANTHONY COLUMBIA/SONY DISCOS †	DIMELO C.ROONEY (M.ANTHONY,C.ROONEY)
19	25	30	3	LIMI-T 21 EMI LATIN †	COMO TU ME QUIERE' A MI E.TORRES SERRANT (J.BERMUDEZ)
20	24	33	6	LOS HURACANES DEL NORTE FONOVISA	FALSAS ILUSIONES NOT LISTED (M.FLORES)
21	29	—	2	LIMITE UNIVERSAL LATINO †	ACARICIAME J.CARRILLO (ALAZAN)
22	19	12	8	FRANKIE NEGRON WEACARIBE/WEA LATINA	ENAMORADO DE TI R.PEREZ,R.SANCHEZ (R.CONTRERAS,M.CANCEL,J.GREGO)
23	32	39	3	EMMANUEL UNIVERSAL LATINO	CORAZON DE MELAO E.RUFFINENGO (J.A.RODRIGUEZ,M.TEJADA)
24	35	31	5	ARKANGEL R-15 SONY DISCOS	TE SUPLIQUE MUCHAS VECES NOT LISTED (J.NAVARRO)
25	27	25	21	LOS SEMENTALES DE NUEVO LEON SONY DISCOS	TUS REPROCHES NOT LISTED (B.CORPUZ)
26	21	27	9	INTOCABLE EMI LATIN †	YA ESTOY CANSADO NOT LISTED (L.PADILLA)
27	20	24	7	VICTOR MANUELLE SONY DISCOS	SI LA VES NOT LISTED (O.ALFANNO)
28	18	18	26	RICARDO ARJONA SONY DISCOS †	DESNUDA R.ARJONA (R.ARJONA)
29	40	—	5	BANDA MAGUEY RCA/BMG LATIN	QUE BONITO AMOR NOT LISTED (J.A.JIMENEZ)
30	23	29	10	CARLOS PONCE EMI LATIN †	LA RAZON DE MI SER E.PINERO JR.,T.MITCHELL,E.ESTEFAN JR. (E.PINERO JR.,T.MITCHELL,C.PONCE)
31	NEW	1	1	JACI VELASQUEZ SONY DISCOS †	DE CREER EN TI R.PEREZ (D.MULLEN,N.COLEMAN-MULLEN,M.OCHS)
32	26	20	9	TAMARA UNIVERSAL LATINO †	AYUDAME DIOS MIO B.SILVETTI (M.DE JESUS)
33	34	23	12	SHAKIRA SONY DISCOS †	NO CREO S.MEBARAK R.,L.F.OCHOA (S.MEBARAK R.,L.F.OCHOA)
34	28	36	3	TONY VEGA RMM	CARITA DE SOL NOT LISTED (NOT LISTED)
35	36	28	9	MARC ANTHONY COLUMBIA/SONY DISCOS †	DA LA VUELTA M.ANTHONY,K.SANTANDER,E.ESTEFAN JR. (E.ESTEFAN JR.,K.SANTANDER)
36	31	34	16	CHARLIE ZAA SONOLUX/SONY DISCOS †	DONDE ESTA EL AMOR R.BLADES,J.A.MOLINA,E.ESTEFAN JR. (R.BARLOW,R.BLADES)
37	38	40	7	MARCO HERNANDEZ ARIOLA/BMG LATIN	SOY UN SABORDIN NOT LISTED (M.HERNANDEZ)
38	NEW	1	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	QUEMAME LOS OJOS R.AYALA (R.AYALA)
39	RE-ENTRY	12	12	LOS TRAVIEZOS DEL NORTE SONY DISCOS	MUJER, MUJER NOT LISTED (J.SCOTT)
40	33	21	16	POLO URIAS Y SU MAQUINA NORTENA FONOVISA	BUSCA OTRO AMOR PURIAS (J.J.TORRES,P.BARRAZA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	16 STATIONS	58 STATIONS
1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 SON BY FOUR SONY DISCOS A PURO DOLOR	1 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
2 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	2 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	2 CONJUNTO PRIMAVERA FONOVISA MORIR DE AMOR
3 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	3 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	3 LOS ANGELES AZULES DISA/EMI LATIN EL LISTON DE TU PELO
4 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	4 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO SOLO ME IMPORTAS TU	4 LOS TEMERARIOS FONOVISA TE HICE MAL
5 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	5 ALEJANDRO FERNANDEZ SONY DISCOS QUIEREME	5 LOS RIELEROS DEL NORTE FONOVISA TE QUIERO MUCHO
6 GLORIA ESTEFAN EPIC/SONY DISCOS NO ME DEJES DE QUERER	6 GILBERTO SANTA ROSA SONY DISCOS QUE ALGUIEN ME DIGA	6 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
7 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	7 LIMI-T 21 EMI LATIN COMO TU ME QUIERE' A MI	7 LOS HURACANES DEL NORTE FONOVISA FALSAS ILUSIONES
8 CHAYANNE SONY DISCOS ATADO A TU AMOR	8 VICTOR MANUELLE SONY DISCOS SI LA VES	8 LIMITE UNIVERSAL LATINO ACARICIAME
9 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	9 FRANKIE NEGRON WEACARIBE/WEA LATINA ENAMORADO DE TI	9 LOS SEMENTALES DE NUEVO LEON SONY DISCOS TUS REPROCHES
10 PABLO MONTERO RCA/BMG LATIN QUE VOY A HACER SIN TI	10 CHRISTIAN CASTRO ARIOLA/BMG LATIN VOLVER A AMAR	10 ARKANGEL R-15 SONY DISCOS TE SUPLIQUE MUCHAS VECES
11 LOS TEMERARIOS FONOVISA TE HICE MAL	11 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	11 INTOCABLE EMI LATIN YA ESTOY CANSADO
12 CHRISTIAN CASTRO ARIOLA/BMG LATIN ALGUNAS VECES	12 THALIA EMI LATIN ENTRE EL MAR Y UNA ESTRELLA	12 BANDA MAGUEY RCA/BMG LATIN QUE BONITO AMOR
13 CARLOS VIVES EMI LATIN FRUTA FRESCA	13 MARC ANTHONY COLUMBIA/SONY DISCOS DA LA VUELTA	13 BANDA EL RECODO FONOVISA TE OFREZCO UN CORAZON
14 RICARDO ARJONA SONY DISCOS DESNUDA	14 TONY VEGA RMM CARITA DE SOL	14 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME LOS OJOS
15 JACI VELASQUEZ SONY DISCOS DE CREER EN TI	15 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	15 LOS TRAVIEZOS DEL NORTE SONY DISCOS MUJER, MUJER

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 picked first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

Latino Rock, Rap Find Niche On Net

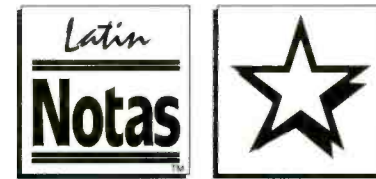
This issue's column was prepared by Ramiro Burr in San Antonio.

THE INTERNET REVOLUTION continues to provide new opportunities for music movements and trends that otherwise have been either ignored or smothered by mainstream currents. One of those areas is music broadcasting, where small niches are enjoying wider exposure.

Batanga.com is one of the few sites of its kind broadcasting Latino rock, hip-hop, and rap 24 hours a day. While Latino rock has made headway in awards shows and recent tours such as the Watcha and Mana tours, Latino radio has not been as receptive.

"Batanga came about because radio usually caters to the biggest number of people, and therefore the music tends to be generalized," says batanga.com president Luis Brandwayn. "But a lot of people don't like that, and they are not being serviced. So the advantage with the Internet is you can then service those people whose music is not being played by the main radio stations."

Batanga.com broadcasts two channels: one for rock en español



and the other for hip-hop/rap.

The rock channel features such acts as Caifanes, Mano Negra, the Chris Perez Band, Molotov,

'The advantage with the Internet is you can service those people whose music is not being played by the main radio stations'

- LUIS BRANDWAYN -

Control Machete, Ozomatli, Pastilla, El Tri, Plastilina Mosh, Enanitos Verdes, Pericos, and Fabulosos Cadillacs. The hip-hop channel features

music by Tiro De Gracia, DJ Dero, Latinos En La Casa, Vico C, Kid Power Posse, La Cosa Nostra, and La Vieja Guardia.

"Latin rock and hip-hop fans have never had easy access to their music," says John Reilly, director of Shore Fire Media. "Those of us in the industry know the big hurdle has always been the fans' access to the music, as radio has also been slow to embrace rock en español, whether due to older radio programmers at Spanish radio or a language barrier at English rock stations. This finally gives those fans 24-hour access to the leading bands."

He notes that even in the larger markets like Los Angeles, New York, and Miami, where young Latinos have embraced rock and hip-hop and where rock shows have filled up arenas and stadiums, radio has been slow in opening playlists.

Reilly expects traffic to grow, as navigation of the site can be accomplished in both Spanish and English versions and the site supports both the Microsoft Media Player and RealNetwork players.

(Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
- 21 ACARICIAME (Warner/Chappell)
- 8 AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
- 32 AYUDAME DIOS MIO (Universal Musica, ASCAP/Peermusic, BMI)
- 40 BUSCA OTRO AMOR (Vander, ASCAP/Universal, ASCAP/El Conquistador, BMI)
- 34 CARITA DE SOL (Not Listed)
- 19 COMO TU ME QUIERE' A MI (Not Listed)
- 23 CORAZON DE MELAO (Universal Musica, ASCAP)
- 35 DA LA VUELTA (F.I.P.P., BMI)
- 31 DE CREER EN TI [ON MY KNEES] (Seat Of The Pants, ASCAP/Word, ASCAP/Ochsongs, BMI)
- 16 DESDE QUE NO ESTAS (Maracas/Pichaco)
- 28 DESNUDA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
- 18 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Coni Tiffani, BMI/Copyright Control)
- 36 DONDE ESTA EL AMOR (F.I.P.P., BMI)
- 22 ENAMORADO DE TI (Warner-Tamerlane, BMI/Dustelli, BMI)
- 4 ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
- 20 FALSAS ILUSIONES (Garmex, BMI)
- 17 FRUTA FRESCA (Gara Producciones)
- 30 LA RAZON DE MI SER (F.I.P.P., BMI/Pop Media, BMI)
- 13 EL LISTON DE TU PELO (Not Listed)
- 10 MORIR DE AMOR (Seg Son, BMI)
- 39 MUJER, MUJER (Leo Musical/Universal, ASCAP)
- 11 MUY DENTRO DE MI [YOU SANG TO ME] (Sony/ATV Songs, BMI/Coni Tiffani, BMI/Sony/ATV Tunes, ASCAP)
- 33 NO CREO (F.I.P.P., BMI/Sony/ATV Latin, BMI/Sonido Azulado, BMI)
- 3 NO ME DEJES DE QUERER (F.I.P.P., BMI)
- 15 QUE ALGUIEN ME DIGA (EMOA, SESAC)
- 29 QUE BONITO AMOR (Phammy/Peermusic, BMI)
- 38 QUEMAME LOS OJOS (Not Listed)
- 12 QUE VOY A HACER SIN TI (UKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
- 5 QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
- 14 SECRETO DE AMOR (Not Listed)
- 2 SI LA VES (Not Listed)
- 2 SOLO ME IMPORTAS TU [BE WITH YOU] (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
- 37 SOY UN SABORDIN (Caliente/West Latin Soul, BMI)
- 6 TE HICE MAL (ADG, SESAC)
- 24 TE SUPLIQUE MUCHAS VECES (De Luna, BMI)
- 25 TUS REPROCHES (Promosongs, BMI)
- 7 VOLVER A AMAR (F.I.P.P., BMI)
- 26 YA ESTOY CANSADO (Ser-Ca, BMI)
- 9 YO SE QUE TE ACORDARAS (Maximo Aguirre)



Gloria is once again highlighting her Cuban musical heritage with a new album

Alma Caribeña/Carribbean soul



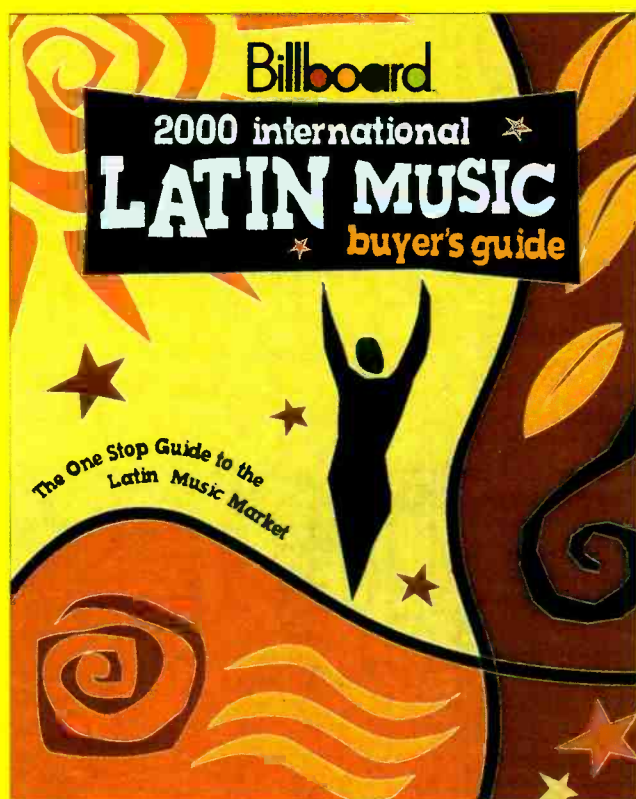
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Artists & Music

NOTAS

(Continued from preceding page)

"We can tell the immediate reaction of fans because the audience has grown by 500% since Jan. 1," says Reilly. "The site has an average listenership of over 51,000 loyal listeners and averages over 1.8 million page hits a month."

According to mpulse.com, an Internet music tracking service, batanga.com was rated the No. 1 Latin music site.

Rock en español fans are also enjoying San Antonio-based re-usa.com, which offers interviews and music by Latin rock bands such as **Volumen Zero**, **Bersuit**, **Cafe Tacuba**, **Jaguaires**, and **Caifanes**.

"We felt this music was not getting enough exposure, and with this program, we want to provide the music that rock fans want to hear," says founder/show producer **Nicolas Zapiain**.

The show is hosted by DJs **Judith Bermedez**, of KSAH San Antonio's Saturday night rock program "El Antro," and **Xavier G. Campos**, of KWBU Waco, Texas' "Planeta X" radio show.

TEX-MEX OLDIES: The Tejano market is one of the most conservative for radio, particularly since the genre is slowly rising out of its recent down cycle. Since the music's renaissance in the early '90s, modern heroes like **Emilio, Selena, Mazz, Bobby Pulido**, and **Michael Salgado** have dominated radio, leaving very little opportunity for Tejano's golden oldies acts, such as **Little Joe, Sunny Ozuna, Joe Bravo**, and **Latin Breed**.

Now fans of old-school Tejano can get their kicks on new Internet radio sites such as Houston-based bandidoradio.com, where founders/DJs **Jesse "Jumpin' Jess" Rodriguez** and **Gordy "Boogiemán" Rodriguez** play a continuous stream of classic Tejano artists.

The playlist includes such venerable acts as **Cha Cha Jiménez, El Conjunto Bernal**, early Latin Breed, **David Marez, Royal Jesters**, and **Little Joe**. Visitors can download the latest versions of RealAudio or Winamp media players to listen.

"Tejano oldies and early conjunto music deserves to be recognized just like any other form of music, because it is the music of the people," says **Jesse Rodriguez**. "Conjunto music provided entertainment for the migrant field workers who traveled from the Rio Grande Valley up to Washington state picking crops. It is a music that is popular in over 50% of the U.S. because it connects with a lot of Mexican-American history. There is a market for this music. Just look at the popularity of **Flaco Jiménez**."

The power of the Internet and new technologies has provided another bonus for followers of Tejano oldies. **TejanoClassics.com**

is making available music that has not seen the light of day in many years. Acts include **Carlos Guzman, Fabulosos Cuatro, Tortilla Factory, Freddie Fender**, and **Henry Zimmerle**.

"We carry a full-line catalog, but we also bought the masters of many old classics," says owner/founder **Encarnacion Funes**. "And we are the only [site] selling those early titles. We are busy right now transferring many of those titles from tape and album formats to CD."

*'We want to provide
the music that rock
fans want to hear'*

- NICOLAS ZAPIAIN -

We are the first Internet-based store fully focused on Tejano classics."

TejanoClassics purchased more than 150 masters from the **Falcon Records** label catalog. This music was produced during the 1960s, 1970s, and 1980s and includes notable acts such as **Roberto Pulido, Tacho Rivera**, and the **Country Roland Band**.

MARIACHI FEST: In Los Angeles, the annual **Mariachi USA Festival** will unfold June 10-11 at the Hollywood Bowl, with music by **Mariachi Mujer 2000, Mariachi Cobre, Mariachi Imperial De Mexico, Mariachi Cielo De Mexico, Mariachi Guadalajara De German**

Gutierrez, and the **Ballet Folklórico Tonantzin**.

The festival, sponsored by the **Rodri Entertainment Group**, is now in its 11th consecutive year, and officials are expecting more than 30,000 fans to attend. For additional information, go to **mariachiusa.com**.

Mexico's world-famous **Mariachi Vargas De Tecalitlan** is headlining the **Mariachi Festival** June 17 at **Houston's Jones Hall**. **Mariachi Vargas** also is confirmed for Oct. 7 at the **Mariachi Festival** at **McAllen, Texas'** International Civic Center Theater and for Nov. 18 at the **Mariachi Festival/Conference** at **San Antonio's Municipal Auditorium**.

For registration or information, call the **MPR agency** at 210-225-3353 or go to **mariachimusic.com**.

CUBAN STYLE: The continuing popularity of Afro-Cuban music has generated a number of reissues by several record labels. One series that stands out is **BMG U.S. Latin's "Cuban Originals"**. The label has one of the most extensive archives of music by leading Cuban acts from the '20s to the '50s.

Record engineers have gone through a huge stack of original master recordings to produce the series. The first compilations featured **Orquesta Aragon, Desi Arnaz, Ernesto Lecuona, Beny More**, and **Perez Prado**. A second set, dropping later this month, will feature **Tri-O Matamoros, Conjunto Casino, Miguelito Valdes**, and **Baile Tropical**.

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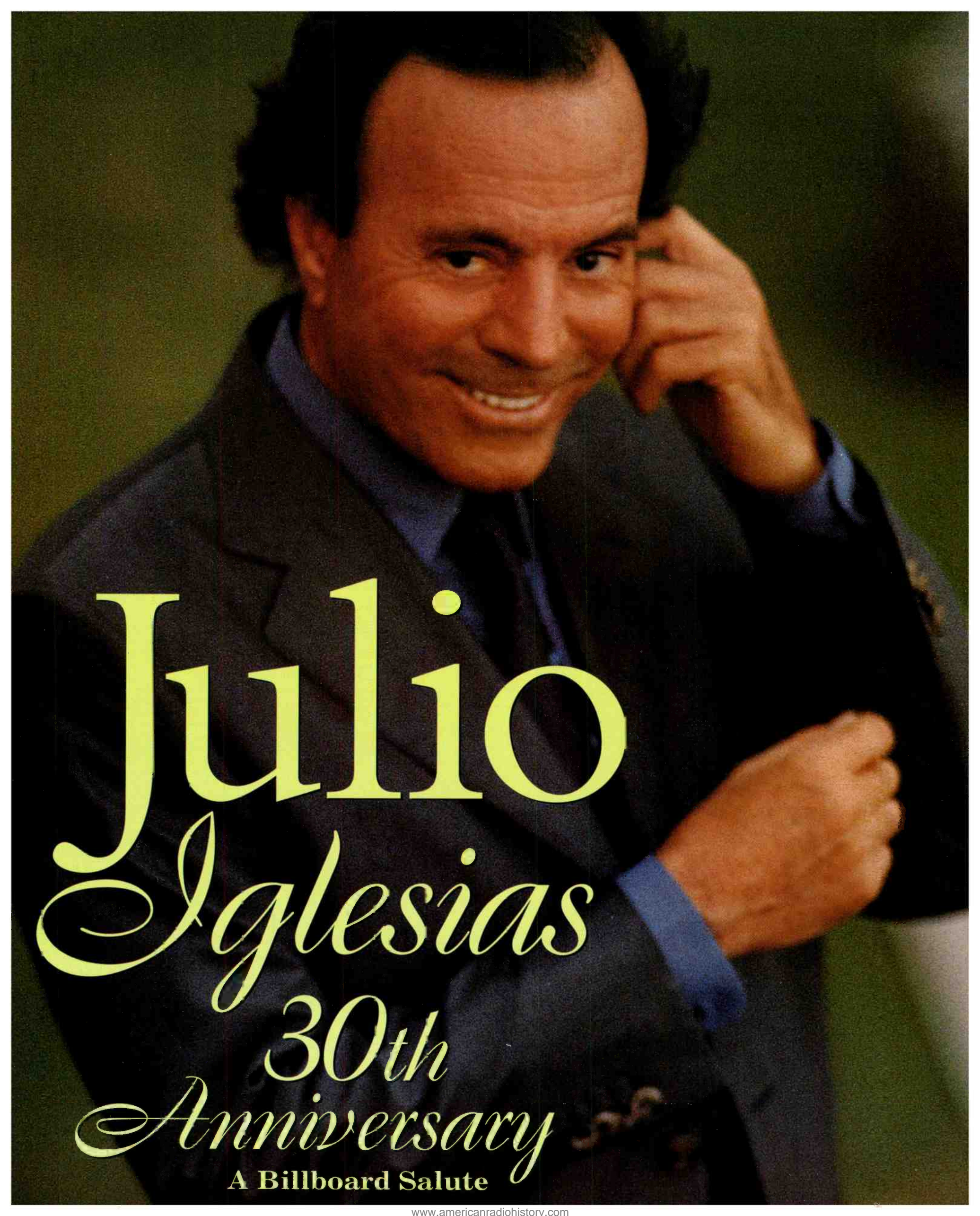
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Julio
Iglesias
30th
Anniversary
A Billboard Salute

Julio Iglesias

30th Anniversary

Throughout his 30-year career, Julio Iglesias has been hailed by fans and critics alike as an original—a global pioneer who has touched millions with his singular brand of romance. For Julio, one of his biggest thrills is getting executives at Sony excited about his product and his career. Following are comments from top Sony executives which amply demonstrate that they are overwhelmingly jazzed by his fabled run as a recording artist.

Julio Iglesias practically invented the concept of “crossover artist” in our industry. He was the first international star to perform and record in multiple languages, and the appeal of his personality to audiences around the world enabled his recordings to chart in every major territory. It is impossible to overestimate Julio’s impact on the industry.

—Thomas D. Mottola, Chairman & CEO,
Sony Music Entertainment

When I first came to Sony Music, they used to refer to the international division as “The House That Julio Built.” During the course of his career, Julio has regularly had top-10 hits in virtually every territory, he’s sung to fans in their native language and, in addition to his own success, he has helped other performers become stars in their own right. There are few artists of any era who can interpret and deliver a song as charismatically as he can, and fewer still who will have a career spanning as many years and continents as Julio Iglesias.

—Mel Iberman, Vice Chairman,
Sony Music Entertainment

Julio Iglesias is a superstar by any measure. He started the first Latin craze many years ago. He’s one of the biggest international stars of all time, and with hit recordings in English, Spanish, Portuguese, French and Italian, his career has encompassed virtually every culture. It is both a privilege and a pleasure to work with him.

—Robert W. Bowlin, Chairman,
Sony Music International

Well before last year’s heralded and hyped “Latin Explosion,” Julio Iglesias was a one-man worldwide explosion, appealing to multicultural audiences and earning countless platinum and gold records. After conquering the world of Latin music, he began his breakthrough to the English-speaking audience nearly 20 years ago, and his international impact has only increased in the time since. He is clearly one of the most popular artists in the history of music, no matter the genre, and his dedication to his art and his fans is reflected in the astounding number of albums and tickets he has sold. No matter what language he is singing, Julio has the ability to convey such depth of emotion that it’s no wonder he is treasured the world over, and continues as a vital musical force.

—Don Ienner, Chairman,
Columbia Records Group

The International Superstar Who Needs No Introduction

Julio Iglesias Is Known Around The World For His Crooning Voice And Sex Appeal. BY JOHN LANNERT

You know you have made it really big when people refer to you without using your surname or a nickname. Julio Iglesias, for one, has made it really big. Actually, beyond really big.

This mega-star crooner is not only known simply as Julio in his native Spain, but also the world over, including the increasingly Hispanic-conscious U.S. The name Julio just kind of rolls off your tongue like one of his famed love songs, such as “All Of You.” *All of you, your body and soul/Every kind of love you can express...*

It doesn’t get any smoother than Julio. He always keeps it classy, understated and elegant.

Women adore Julio’s angelic baritone and devilish grin. Men wonder how he can be so sexy to women by just parking himself on-stage and cooing his way through song after song without moving much beyond the space

music has come to embody an idealistic romantic vision that many aspire to experience in their less than idealistic lives.

To be sure, Julio’s music and persona hint of something more carnal than a wispy blow of a kiss.

But, by the same token, we are not talking about Barry White here (nor of Barry Manilow for that matter). We are talking about a handsome crooner with an endearing Spanish-laced English accent who is peddling old-fashioned romance wrapped in sentiment that more closely approximates sexy rather than sexual.

How else to explain a 30-year career that has maintained a dizzying steadiness in record sales and concert gross? Well, sex sells, but sexy sells better to the legions of Julio’s female admirers who comprise the decisive majority of his fan base.

TOURING HORSE FARMS

Moreover, Julio draws throngs of those distaff followers to his shows whether he plays London, England or Louisville, Ky. In fact, Julio has played Louisville—a tertiary concert market in the U.S.—two times. How’s that for crossover success?

“I love the horse farms there in Kentucky, so beautiful and peaceful,” says Julio. How many other recording artists from Spain have gotten to know Kentucky horse farms so well?

Julio has travelled so much, performing so many shows in so many countries, it would be surprising if he has not visited a few other horse farms along the way. Julio also has probably visited a few lady owners of horse

farms along the way, as well. After all, he consciously cultivated the image of Latin lover for a while, particularly in the 1980s. And, as all male singing idols know, a little well-publicized, romantic activity offstage only enhances the romantic image onstage.

Though Julio was not always Julio in the U.S., he became a popular concert attraction in the mid-’70s. Still, for much of the non-Latino world, Julio Iglesias began to become known only as Julio in 1983 when he released an album that was perspicaciously titled “Julio.” Though the album yielded no hit singles, the velvety pop disc featured

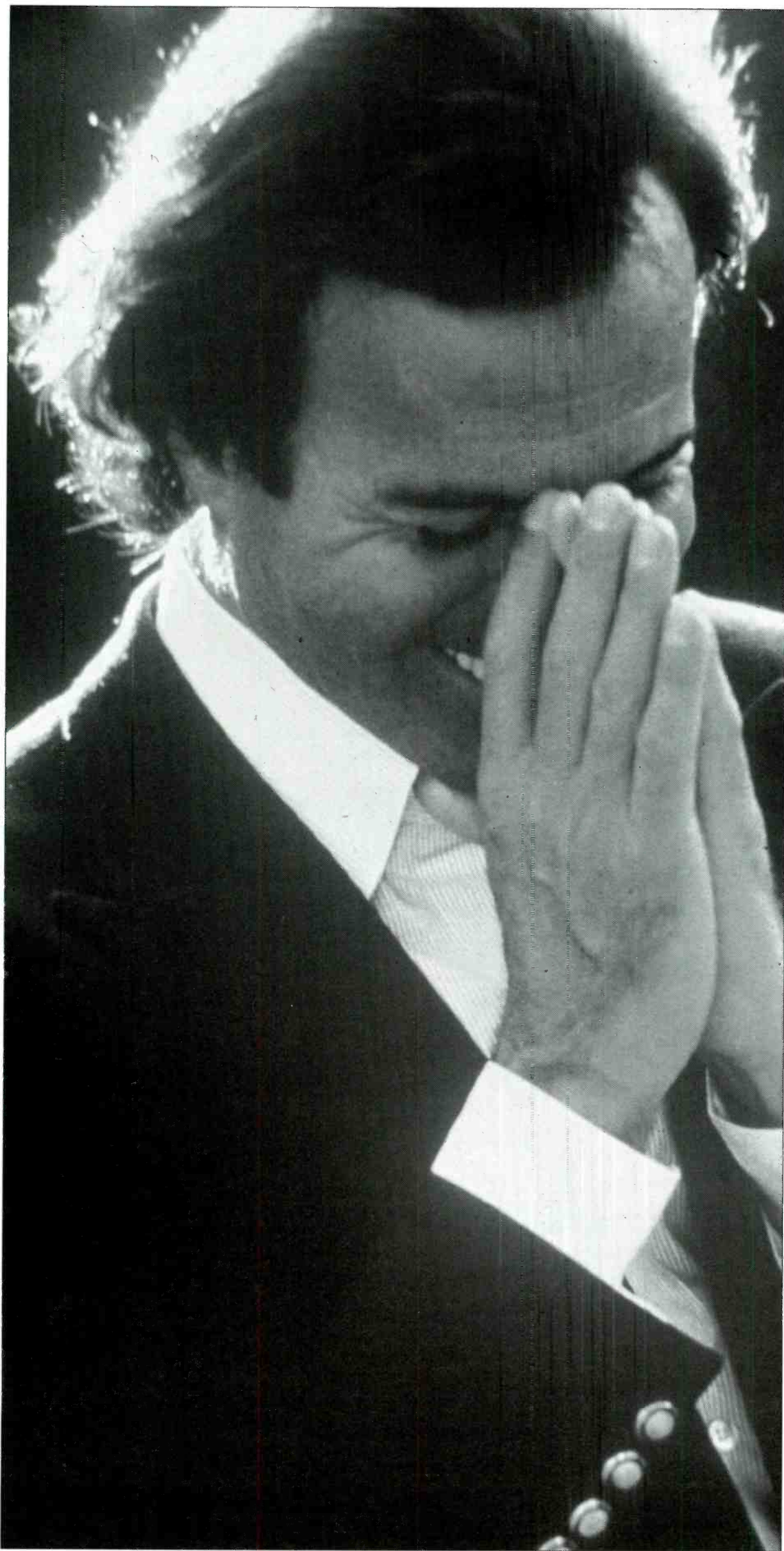
Continued on page 80



required to make a phone call in a telephone booth. Remember telephone booths? All the cozier to snuggle with your main squeeze while soaking up Julio classics like “Hey,” “Manuela” or “La Vida Sigue Igual.”

Julio has all of the statistical ammunition a recording icon needs to prove his unparalleled stature as a global icon. He has sold more than 250 million albums. He has performed nearly 4,700 shows in five continents. He has 2,650 gold and platinum albums recorded in six different languages. But, as the saying goes, numbers do not tell the whole story.

Julio has become Julio because his famous voice and



The Billboard Interview

JULIO Iglesias

BY JOHN LANNERT

Julio Iglesias has enjoyed an extraordinary recording career, with a list of achievements that will likely never be matched.

Over the course of his 76-album career (soon to be 77), Spain's most famous singer has sold more than 250 million units—the most by any artist, according to the Guinness Book Of World Records.

Further, Spain's most famous singer has earned an astounding 2,650 gold and platinum records.

And while James Brown is known as the hardest-working man in show business, surely Julio cannot be far behind as he has played nearly 4,700 shows on five different continents.

It would seem, after having realized the most commercially prosperous career in the history of music, Julio would be content to savor past accomplishments while looking forward to spending time with his girlfriend Miranda Johanna Rijnsburger and their two children.

But Julio did not become a global icon over the past 30 years by resting on his laurels. He is busy promoting his new album, "Noche De Cuatro Lunas," a disc that he says is one of the most important of his career.

During a recent interview with *Billboard*, Julio spoke about his new project, which features a stellar array of top producers and writers, including a cast of "chiquillos" as Julio affectionately calls them. These "chiquillos," which means "young kids," are none other than Estéfano, Alejandro Sanz, Robi Rosa and René Toledo.

Julio also reveals a pronounced philosophical side, especially when he interweaves his thoughts about singing and his career with remarks about his forthcoming disc.

While taking a break at the Hit Factory in Miami, where he was recording "Noche De Cuatro Lunas," Julio took some time to discuss his current album and his storied career.

Continued on page 82

Dear Julio!

*Felicidades por tus
30 años de música!!!*

*Working with you makes us understand and
appreciate how dedicated you are to your music and
your career. We are proud to be part of your team.
Thank you for the experience - Gracias por ser.*

Love,

Maribel
Kara *JoAnn* *Janet* *Phil*
Toncho *EVERLAIN* *Silvia* *Henry*

Anchor Marketing, Inc.

Dad,

*Congratulations on 30 years
of an amazing career.*

*We love you,
Chaveli, Julio Jr. & Enrique*

Julio Iglesias

30th Anniversary

I have followed and admired Julio Iglesias' career for many years, and when I joined Sony Music International, I looked forward to the prospect of working with him. Julio's remarkable ability to deliver a lyric and communicate the soul of a song to audiences around the world and in many languages makes it clear why he is one of the world's most revered and beloved performers. His ability to generate commercial success across virtually every territory has made him a genuine legend in the music industry. Julio will continue to be a defining force in music for many years to come, and I look forward to playing a part in his ongoing success.

—Rick Dobbis, President, Sony Music International

Julio is the standard, a model of excellence and a master of his trade. Not only is he a perfectionist both onstage and in the studio, but he also understands the business side inside and out and makes the effort to have strong personal relationships with as many people as possible. On top of all that, Julio is a great human being.

—Frank Welzer, President, Latin America, Sony Music International

A true global superstar, a wonderful creative talent, a consummate professional and, as importantly, a fine gentleman. I am proud to have an association with his immense worldwide success and am humbled to be able to call him a friend.

—Paul Russell, Chairman, Sony Music Entertainment Europe

I am really honored that, over many years of visiting Australia, Julio has become a really good friend of mine. That's why I am pleased that so many Australians recognize Julio's special talent and support him enormously. In fact, Australia is one of the strongest markets in the world for his music and his concert appearances.

—Denis Handlin, Chairman & CEO, Sony Music Australia

Julio is the personification of passion, a man totally in love with his art form, the king of Latin romance. It's a privilege in my career to have worked with such a musical icon.

—Oscar Llord, President, Sony Discos

When I started working with Julio, one of the first things that struck me about him was his enthusiasm, drive and dedication to his music. Then when I traveled around the world with him, I saw first hand the impact Julio and his music make on his fans—fans that span several generations. His talent, perseverance and the loyalty of his fans have made Julio a legendary artist, and it is an honor to be associated with him both personally and professionally.

—Randy S. Hoffman, Julio Iglesias' manager

The Spanish Star Shines

The Rise To Success Started In His Native Spain And Spread To The World

BY HOWELL LLEWELLYN

MADRID—By any standards, Julio Iglesias has achieved more goals than most in his unique career. But, as a youngster, he was set to block goals, not score them.

Julio was a teenage goalkeeper on a junior team of the legendary Real Madrid soccer club which, in the 1960s, was viewed by many as the best team in the world, winning an unequalled six European Cups.

But fate stepped in on a September night in 1963, as Julio and three friends returned to Madrid at 2 a.m. after celebrating the soccer player's 20th birthday. A horren-

Much later still, when he released "My Life: The Greatest Hits" in 1998, Julio would comment: "Way back in the beginning, when I wrote most of the songs, I was able to find the right simple words. There were truths in those songs that people connected with, and that makes me very proud. Those early songs are more from my heart. In a sense, those first songs made everything else since then possible."

The auto accident had also cut short Julio's law studies at Madrid University but, soon after leaving the hospital, the now 23-year-old had his first break. As a budding songwriter, he was introduced to Enrique Martin Garea, who had founded the Hispavox label in 1956 (later bought by EMI Spain) and spent his career setting up record labels and discovering and promoting artists.

DISCOVERY OF A VOICE

"I met up with Julio when he was still using crutches," recalls Garea from his office where he is managing director of GET, the music-publishing arm of Spain's biggest private TV company, Tele 5. "He gave me a song that didn't even have a title. But I liked it and we called it 'La Vida Sigue Igual' [Life Goes On], which became his first hit."

But success was still a couple of years away. Garea signed Julio to Hispavox for two years—and nothing happened. Not only was Julio still not a singer, but he decided to spend time in England to improve his English. His father, also named Julio, was a successful doctor (who, years later, was kidnapped for ransom by ETA, the separatist guerrilla group from Spain's northern Basque country).

While studying at a Cambridge language school, the young man at last began to sing. Friends told him his voice was pleasant, and in a local pub he would sing versions of songs by popular artists of the time, including Tom Jones, the Beatles and Engelbert Humperdink. He began going out with a fellow language student, Gwendolyne Bollore, and wrote a song named after her, which was to become part of his success.

By 1968, Garea had become director of another Spanish indie label called Columbia Records, which, confusingly, has nothing to do with his present Spanish label, Sony Columbia. Columbia Records was eventually sold to BMG Spain through RCA, which still owns rights to 12 albums

recorded for Garea at Columbia. When Sony bought CBS, Spain had to keep the name Sony CBS instead of Sony Columbia, until Sony bought the rights to the name Columbia from BMG Spain.

"I signed Julio to Columbia and sent a demo of the song 'La Vida Sigue Igual' to the organizers of the Benidorm Song Festival in Benidorm, a popular beach resort in southeast Spain," recalls Garea. "The festival was very big in those days, and in Latin America too."

"Anyway, when it was his turn to perform, he froze and did not want to go onstage. Don't forget, he was a complete unknown. I said 'Listen, go on now or I'll push you on.'

Continued on page 94

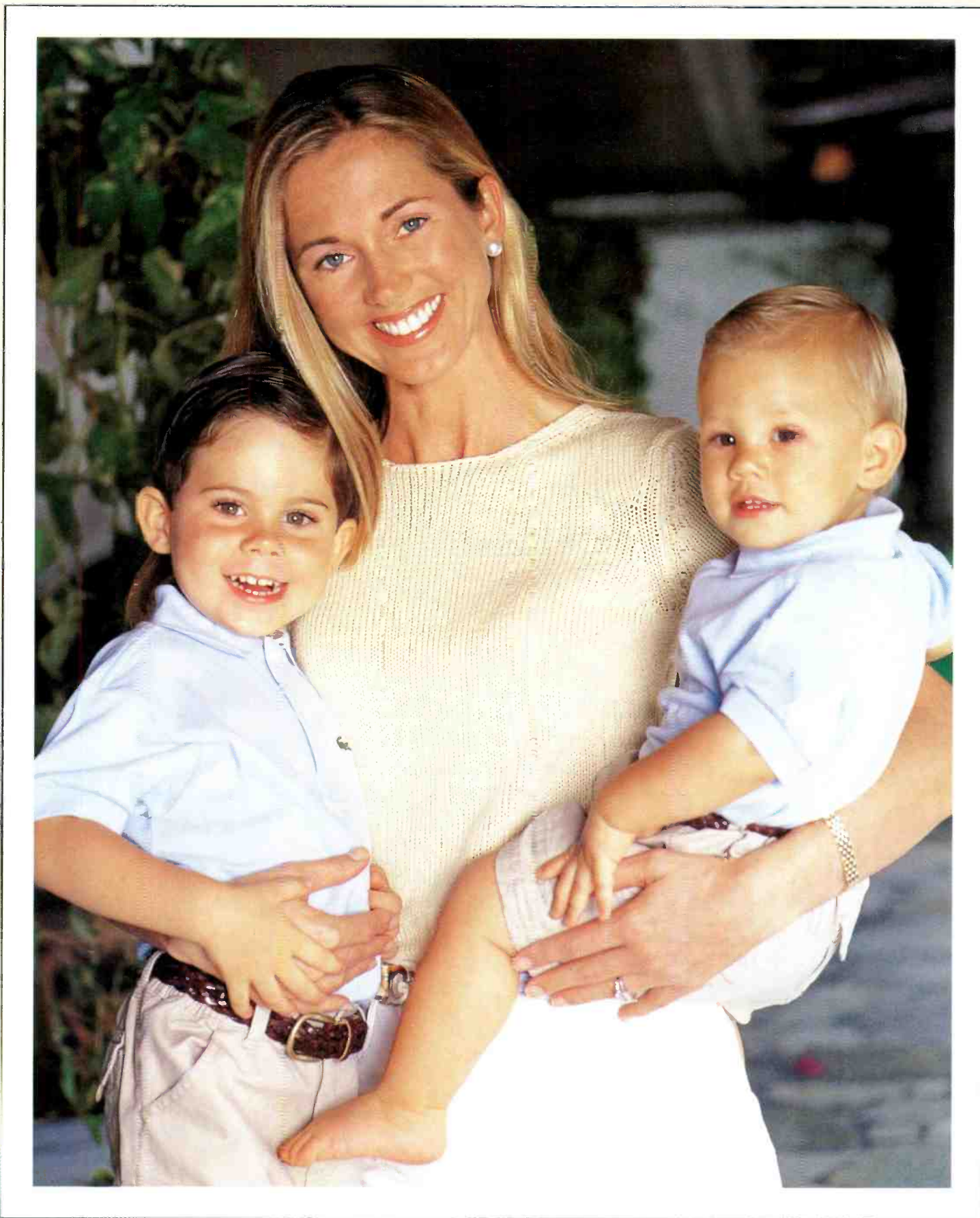


With Enrique Martin Garea and Ivor Raymonde in 1969 (top),
With Garea and Alfredo Fraile in 1972

dous car crash left him semi-paralyzed for 18 months, and it was three years before the young man recovered.

His sporting career was ruined, but little did Julio or anybody else know that a shining new path was about to open up. This, in part, was thanks to a nurse named Eladio Magdaleno, who gave Julio a guitar to practice on while he was convalescing.

Julio knew nothing about music, but Magdaleno had noted that the young patient spent hours writing sad and romantic poetry. The patient soon spent hundreds of hours learning chords, and gradually began putting music to his poetry. It would be years before it would occur to him to sing the songs he was composing.



*Papi,
You are the center of our universe and the light of our lives.
Congratulations on your 30th Anniversary.
You are the best!
All our love,
Miranda, Miguel & Rodrigo*

Julio Iglesias

30th Anniversary

Julio is, without a doubt, the most well-known Spanish artist in the world. He is known from the last corner of Latin America to the most remote villages in Asia and the former Soviet Union. This has been possible because of his total energy and his ability to captivate. More than any other artist I've worked with, Julio loves people and demands love in return. The way he sings was an innovation at the time he was starting his career. He was the new interpreter of the old ballads and boleros, together with compositions from his own inspiration and from composers of his generation.

—Tomás Muñoz, senior VP, A&R Development, Sony Music International

I've been a fan of Julio and his music since the very beginning, and I was fortunate enough to coordinate the international promotion of Julio's 'Tango' album. We traveled the world together, and it was during this trip that I really got to know the man behind the artist. My admiration for Julio grew day by day. He takes his work very seriously and gives everything he has. He is a perfectionist and does not compromise on quality. There is simply no greater artist on the face of the earth today doing what he is doing. On top of that, he is a wonderful human being who deserves our respect, gratitude and love.

—Richard Denekamp, President, Asia, Sony Music International

Julio has been an inspiration, not only to me personally, but to a lot of people in the industry, because he was one of the first artists to sing in Spanish and many other languages all over the world. I am proud to be his friend, I learned a lot from him. He is one of the busiest people in the world and one of the more famous people in the world, but he loves his friends and he loves his people. I am the best spokesman for him, because everywhere I go in the world, I tell people how very proud I am of him. He is the kind of guy that recycles himself in such incredible ways that you never know what kind of hit is going to come from him. To have as many years in the business as he has, you have to be incredible. He is the best role model to follow. He did for Latin music what many people have not realized. It doesn't get any better than Julio Iglesias.

—Emilio Estefan Jr., President, artist development, Sony Music Entertainment

Thank you for the past five years. From Radio City to Universal Amphitheatre and all the one-niters in between; you've given my career a boost. You made my family a part of your family, given me great success and signed my checks. But I've never gotten a ride in your jet! Julio, when are you gonna give me a ride? With all my love.

—John Joseph

Breaking New Ground

His Latest Disc, "Noche De Cuatro Lunas," Tries Something Different

It might seem quite odd for the 77th album by a recording artist to be the most significant disc in his career. But it is well-known that Julio Iglesias is not just any recording artist—he is an enduring icon who keeps an active vigil over a career that knows no boundaries or limitations.

Thus, "Noche De Cuatro Lunas" is Julio's latest artistic masterpiece that contains 15 tracks, on which Julio sings—by his own admission—like he never has before.

Julio co-wrote 10 songs on the disc with estimable producer Estéfano. Also helming tracks on "Noche De Cuatro Lunas" were exalted singer/songwriter Rubén Blades; Robi Rosa, composer of Ricky Martin's smash hits "María," "La Copa De La Vida," and "Livin' La Vida Loca"; and Alejandro Sanz, who cut the mega-smash "Corazón Partío" in 1997.

Julio says the concept for the disc came from Tomás Muñoz, senior VP of A&R, Sony Music International. Muñoz, a highly respected industry veteran, suggested Julio team with young, top-notch producers such as Sanz, Rosa and Estéfano. "So, Tomás talked to me about this

Latino stars, Julio adds that his disc demonstrates that "these young people have been open to singing with their father. There are young people that don't want to know anything about their fathers. There are young people who are interested in everything about their fathers. And these chiquillos are interested in knowing their father."

When asked if respect for him by young collaborators played a role in the project, Julio says no. "Respect is one thing, but the point is that they want to record with me and spend two months of their time on this project," states Julio.

While he is not sure if his work with his younger colleagues is a historic meeting of generations, Julio notes, "All I know is that they were enthused. I didn't ask them, 'Hey, are you happy working with me?' But surely they are happy because they have forced me to sing things that are in the outer reaches. Everyone knows how to drive. But it is harder to drive when there is no signpost to tell you that there is a 180-degree curve up ahead."

Musically, the album sports a blend of appetizing grooves from the Hispanic Caribbean, Spain and the U.S.

Pleased with his latest disc, Julio says that the even-keeled partnership with his young cohorts played a key role in the production of the album.

"At times," says Julio, "when you work with a lot of different talent, desperation can set in very quickly because the talent levels can be disproportionate. The singer can ask a lot of the producer or the producer can ask a lot of the singer. In this case, it has been a balanced marriage...everyone is in the same cathedral."

"When you work with a lot of different talent, desperation can set in very quickly because the talent levels can be disproportionate. The singer can ask a lot of the producer or the producer can ask a lot of the singer. In this case, it has been a balanced marriage... everyone is in the same cathedral."

—Julio Iglesias

riage...everyone is in the same cathedral."

Julio also points out that if he had the same strong control of the production of "Noche De Cuatro Lunas" as his previous albums, "it would not have the attitude to be one of the best albums I have done—and best in the sense of its contemporary feel, which is to say that you would hear it on the radio and feel the excitement it would cause among young people," continues Julio. "To have this album produced by the young guys who are the strongest nowadays in the Latin field arouses this excitement." —J.L.



With producers Estéfano and Robi Rosa

project," says Julio. "And I said, 'Well, you have to talk to these guys and see if they want to do it. And, in an instant, they were delighted to do the project. Alejandro, Robi, Estéfano—they were all so generous.'"

Julio recalls that recording with the different producers made for different creative situations. "To sing with Robi represented a difficulty because Robi writes music that is different from what I am able to sing," says Julio. "To sing with Estéfano, with whom I write, was more comfortable because Estéfano is earthier and less galactic. Singing with Alejandro was galactic for his phrasing. Rubén has a very personal style."

Apart from recording with a crew of young producers, Julio decided to compose songs for the first time in 20 years. He ended up co-authoring 10 songs with Estéfano. And, even though he had not penned a tune for a long time, his collaborations with Estéfano were finished in quick order. "We have a fluid communication," says Julio. "There was nothing complicated or strange."

Was it difficult to compose again after not having done so for many years?

"No, no," replies Julio, "because these chiquillos throw out phrases that never would occur to you and, from these offerings that they give you, it stimulates you to write."

Regarding himself as *el padre* of the current crop of

*Dear
Julio,*

*congratulations on **30** outstanding and
extraordinary years!*

*I am very honored and privileged
to represent you.*

*Love,
Randy*

Julio Iglesias

30th Anniversary

All Access To Julio

The Official Fan Club Provides Direct Contact

BY DEBBIE GALANTE BLOCK

Most music artists have fan clubs, Web sites and more, but how many are run by the artists themselves? And how many offer opportunities to meet and greet the artist? Well, The Official Julio Iglesias International Fan Club does just that.

In addition to the traditional package of materials and membership cards that are issued by most clubs, this one offers backstage pass opportunities to 10 fans at almost every show. All they have to do is call the fan club office at Anchor Marketing, Julio's company in Miami.

The Official Julio Iglesias International Fan Club was started in Miami during the early 1990s by Julio because he wanted direct contact with his fans. "Others have been started by fans, which is wonderful," says Joann Swift,

asked the advice of his manager. Everything was put through his office in the beginning, and everybody who worked there was cooperative and kind," says Riesner. And Julio offers some perks to clubs outside of his own as well. For example, he gave Julio America the exclusive rights to publish his autobiography. According to Riesner, Julio's adoration of his fans seeps into the fan clubs.

Who are these members anyway? Swift says that they come from every age group and they come from all over the world. "One woman joined her one-year-old son. Many times couples join so they have the opportunity to go backstage together," she adds. Currently, the club has about 2,500 members. The fee is \$25 for U.S. membership and \$35 for non-U.S. residents. Specifically, members receive two 8X10 photos, a biography, a discography, any album/tour related info, a color poster, news clippings, a keychain or magnet and, of course, a membership card.



With adoring fans

senior accountant with Anchor Marketing, who has worked with the fan club for the last three years. "In fact, 'The Original American Fans Of Julio Iglesias' goes as far back as 30 years. But they are not direct to Julio."

WORKING WITH OTHERS

"We try to support other clubs by supplying them with information, and we ask their fans to also join with us so they can get the benefit of a direct relationship as well," she says. All fan club presidents can reportedly meet with Julio at any show where there is a backstage opportunity. "They do a lot for us—they help sell his records and they help promote him. We don't deny them anything. We're their support, but they're also our support," Swift adds.

Other fan clubs include The Original American Fans Of Julio Iglesias (30 years up and running), Julio America, The American Friends Of Julio Iglesias Fan Club, Worldwide Friends Of Julio Iglesias, El Amor, The Australian Fan Club and SUJI Mexico.

Although the fan clubs are not related, Julio interacts with many of them, and has made friends with at least one other, Julio America out of New Jersey. President Barbara Rush and VP Pat Riesner cannot say enough good things about the working relationship between the clubs. "When it was started up 12 years ago, I went to Julio's office and



Members also receive a quarterly information newsletter, which is directly from Julio. "He doesn't dictate the letter word for word, but he tells us what he wants the letter to say and then he approves or disapproves it," says Swift. Family pictures that are never seen anywhere else are published here. Greeting cards are also sent out, usually Christmas or Valentine's Day, with family pictures as well.

A TWO WAY STREET

"At least once a year, we run crossword puzzles in the newsletter and we offer prizes such as autographed Julio memorabilia," Swift explains. "We also try to have fans write articles, but sometimes that doesn't work out." Swift relays a funny story: "One woman was invited to come backstage on the notion she would write something for the newsletter. I was trying to get her to meet Julio, but there were these other two ladies who were just all over him and would not let go. Finally, he was able to break away. Just as he was getting on the elevator, he called out to the lady I was standing with 'Te amo' [I love you]. She just melted."

People are always amazed at the great lengths Julio goes to satisfy his fans but, Swift says, he is acutely aware that without fans, he would be nothing. He wants to talk with them, and to hear what they want. "At another event, there was a lady who had won tickets about six months before. She went to the show and met him and they got along so

Continued on page 104

INTERNATIONAL SUPERSTAR

Continued from page 72

a mix of bilingual tunes non-Latinos could identify with, including "Amor," with discified versions of English classics like "Begin The Beguine."

"Julio" went double-platinum in the U.S., while climbing to No. 32 on The Billboard 200.

In 1984, Julio broke big in the U.S. and around the globe with "1100 Bel Air Place." A 4 million seller that peaked at No. 5 on The Billboard 200, "1100 Bel Air Place" contained the smash duet hit with Willie Nelson, "To All The Girls I've Loved Before."

"1100 Bel Air Place" also featured the aforementioned "All Of You," another duet smash recorded with Diana Ross. Though Julio's duet with Nelson was a bigger hit, the video for "All Of You" gave non-Latino fans the first real glimpse of Julio's distinct debonairness that attendees to his concerts already knew about—eyes closed with the right side of his profile always in view. One hand would always be on the microphone, the other hand spread across his midriff.

Before long, deep-in-the-lung sighs became musical accompaniment for Julio's performances in the U.S.

There was a smattering of commentary about the "crossover" his was making in the U.S. But, fact is, the word crossover was—and is—too limiting a term to



With Willie Nelson

describe his success. Julio was already immensely popular globally before 1983 when he successfully crossed from the Spanish market to the English market in the U.S.

Julio would go on to record four more gold albums from 1985 to 1994. He also would cut duets with a disparate cast of partners, including Dolly Parton, All-4-One and Paul Anka.

JULIO AS A HOUSEHOLD NAME

More importantly, Julio would go on to become a household first name in the U.S. by dint of his non-stop slate of sold-out shows. By being one of the first Latino artists to play before smaller U.S. markets, he established a loyal nationwide following that his non-Hispanic counterparts could only dream about.

It is easy to become buried in awe of Julio's mind-boggling commercial achievements. But Julio also deserves kudos for his involvement in humanitarian projects, as well. He has performed numerous fund raisers, including shows for Princess Grace of Monaco and former First Lady Nancy Reagan. He opened the Farm Aid program with Willie Nelson and has performed benefit concerts with Frank Sinatra and Lou Rawls.

In 1989, Julio was appointed Special Representative For The Performing Arts by UNICEF, an organization which holds a special place in Julio's heart.

Two years ago, he participated in the "Grammy Sessions" program organized by the National Academy Of Recording Arts & Sciences (NARAS). The program addresses high school students on the importance of music education. The "Grammy Sessions" illustrated that Julio wants to stay current, in spite of a scintillating career that needs no further verification or validation. Like Frank Sinatra, whom Julio deeply admires, he harbors strong desires to keep in contact with younger generations.

Proof of that ambition lies in his forthcoming disc on Sony, "Noche De Cuatro Lunas," which features a young, highly respected cadre of producers and writers who wanted to record with the man who has nothing to prove commercially, but everything to live for in creative terms.

These producers and writers could not have been more fortunate to be working with the man who hit it bigger than big—the singular, single-named legend known as Julio. ■



Julio,

Your colleagues and partners at
aplauSO.com welcome this
opportunity to congratulate you
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the world.

Larry Rosen

Mario Kreutzberger

Sergio Rozenblat

THE BILLBOARD INTERVIEW

Continued from page 73

You seem quite excited about this new album.

It is an interesting project because it has another type of swing and because it involves young people who are very talented—Robi, Alejandro, Estéfano, René Toledo and Rubén Blades, who are all very talented. After many years being buried doing shows, and now to be with these *chiquillos*, it has given me more desire to do records. I don't have to spend so much time in the studio, and I am not so preoccupied about things.

Is it the first time you are recording an album in this fashion?

First time.

So you are giving up control in the studio for the first time?

Exactly. Before I controlled...I use to work so hard on all of my other projects. Now I do not control anything but the part that has to do with, let's say, interpretation. I am 56 years old—the great poets said that one begins to get old at 100. I am one of those crooners that will never sing badly until he dies. Crooners always have been big because of the way they sing, like Tony Bennett. The crooner never forces his voice too much.

I am very content with this project. It is a project that is much more in a fusion sort of vein, more diversified, with various producers and various writers. And, for the first time in nearly 20 years, I have composed tracks on this album.

This record—for me—is for the third generation. I don't know if this will be a historic record, because I don't keep track of such things, but it is a historic record for me and for many people who are reaching out to a third generation—those who are 15 or 16 years old and who never in their lives have known about me. If this record works, from a sales standpoint—I usually sell 4 or 5 million records—and I sell 3 or 4 million more than usual, then I will know I have reached that third genera-

Julio Iglesias

30th Anniversary



On tour

tion. But, for me, the true joy is the fact that I could participate a little bit in the music that these young guys are putting out and to be able to have recorded it.

I imagine that this record has made you feel a bit...

Younger? Yes. Deep down, the stimulus in my life right now, after having sung as much as I have, is stirred by younger

people. The energy you receive from young people gives you the energy to keep singing. What has surprised me most about these *chicos* is that they are simple people, Alejandro as much as Robi, Estéfano and Juan Luis Guerra. They are pure artists. They are people who write music in a natural way. You feel their genius without consciously having to point it out.

Someone can look at them and say, what luck it is to be so talented and, above all, so young—because they are ready at a moment's notice to do something for you. And, physically, they are so strong—they can utilize their talent, they don't get bored so easily, their livers don't hurt, they can drink good wine and they don't feel it when they wake up.

Having worked with these guys, how has your music changed?

The harmonies are less sonorous, now they are more asonorous—that is to say that the harmonies of the young folks are more like a picture in which the eyes are not aligned.

A little of the Picasso effect?

Exactly. A painting like Picasso's. If you listen to Alejandro, you realize it. He has two songs—one of which is "Seremos Libres." What he writes does not have a total connection within the song, they are phrases. They are phrases that are sprayed over the canvas, so to speak.

And has it made you sing differently?

I sing much more sophisticated. I sing [in a soaring voice] 'Aaaahhheee!' and it is the best album I have sung on in my life because I have a challenge. When you have to vocalize with people who have inflections that are much different than yours, you have to be well-prepared. It is like being in a car in which the curves are more pronounced and the cars are going faster. And if you don't want to drive with them, they will pass you by. So, I have made this album to run with them and, in fact, I am running with them.

Continued on page 84



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Felicidades
por tus
30 años de
carrere triunfal

MAKEN 7 CARLOS

Them, meaning the young guys?

Yes. We're all in a rally. I'm not a spectator looking at the rally from the side of the road, I'm in the rally. This makes me look in the mirror more and go to the gym more. I take better care of myself and laugh more and have a sense of humor. It gives me more to live for and adds more curiosity and alternatives in my life. There is less monotony, less boredom, so I enjoy myself more. And all those things give me more desire to sing, which gives me more desire to win, and that gives me more desire to learn. It all enables me to distinguish colors better; that keeps me less locked up and makes me go out.

If you have done so many things in your life, that now many things bore you and you don't even want to go out into the street and you have all of the money in the world...If you don't find your true passion, which for me is music, you go into boredom and the routine causes you to lose contact with people.

I am breaking radically with a world of many harmful

Julio Iglesias

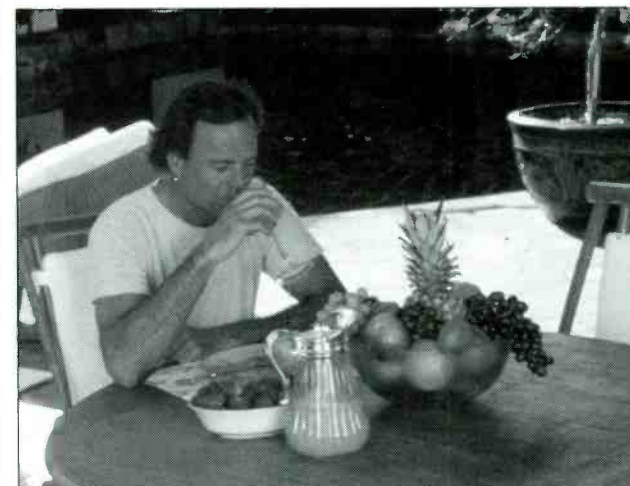
30th Anniversary

things—and with myself musically—and I am settling in with people who write and interpret music totally and absolutely. What I have done is a bold move, but it is a bold move without changing the style; I am going to change the musical attitude. Young people are going to be surprised, because it surprised me since I didn't think I was capable of doing it.

There is a beautiful part of an album, the spiritual part

and the sentimental part. But there is a very practical part, which is that the album sells. It is not that I need to sell tons of albums, but the reason young people buy something is because of a stimulus, which is important for me because I am a musician, and I have been a musician, and I am the father—physically and psychologically—of this younger generation. I have produced a musical attitude over the past 30 years that has thrived. I don't know if Nat King Cole was born to sing, but everybody went to see him, and [Frank] Sinatra.

Nowadays, there are great singers. But the best singer is not the one who sings highest or who sings more ad-libs. The best singer is the one who keeps pushing on, touching different generations. Astrud Gilberto is a jewel, but I prefer Elis Regina. I like artists that pass through many generations. That is one of the reasons I now dare to do this



With Frank Sinatra (top), Relaxing at home

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The **HEAT** Group



project, because I think an artist that does not touch all generations is a short-term artist. To communicate with what is inside, I have to rediscover myself. By that I mean, if I don't rediscover myself I cannot be on the front page of *Vanity Fair* again or on the cover of *Time* magazine.

This rediscovery began a short while ago?

No, no. I was in a musical monotony—20 years, almost a generation. I hit my peak when I had notched eight albums on Billboard's [English] charts. In the last five years, I have been involved in other things and I realized if I don't get out and run, I will not run. But to do something new was daring, because after a while you do get comfortable.

And were you a bit scared?

Not scared but preoccupied, especially with Robi, and a little with René. You listen to their songs and you say, this is not music. This music has swing, but it does not have a personal sound. Their music is less people-oriented and more Internet-oriented; it is more for sale on the Internet. Which is good because that is the future. But they are chicos who have the distinct natural sound of their ethnic background incorporated with the new electronic sounds of the Americans. You know, the artists who have been singing for many years arrive at a time when we copy ourselves.

It is almost impossible not to do that if you have had a long career, right?

Exactly. And the only way not to do that is to persevere and dare to try new things. To be young is to always be asking. I have seen people who are 70 years old who look like they are 45.

So, working with Robi and Alejandro, you have learned a new musical way of speaking.

I learned and, more than that, I am now interested.

Continued on page 86

Lo mejor



Gracias por darnos lo mejor
durante más de 30 años...
¡y los que faltan todavía!



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And you have been open to learning?

I have gotten to that point. This is a little bit of the reality of this album—I have not said no. And what has happened for not having said no is that a tremendous expectation has been made in myself and the people working with me, and, above all, in the people who are very involved with this project so that it will do well around the globe—the people at the record label. And, at this time, the record label folks think that this is the biggest record of my career. I don't know.

With this record, you want to maintain your fan base while attracting a new generation of fans?

No, no. I just want people to listen to the possibilities of this music and to awaken the curiosity of young people and stimulate them. I want to be able to be young with the young people and old with the old folks. It is something like I have done in the past—an album dedicated to bolero, or Brazilian music. I love Brazilian music.

Julio Iglesias

30th Anniversary

After all you have said, this has to be one of the most important albums of your career.

What I have noticed is that, after 12 or 14 years, we have excited the record company again. You know, there are meetings with the chairmen and the different presidents and they are listening to the new product and saying, "Yeah, we know this artist" or "this is OK" and then, suddenly, they hear something and say "Hmmm." Then

everyone is saying that they like it and they get enthusiastic, and that is very positive.

And this is the first time you have seen this type of enthusiasm in 14 or 15 years?

Since I was at the top, around 1984.

And, with everything that happened last year with the so-called Latin pop movement, did this phenomenon arouse a desire for you to record again, even though you were one of the first artists to crossover?

The success of these young artists gets me excited. I am not an envious person, I love their success—that's what makes me get out of the house. If you do not have other artists hitting it big, you would never leave the house. I have a son, Enrique, who is a marvel. I know Ricky Martin,



With Sting (top). Celebrating with family

There's a word for thirty years of making the world of music more beautiful and romantic ... Julio.



We are incredibly proud of your accomplishments and equally proud to be your friends.

Cristina Saralegui



CRISTINA SARALEGUI ENTERPRISES, INC.

"The success of these young artists gets me excited. I am not an envious person, I love their success—that's what makes me get out of the house."

who has caused excitement; and I have to talk about Ricky Martin's success, which is very important. What Ricky Martin personally caused [last year] is the reason why Santana has eight Grammys. I say this with all my heart, I say it to the [National Academy Of Recording Arts & Sciences]. It is fair for Santana to win Grammys, but it is unfair for Ricky Martin not to win one.

Why is it not fair?

Because Ricky is the personality who started this "Latinism" everywhere. Once again, it arises as it has before with cha cha chá or with mambo and Pérez Prado, and with so many other Latinos throughout the century. But, lately, it has happened with Ricky and, when we talk about the awards, it is unfair that he has no award from the Academy.

You seem much more relaxed than in years past, such as when "Calor" came out in '92...

Musically, at that time—coming into '92—I had been buried for more than one year, swimming around in other things. In the '90s, I had sales that were "standard." What I mean by standard is that they did not generate or stimulate new buyers. If an artist does not renovate himself, he cannot renovate his public.

Now I am singing better than ever. That is very important to me—not to be the best singer, but that I have learned to sing. Had I not, I would not have sung with Sting or Stevie Wonder.

Continued on page 88

Julio,

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Thank you for
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30 years of history.

THE BILLBOARD INTERVIEW

Continued from page 86

In a career such as yours, there must have been some memorable moments. What were a few of them?

The most memorable era for me was between 1978 and 1984 when I discovered a new world—the music in the U.S. I sang with American artists, which was a whole different world. I began recording with less acoustic and more electronic sounds. From '85 to '90, that was a more passive period—a stupid time.

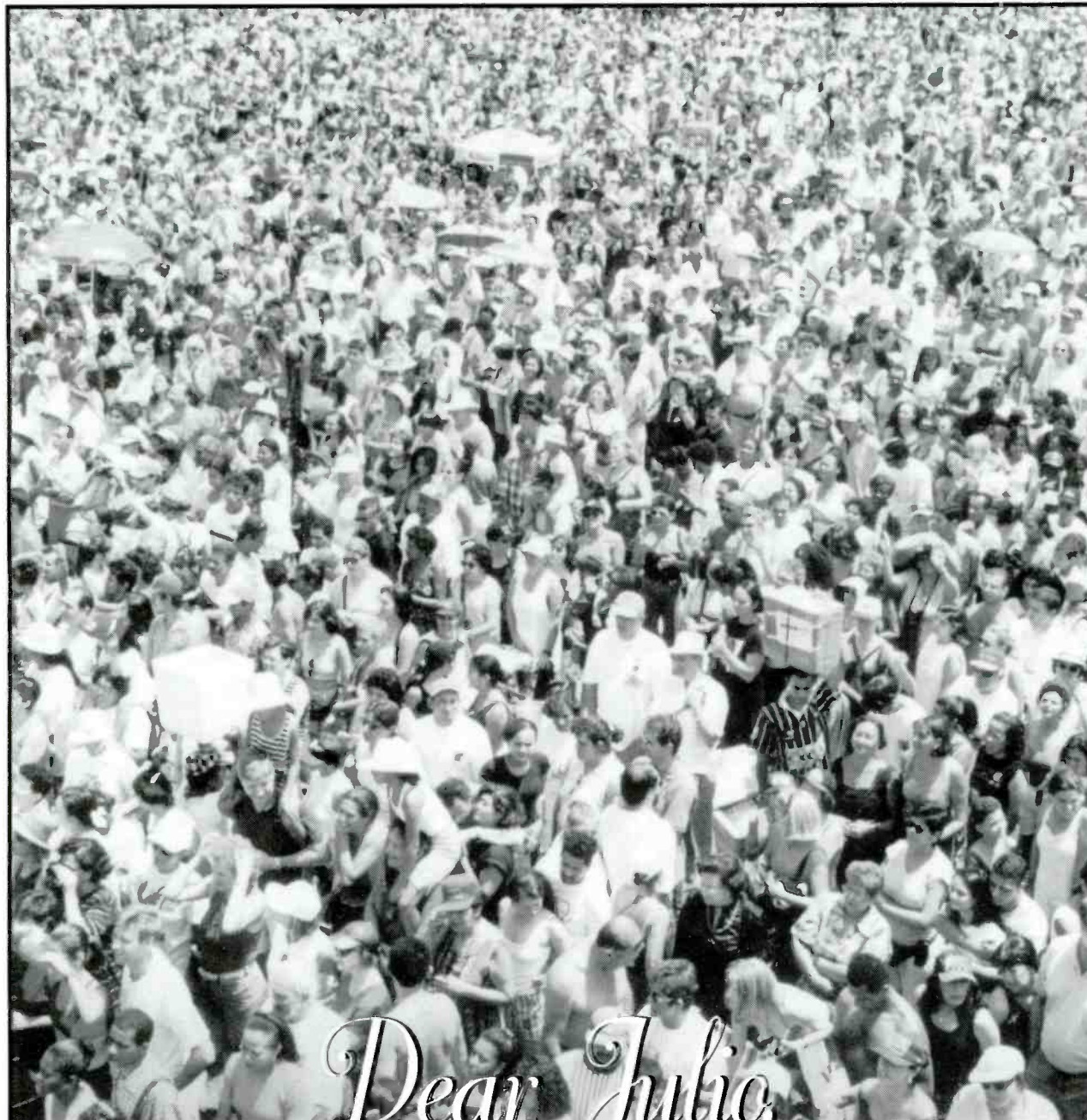
Why do you say stupid?

Because I lost energy, I lost time, and time is the most magic thing in life. Because when you lose time you are screwed. I lost time for thousands of reasons for things that were easy—there was a bad focus. From '90 to the

Julio Iglesias

30th Anniversary

middle of 2000, those were years of surviving. I did records with standard sales. I did concept albums to survive. And now with this album, I do more exciting music, which is more difficult for me because it is much more contemporary, much more rhythmic.



Dear Julio,

On behalf of our members all over the world, we congratulate you on your 30th anniversary. We wish you the best with your new album "Noche de Cuatro Lunas", we know it will be a success as always. You have our undying love and support.

Love,
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Unlike many artists, you have had a career in which you did not have to pay a lot of dues. You hit big from the beginning and kept on getting bigger.

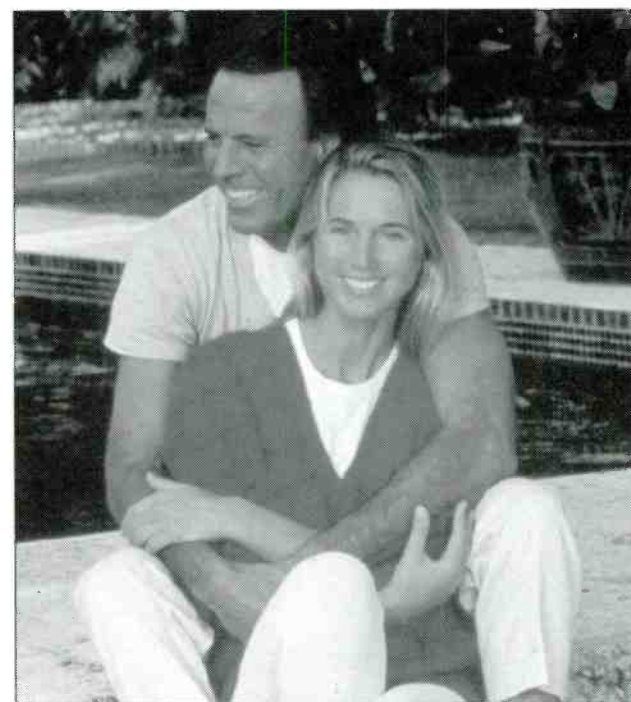
My career has not been overnight, but it has been a steady career with few stumbles. Nowadays, a young singer makes a single and the next day he is singing it in China. If I were starting out today, with the style I had 30 years ago, I would last about three or four years in the market. But at the time when I started, communication was not so rapid, there was more time for people to get to know me, and that is what allowed me to last. Today, for young singers, the constant preoccupation is that they get hot much quicker, but they can also burn out much quicker.

Have you felt a little trapped by your image in the sense that the media seems more interested in your personal life than in your music?

This has happened to me because my music is evident and obvious. If you look at the lives of Marilyn Monroe, Elizabeth Taylor, James Dean, Elvis Presley or Frank Sinatra, there is an interest in their personal lives that is so great that it rises above their artistic lives. At one point, I had a great epoch where I liked being around women very much and I was selling records at the same time.

What a great combination.

I never contradicted the media stories at that time; on the contrary, I loved that type of media coverage. But I kept



With soccer team (top), With girlfriend Miranda

on selling records and I kept exciting the record label. The greatest thing is to get your company excited; it is like being with your wife and you excite her and she excites you.

What role has Miranda played in your career?

Miranda is a stimulator for me. She constantly reminds me not to get bored. Miranda and my father are the two people closest to me artistically in the last two years. My father gets me going by saying, "Julio, you still have more to accomplish." Miranda is much less hard on me. ■

Congratulations!

Julio,

Gracias por todo lo que haz hecho
por nosotros los latinos
en el mundo.

Con todo nuestro cariño,

Gloria y Emilio Estefan, Jr.



estefan enterprises inc.

After the musical hurricane that was 1999, you almost take it for granted that Latin artists loom large on America's pop charts, but it wasn't always so. Long before Ricky Martin was "livin' la vida loca," more than a decade before Marc Anthony needed "to know," and even before Gloria Estefan and Miami Sound Machine implored you to "do that conga beat," Julio Iglesias took Anglo consumers to "1100 Bel Air Place." That 1984 album turned out to be

Julio Iglesias

30th Anniversary

Miami-based H&L Distributors. "It was huge."

The history of American music had already frequently been punctuated by Latin music. The orchestras of Jimmy and Tommy Dorsey often adopted songs first made popular in Spanish. The '60s saw Herb Alpert & The Tijuana Brass strike gold with their mariachi-influenced sound, while a long list of divergent Latin artists—from Desi Arnaz to Carlos Santana—made their marks at the box office, on the radio and in

their mariachi-influenced sound, while a long list of divergent Latin artists—from Desi Arnaz to Carlos Santana—made their marks at the box office, on the radio and in

No. 2 on The Billboard 200 early in their careers. Dallas native Lopez interpreted folk music before he ever recorded in Spanish, and Feliciano, born in Puerto Rico and raised in New York, blended Latin influences into such domestic cornerstones as the Doors' "Light My Fire" and "The Star Spangled Banner."

By contrast, Julio was undeniably an international artist. Prior to '84, the Spanish native had already recorded in English, but so had he in Portuguese, French and Italian. Following a host of successful chart runs in other countries, Julio managed to become a big deal in the U.S. without making even subtle efforts to Americanize his craft.

He logged 91 weeks on The Billboard 200 with the 1983 release "Julio," which rose as high as No. 36, and even spent 18 weeks on Top Country Albums.

Another album, "In Concert," entered The Billboard 200 in '84, just a week before "1100 Bel Air Place" began its groundbreaking chart run. Although guest appearances by such American icons as Willie Nelson and Diana Ross broadened "Bel Air's" radio appeal, Julio's own innate sense of elegance—not to mention his unmistakably Castilian dialect—stamped his work with a distinctively European flavor. The album's quadruple-platinum success in the U.S. was not so much a matter of his crossing over to American culture; instead, his music drew



With Diana Ross

Life On The Charts

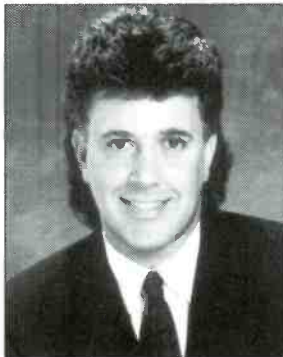
A Look At How Julio Has Faired Through The Years

BY GEOFF MAYFIELD

a drive that would forever alter the landscape of popular music, not to mention The Billboard 200.

"I think Julio was one of the pioneers," says EMI Latin president Jose Behar, who was VP of A&R administration, West Coast, for CBS in 1984. Behar cites "Bel Air" as "one of those critical elements that opened everyone's eyes to the potential that Latin artists can achieve. It opened the door for Gloria Estefan, Selena and Jon Secada, and paved the way for the success that the Ricky Martins and Marc Anthonys are enjoying today."

"It started the ball rolling," recalls Hinsul Lazo, CEO of



Jose Behar (left), Enrique Iglesias

music stores. But Julio's "Bel Air" followed a different map than that drawn by the Latin artists who preceded him.

Whether born in the States or elsewhere, most of the Latin musicians who really scored big in the U.S. before Julio's ascent wove themselves into the American fabric. Arnaz's music career took a back seat to his acting career in the role he played opposite wife Lucille Ball on the beloved TV series "I Love Lucy." Xavier Cugat was a purveyor of big band music.

Richie Valens, in the '50s, and Santana, a decade later, brought Latin rhythms to that very American stew known as rock 'n' roll. Trini Lopez and Jose Feliciano each rose to

ears to his side of the Atlantic.

The album rose to No. 5 on The Billboard 200, an unprecedented success for a foreign-born artist who was primarily associated with music recorded in Spanish. The huge hit "To All The Girls I've Loved Before," recorded with Nelson, was an across-the-board smash, debuting at No. 5 on The Billboard Hot 100, peaking at No. 3 on

Continued on page 92

Thanks for 30 years
of wonderful music
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CONGRATULATIONS JULIO

Congratulations **Julio**

*on 30 years of
romancing the world.*

*"I don't believe in language barriers
because the emotion of love is universal."
-- Julio Iglesias*



ASCAP

Where Music Begins

Marilyn Bergman, President and Chairman of the Board

LIFE ON THE CHARTS

Continued from page 90

Adult Contemporary and rising all the way to No. 1 on Hot Country Singles & Tracks. The song with Ross, "All Of You," reached the Hot 100's top 20 and climbed to No. 2 on Adult Contemporary. "Moonlight Lady" also became a top-20 hit on the AC chart.

Music industry veteran Lew Garrett, who was VP of purchasing at the national Camelot Music chain in 1984, agrees that "Bel Air" was the album that lit the fuse for today's Latin explosion. He was not, however, surprised by its success. "As the album was coming out, we had a lot of calls in on that, from Florida, in particular, and from some of our Texas stores," says Garrett. "There was really a buzz on the guy in the Latin community, so we thought it was a pretty good play."

At that time, Florida and Texas were the states that represented Camelot's biggest Hispanic markets. Garrett recalls the album took off quickly in those pockets, but it soon became a significant seller throughout the chain.

Behar recalls that a watershed moment for the album

Julio Iglesias

30th Anniversary

was when Julio appeared on "The Tonight Show With Johnny Carson." "Getting booked by Carson was a big thing back then. I think it was harder to get on 'The Tonight Show' then than it is now. Don't get me wrong, it's wonderful when an Elvis Crespo can get booked by Jay Leno or on 'Live With Regis & Kathie Lee' or one of the other shows, but being a guest on Johnny Carson's show really meant you had arrived."

While "1100 Bel Air Place" represents his most conspicuous Billboard chart achievements, Julio's success did not stop there. Among his many chart feats:

- He has placed 12 albums on The Billboard 200 and 11 on the seven-year-old Billboard Latin 50.
- His 1996 album, "Tango," was No. 1 for 10 weeks on The Billboard Latin 50.
- He has reached Billboard's Latin Pop Albums with 13 different collections, with four rising all the way to No. 1.
- The singer has notched 16 entries, including two No. 1s, on Hot Latin Tracks.

Among the many Latin artists who have benefited from the foundation he has built are Julio's own sons, Enrique and Julio Iglesias Jr.

Enrique has already placed half a dozen albums on The Billboard Latin 50, with all but two of those reaching the No. 1 slot. He has also made a successful foray into the pop charts, with 1999's "Bailamos," from the movie "Wild Wild West," rising to No. 1 on The Billboard Hot 100. Julio Jr., meanwhile, has already seen the light of the charts in his still-young career; his Epic single, "One More Chance," spent 19 weeks last year on Hot 100 Singles Sales. ■



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On The Charts

Julio's Biggest Hits

The charts below highlight the biggest hits in the U.S. of Julio Iglesias' distinguished career, according to performance on Billboard's charts.

Note that The Billboard Latin 50 was not introduced until 1993. Some albums that charted on The Billboard 200 were not eligible for the Latin list, which requires that at least 50% of an album's songs be recorded in Spanish.

Ranks are determined by peak position, weeks on chart and weeks at peak.

On The Billboard 200

(pos., title, year entered chart, peak rank)

- 1 "1100 Bel Air Place," 1984, No. 5
- 2 "Crazy," 1994, No. 30
- 3 "Julio," 1983, No. 36
- 4 "Starry Night," 1990, No. 37
- 5 "Non-Stop," 1988, No. 52
- 6 "Tango," 1996, No. 81
- 7 "Libra," 1985, No. 92
- 8 "In Concert," 1984, No. 159
- 9 "Hey," 1984, No. 179
- 10 "From A Child To A Woman," 1984, No. 181



On The Billboard Latin 50

(pos., title, year entered chart, peak rank)

- 1 "Tango," 1996, No. 1
- 2 "La Carretera," 1995, No. 3
- 3 "Hey," 1994, No. 4
- 4 "My Life: The Greatest Hits," 1998, No. 4
- 5 "Julio," 1993, No. 6
- 6 "Mi Vida: Grandes Exitos," 1998, No. 21
- 7 "Moments," 1993, No. 25
- 8 "In Concert," 1993, No. 34
- 9 "Calor," 1993, No. 34
- 10 "Raices," 1993, No. 45



On Hot Latin Tracks

(pos., title, year entered chart, peak rank)

- 1 "Lo Mejor De Tu Vida," 1987, No. 1
- 2 "Que No Se Rompa La Noche," 1987, No. 1
- 3 "Agua Dulce, Agua Sala," 1995, No. 3
- 4 "Milonga Sentimental," 1992, No. 5
- 5 "Bamboleo/Caballo Viejo," 1989, No. 6
- 6 "Todo El Amor Que Te Hace Falta," 1988, No. 8
- 7 "Y Aunque Te Haga Calor," 1992, No. 8
- 8 "Crazy," 1994, No. 9
- 9 "La Carretera," 1996, No. 10
- 10 "Baila Morena," 1995, No. 12

—G.M.



Dear Julio,

“After you...

What?”

“Después de ti...

Qué?”

Congratulations!

Your friend, Rudy Perez

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SPANISH STAR SHINES

Continued from page 76

He did his bit, and he won best composer and best singer awards. It was the beginning of a great friendship between the two of us," adds Garea.

In 1969, Julio took part in a song festival in Bucharest, Romania, and in the prestigious Viña del Mar, Chile, and San Remo, Italy, festivals, as well as recorded his first album at the Decca Studios in London, and debuted as an actor in the film, "La Vida Sigue Igual."

His next big step was as Spain's candidate in the 1971 Eurovision Song Contest, held that year in Amsterdam. The song he offered was "Gwendolyne," written for his ex-girlfriend, and it placed fourth. "Germany and Portugal let us down with their votes," laments Garea. "If they had gone with us, Julio would have won."

Behind the 1971 Eurovision is a story which is still relevant today. The 1963 car accident left Julio with a bad back which has never fully recovered. In his early days, Julio won the nickname "El Palo" [The Stick] because he would sing stiffly, with his hands in his pockets. Not exactly sexy, thought Garea.

"So we ordered a magnificent electric blue suit for the contest, but without telling Julio we had it made without pockets," Garea recalls. "He was forced to use his hands, which, of course, improved his image."

Garea thinks for a few seconds and says, "You know, sometimes I think God is blind, and occasionally he puts his hand on someone. I think Julio was one such person, because in a way he is not better than many others—not a better singer, not better looking—but it is as if he has been touched by God."

Sony Columbia Spain marketing director, José Mateos, has worked with Julio in Spain for 11 years. "I have organized visits here by many great artists—including Whitney Houston, Mariah Carey and Bruce Springsteen—but only with Julio here do I feel a kind of power, in the sense that waiters remain speechless and politicians and top business leaders come out to meet him."

Julio Iglesias

30th Anniversary

A SPANISH SUCCESS STORY

Mateos says, "Musically, there is nobody bigger in Spain, and he is as popular as ever. Well, I suppose many younger Spaniards would put Alejandro Sanz higher, but Julio still has the ability to electrify the country."

Spain will even honor Julio this autumn with a 200 peseta (\$1.15) postage stamp bearing his image.

No wonder Madrid has been chosen for

"Musically, there is nobody bigger in Spain, and he is as popular as ever. Julio still has the ability to electrify the country."

—José Mateos, Sony Columbia

the June 5 international launch of Julio's latest album, "Noche De Cuatro Lunas." He will be in Spain one week, and June 9 has been reserved for an event with the Spanish Royal family, details of which remain secret. No such honor has befallen Sanz or any other artist so far.

Julio's first big sales success was the single "Un Canto A Galicia" [A Song For Galicia], which he also recorded in Japanese and German, and which did well in Europe, Japan and Mexico. Radio Luxembourg, which in the 1970s had an enormous influence across

Europe on what pop songs became popular, took Julio to its heart. Galicia is a region of Spain, but many people thought it was a girl and asked Columbia for a photo of her.

Julio left Columbia, and Spain, in 1979, moved to Miami and signed with Sony International. Garea recalls that Julio had by then sold 25 million Columbia albums, "but I had to let him go because I knew I would lose him when the contract expired. We were getting too small for him, and thank goodness the end of our professional relationship did not affect our friendship."

Garea, who spent 22 years on the board of the Spanish authors and publishers society SGAE and is still on its executive committee, was president of the Spanish publishers association AEDEM and VP of the labels' association AFYVE. Garea remarks, "Julio is privileged, and there is not nor will there ever be a Latino in this world as big as he is."

Julio's last Spanish tour was in 1997, when all 12 concerts sold out. "A surprising number of young people went to them," comments Mateos. "He has a solid middle-class following in Spain. His last double-album in 1998, 'Mi Vida: Grandes Exitos' [My Life: Greatest Hits], sold nearly 600,000 units here, and the album before that, 1996's 'Tango,' sold 650,000 units."

The world launch in Madrid of his new album on June 5 should underline Julio's con-

tinued pull in his native Spain, and Mateos says that many of his friends and colleagues from his early days will be at the launch party to remind the singer that his roots remain on this side of the Atlantic. ■

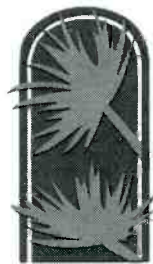


With Garea in 1989

Where Julio gets his suntan

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*To a dear and deserving friend . . .
all our love and best wishes*

**Henry and Patricia Gomez
and Family**

Julio Iglesias

30th Anniversary

When he was young, Julio Iglesias studied law with the idea that he might become a diplomat. He later succumbed to his passion for soccer, or football, as it is known outside the U.S., and became a fine goalkeeper, but a paralyzing injury in an automobile accident transformed him from a promising soccer player to a promising recording artist.

The rest, obviously, is history. And what a history it has been for Julio.

Following is a chronological account that offers a glimpse into the amazingly prodigious career of Julio Iglesias, who is best known simply as Julio.

1969 Julio embarks on his first international trip as a singer when he travels to Viña del Mar, Chile, to participate in that city's prestigious annual song festival. Julio would go on that year to participate in song festivals in Brasov, Romania, and San Remo, Italy.

Julio cuts his first album at Decca Studios in London. He later tours Spain for the first time with his own repertoire. He also shoots an autobiographical film, "La Vida Sigue Igual."

1970 Julio wins the Festival de la Canción in Barcelona

His Rise To Global Success...

From The Day He Was Born, Julio Iglesias Was Meant To Be A Star

Apart from his awards and humanitarian projects, perhaps the most conspicuous aspect of Julio's career is his tour schedule. It has been relentless and extensive. Julio's non-stop roadwork also helps explain his global success.

Indeed, many industry folks talk about crossover prosperity from one market to another, and Julio is the epitome of being able to make it big in virtually every market around the world.

Certainly, it is safe to say there will not be another like Julio. The chronology featured here undoubtedly supports that claim.

1943 Julio Iglesias is born on Sept. 23 in Madrid as Julio José Iglesias de la Cueva.

1962 Julio is the goalkeeper on the Real Madrid soccer team when he is seriously injured in an automobile accident. During his recuperation, he begins to play guitar and write songs.



His early years



Onstage with daughter María

1968 Julio wins the Festival de la Canción in Benidorm, Spain, with his own composition, "La Vida Sigue Igual." That same year,

he signs his first recording contract with Spain-based Columbia Records. "La Vida Sigue Igual" becomes Julio's first single, and an instant smash in Spain.

and represents Spain in the Festival de la Canción Eurovisión. He also appears at the Luxembourg Festival, the Television Festival in Germany and the Festival of Osaka in Osaka, Japan. His song "Gwendolyne" reaches No. 1 in Spain.

1971 One of many landmark years for Julio, as he reaches 1 million units in sales. He also marries Isabel Preysler Arrastria, who gives birth to their first child, María Isabel Iglesias Preysler.

Also that year, Julio begins to create his reputation as a hard-gigging performer. He hits the road with a debut tour in Latin America, along with treks in Spain and other European countries. He also participates in the Festival of Knokke in Belgium.

1972 Julio's song "Canto A Galicia" hits No. 1 in many countries in Latin America and Europe. He records his first disc in German, the second of six languages in which he will eventually record.

Continued on page 98

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in the Music Business

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GLOBAL SUCCESS

Continued from page 96

1973 Now 30, Julio is the biggest award winner in Spain and Latin America. Among his trophies are Guaicaipuro de Oro from Venezuela; the Pueblo Popular in Spain; the Antena in Colombia; and the Heraldo in Mexico. He tours Latin America and Europe, as well.

Julio's first son, Julio José Iglesias Preysler, is born.

1974 Julio's single "Manuela" is a major global hit with heavy airplay in Europe, Latin America, Asia, Africa and Canada. He again tours Europe, Latin America and Canada. Julio also performs for the first time at Carnegie Hall in New York.

1975 More roadwork. Julio makes concert swings throughout Europe, Latin America, North Africa, Canada and the U.S.

Julio's second son, Enrique Miguel Iglesias Preysler, is born. Enrique followed in his father's footsteps and became a successful recording artist.

1976 Julio breaks box office records at New York's Madison Square Garden. He tours Latin America and Europe.

1977 Julio breaks a concert attendance mark in Chile when 100,000 spectators show up for his show at the National Stadium of Santiago. His disc "El Amor" is a smash throughout much of Europe, Latin America, Canada, the Middle East and Africa.

For the fifth year in a row, Julio tours Latin America and Europe.

1978 Julio signs a record deal with CBS International, a company that many in the industry would later describe as "the house that Julio built."

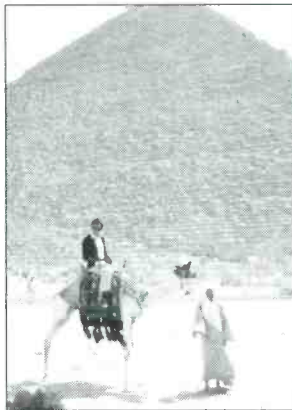
Julio is named Artist Of The Year in France and Italy. His album "A 33 Años" is No. 1 in many countries around

Julio Iglesias

30th Anniversary



With Enrique and Julio Jr.



In Egypt



With Princess Grace

the world.

Also in 1978, Julio cuts his first album in French, "Aimer

La Vie," and his first album in Italian, "Sono Un Pirata, Sono Un Signore." He tours Latin America and Europe once more.

1979 Julio records his first album in Portuguese. His disc "Emociones" is a global best seller. He tours Latin America, Europe, Israel, Canada and the U.S.

Julio's on-fire professional career is dampened by a sad personal event, his marriage to Isabel Preysler is annulled.

1980 Invited as a guest of Egyptian president Anwar Sadat, Julio performs in front of the Pyramids. His album

"Hey!" is yet another round-the-world smash that is supported by tours in Europe, Latin America, the U.S., Asia and Africa. Though an international hit, "Hey!" would not be released in the U.S. until 1984.

1981 Julio is invited by Princess Grace of Monaco to the Red Cross Gala in Monte Carlo. He also performs at a benefit concert in the Wolf Trapp Theater in Virginia before First Lady Nancy Reagan.

1982 This is the year Julio's career takes on a newer, bigger dimension throughout the world.

Julio receives the CBS Crystal Globe Award in Paris. He is named Brightest Hope/Male Vocalist by Japan's national Hit Research Committee. That same year in Japan, Julio breaks a sales record when "De Niña A Mujer" goes multi-platinum within six months.

In Brazil, Julio also breaks a sales record when "De Niña A Mujer" goes multi-platinum. More than 80,000 concertgoers attend his concert at the Flamengo Stadium in Rio de Janeiro.

"De Niña A Mujer" is released in 1984 in the U.S. as "From A Child To A

Woman."

Julio's album "Momentos" becomes a universal smash. "Momentos" is not dropped in the U.S. until 1984.

Julio's Spanish version of "Begin The Beguine" climbs to No. 1 in England.

A life-size statue of Julio is unveiled at the Grevin Museum in Paris.

Julio participates in a birthday tribute to Bob Hope in Washington which is attended by President Reagan and the First Lady.

Julio makes his bow in Las Vegas. He sells out his first 14 shows there. He also sells out five shows at London's Royal Albert Hall. He tours Europe, Latin America and Africa.

1983 On Julio's 40th birthday, Jacques Chirac, mayor of

Continued on page 100

Congratulations Julio,

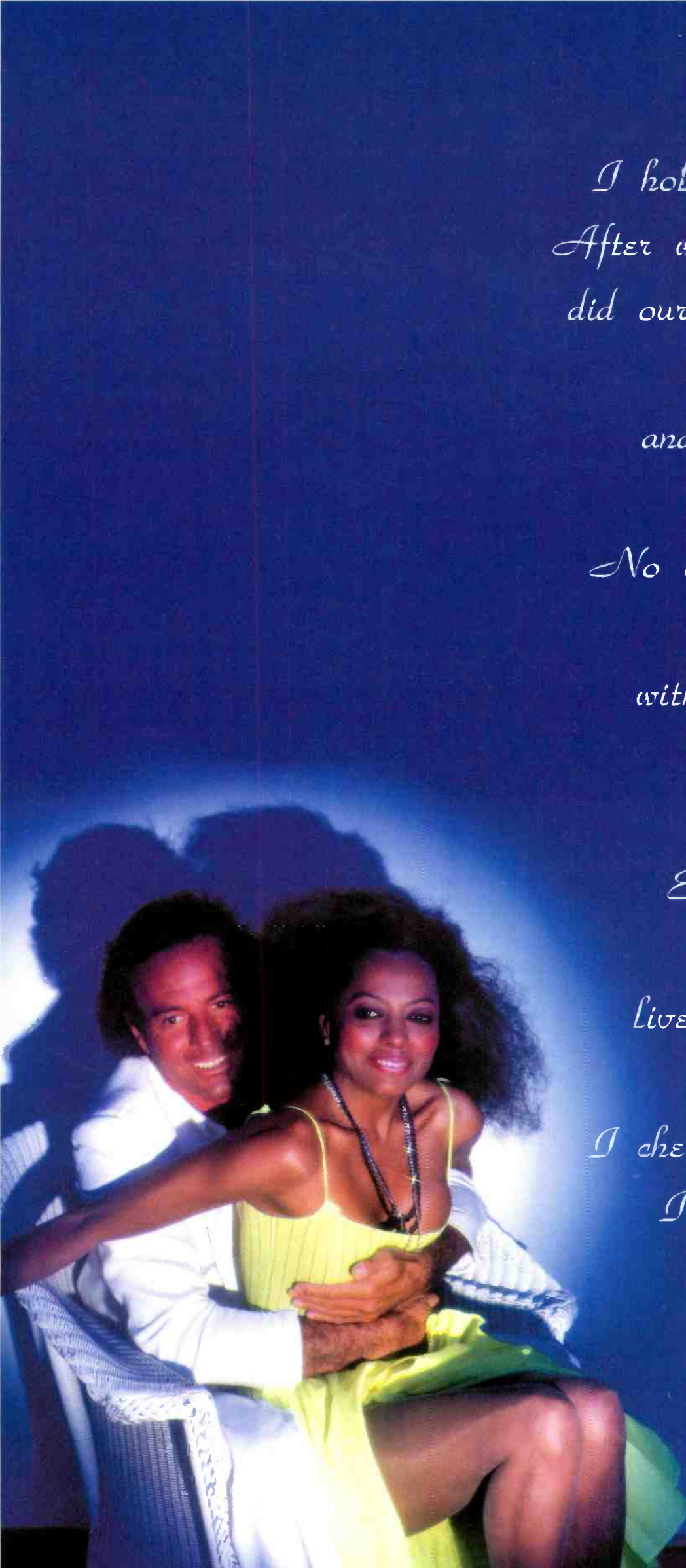
You're a wonderful, kind, generous man.

Thank you for 30 years of great music.

Love from all of us at Conway

and...

Mama loves you too.



To my friend Julio,
I hold you very dear to my heart.
After we recorded "All Of Me" and
did our video, we became best friends.

You sent me flowers
and called me your "Queen."

I loved it.

No one else ever called me that.

I visited your home,
with your then young children.

Look at them now.

They're wonderful.

Everyday, I'm so grateful
to know you and try to
live up to my name "Queen."

You are my friend and
I cherish all our moments together.

I love you and thank you.

Aina Cass

GLOBAL SUCCESS

Continued from page 98

Paris, presents him with the Medal of Paris and the Diamond Record from the Guinness Book Of World Records for having sold more than 100 million units in six languages.

Julio performs with Willie Nelson at the Country Music Festival in Nashville. He also appears, along with President Reagan, the First Lady and Andy Williams, in a Christmas show in Washington, D.C.

Julio also appears as a guest on Johnny Carson three times. He tours Canada, the U.S., Africa, Asia and Europe.

Julio's album "Julio" becomes his first entry on The Billboard 200, where it peaks at No. 32. The disc is later certified double-platinum by the Recording Industry Assn. Of America (RIAA).

1984 Julio's breakthrough year in the U.S. He charts five albums on The Billboard 200, including "1100 Bel Air Place," his first English-language CD, which peaks at No. 5. "1100 Bel Air Place" is certified as a four-million seller by the RIAA.

"1100 Bel Air Place" also yields the hit tracks "To All The Girls I've Loved Before," a duet with Nelson, and "All Of You," a duet with Diana Ross.

Julio is invited to the White House for a state dinner honoring French president François Mitterand.

Julio sells out eight nights at New York's Radio City Music Hall in two hours. He also sells out 10 nights at the Universal Amphitheatre in Universal City, Calif.

As if that were not enough, he signs a worldwide publicity and promotional contract with Coca-Cola.

With his career at an all-time apogee, Julio also starts to become more active with humanitarian projects. He is co-chair of SPRINT (Special Preventive Research, Intervention and New Technology).



Guinness Diamond Record



With Tony Randall, Plácido Domingo, Zubin Metha and Charles Aznavour at Lincoln Center

1985 Julio's civic projects are in full swing as he participates in a telethon in Los Angeles to raise money for the victims of an earthquake in Mexico. He also organizes and participates in a telethon in New York to raise money for victims in the Nevada Del Ruiz volcano in Armero, Colombia. He starts an anti-drug campaign in France, as well.

Julio, who receives a star on the Hollywood Walk Of Fame, sells out 20 concerts in Paris. His 1985 disc "Libra" is certified gold by the RIAA.

1986 Julio performs with Frank Sinatra at a benefit concert for the Cancer Hospital in Palm Springs, Calif. He also performs at a benefit concert in Los Angeles for the Ford

Foundation, a civic group dedicated to abandoned children.

Julio and Willie Nelson open the Farm Aid Program to raise money for impoverished farmers in North America. Julio is honored for his contributions to the American Muscular Dystrophy.

Julio performs with Plácido Domingo, Charles Aznavour and Zubin Metha at New York's Lincoln Center in honor of the Centennial Anniversary of the Statue Of Liberty.

Julio coordinates and participates in a tribute to Mexican singing legend Pedro Vargas on his 80th birthday.

Despite his heavy slate of activities, Julio finds time to tour the U.S. for five months and to tour Japan.

1987 Finally, a quiet year for Julio, who rests up a bit. However, he is named marshal for the Mardi Gras festivities in New Orleans.

1988 Julio receives a Grammy Award for Best Latin Pop Artist. He embarks on his first promotional trip to China, where he becomes the first international performer to have his own TV special broadcast live on the National Chinese Television Network in Beijing.

Julio releases his second English disc, "Non-Stop," which is certified gold by the RIAA and contains a duet with Stevie Wonder titled "My Love." His "Non-Stop World Tour" covers 22 countries, including the U.S.

Julio performs at the Royal Command Performance in London which is attended by Queen Elizabeth II and Princess Anne. Julio officially opens the World Expo in Brisbane, Australia, with a concert.

Julio also headlines an all-star cast in a worldwide

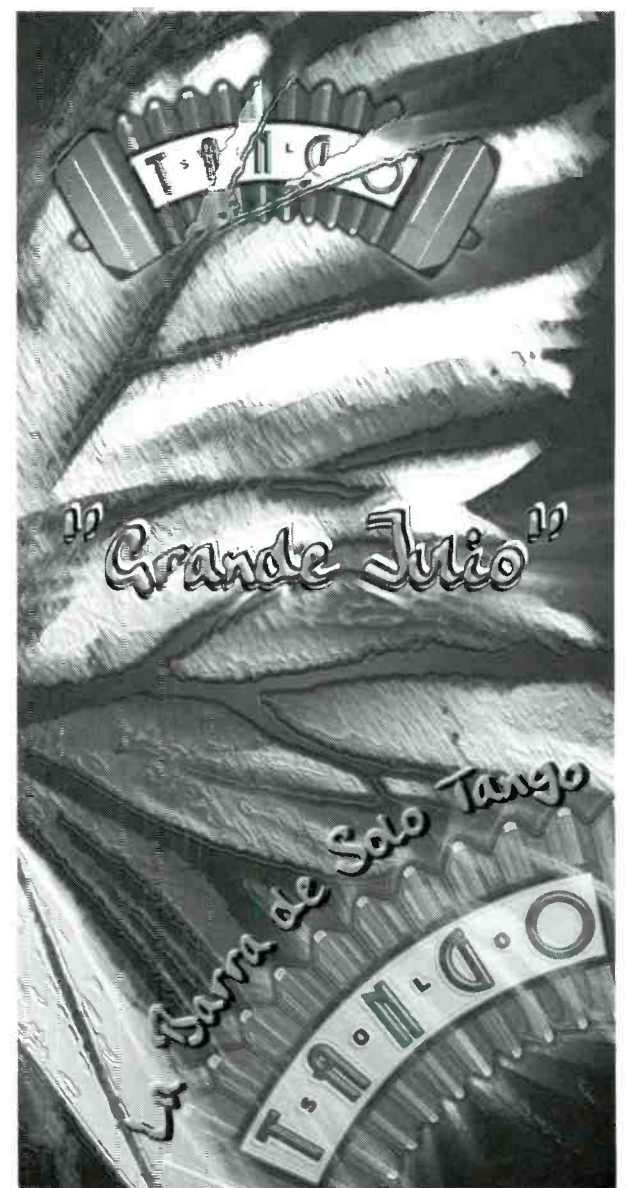
Continued on page 102



JULIO IGLESIAS

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Tu hermano,
Peter Lopez

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Julio Iglesias

30th Anniversary

GLOBAL SUCCESS

Continued from page 100

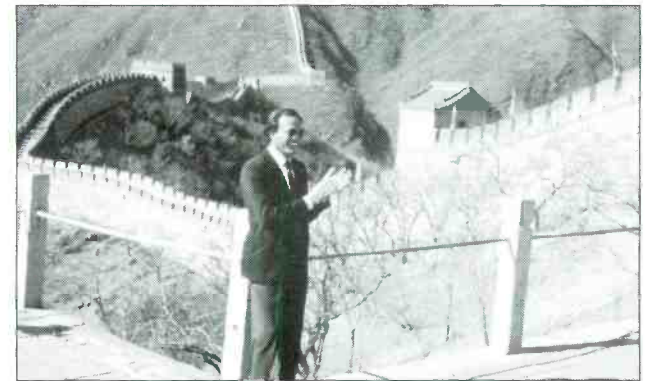
televised special honoring the 1988 Olympic Games in Seoul.

1989 Julio is selected by UNICEF as Special Representative in the performing arts, whose duties include performing concert fundraisers around the world.

Julio is bestowed the title of Honorary International Professor Of Music by the New World School Of The Arts in Miami. A scholarship in his name is to be awarded annually.

Julio is honored by the American Cinema Awards, along with Clint Eastwood and Bette Davis, as Artist Of The Year.

Julio performs with an all-star cast at the Inaugural Gala for President George Bush and Vice President Dan



Visiting the Great Wall (top), Performing live

Quayle. He performs, as well, at the 25th Crystal Ball held at the Waldorf Astoria in New York to benefit the Mount Sinai School of Medicine.

Julio records the song "Soñadores De España" with opera superstar Plácido Domingo. He puts out "Raíces," an album of classic medleys recorded in Spanish, Italian, French and Portuguese. He undertakes yet another world tour that stops for the first time in Russia.

1990 Julio receives the Rudolph Valentino Award with Robert Mitchum and Jane Wyman. He releases his third English album, "Starry Night," which is certified gold by the RIAA. Julio appears not only on major U.S. TV shows, such as "Oprah Winfrey" and "Live With Regis & Kathy Lee," but also on his first TV special on HBO.

1991 Julio continues to perform benefit concerts for UNICEF. He tours Asia, Canada, South America and Europe.

1992 Julio's album "Calor" is released in Spanish, French, Portuguese, Italian and German. He is appointed ambassador of Galicia to the world. He tours Central America, the U.S. and Europe.

Continued on page 106


Dear Julio,

Just when violence, insensibility and indifference began to ascend to dominance in all of the world, with your songs you have made us recall love just as it was gently withdrawing from our lives, and made us feel once more the passion that is love.

We've been listening to you for thirty years now, with the same enthusiasm and affection.

My worthy friend, the affinity of whom gives me much pleasure and honour, apart from our business co-operation now going on for more than ten years: I sincerely celebrate your 30th Year in arts.

I think that love itself and also humanity owe you a lot.



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... Y. Sigue siendo *El Rey*.

Betty Pino

Julio Iglesias 30th Anniversary

FAN CLUB

Continued from page 80

well, he invited her back to another show. And then he took her to dinner. That's why he has really devoted fans. If the fans aren't happy, neither is he," she explains.

Swift continues, "Last Fall, another fan went backstage to meet him, and he said 'I know you, don't I?' The lady said, 'I met you about 8 years ago, I was at a function with a Congressman and you were there.' He said, 'I remember, but you're wrong, it was 10 years ago.' She said 'No, I think it was about 8.' He said, 'No' and proceeded to tell

"That's just the way he is; he remembers his fans."

—Joann Swift, Anchor Marketing

her why he thought it was 10 years ago. And, she said, 'Oh my, you're right.' That's just the way he is; he remembers his fans," Swift adds.

Although the fan club can already be accessed online at www.julioiglesiasfanclub.com, in June, a redesigned and updated Web site will be launched. Fans will then be able to get information on Julio's whereabouts, his tour dates, new projects/albums he is working on, dates for any TV performances and more. They will also have the opportunity to chat with Julio, access information on his back catalog and buy exclusive signed memorabilia, as well as hear music and watch video clips. ■

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Julio Iglesias

30th Anniversary

GLOBAL SUCCESS

Continued from page 102

1993 Julio records Frank Sinatra's evergreen "Summer Wind," with the Chairman Of The Board himself, as part of Sinatra's "Duets" disc. He tours the U.S.

1994 Another year, another set of great duets. Julio records "When You Tell Me That You Love Me" with country high priestess Dolly Parton. He also cuts "Fragile" with rock idol Sting.

Julio releases his fourth English disc, "Crazy," another gold disc whose title cut is a cover of Patsy Cline's standard. He once again hits the road with shows in Ireland, the U.K., the Netherlands, Poland, Russia, Belgium, Slovakia, Israel, Monaco, Denmark, Spain, Asia and the U.S.

1995 Julio releases the disc "La Carretera" in French, Spanish, Portuguese and Italian. He tours 28 different countries in two months.

1996 Julio is the first international performer to receive China's prestigious Golden Record Award. His disc "La Carretera" receives the Pop Album Of The Year, Male Award at Billboard's third annual Latin Music Awards. His smash album "Tango" is released, with more than 35 gold and multi-platinum awards worldwide.



1997 Julio's year for kudos. He receives the World Music Award for Best Latin Singer. Further, he is the first Latin recording artist to receive the prestigious Pied Piper Award.

Julio also receives the Golden Medal from the Spanish authors society, SGAE. He receives a special Radio City Music Hall Award for becoming the foreign artist who has performed the most shows at Radio City.

Julio performs at the Presidential Gala in honor of President Bill Clinton.

Miguel Alejandro Iglesias Rijnsburger, Julio's first son with girlfriend Miranda Johanna Rijnsburger, is born.

1998 Julio receives the American Music Award for Best Latin Artist. His greatest hits double CD, "My Life: The Greatest Hits," is released in six languages and instantly goes multi-platinum around the world.

Julio receives the title of ambassador of Valencia. He is invited by the Grammy organizers, the National Academy Of Recording Arts & Sciences (NARAS), to participate in its Grammy Sessions program. Julio takes part in the Grammy Sessions project by addressing high school students in New York and Los Angeles about the importance of music education.

1999 Julio performs in front of 150,000 fans at Parque do Ibirapuera in São Paulo, Brazil. He is invited by New York City mayor Rudolph Giuliani to perform at the New Yorkers For Children Annual Gala benefit in tribute to Oscar de la Renta.

Julio's fourth son, Rodrigo Iglesias Rijnsburger, is born. His "My Life World Tour" goes to the U.S., South America, Europe, Asia and Australia.

2000 Julio writes another grand chapter in his storied career with the release of "Noche De Cuatro Lunas." His latest disc features 10 of his own compositions, co-authored with famed songwriter Estéfano.

In addition, Julio is being produced by acclaimed studio wizards such as Robi Rosa and Willy Chirino.

Julio will support "Noche De Cuatro Lunas" with several promotional tours. —J.L.



Pat Barbara Connie

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Julio Iglesias

30th Anniversary

Certifications

Julio's Gold And Platinum Success

Julio Iglesias has been recognized by the Guinness Book Of World Records as the best-selling artist of all time, with over 250 million albums sold.

Having achieved such a sales feat, it only follows that Julio has scored more gold and platinum CDs than any other artist.

Following is a list of prestigious hardware secured by Julio since 1976. His forthcoming disc, "Noche De Cuatro Lunas," is his first disc of previously unreleased tracks since "Tango" in 1996. "My Life: The Greatest Hits" is a double CD greatest hits compilation.

My Life: The Greatest Hits (1998)

Gold Certifications: United Kingdom, Hong Kong, Denmark, Belgium, France, South Africa, Chile, Peru, Colombia, Central America, Taiwan
Platinum Certifications: Portugal, Sony Discos
Multi-Platinum Certifications: Indonesia (2X), Spain (5X), Argentina (2X)

Tango (1996)

Gold Certifications: Canada, Sweden, Mexico, Philippines, Belgium, Switzerland, Taiwan, Korea
Platinum Certifications: Holland, Australia, Italy, Brazil, France, Portugal, Sony Discos, Colombia, Central America, Thailand
Multi-Platinum Certifications: Spain (6X), Argentina (4X), Chile (5X), Venezuela (2X)

La Carretera (1995)

Gold Certifications: Holland, Indonesia, Mexico, Brazil (2 gold), France, Portugal, Colombia, Venezuela, Central America, Taiwan, Thailand, Singapore
Multi-Platinum Certifications: Spain (7X), Sony Discos (4X), Argentina (6X), Chile (2X)

Crazy (1994)

Gold Certifications: U.S., Canada, Australia, Italy, Hong Kong, Norway, Portugal, Argentina, New Zealand, Singapore
Platinum Certifications: U.K., Holland, Brazil, Malaysia, Korea, Taiwan
Multi-Platinum Certifications: Indonesia (3X), Spain (2X)

Calor (1992)

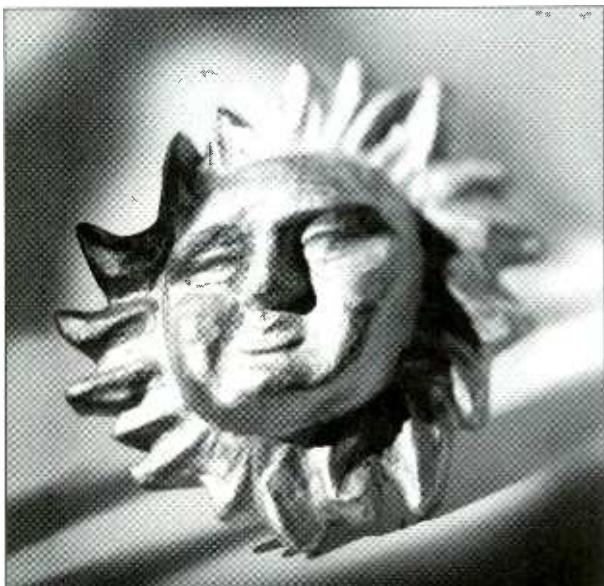
Gold Certifications: Holland, Italy, Belgium, Colombia, Venezuela, Singapore
Platinum Certifications: Brazil, Chile
Multi-Platinum Certifications: Argentina (2X), Sony Discos (2X), Spain (5X)

Continued on page 110

Julio,

Congratulations to an incredibly talented, intelligent and generous artist.

-Bobby Colomby



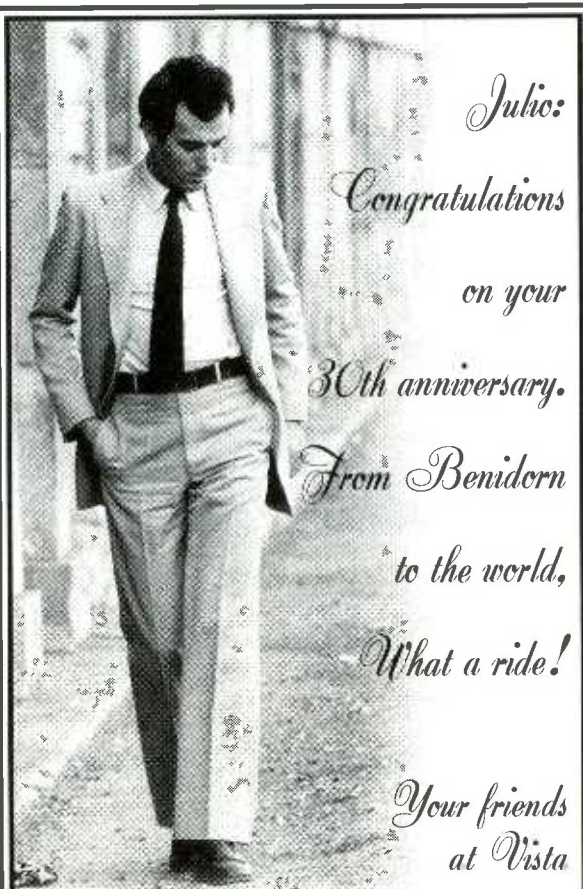
Congratulations Julio!
May the sun always shine for you.

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Julio Iglesias 30th Anniversary

GOLD AND PLATINUM SUCCESS

Continued from page 108

Starry Night (1990)

Gold Certifications: U.S., U.K., Belgium
Platinum Certifications: Canada, Holland, Australia,
Brazil, Spain, Malaysia, Singapore
Multi-Platinum Certifications: Korea (3X)

Raices (1989)

Gold Certifications: Belgium, Portugal, Central
America, Italy
Platinum Certifications: Holland
Multi-Platinum Certifications: Mexico (2X), Brazil (2X),
Spain (3X), Sony Discos (2X), Argentina (3X), Chile
(2X), Colombia (2X), Venezuela (2X)

Non-Stop (1988)

Gold Certifications: U.S., U.K. (2 Gold), Canada,
Australia, Spain, New Zealand
Platinum Certifications: Brazil, Malaysia

Un Hombre Solo (1987)

Platinum Certifications: Mexico, Colombia
Multi-Platinum Certifications: Brazil (5X), Spain (5X),
Sony Discos (2X), Argentina (8X), Chile (5X), Venezuela
(4X)

Libra (1985)

Gold Certifications: U.S., Canada, Australia, Sweden,
Denmark, Sony Discos, Colombia
Platinum Certifications: Mexico, Chile
Multi-Platinum Certifications: Brazil (5X), Spain (3X),
Argentina (3X)

1100 Bel Air Place (1984)

Gold Certifications: U.K. (2 gold), Mexico, Philippines,
France, Portugal
Platinum Certifications: Holland, Italy, Sweden, Denmark,
Malaysia, Singapore
Multi-Platinum Certifications: U.S. (3X), Canada (6X),
Australia (4X), Brazil (2X), Spain (2X), Sony Discos (2X),
New Zealand (3X)

Julio (1983)

Gold Certifications: Australia, France (2 gold)
Platinum Certifications: U.S.
Multi-Platinum Certifications: Brazil (2X)

Momentos (1982/83)

Gold Certifications: Canada, Holland, Sweden, Austria,
Portugal, Sony Discos, Chile, Korea
Platinum Certifications: Denmark, Colombia
Multi-Platinum Certifications: Japan (3X), Mexico (2X),
Brazil (8X), Spain (6X), Argentina (7X)

From A Child To A Woman (1981/82)

Gold Certifications: Holland, Sweden, Denmark, Sony
Discos, Chile
Platinum Certifications: Japan
Multi-Platinum Certifications: Mexico (2X), Brazil (14X),
Spain (7X), Argentina (3X), Colombia (2X)

Emociones (1978)

Gold Certifications: Sony Discos, Chile
Platinum Certifications: Mexico
Multi-Platinum Certifications: Holland (2X), Brazil (3X),
Spain (2X), Argentina (12X), Colombia (4X)

A Mis 33 Anos (1977)

Gold Certifications: Holland, Chile, Colombia
Platinum Certifications: Mexico, Spain
Multi-Platinum Certifications: Argentina (2X), Brazil (2X)

—J.L.

Cartier

and

S. Villar

Congratulate

Julio Iglesias

on all his

accomplishments

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JULIO

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CHRISTIE LITES WOULD LIKE TO THANK YOU FOR THE INCREDIBLE OPPORTUNITY TO PROVIDE LIGHTING ON YOUR WORLD TOURS OVER THE PAST FOUR YEARS. CONGRATULATIONS ON 30 YEARS IN THE MUSIC INDUSTRY JULIO.

FROM ALL OF US AT CHRISTIE LITES ACROSS NORTH AMERICA.

*Julio,
Congratulations!*

*Your first 30 years and
such a phenomenal career.*

*You have been the best
"assistant engineer"
I have ever had.*

*Thank you,
Carlitos*

Julio Iglesias

30th Anniversary

Discography

A Comprehensive List Of Releases

Year	Album
2000	Noche De Cuatro Lunas (Spanish)
1998	My Life: The Greatest Hits (Spanish, English, Portuguese, Italian, French)
1996	Tango (Spanish)
1995	La Carretera (Spanish, French, Italian) La Carretera/Julio (Portuguese)
1994	Crazy (International, Portuguese)
1992	Calor (Spanish, Portuguese, French) Engel Der Nacht (German) Anche Senza Di Te (Italian) Nur Fur Dich (German) Schenk Mir Deine Liebe (German) Ein Weihnachtsabend Mit Julio (German) Und Das Meer Singt (German)
1990	Starry Night (English)
1989	Romances (Spanish) Raíces (International) Latinamente (Italian)
1988	Non-Stop (English)
1987	Un Hombre Solo (Spanish) Tutto L'Amore Che Ti Manche (Italian)
1985	Libra (Spanish, Portuguese)
1984	1100 Bel Air Place (English, Portuguese)
1983	En Concerto-Double LP (International) Pelo Amor De Uma Mulher (Portuguese) Momentos (Portuguese) Julio (International)
1982	Por Una Mujer (Spanish) Momentos (Spanish) Momenti (Italian) Et L'Amour Créa La Femme (French) Amor, Amor, Amor (English) De Niña A Mujer (Portuguese) Pour Toi (French)
1981	De Niña A Mujer (Spanish) A Mis 33 Años (Portuguese) Fidèle (French) Begin The Beguine (International) Zartlichkeiten (German) Minhas Conções Preferidas (Portuguese)
1980	Hey (Spanish, Italian) Amanti (Italian) Sentimentale (French)
1979	América (Spanish) Mi Vida En Canciones (Spanish) Aimer La Vie (French) A Vous Les Femmes (French) Emociones (Spanish) The 24 Greatest Songs/Mi Vida En Canciones (Spanish) Da Manuela A Pensami (Italian) Sono Un Pirata, Sono Un Signore (Italian) Er War Ja Nur Ein Ziguener (German) Soy (Spanish) As Vezes Tu, As Vezes Eu (Portuguese)
1977	A Mis 33 Años (Spanish)
1976	Si Mi Lasci Non Vale (Italian) Julio Iglesias En El Olympia (Spanish)
1975	El Amor (Spanish) Corazón, Corazón (Spanish)
1974	A México (Spanish) A Flor de Piel (Spanish)
1973	Ich Schick Dir Eine Weibe Wolke (German)
1972	Star Für Millionen (German) Julio Iglesias (Spanish)
1969	Yo Canto (Spanish) ■



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no bounds and your music

has touched the lives of

people all over the world.

Thank you, Julio Iglesias,

for 30 years of outstanding

contributions to the

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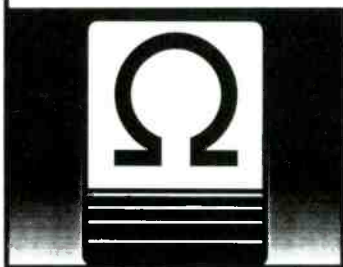
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"Agua Dulce, Agua Salá"

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Felicidades, Julio

SGAE celebrates the 30th anniversary of Julio Iglesias in the worldwide music industry, the most successful ambassador of Latin Music and the universal voice that has helped make the sound accessible to the audience of all cultures and ages.



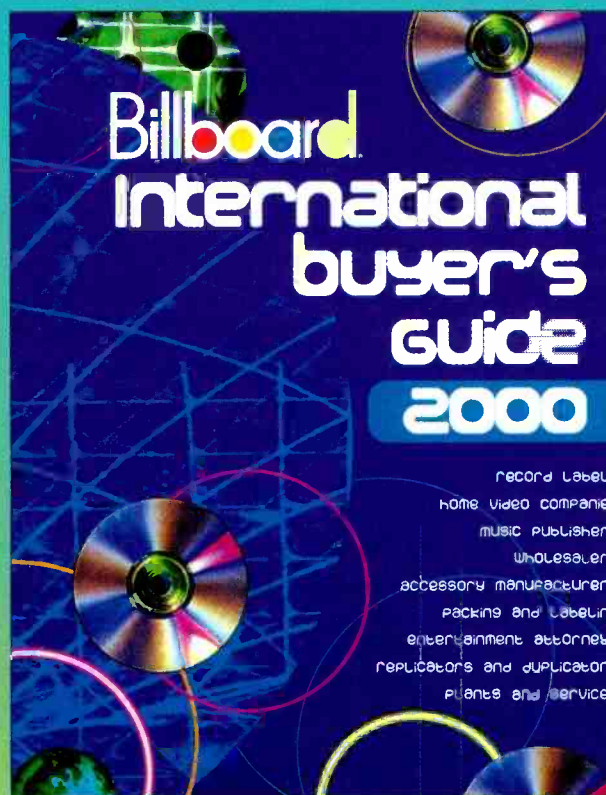
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Update

CALENDAR

MAY

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 24, **No Revivals: The Rise Of The Rock Musical**, presented by the Assn. of Independent Music Publishers, Dillion's, New York. 212-758-6157.

May 25, **BMI Q&A Workshop (Everything You've Always Wanted To Know About BMI But Were Afraid To Ask)**, BMI New York office, 212-830-2509.

May 25, **21st Annual W.C. Handy Blues Awards**, Orpheum Theatre, Memphis. 323-653-1588.

May 31, **Earth To L.A.**, 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 D.C. Music, Fashion, Media, And Sports Conference**, sponsored by Radio One Networks, the Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Entertainment, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 3, **MTV Movie Awards**, Sony Pictures Studios, Culver City, Calif. 310-752-8000.

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. Marmott, Washington, D.C. 212-536-5002.

June 8-11, **Mervyn's California Beach Bash 2000**, Hermosa Beach, Calif. 310-473-0411.

June 9-10, **International 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 And 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, **L.A. Music 2000**, sponsored by SpinRecords.com, the University of Southern California, the Key Club, and the Palace, Los Angeles. 323-653-1588.

June 24-25, **4th Annual Urban Focus Music Conference & UrbanFest LA**, sponsored by Warehouse Music and USC, USC campus, Los Angeles. 213-740-8748.

June 28-30, **EMediaEntertainmentWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

June 29, **L.A. Weekly Music Awards**, Henry Fonda

Theatre, Los Angeles. 323-653-1588.

JULY

July 8-10, **Video Software Dealers Assn. Convention**, Sands Expo and Venetian Hotel, Las Vegas. 800-955-8732.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. www.floridamusicshowcase.com.

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.

July 24-25, **Plug.In**, presented by Jupiter Communications, Sheraton Hotel & Towers, New York. 212-780-6060.

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 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 212-536-5002.

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 Pessebuck, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036; orpjpessebuck@billboard.com.

LIFELINES

BIRTHS

Girl, Julia Anne, to Linda Rutherford-Marino and Sebastian Marino, May 11 in New York. Mother is a songwriter and musician with the Celtic rock group Celtic Fire. Father is a record producer, sound engineer, and former guitarist for Overkill.

MARRIAGES

Terri Hinte to Mike Quinn, April 15 in Sausalito, Calif. Bride is director of press and public information for Fantasy Records. Groom is a music and travel writer and producer of Austin, Texas's annual Carnaval Brasileiro.

Stanton Moore to Amy Fradella, April 24 in New Orleans. Groom is the drummer for the Capricorn recording group Galactic.

DEATHS

Edward E. Cooney, 86, of natural causes, April 28 in Minneapolis. Cooney was SESAC's Northwest field representative for 41 years. Prior to joining SESAC, he worked at the Montana radio stations KVGQ, KGHL, and KTOR. Cooney is survived by his wife and two daughters.

Jack Feeney, 80, after several

months of declining health, May 13 in Oakville, Ontario. Feeney worked 32 years for RCA Victor Canada (now BMG Music Canada) in Montreal and then in Toronto. He joined the company in 1952 in the sales department, became national sales manager, and then headed the company's A&R division. He also established Sunbury/Dunbar Music, RCA's music publishing division. President of the Canadian Country Music Assn. (CCMA) in 1979 and 1980, Feeney became its executive director in 1986. Four years later, he was appointed CCMA director emeritus. Feeney was predeceased by two sons, Owen and Jef, and is survived by his wife, Yvonne; a daughter, Patricia; and sons Jim and Joel.

Andre "Dede" Fortin, 38, of a self-inflicted stab wound, May 8 in Montreal. Fortin was the singer/songwriter of alternative rock group Les Colocs, which has recorded three French-language albums for BMG Quebec. Born in St.-Thomas Didyme, Quebec, Fortin was the 10th of 11 children. Formed in 1990, Les Colocs won Félix Awards (Quebec's equivalent of Canada's national Juno Awards) as top group for 1993, 1994, and 1999.

GOOD WORKS

CD FOR CANCER: Sales of "CD Of Hope," a new compilation featuring such acts as Paula Cole, Janice Robinson, and Wilco, will benefit City of Hope's patient care and research programs at the Medical Center in Duarte, Calif. The free disc is available only to American Express cardholders who purchase \$25 of merchandise at Tower Records, Warehouse Music, or Virgin Megastores through June 12 or while supplies last. American Express will donate \$1 to City of Hope with each qualifying purchase. Contact: Ann Morrison at 213-241-7107.

TOP DOLLAR: At the April 28 Race to Erase MS event, \$2.5 million was raised. The money will aid the Center Without Walls, a nationwide collaboration of physicians, scientists, and clinicians who are developing research programs and therapeutic approaches to eradicate multiple sclerosis. The evening gala featured a silent and live auction, a Tommy Hilfiger fashion show, and live performances by 98°, Bush, and Wyclef Jean. Contact: H. Brooke Primero at 310-440-4842.

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Trans World Posts Big 1st-Qtr. Gain

Company Shows \$8.9 Million Net Income After Loss In '99

BY ED CHRISTMAN

NEW YORK—With Trans World continuing its record-breaking financial results for its fiscal quarter ending April 29, CFO John Sullivan says the Albany, N.Y.-based chain should be able to continue its strong performance throughout the year despite the Federal Trade Commission's ruling ending the majors' minimum advertised price (MAP) policies.

For the quarter, Trans World posted net income of \$8.9 million, or 18 cents per share on a diluted basis, on sales of \$310.1 million, vs. a loss of \$8.6 million, or 17 cents per diluted share, on sales of \$287 million in last year's same quarter.

The loss last year was due to a one-time charge of \$25.7 million

related to the company's merger with the Camelot Music chain. Without that charge, Trans World would have posted net income of \$6.6 million, or 12 cents per share.

Sullivan says he isn't worried about the return of a price war, which would drag down Trans World's numbers. "The environment is a lot different now than what it was during the price war," says Sullivan. "We don't think the elimination of MAP will have a dramatic impact."

He says discounters have since learned about how music product can make a profit. Also, the product cost today is well above the

level it once was, which then made \$9.99 an attractive price point. But merchants are less likely to cut price today as much as they did back then, he adds.

Furthermore, Trans World's balance sheet is much stronger, and its real estate is much better, he says.

In a press release, Bob Higgins, Trans World's chairman/CEO, says, "This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our

(Continued on next page)



Degrees Of Time. Six Degrees Records held a little soiree to celebrate the launch of Bebel Gilberto's debut album, "Tanto Tempo," which was released April 25 on the label in the U.S. and on the same day in Europe on Crammed Disc. Shown, from left, are Pat Berry, co-president of Six Degrees Records; Lisa Nishimura, national director of sales for Six Degrees; Bob Duski, co-president of Six Degrees Records; Gilberto; Hanna Gorjaczowska, managing director for Crammed Disc; and Jim Cuomo, GM of Ryko Distribution.

Newport Indie The Music Box Still Running After 41 Years

BY PATRICIA BATES

NEWPORT, R.I.—The Music Box has been operating for 41 years on Thames Street in the waterfront district of this coastal city. While the area had as many as five record stores as recently as 1997, now there are just two, including Strawberries in nearby Middletown. A Wal-Mart opened in January, just two miles away.

"Since we're independent, we feel we can be quicker on our feet. We've gone one on one with [the chains] with our promotions," says Marc Lasky, co-owner of the Music Box



with his father, Charles. Marc has seen Sam Goody, Record Town, and a second Strawberries go under in three years. "We don't have to walk through the levels of management that they do in the chains," he says.

The Music Box stocks 20,000 titles in its 4,000 square feet. The inventory breaks down to 25% alternative rock, 15% R&B and rap, 10% hard rock, 10% pop, 6% jazz, 5% classical, and 4% country. Movie soundtracks, Latin, world beat, reggae, blues, and other genres make up the other 25%.

"Santana and the Dave Matthews Band are big sellers here," says Marc. "And East Coast rap does well for us."

So have Rhode Island bands like Throwing Muses, Roomful Of Blues, and Belly. And, as native Newporters, the Ravers have a CD on consignment here after amassing a following at a local club, One Pelham East.

The Music Box depends on tourism for two-thirds of its annual revenue, especially from May through September. Newport has less than 25,000 year-round residents, but these locals account for 90% of business in December. The

(Continued on page 121)



The Laskys inspire loyalty in their staff. Pictured, from left, are Renee Fegan, store manager, who has been with the Music Box for 14 years; and Robyn Shea, assistant manager, who has worked at the store for 12 years. (Photo: Patricia Bates)

Atlantic Launches Unsigned Act Contest

Four-Company Promotion Meant To Attract Young Female Demo

BY DYLAN SIEGLER

NEW YORK—Continuing its efforts to reach music consumers outside of radio's strictures, Atlantic Records has launched the "Rock N' Sole" cross-promotion along with fashion designer Steve Madden, the Musicland Group, and Glamour magazine.

The promotion, a contest for unsigned artists resulting in a demo recording deal with Atlantic, is designed to fulfill the four companies' common commitment to attracting the young female demo.

From entries received by a deadline of May 20, three acts will be chosen and flown to New York, where each will perform for Atlantic's A&R staff, Steve Madden, and a number of newer female Atlantic artists at a yet-to-be-announced "high-profile" event.

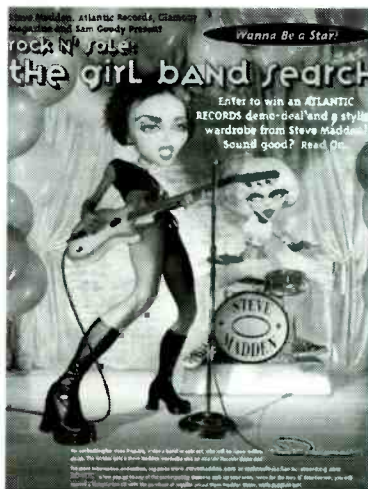
The winning act, which must write and perform its own songs, will be awarded a Steve Madden wardrobe (worth \$500 per band member) and a day in the studio with an Atlantic production crew. Atlantic will then have first dibs on signing the act and will release the demo to the act if the label opts out.

Promotions that capitalize on a perceived consumer interest in "undiscovered" artists vary in their motives and their focus on the new talent; an unrelated Sam Goody promotion known as Bandemonium, for instance, celebrates its fifth anniversary this year (Billboard, Jan. 8) and represents an extended commitment to a winning act that includes a gig opening on a major-name tour.

Rock N' Sole in particular banks on the premise that everyone—especially the coveted young female demo—wants to be a rock star; and that young women who play music themselves (a relatively recently dis-

covered population) are likely music consumers. In this way, it infiltrates an overstimulated consumer base; young females are drawn to the partnered brands through the perceived opportunity to be a part of the action themselves.

"People who buy music as consumers have so many choices today in terms of where they spend and how they spend their leisure time,"



says Atlantic Records executive VP/GM Ron Shapiro. "With computer games, Internet sites to visit, etc., it's not a given that if a consumer hears a song on the radio they'll go out and buy it."

The contest was launched on an America Online chat April 13, featuring Atlantic artists Angela Via and Bif Naked, and at a press conference at Steve Madden's showrooms the next day.

Using Glamour magazine's enormous print circulation as a springboard, the promotion will continue with point-of-purchase entry-blank stations and a Rock N' Sole videoclip

at about 2,000 retail outlets where Steve Madden shoes and clothes are sold (including Dillard's and Nordstrom) as well as at Musicland's Sam Goody outlets. Madden's Web page, stevemadden.com, will be integral to the promotion as well, and entry blanks will be available there.

In addition, 60,000 copies of a Rock N' Sole CD compilation featuring up-and-coming Atlantic acts Angela Via, Ashley Ballard, Bif Naked, Catatonia, Beth Hart, and M2M will be available as a premium at Sam Goody and all Musicland-affiliated stores with the purchase of any of the artists' releases, and with Steve Madden shoe purchases at appropriate retailers.

From Atlantic's standpoint, Rock N' Sole offers a good shot at new talent while (arguably more important) presenting an avenue for the promotion of the existing label roster. Gaining exposure for Atlantic acts is "always a priority for me when we get involved in marketing alliances outside the traditional music business," says Shapiro. Tie-ins like Angela Via's performance following the Steve Madden press conference are integral to achieving this goal.

Promotions of this type, adds Shapiro, challenge Atlantic's marketing staff to seek out like-minded but unusual cross-marketing allies like Steve Madden. "We've been in dialogues with Steve Madden for years, but this is our first partnership of any substantive note," says Shapiro. "This is the kind of promotion we'll be trying to emulate as we go forward."

Says Madden, "We're thrilled to be working with Atlantic Records, the home of Aretha Franklin. It's very exciting to help people realize their aspirations."

newslines...

TICKETS.COM reports that losses more than tripled while revenues increased 114% in the first quarter that ended March 31. The Costa Mesa, Calif.-based online ticketer says its first-quarter loss increased to \$21.6 million, or 37 cents per diluted share, from \$6 million, or 95 cents per diluted share, a year ago. The pro forma loss—before extraordinary items and certain non-cash charges—was \$16.3 million, or 28 cents per diluted share, up from last year's loss of \$4.9 million, or 77 cents per diluted share. Revenues increased to \$14.1 million from \$6.6 million, driven by a 61% increase in ticketing-service revenue and a 291% increase in software services and other revenue. Total Internet revenue grew to \$3.3 million (representing 23.5% of total revenue) vs. \$279,000 (4% of total revenue) last year.

AUDIOSOFT, a provider of services that track digital copyrights worldwide, says that it is finalizing a deal with Magex, a digital rights management clearinghouse and services company, to have its technology included as part of Magex's suite of product offerings. AudioSoft technology allows labels, publishers, and copyright collection societies to follow consumer usage of downloads, previews, and Webcasts by server location and country of consumption; applies relevant copyright law; permits unique business licensing rules definitions; and then reports the relevant information to the appropriate rights' owners and their representatives. It is expected to be incorporated into Magex's system during the third and fourth quarters. AudioSoft has deals with ASCAP and Reciprocal.

PARADISE MUSIC & ENTERTAINMENT reports higher overall revenue and decreased losses for the first quarter of 2000. Revenue for its music unit—which includes Paradise Record Group, All Access Entertainment, and Rave Music—increased 95% to \$1.2 million from \$603,000 a year ago. The company attributes the sales gain to releases such as "JazzMasters III" and "Tranceport II" and an increase in royalty and residual revenue from original music scores made for television programs such as "Pokémon." Overall, Paradise revenue increased 355% to \$8.9 million from \$1.96 million. The company's net loss decreased to \$786,000, or 10 cents a share, from a net loss of \$874,000, or 18 cents a share, in the first quarter of 1999.

MP3.COM reports estimated average daily unique visitors to its site for the month ending April 30 totaled 557,000, down from 591,000 for the period ending March 30. Estimated page views totaled 142 million in April, flat in comparison with the previous month. The number of listens—songs delivered online for playing or saving—increased to 32,000 from 27,000 in March. That figure includes multiple listens of the same track. Meanwhile, the number of approved artists on the site increased in April to 67,700 from 62,300 the month before. The number of available songs also increased to 424,200 from 387,600.

K-TEL INTERNATIONAL reports increased losses and reduced revenue for the three months ending March 31. The Minneapolis-based direct music marketer posted a fiscal third-quarter loss of \$5.6 million, or 56 cents per share, up from a loss of \$4.7 million, or 50 cents per share, in the same period last year. Net revenue fell to \$12.9 million from \$18.5 million. The company attributes the decline to the sale of K-tel International (Finland), which was effective last July, and a decrease in performance by the company's domestic music division. K-tel also says it intends to review with Nasdaq a plan to achieve and sustain compliance with Nasdaq National Market listing requirements. On May 9, Nasdaq informed the company that it no longer meets the minimum \$50 million market capitalization or total asset and total revenue requirements for continued listing on the National Market.

LIBERTY DIGITAL reports increased revenue and net income for the quarter that ended March 31. Net income was \$63.7 million, compared with a consolidated net loss of \$7.9 million a year ago. Consolidated revenue from continuing operations rose 6% to \$16.6 million from \$15.7 million. The company attributes the gain to continued growth in commercial subscriber bases of the audio segment, which is engaged in programming, distributing, and marketing digital music services through the DMX subsidiary.

TRANS WORLD POSTS BIG 1ST-QTR. GAIN

(Continued from preceding page)

mall and free-standing stores."

During the quarter, comparable-store sales were strong, increasing 8%. The company continued to prune under-performing stores from its portfolio. It finished the quarter with 941 stores, vs. the 974 it had at the end of the first quarter last year.

"During the quarter, we opened three stores, repositioned five stores, and closed 29 stores," Sullivan says.

Earnings before interest, taxes, depreciation, and amortization (ebitda) were \$21.8 million, up from the \$19.7 million in ebitda generated by the company last year.

GROSS PROFIT DOWN

Although ebitda improved this quarter, gross profit decreased from 36.6% to 35.7% of revenue. "The majority of the decline was due to the Camelot price structure, which was higher in the first quarter last year before we took it over," explains Sullivan. "Camelot store margins are more in line with Record Town philosophy, which gives greater value to the customers."

The decline in gross profit was offset by the decrease in selling, general, and administrative expenses, which went from 29.7% of revenue in last year's first quarter to 28.7% in this year's quarter.

As for other aspects of the chain's operations, Trans World reported that traffic to its E-commerce site increased to 2.6 million unique visitors, up from 147,000 in the first quarter of 1999. But the company still doesn't break out revenue for the site.

NEW WEB NAME PLANNED

Revenue is slight in large measure because of the unfamiliar name the company operates its online store under, twec.com. When Trans World announces a single name for all its mall stores at the end of the second quarter, twec.com will change to that brand name, which should have an impact on the company's online business, says Sullivan.

In addition to changing its online name, the company plans to switch to fulfilling its own sales by the last quarter of this year, according to the company's 10-K document, which was filed April 29 with the Securities and Exchange Commission.

As previously reported, Trans World posted a net income of \$61.4 million, or \$1.17 per share on a diluted basis, on sales of \$1.36 billion for the fiscal year that ended Jan. 29, vs. \$61 million, or \$1.19 per share, on sales of \$1.28 billion in the previous fiscal year.

In its 10-K filing, Trans World documented its store operations, noting that at the end of the year, it operated 572 full-line mall stores, which averaged about

4,300 square feet. Those stores operate under the logos of Camelot Music, the Wall, and Record Town.

The company also operated 38 Saturday Matinee outlets, another mall concept, which sell video and average about 2,200 square feet. Another enclosed mall concept is the combo stores, which number 92, average 8,300 square feet, and combine Record Town with Saturday Matinee.

Trans World's superstore concept is called FYE, and the 12 outlets that operated under that

'This quarter marks Trans World's 17th consecutive quarter of positive sales growth, with solid growth in both our mall and free-standing stores'

- BOB HIGGINS -

logo at year's end averaged 24,000 square feet. In addition to music and video, FYE carries computer games, portable electronics, accessories, and boutique items.

Trans World's other mall concept, which generally operates under the name of Tape World, averages about 1,200 square feet. At year's end, the chain had nine of them left, and it plans to expand those outlets into its other retail concepts.

In the free-standing format, Trans World operates 243 stores, which average about 5,200 square feet and operate under the names Coconuts, Strawberries, and Spec's. It also has one Planet Music, which is located in Virginia Beach, Va., and takes in 31,000 square feet.

During the year, Trans World opened 34 stores, relocated 36, and closed 55. Capital expenditures were \$51.2 million in 1999, and the company plans to spend \$35 million in building new stores and relocating existing stores this year.

As for same-store sales, revenue was up 2% overall. By store type, mall-store sales increased 1.6%, and free-standing stores were up 4.2%. By category, music was up 1.1% on a same-store basis, video was up 9.9%, and other merchandise was up 4.5%.

SALES BY PRODUCT LINE

Breaking out sales by product line, music accounted for 79.4% of all sales, down from the 80.1%

it had in 1998 but up from the 74% it had in 1997, before Trans World acquired the Camelot chain. Video was 11.2% in 1999, 10.3% in 1998, and 16.3% in 1997, while other products accounted for 9.4% in 1999, 9.6% in 1998, and 9.7% in 1997.

In 1999's music total of 79.4%, CDs were 67%, cassettes 9.5%, and singles 2.9%. In 1998, the figures were 64.3% CDs, 12.2% cassettes, and 3.6% singles. In 1997 they were 55% CDs, 14.2% cassettes, and 4.3% singles.

Commenting on the steady decline of singles sales, Sullivan says it is "too bad to see [the configuration] performing that way. The industry's position on singles is creating that decline."

Labels have cut way back on the number of singles they issue.

Regarding video, he says DVD is coming on strong and now accounts for 22% of the company's total video sales.

The company's stores are supported by two distribution centers, one in North Canton, Ohio, which has 236,600 square feet of warehouse space and 59,200 square feet of office space, and one in Albany, which has 128,000 square feet of warehouse space and 40,300 square feet of office space.

The company also has an 82,000-square foot facility in Johnstown, N.Y., which is responsible for building fixtures for all of the chain's stores.

The Trans World warehouse supplies 77% of all product shipped to stores, while the remainder is shipped directly by manufacturers.

ON THE BALANCE SHEET

The company's balance sheet shows that at year's end it had \$280.26 million in cash and \$437.4 million in inventory, while accounts payable totaled \$353.3 million. Shareholder equity totaled \$494.1 million.

During the year, the highest outstanding balance of the company's revolver was 3 million, which was drawn down right after the Camelot acquisition was completed. The company mainly financed inventory purchases and capital expenditures during the year through cash flow.

In other news from the 10-K filing, Trans World spent \$18.8 million for advertising in 1999, \$19.2 million in 1998, and \$8.4 million in 1997.

Also, the company noted it is involved in a lawsuit against the IRS for \$7.9 million relating to Camelot's corporate-owned life insurance program. If it loses, it would have to pay that amount plus interest.

At year's end, the company had 53.4 million shares outstanding. On May 15, the company's share price closed at \$10.375, up 25 cents from \$10.125 May 12.

NEWPORT INDIE THE MUSIC BOX STILL RUNNING AFTER 41 YEARS

(Continued from page 119)

average sale increases from \$20 during most of the year to between \$25 and \$35 at Christmastime.

Most of Newport's wealthy have summer homes on Ocean Drive, a tradition that began in the Gilded Age when the Vanderbilts and Astors built their lavish "cottages" on Bellevue Avenue in "America's first resort." Now such celebrities as Jimmy Dean—who in 1961 had a No. 1 hit, "Big Bad John"—and Billy Joel come here with their yachts in the summer.

From July 7 to 23, the annual Newport Music Festival expects 27,000 visitors to such opulent mansions as the Breakers and the Elms. Sixty chamber performances are held, as many as five per day, inside the estates.

But the Music Box doesn't see many of the attendees of that festival, despite their weeklong stays in Newport's finer hotels. "We probably sell more classical CDs at Christmas," says Marc. "I think they are buying them at the concerts."

About 60% of the year-round residents descend from Ireland, he says. Besides the 45th annual St. Patrick's Day Parade and Irish Heritage Month in March, the Newport Yachting Center has an Irish Festival every Labor Day. Among last year's headliners were Dermott Henry, Cherish The Ladies, Brendan Grace, Sunday's Well, and Jim McGrath.

"Our customers like Enya—an Irish new age artist—and they traditionally listen to groups like the Chieftains and the Clancy Brothers," says Marc. "The 18- to 35-year-olds aren't all that interested in Celtic, but they like Irish bands such as U2."

Marc represents the third generation in his family to own a record store. His great-uncle sold music in New Bedford, Mass., and his dad, Charles, who had wanted to be an efficiency expert after receiving his B.A. from the University of Massachusetts in Amherst, worked in that

store and liked the quick pace and the changing technology.

"I think the most important thing I learned from my father is honesty," says Marc, who worked here as a kid and came back to Newport after earning his B.S. in management from Syracuse University. "People have to trust you if you're going to have any reputation at all."

At first, the Music Box subleased the building at 207 Thames St., just yards away from its current home. "I didn't have a dime to my name. A woman I knew was liquidating her inventory in Brockton, Mass., and so I gave her dollar-for-dollar for what she wanted for the merchandise," says Charles. "It was an exciting time in the late 1950s and 1960s, when Elvis was huge and the Beatles seemed even more popular."

Newport went into a recession in the next decade, and the Music Box's revenue was reduced by nearly one-half. "We were a major U.S. port, and the sailors came ashore twice a month with their paychecks," says Charles. "We lived by the military until the 1970s, when the Navy decided to send 50 of its vessels to Norfolk [Va]."

"I had a wife and four kids, and I had just built my house," continues Charles. "I didn't want to leave Newport, but I knew I had to do something. With tears streaming down my cheeks, I went to Norfolk and spent seven hours just looking around. There were so many bars there then, and it just wasn't a place where I wanted to raise my children."

Charles has two other sons: Jay, 36, who has an outerwear boutique, Helly Hansen; and Rob, 31, who operates the Music Box Annex, which sells T-shirts and souvenirs. These two stores are on either side of the Music Box. His daughter, Marcia, 32, lives in Atlanta.

During Newport's recession, the Music Box began carrying band instruments for public schools. The Laskys also sold guitars, amplifiers, and turntables before investing in real estate. "My relationship with the customers is what's important to me," says Charles. "I sit behind a two-way mirror in my office, and I can look up and down the aisles. I say hello to the friends I've known for 25 to 30 years, who are now purchasing CDs for their grandkids."

The Music Box rewards loyal shoppers with its Preferred Customer Club, which gives a 10% discount and \$5 credit after every \$200 in purchases and transmits coupons by E-mail to more than 300 fans.

"We aren't going to battle the giants—especially on the Internet—because that would be a losing fight for us," says Marc, who conducts a 25%-off anniversary sale in May on every item to bring in traffic. "We think our buyers understand that CDs aren't any cheaper if they are paying for shipping on the World Wide Web."

The Music Box is also known to day-trippers from New York, Boston, and Hartford, Conn., many

of whom will attend the Ben & Jerry's Folk Festival Aug. 4-6 and the JVC Jazz Festival Aug. 11-13.

"Sooner or later, nearly every major jazz or folk group performs here. We're on SoundScan, so I think that's why distributors such as Sony Music and Universal work with us," says Marc. "The Indigo Girls have been here almost every year, so Amy Ray shops with us."

The expected audience for both August events, produced by George Wein, is 21,000. Many will park their cars downtown, just a stroll away from merchants like the Music Box, and be transported by water taxis to the historic Fort Adams State Park venue.



The co-owners of the Music Box, Charles Lasky, left, and Marc Lasky, stand outside the store, which posts its top 50 CDs in the window. (Photo: Patricia Bates)

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Located in the midst of busy Newport, R.I., the Music Box record store attracts local residents and tourists. (Photo: Patricia Bates)

Responses To FTC MAP Ruling Lie With Indie Sectors

IN MAKING its ruling to force the elimination of the music industry's minimum-advertised-price (MAP) policies, the Federal Trade Commission (FTC) went out of its way to paint the industry as price gougers, ripping off the music consumers.

The agency's press release completely ignored the wording of the consent decrees signed by the majors, in which the majors didn't admit to any wrongdoing, to make sure that the agency was painted as a hero that stopped the evil music industry from taking further advantage of consumers.

Over the past few months, as it became evident that MAP was going away, many smaller industry players wondered how the major labels and large chains could let such a thing come to pass.

Let me offer up a couple of reasons as to how it came to pass.

First off, after watching the FTC's performance, now you know what the major labels and chains have been up against during this investigation.

They really didn't have any choice in the matter.

Second, you may have heard the expression, "You can't fight city hall." Well, that expression has a basis in truth, particularly if you look at the process that the FTC has set up for its ruling.

If the majors didn't sign the consent decree, the FTC could still have ruled against them. If it

had sought monetary damages, the matter would have gone to court and been settled there. If no monetary damages had been sought, then the majors would have had the right to appeal the FTC ruling, but that would only have sent the matter right back to the commissioners, the very same people who voted against the majors in the first place. If they upheld the ruling, only then would it have gone to court.

In other words, we are talking about a lengthy legal action, and the majors just didn't have the heart for it.

Third, business is good right now, and the pain that the major labels and chains felt back in the mid-'90s is a dim memory. So why put up a fight to prevent something from happening that you can barely remember occurred in the first place?

Fourth, even if the major labels remember the pain, the Internet as a distribution channel is coming, and it will save the labels from any future pain, or so they clearly believe.

Fifth, why bother since the FTC is privately hinting that the comments made during the public commentary period will have no effect on its ruling, anyway?

So that's how we got to where

we are now, which is in the 30-day period the FTC has set aside for comment on its ruling to eliminate MAP. It will be interesting to see if any industry players take advantage of the commentary period.

I think we can safely assume that none of the majors will make a public statement on the matter. I am also pretty sure that the major music specialty chains won't either. Remember, they were already deposed about MAP, and their arguments fell on deaf ears during the FTC's investigation.

That leaves the burden on the shoulders of the independent retailers and independent labels. Will the independent sectors rise to the challenge?

So far, it seems that the independent merchants are going to respond. Universal One-Stop in Philadelphia is leading the charge; it has put together a Web site where indie merchants can download form letters to send to the FTC. It is contacting other one-stops as well, trying to get them on board.

But what about the independent labels and distributors? So far, there appears to be a deafening silence from that community, which is really too bad, because if

RETAIL TRACK

by Ed Christman



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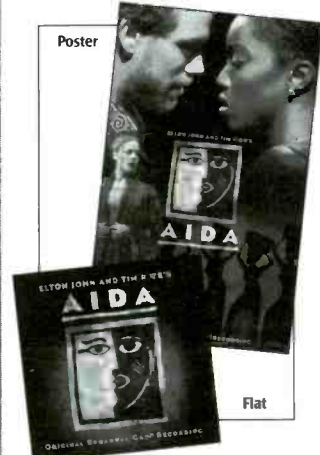


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Irwin Chusid Offers Insights On 'Outsider Music' With Album/Book

WAY OUT THERE: The biggest hit at our office recently may have been Eilert Pilarm's "Jailhouse Rock."

Howls of disbelieving laughter have greeted this tone-deaf, rhythmically challenged Swedish Elvis freak's version of the 1957 hit, rendered in the most garbled and incomprehensible English imaginable. ("Jailhouse" is repeatedly mispronounced "yalehouse.")

Pilarm's recording is just one of 20 extremely bizarre tracks on the new Which? Records album, "Songs In The Key Of Z: The Curious Universe Of Outsider Music."

The album, and an edifying 272-page book of the same title, simultaneously released by A Cappella Books in Chicago, are the handiwork of **Irwin Chusid**, whose name will be familiar to regular readers of this column.

A DJ on freeform station WFMU New York for 25 years, Chusid has a long and deep involvement with sundry musical esoterica. A key figure in the rediscovery of electronic music pioneer **Raymond Scott** and bachelor pad music icon **Esquivel**, he convinced RCA Victor to issue an upgraded version of the **Shaggs'**

legendarily strange album "Philosophy Of The World" last year.

Chusid says his discovery in the late '70s of the **Shaggs**, a trio of lovably inept sisters from New Hampshire, and an equally daffy group called **James Cannings & Faith** spurred his interest in what he calls "outréphonics."

He says he was impressed by the music because "it was so out of rhythm, so spastic, and so sincere... From that point on, anything that struck me as 'so wrong, it's right,' I preserved." Much of it has turned up on his WFMU show "The Incorrect Music Hour."

"Songs In The Key Of Z" exalts music that is perfectly odd, seemingly mad, frequently tuneless, and equally guileless. Chusid's babes in the woods go about their business here with blithe, childlike indifference to music's everyday rules and conventions. "Innocence is definitely an aspect of [this music]," he says. "Maybe naiveté is a better word."

The album includes choice entries by such *artistes* as troubled Texas troubadour **Daniel Johnston**; self-styled queen of outer space **Lucia Pamela**; "human jukebox" **Jack Mudurian**;



by Chris Morris

deranged scat singer **Shooby Taylor**, who billed himself as "the Human Horn"; mysterious, hyper-prolific Houston singer/songwriter **Jandek**; and demented English record producer **Joe Meek** (heard here crooning a demo of the **Tornadoes'** 1962

instrumental hit "Telstar"—coincidentally the first single ever bought by both Chusid and **Declarations of Independents**).

The album concludes with a truly touching version of **Cole Porter's** "True Love" by the late **Tiny Tim** and his wife, **Miss Sue**.

Chusid's companion book includes affectionate full-length essays on such other outsider musicians as original **Pink Floyd** vocalist **Syd Barrett**, **Captain Beefheart**, composer **Harry Partch**, schizoid songwriter **Wesley Willis**, L.A. man-on-the-street **Wild Man Fischer**, and our fave, the **Legendary Stardust Cowboy**.

This material is an acquired

taste, to be sure, but we find the wonderful eccentrics who populate "Songs In The Key Of Z" to be a savory antidote to the manufactured boy bands, teen squeezes, and assembly-line thugs clogging the charts these days.

Which? Records (which is also issuing a new **Daniel Johnston** album, "Rejected Unknown") is distributed by a number of boutique indie-rock firms—**Revolver**, **Carrot Top**, **Cadence**, **Home Grown**, **Parasol**, and **Triage**—but is seeking wider distribution: the label's **Scott Pollack** can be reached via E-mail at scott@whichsight.com. For more info on Chusid's book, see his

(Continued on next page)

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Web site, keyofz.com.

SIMITAR UPDATE: Mickey Elfenbein, CEO of Simitar Entertainment, says the company is "talking to a number of strategic investors" in the wake of its filing for Chapter 11 bankruptcy protection.

On April 19—a week after distributor Navarre Corp. announced it had ended negotiations to purchase Simitar—the Maple Plain, Minn.-based music and video firm lodged its petition in U.S. Bankruptcy Court in Minneapolis, listing assets of \$19.6 million and liabilities of \$25.5 million (*Billboard Bulletin*, May 9). Its largest secured creditor is lender Congress Financial, which is owed \$6.3 million.

"It's our intent to work on an acquisition [by] somebody," says Elfenbein. "We continue to operate pretty much in the ordinary course."

FLAG WAVING: There's "Good News For Modern Man"—former Hüsker Dü member Grant Hart has re-entered the scene with a new album of the same title, his first release in six years.

"I spent three years-plus recording it," says Hart, who cut the album at Pachyderm Studios, the Twin Cities facility that is owned by the principals of his current label, Pachyderm Records. "I wanted to take the opportunity to craft a record I could be proud of."

Hart—who not only produced "Good News" but plays virtually all the instruments on the



HART

album—has every right to be proud. The record is a virtual summary of modern pop, from the Beach Boys-styled "Run Run Run To The Centre Pompidou" to the grunge/pop of "Little Nemo."

The album arrives on the heels of Hart's recent collaboration with another punk icon, Patti Smith, who utilized his keyboard talents on the "Gung Ho" track "Persuasion." The two met at the funeral of a mutual friend, the late Beat author William S. Burroughs (whose novel "Nova Express" inspired the name of Hart's old band *Nova Mob*).

"At the reception [following the funeral], we were the most similar people there," Hart says. "We just kept in touch over the phone."

After a long hiatus from live performing, Hart has now put together a working group that includes ex-Leatherwoods bassist Todd Newman and drummer David Revill. The skinman has an interesting history: A close friend of the late composer John Cage, Englishman Revill authored the

definitive Cage biography, "The Roaring Silence."

"His settling into the States and my shopping for a drummer happened to be synchronous," says Hart. The trio's set at a Koch International showcase during the recent Assn. for Independent Music (AFIM) convention in Cleveland was also Revill's first gig with the band.

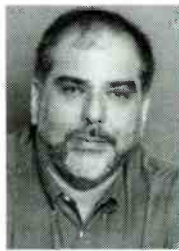
Though Hart entertained a rapturous group of fans at the AFIM show by performing some of his old band's well-known tunes, he says, "Hüsker Dü is a fine thing to have done, but you can only be ex-this or ex-that so many times in your life."

Hart—who just performed opening chores for Smith in Chicago and in Madison, Wis.—plans to begin a full touring schedule in late June.

EXECUTIVE TURNTABLE



BOGDANOV



NATHAN

HOME VIDEO. Jay Weinman is named director of post-production for Sony Pictures Entertainment Group in Culver City, Calif. He was director of video post-production for Warner Bros. Animation.

DISTRIBUTION. F. Kim Cox is promoted to president of Rentrak Corp. in Portland, Ore. He was CFO/VP of finance.

Vladimir Bogdanov is promoted to president of All Media Guide for Alliance Entertainment in Ann Arbor, Mich. He was COO.

Blackboard Entertainment promotes Glen Yunker to senior VP of sales and acquisitions in Oakland, Calif. Blackboard Entertainment also names M.J. Worthington national sales director, Michael Rumensky director of schools and libraries, and Ellen Trachtenberg regional sales manager in Oakland, Calif. They were, respectively, VP/director of sales, regional sales manager for Imperial Entertainment, senior account executive for Golden Books, and video buyer for Library Video Company.

NEW MEDIA. Jimmy and Doug's Farmclub.com names Marc Nathan VP of A&R and Glenn Kaino head of programming in Los Angeles. They were, respectively, senior director of A&R for Universal Records and a strategic consultant.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			▶ NO. 1 ◀	
1	1	4	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
2	5	18	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
3	2	18	SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT
4	3	4	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
5	4	15	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
6	6	18	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT
7	8	2	KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY ENTERTAINMENT (10.98/17.98) HS	BORN FOR YOU
8	NEW		VESTAL GOODMAN PAMPLIN 2058 (11.98/16.98) HS	VESTAL & FRIENDS
9	7	2	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
10	9	9	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
11	10	16	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
12	11	2	SLEATER-KINNEY KILL ROCK STARS 360* (11.98 CD) HS	ALL HANDS ON THE BAD ONE
13	12	18	SEVENDUST TVT 5820 (10.98/16.98)	HOME
14	13	2	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
15	14	18	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
16	36	17	MARCO ANTONIO SOLIS ● FONOVIISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
17	38	6	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
18	18	3	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (9.98/16.98) HS	SECRETO DE AMOR
19	20	18	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
20	21	11	LOS TEMERARIOS ● FONOVIISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
21	NEW		INDIGENOUS PACHYDERM 8 (10.98/17.98) HS	CIRCLE
22	17	3	JERRY GARCIA/DAVID GRISMAN/TONY RICE ACOUSTIC DISC 41 (16.98 CD)	THE PIZZA TAPES
23	NEW		VARIOUS ARTISTS PAMPLIN 2150 (11.98/16.98)	BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS
24	15	13	SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
25	43	10	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
26	16	7	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
27	26	18	VENGABOYS ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
28	19	8	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE
29	25	6	VARIOUS ARTISTS WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
30	30	18	ENRIQUE IGLESIAS FONOVIISA 0518 (10.98/16.98)	THE BEST HITS
31	28	18	AMBER TOMMY BOY 1253 (11.98/16.98) HS	AMBER
32	22	18	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
33	39	4	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	STATE
34	23	5	DEL THE FUNKY HOMOSAPIEN HIERO IMPERIUM 230103* (10.98/16.98) HS	BOTH SIDES OF THE BRAIN
35	27	3	DIMITRI FROM PARIS ASTRALWERKS 49122*/CAROLINE (16.98 CD) HS	RESPECT IS BURNING PRESENTS: A NIGHT AT THE PLAYBOY MANSION
36	NEW		KEOKI MOONSHINE 80128 (17.98 CD)	DJMIXED.COM
37	29	13	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
38	48	3	SEAN PAUL 2 HARD 1572*/MP (9.98/14.98)	STAGE ONE
39	33	16	CONJUNTO PRIMAVERA ● G.M.P. 9926/FONOVIISA (7.98/11.98) HS	MORIR DE AMOR
40	34	5	THE PHAT CAT PLAYERS PARLANE 34044 (15.98 CD) HS	MAKE IT PHAT, BABY!
41	41	11	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
42	32	5	VARIOUS ARTISTS READER'S DIGEST 9129/DELTA (20.98 CD)	INTIMATE PIANO: BODY & SOUL
43	46	2	SUPREME BEINGS OF LEISURE PALM 2006 (11.98 CD)	SUPREME BEINGS OF LEISURE
44	RE-ENTRY		E.S.G. WRECKSHOP 5552 (11.98/16.98) HS	CITY UNDER SIEGE
45	RE-ENTRY		PEPE AGUILAR MUSART 2198/BALBOA (8.98/12.98)	POR UNA MUJER BONITA
46	37	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1805 (9.98/16.98)	QUEMAME LOS OJOS
47	50	2	VARIOUS ARTISTS COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
48	44	4	WILLIAM BECTON AND FRIENDS CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE
49	24	14	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
50	31	2	PRIMAL SCREAM CREATION/ASTRALWERKS 49260/CAROLINE (16.98 CD) HS	XTRMNR

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). △ Certification of 400,000 units (Multi-Platinum). *Astens indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS Indicates past or present Heatsseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.



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ABLEVISION • CBS MARKETWATCH • TBWA/CHAIT/DAY • CHICAGO TRIBUNE • COMPAQ • CRAINS • DISCOVER • CARD • DISNEY • E! ONLINE • FALLON
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New Media

MERCHANTS & MARKETING

Pearl Jam Goes To The Web To Market

New Studio Album Set Up With A Streamed Single, Cyber Chat

This issue's column was prepared by Billboard Online news editor Jonathan Cohen.

EPIC RECORDS STAFFERS know the drill pretty well by now. When it comes time to present a marketing plan for a new Pearl Jam release, they expect that the famously media-shy band will likely shoot down interview requests, TV appearances, music video treatments, and most every other idea that might be suggested.

But according to Tim Bierman, who manages Pearl Jam's fan club and helps run its accompanying Web site (tenclub.net), it made sense to at least pitch a few new concepts to the band and its management in advance of its sixth studio album, "Binaural," which came out May 16 in the U.S.



"Pearl Jam has always been a band that doesn't play by the rules, and it has always worked, marketing-wise," Bierman says. "But so many fans are becoming more and more dependent on their computers for information that we decided to take some baby steps toward having an Internet marketing plan."

Indeed, the marketing department received a number of pleasant surprises during the planning for "Binaural." After getting last-minute approval for a pre-release download promotion, Epic VP of online and emerging technology Jim McDermott brokered a deal with Apple to encode "Nothing As It Seems," the first single from the album, into a streaming audio feed that hit the Internet a day before its radio add date.

Still, McDermott says he was wary of the security concerns surrounding online downloads, particularly since Pearl Jam's entire 1998 album "Yield" found its way onto the Internet well in advance of its street date. To minimize possible leaks, the entire production process—from approval to the track's online debut—was completed in less than a week.

"We didn't want the whole record to be up and getting swapped. I got on the phone with Apple on a Wednesday, and we overnighted the single to 21st Century Media, who encoded it and overnighted it back to us," McDermott says. "By Friday night, Tim and I were listening to the track on a secure Web site. Sunday night, it went up with Apple. It was done very guerilla-style."

"Nothing As It Seems" was posted on the Ten Club site, Pearl Jam's official site at Sony Music (sonymusic.com/artists/PearlJam), and the Apple Web site's Quicktime area (apple.com/quicktime), where it remained for 14 days.

McDermott can't say for certain, but he is confident the promotion helped spur additional radio play for

the track, which is No. 4 on Billboard's Mainstream Rock Tracks chart this issue and No. 13 on the Modern Rock Tracks list.

Then, in another move that took Epic staffers by surprise, Pearl Jam agreed to participate in its first-ever

(Continued on page 153)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES	18-24
1. amazon.com 14,349	1. amazon.com 1,267
2. barnesandnoble.com 5,404	2. cdnow.com 745
3. cdnow.com 4,737	3. bmgmusicservice.com 422
4. bmgmusicservice.com 3,432	4. barnesandnoble.com 396
5. buy.com 2,624	5. columbiahouse.com 294
6. columbiahouse.com 2,372	6. buy.com 288
7. walmart.com 1,138	7. bestbuy.com 142
8. bestbuy.com 1,069	8. walmart.com 92
9. musicmatch.com 618	9. musicmatch.com 62
10. twec.com 368	10. samgoody.com 44

25-34	35-49
1. amazon.com 4,158	1. amazon.com 5,300
2. barnesandnoble.com 1,518	2. barnesandnoble.com 1,981
3. cdnow.com 1,402	3. cdnow.com 1,379
4. bmgmusicservice.com 1,203	4. bmgmusicservice.com 1,213
5. buy.com 1,028	5. columbiahouse.com 945
6. columbiahouse.com 774	6. buy.com 895
7. bestbuy.com 420	7. walmart.com 393
8. walmart.com 395	8. bestbuy.com 327
9. musicmatch.com 183	9. musicmatch.com 224
10. towerrecords.com 108	10. twec.com 109

Source: Media Metrix, March 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the estimated 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 27, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	3	THE '70S ISLAND 542473/IDJMG	SOUNDTRACK	108
			◀ NO. 1 ▶ 2 weeks at No. 1		
2	3	3	SILVER & GOLD REPRISE 47305/WARNER BROS.	NEIL YOUNG	39
3	NEW▶		THIS TIME AROUND MOE/ISLAND 542383/IDJMG	HANSON	19
4	7	8	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	1
5	NEW▶		AUDIBLE SIGH COMPASS 4295	VIGILANTES OF LOVE	—
6	4	48	SUPERNATURAL ♦ ² ARISTA 19080	SANTANA	3
7	5	3	THE HEAT LAFACE 26069/ARISTA	TONI BRAXTON	7
8	NEW▶		MISSION: IMPOSSIBLE 2 HOLLYWOOD 162244	SOUNDTRACK	2
9	2	2	2000 YEARS — THE MILLENNIUM CONCERT COLUMBIA 63792/CRG	BILLY JOEL	44
10	13	22	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	29
11	6	5	RETURN OF SATURN TRAUMA 490441*/INTERSCOPE	NO DOUBT	24
12	NEW▶		MYSTERY WHITE BOY: LIVE '95 — '96 COLUMBIA 69592/CRG	JEFF BUCKLEY	133
13	8	21	HUMAN CLAY ▲ ⁴ WIND-UP 13053*	CREED	6
14	NEW▶		SMILE AMERICAN/COLUMBIA 69522/CRG	THE JAYHAWKS	129
15	9	11	TWO AGAINST NATURE ● GIANT 24719/WARNER BROS.	STEELY DAN	61
16	11	16	PLAY ● V2 27049* HS	MOBY	55
17	15	17	ON HOW LIFE IS ▲ ² EPIC 69490* HS	MACY GRAY	11
18	12	31	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	27
19	14	23	BREATHE ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	10
20	NEW▶		BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPREMO 002	AIMEE MANN	178

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

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DVD POV: perspective on a deep-pocketed market

BY EILEEN FITZPATRICK

With a hardware growth rate of nearly 200% per quarter, the only problem with DVD is that the industry is working 'round-the-clock to keep enough product in stock.

"The old model we've used to forecast product adoption isn't working for DVD," says former Toshiba executive Steve Nickerson, who is now VP of DVD worldwide marketing at Warner Home Video. "The old models are OK if lifestyle doesn't change, but society has changed because of the computer, and consumers are adopting products faster."

Indeed, the format's incredible growth rate has been off the charts and beyond executive expectations. Since the format's introduction in 1997, 6.7 million players have been shipped to retailers. Nearly 2 million units were shipped during the first quarter of this year, up 188% over 1999 first-quarter figures, according to the Consumer Electronics Assn. The trade group estimates that 11 million players could be shipped to retail this year. Total installed base of players in North American homes could reach 12 million, according to the DVD Entertainment Group. In addition, industry analysts predict that DVD-ROM drives could have an installed base of 8 million homes by the end of the year.

30 MILLION TITLES SOLD

Software sales have also been on the rise, with nearly 30 million DVD movies and music videos shipped during the first quarter of this year, according to the DVD Entertainment Group. The figure represents a 200% increase over first-quarter-1999 shipments. The group estimates that more than 160 million DVD discs have been purchased by consumers since the launch of the format, representing more than \$4 billion in retail revenue.

Warner's Nickerson estimates that software shipments will hit 500 million units this year. "And that's not accounting for PlayStation 2," he adds. But the industry may not be planning well enough to handle the onslaught, and replicators need to expand operations to avoid shortages in the fourth quarter, Nickerson suggests.

Several replicators have ramped up rapidly, expanding production lines in Europe and shipping product back to the U.S., as well as opening new lines at existing U.S. plants. In April, Technicolor announced the acquisition of AstralTech, Canada's second-largest videocassette duplicator, for \$17.5 million. While AstralTech manufactures more than 45 million VHS cassettes each year, Technicolor plans to add DVD manufacturing to the existing infrastructure of the company's three facilities in Montreal, Toronto and Calgary.

Other upgrades are developing on the technology front, as well. DVD-authoring specialist Spruce Technologies recently signed a deal to add DTS capability to its facilities, eliminating the need for suppliers to encode DTS on a separate system.

LONG-FORM MUSIC-VID REBOUNDS

As replicators gear up to produce more software, suppliers are prepping more titles to ship to stores, and new players are entering the market. BMG Entertainment and sister division BMG Special Projects have each mined their music-video library this year.

"DVD video is creating a resurgence of sales of long-form music video," says BMG senior VP of worldwide marketing Kevin Conroy. "Our launch in the U.S. significantly exceeded our initial forecasts."

The label has released about 50 titles from such artists as Britney Spears, 'N Sync, Sarah McLachlan and The Dave Mathews Band. In addition, BMG Special Projects has released a budget line priced at \$14.98 and \$15.98.

To date, 10 titles have been released, with cumulative sales reaching nearly 25,000 units according to SoundScan. Titles include, "Iron Maiden: Raising Hell," "Barry Manilow: Greatest Hits & Then Some," "Rundgren: The Ever Popular Tortured Artist" and "Eddie Money: Shakin' With The Money Man."

BMG assistant director of national sales Shelia Hanson says a majority of sales have been with Musicland. "We've gotten an order from Musicland nearly every single day," she says. The company has also recently signed on Ingram Entertainment to widen distribution to other music chains, such as Best Buy.

The division also began releasing non-music titles, including "My So-Called Life," "The Pope: A Celebration Of Mass" and others to the budget line, Hanson says.

DIZZY AND DOOWOP

Sony Music, Pioneer Entertainment, Rhino Home Video, Warner Home Video, Palm Pictures and Shanachie are among some of the other suppliers stepping up their music-video output.

Rhino, for instance, plans to issue nearly a dozen titles

through the summer—a significant increase from just a year ago. Some of the titles due out are "Jazz Casuals," featuring three episodes from the 1960s television series, featuring performances by John Coltrane, Dizzy Gillespie and Count Basie, available Aug. 22, priced at \$39.98. The PBS special, "Doowop At 50," will be released Sept. 12, priced at \$29.99, as well as Jimi Hendrix's "Rainbow Bridge," which will be released in 5.1 surround-sound for the first time. DVDs from the Ramones, the Who ("Quadrophenia"), the Cars, Alice Cooper and Paul McCartney are also on tap from Rhino.

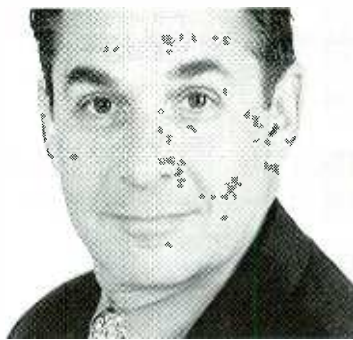
DVD-i

One dark horse for a brand new category segment will be interactive DVD movies. DVD International got the ball rolling with "Tender Loving Care," which featured alternative scenes and endings that consumers could pick and choose. The title sold about 8,500 units and attracted many fans according to company president David Goodman. "We've received hundreds of e-mails from consumers who bought 'TLC,'" says Goodman, "but we can't seem to translate that enthusiasm to a mass audience."

The company, though, is co-producing with Aftermath Media another interactive movie, called "The Watcher," which began filming in March. The film will be made as a linear story and is expected to be released theatrically and as a DVD film with interactive elements incorporated. Aftermath Media produced "Tender Loving Care." Goodman says the film will include more than 100 alternative scenes and five different endings.

"A year ago, there was a hypergrowth of DVD, and, in short, there was no room for product like this," says Goodman. "DVD has also been an orphan to retailers who deal strictly with VHS, but some stores may soon say they've had it with VHS and will become DVD stores. When that happens, stores will have an interest in more than just the latest movie release."

Other projects from DVD International include the release of the 100-title classical music-video library from Naxos. The first six titles were released at the end of March. ■



DVD International's Goodman



BMG music-video subjects, from left: Britney Spears, Dave Mathews Band, Sarah McLachlan



Bells & Whistles & Wonders: what makes a hit?

BY CATHERINE CELLA

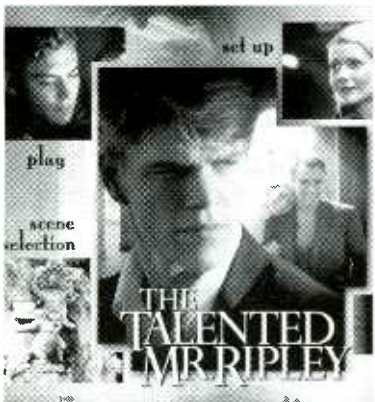
Bonus features on DVDs may have begun as a way to help sell the technology. They've emerged, however, as valued elements in their own right and continue to evolve right along with the technology. And what DVD consumers can look forward to is more, more, more—more features that are more creative and more tailored to title or market. As in any development, however, it's a balancing act.

"after they sold extremely well at the lower price."

"Sales of DVDs that have great bonus features tend to have longer legs and larger sales," agrees Amazon's GM of DVD and video Jason Kilar, adding that they list the extras right under a title's box art.

WHAT TITLES?

The first balancing act for studios is deciding which titles will get special treatment. "Our strategy is that almost every new release will have something," says Michael Arkin, senior VP of marketing at Paramount Home Entertainment. "On our catalog titles, if there is something that warrants a special edition—like the 25th anniversary of 'Chinatown'—we'll add features."



"A Bug's Life"

"One of the keys to continuing DVD's growth is consumer affordability," believes senior VP of marketing for Warner Home Video Mark Horak, "as well as the enhancements that come with special features." Warner sets that balance by rejecting special editions, a strategy validated by the breakout success of "The Matrix."

Still, two-tiered releases do sell. "The Criterion Edition of 'Armageddon' and the collectors' version of 'A Bug's Life' have done really well," notes Tower Video product manager Cliff MacMillan,



"The Sixth Sense" (top),
"Erin Brockovich"

At Universal, the process is as researched as it is straightforward. "We look at each title and see what the box office is, obviously, and then also look at the genre," shares VP of DVD production Colleen Benn. "If the title is action-adventure or sci-fi/horror, then we put a little

Continued on page 138

Y-T-D DVD: chart recaps

The recaps in this Spotlight are compiled from the start of the chart year, which began with the Dec. 4, 1999, issue of Billboard through the April 29 issue. Rankings are determined by accumulating units sold, as compiled by VideoScan, for each week a title appears on the chart.

Top DVD Sales Titles

Pos. TITLE—Label/Distributing Label

- 1 **THE MATRIX**—Warner Home Video
- 2 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 3 **AMERICAN PIE**—Universal Studios Home Video
- 4 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 5 **SAVING PRIVATE RYAN**—DreamWorks Home Entertainment
- 6 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 7 **THE THOMAS CROWN AFFAIR**—MGM Home Entertainment/Warner Home Video
- 8 **DEEP BLUE SEA**—Warner Home Video

- 9 **THE SHAWSHANK REDEMPTION**—Columbia TriStar Home Video
- 10 **WILD WILD WEST**—Warner Home Video
- 11 **THE BONE COLLECTOR**—Universal Studios Home Video
- 12 **DOUBLE JEOPARDY**—Paramount Home Video
- 13 **ENTRAPMENT**—FoxVideo
- 14 **THE GENERAL'S DAUGHTER**—Paramount Home Video
- 15 **HEAT**—Warner Home Video
- 16 **BIG DADDY**—Columbia TriStar Home Video
- 17 **SOUTH PARK: BIGGER, LONGER & UNCUT**—Paramount Home Video
- 18 **BLUE STREAK**—Columbia TriStar Home Video
- 19 **RUNAWAY BRIDE**—Paramount Home Video
- 20 **STIGMATA**—MGM Home Entertainment/Warner Home Video

Top DVD Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (14)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (13)
- 3 **PARAMOUNT HOME VIDEO** (7)
- 4 **HOLLYWOOD PICTURES HOME VIDEO** (1)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (8)
- 6 **NEW LINE HOME VIDEO** (5)
- 7 **WALT DISNEY HOME VIDEO** (11)
- 8 **DREAMWORKS HOME ENTERTAINMENT** (2)
- 9 **MGM HOME ENTERTAINMENT** (4)
- 10 **FOXVIDEO** (5)

Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (24)
- 2 **BUENA VISTA HOME ENTERTAINMENT** (17)
- 3 **UNIVERSAL STUDIOS HOME VIDEO** (13)
- 4 **PARAMOUNT HOME VIDEO** (7)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (8)



WARNER HOME VIDEO





DVD

CLEARLY THE ONE





The U.K.: standing at the crossroads, catching a code

BY SAM ANDREWS

LONDON—Poised for an explosion of sales in the DVD sector, Britain's video industry is also at a crossroads over what the digital format means to both the sell-through and the rental sides of the business.

On the surface, DVD is proving to be a bonanza for the U.K.'s video retailers and distributors. In the first two months of 2000, distributor trade body the British Video Association (BVA) reported that DVD sales took an 11% slice of the sell-through video market in unit terms and 21% in value terms.

The comparison with the last two



Warner Home Video's Lieberfarb

years, since DVD's launch in the U.K., is striking. The number of titles available has risen from 150 in 1998 to around 1,000 by the end of 1999, and, with the likes of Disney on board, that figure is set to leap even further this year.

Likewise, sales have rocketed—from a paltry 187,000 units in 1998 to a shade under 4 million in 1999. This year, sales are estimated to hit the 12-to-15 million mark, with 1.6 million sold in the first two months alone. At an average price of £17 (\$27) per DVD, the U.K. DVD market stands to be worth around £204-255 million (\$318-398 million) by year end, or around 15-18% of the total 1999 video market, which the BVA estimated at £1.35 billion (\$2.1 billion).

RISING HARDWARE

Hardware, benefitting from plunging player prices, looks set to rise from an installed base of 24,000 units in 1998 and 230,000 units last year to more than 1 mil-

lion units by the end of 2000. The average price has dropped by a factor of 40% from £500 at launch to around £300, with the likes of supermarkets Tesco and Asda (now owned by U.S. giant Wal-Mart) plus U.K. video-retail giant Woolworths, weighing in with cheaper players priced at £150-175.

These player figures do not include PC-based DVD players. "We reckon some 700,000 to 950,000 DVD drives with MPEG cards are installed in the U.K.," says Dave King of the U.K. DVD Committee, an industry body set up to promote all things DVD. "How many are watching DVD videos regularly on them is a case of how long is a piece of string, but they certainly are used for that purpose, and we say PC DVD-ROM is a way of introducing the format, a step on the way to buying a player.

Currently, the great imponderable on the player front is the effect that PlayStation 2 will have on the market. Going down a storm in Japan, PlayStation 2 is slated for a fall launch in the U.K. after the U.S. But insiders at Sony in the U.K. are concerned that production in Japan may not be able to match demand worldwide and could result in the U.K. launch being pushed back until 2001.

While there is generally an upbeat feeling about DVD at the retail level, rental dealers riding on the back of sell-through-priced DVD product are also seeing an upturn in their businesses; there is mounting concern about grey imports.

REGIONAL CODING FUROR

Although not a major player in the video market—at around 5.5% of the sell-through business—Tesco took a stand at the beginning of the year against the whole issue of regional coding. Amidst a blaze of publicity in the national press, Tesco claimed it had written to DVD trailblazer and Warner Home Video president Warren Lieberfarb to complain about the system and the flood of cheaper, U.S. imports hitting U.K. retailers.

Chris Jenkins, editor of con-

Continued on page 142

TITLE WAVE:

A Guide to forthcoming releases

BY CATHERINE CELLA

Forget lazy, hazy, crazy. Summer 2000 is chock-full of DVD releases. Following is a listing of what's headed for stores in the months ahead. The first wave hits in....

JUNE

ANCHOR BAY:

"George Romero's "Martin," "Bedroom Window," "Immoral Tales," "Best Of Mr. Bill," John Landis' "Kentucky Fried Movie" and "The 10th Victim."

ARTISAN:

"Final Voyage," "Crocodile Hunter," "Grizzly Falls," Jeff Bridges-narrated "Raising The Mammoth," "Stargate," "Capricorn One" and "Millennium."

BELL CANYON:

"Bad Manners."

BMG:

All music titles, including Utopia, Jefferson Starship, Tommy James, Delicious Vinyl, Joanie James and "Masters Of American Music: 10th Anniversary Collection."

BUENA VISTA:

"Play It To The Bone" (Touchstone), "Chasing Amy" (Criterion), "Gun Shy" and "Blood In, Blood Out" (Hollywood), "Twin Warriors" (Dimension) and Disney's "Fun and Fancy Free," "A Goofy Movie" and "Pocahontas."

COLUMBIA TRISTAR:

"Girl, Interrupted," "Backlash," "The Audrey Hepburn Story," "Hanging Up," "Golden Voyage Of Sinbad" and "Bad Boys/Blue Streak" 2-pack.

ELITE:

"Screaming Skull/The Giant Leeches," first of Drive-In Discs series.

FOX:

Special editions of "Fight Club" and "Independence Day—ID4" with ROM-enabled games.

GOLDEN BOOKS:

Rankin-Bass classics "Rudolph The Red-Nosed Reindeer" and "Frosty the Snowman."

IMAGE:

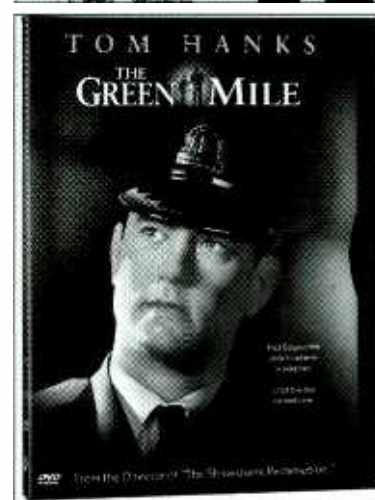
"Dreamscape: Special Edition," "Steely Dan: Two Against Nature" with both 5.1 and DTS, "Twilight Zone," "Hatchet For The Honeymoon," "Vietnam/10,000 Day War" and "Tina Turner: Live In Rio."

MGM:

"F/X" 1 and 2, "Hot Spot," "Married To The Mob," "Thunderbolt And Lightfoot" and director-commentaried "Desperately Seeking Susan."



From the top: "Pocahontas," "The Audrey Hepburn Story," "Fight Club"



JULY

ANCHOR BAY:

"Evil Dead 2 THX," "Ruckus," "Supergirl THX," "The Prince And The Pauper" and the Hammer Collection, including "Frankenstein Created Women" and "The Witches."

ARTISAN:

"Little Rascals," "Arabian Nights," "Restraining Order" and "The Ninth Gate" with commentary by Roman Polanski and Johnny Depp.

MONARCH:

"Pups."

NEW LINE:

"Next Friday" and "House Party" 1, 2, and 3.

PARAMOUNT:

"The Talented Mr. Ripley," "Dead Again," "Clue," "La Cucaracha" and "Harold And Maude."

PBS:

Ken Burns' "Baseball."

QUICKBAND NETWORKS:

"Circuit" music journal No. 6.

UNIVERSAL:

"Mr. Death."

WARNER:

"Twister" and "Interview With The Vampire" with new features, "The Green Mile," "Freejack," "Lethal Weapon" (director's cut) plus 2 and 3, "The Crush" and "Liberty Heights."

Continued on page 144



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LIKE YOUNG: DVD-For-Kids Is Growing Up Fast

by MOIRA McCORMICK

Children's DVD titles may not be all that plentiful at present. Most of them are keyed off hit movies, and only three major manufacturers provide non-theatrical kids' titles. But executives at each of these companies—Disney, Lyrick Studios and Sony Wonder—confirm that the market is expanding quickly, spurred by mass-market hardware prices and ever-increasing consumer awareness of the format's superior quality.

It was during this past holiday season, according to Bob Chapek, senior VP of marketing for Disney's parent company, Buena Vista Home Entertainment, that "we realized the DVD market was growing beyond the early-adopter group that's the first to embrace new technology. We started seeing families buy DVD during the holidays." Disney had anticipated that development, says Chapek: "We had created the Disney DVD imprint and released nine of Disney's most popular feature titles in advance of the fourth-quarter buying season."

"With a new technology, the children's category tends to lag a bit behind," observes David Pierce, senior VP of sales and marketing



Top Disney DVD: "Tarzan"

for Sony Wonder. "Early adopters tend to be older and male, they pay high-end prices for the hardware, and the software tends to be mostly action-adventure. But this holiday season brought hardware prices down, from \$1,000 to the mass-market range of \$200-\$300, and once a product hits the mass market, it's picked up by all different types of consumers." Pierce says Sony Wonder's biggest DVD titles to date are "Rudolph The Red-Nosed Reindeer" and "Sesame

Street 25th Anniversary." "They're both in the 30,000-50,000-unit range, which is substantial for kids' DVD titles," he adds.

NON-THEATRICAL BARNEY

"The business as a whole isn't exactly where we'd like it to be," says Dan Merrell, director of product marketing for Lyrick Studios, which has four non-theatrical Barney titles on DVD. "Right now, we're doing about 60% of what our projections were when we got into

DVD. But we expect that to increase to 100% within the next six months."

Chapek observes that more DVDs were sold after Dec. 25 than before. "A lot of the players given as gifts were opened at Christmas," he says, noting that last summer's theatrical hit "Tarzan" and the non-theatrical feature "An Extremely Goofy Movie" are Disney's top DVD titles.

"We ran a successful Disney DVD campaign, which demystified the technology for the family audience," Chapek says, "because fear of technology will hamper its widespread adoption. Rather than focusing on high-tech elements like Dolby 5.1 or DTS, our ads said, 'Hear the lion roar like never before.'" Disney's TV and print-ad campaign "explained the technology without getting into the nuts and bolts of it." Ads in computer magazines, he says, emphasized the fact that "you can play DVDs on your computer's DVD-ROM drive."

BONUS FEATURES ADD UP

Merrell believes that having the right mix of bonus features is crucial to the success of children's DVD. "Parents are wise," he says. "They don't want to pay \$10 extra just for a better picture and sound. They say, 'I want more.'" "More" often means an enhanced version of the program itself. "If the video takes place in a schoolhouse," says Merrell, "[the DVD bonus features] should start the same way. The kids viewing the DVD can experience the same thing the kids in the program do, but interactively. Sing-along and rhyme-along features are also [effective]. It's time customers got more for their money; studios are seeing that too, and they're stepping up to the plate."

Lyrick's own "More Barney Songs," according to Merrell, "contains another full-length video, 'Barney's Musical Scrapbook.' There are sing-alongs in Spanish and English and much more. In

Continued on page 148

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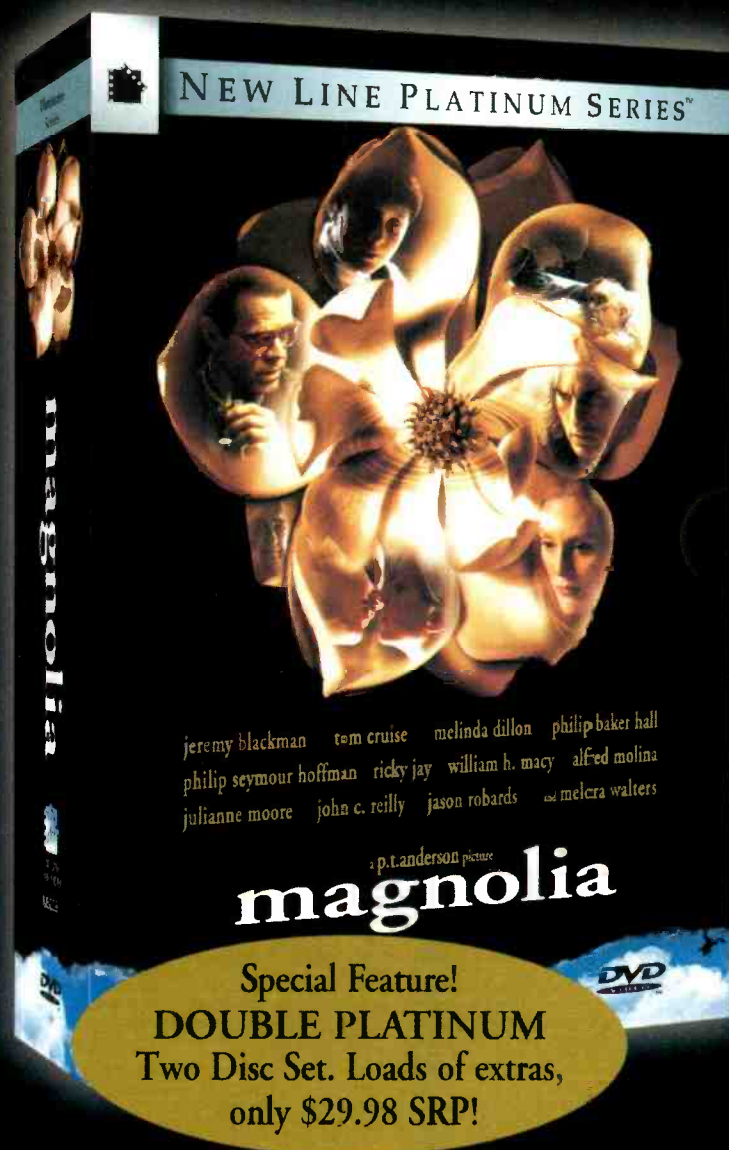


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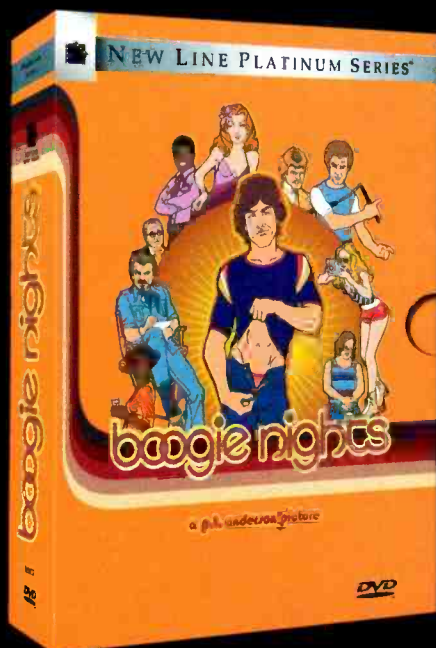
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Format Forecast:

DVD-video is red hot, but ROM and audio show only slight warming trend

BY DEBBIE GALANTE BLOCK

With so many applications for DVD, the format, which is already doing big retail business in video, has the potential to really blast off within the next year or two. Most DVD manufacturers told Billboard that Sony's PlayStation 2 may singlehandedly launch the DVD-ROM market this Christmas. With shipments having started April 1, Sony plans to ship 10 million game consoles worldwide (U.S. launch is planned for summer). The theory is that, as publishers develop content for the console, they may as well develop the same title for the PC as well. Although the next consumer boom is expect-

ed to be video games, DVD-Audio may not be far behind.

THE MARKETS IN FOCUS

DVD-Video has caught on so quickly that the VSDA has launched a sales-award program similar to the RIAA's music program. VSDA's certification will be on three levels: silver (500,000 units sold), gold (1 million units sold) and platinum (2 million units sold). DVD titles are eligible for certification as of its street date and will continue through the life of the product.

Music videos have been the surprise to record labels and retailers alike. On VHS, this programming has never reached grand heights. However, the RIAA says sales of

music-video titles on DVD, of which there are 550, sky-rocketed by more than 400% in 1999. DVD music-video sales are being lead by classic rockers like Fleetwood Mac, the Eagles and Metallica. "We expect that share to increase as the format continues to migrate into more family rooms with anticipated sales of groups like 'N Sync and the Backstreet Boys," says Joe Pagano, VP, music & movies, for retailer Best Buy. Thus, far, "The Eagles: Hell Freezes Over" is the best-selling DVD music video.

DVD-Audio, on the other hand, is off to a slower start and is not really expected to be a factor this year as the industry waits for a sizable installed base of players. Sony

is also marketing its competitive format, Super Audio CD. With some 50 titles expected on the market by August (25 were released by year-end 1999), no one is ready to predict the strength of DVD for music-only applications. "We are still optimistic that DVD-Audio is a promising addition to the DVD product line, especially since the major music labels have all joined the DVD Entertainment group," says Cinram Inc.'s Des Farrell.

where they are seeing that business?," asks Sean Smith, VP, sales and marketing, JVC Disc America.

MANUFACTURING, DEMAND AND CHRISTMAS

Although most analysts agree there will be a strain on capacity for the 2000 holiday season, it is believed that demand will be met, as most manufacturers are in the middle of expansions aimed to be up and running for the busy season. "We were able to keep up with demand during fourth quarter of 1999. We were also running at 100% utilization during January. It did slow down in February but started to grow again in March. Although fourth-quarter capacity will be tight, I still think there will be enough to go around," says David Wallace, VP, sales and marketing, Americ Disc Inc., of St. Laurent, Canada.



Sony's Hurley

NO-GO ROM?

So far, DVD-ROM has been a disappointment. Although it is still expected to make a killing eventually, software developers have not yet seen the need for the amount of capacity DVD offers. And, even if there is enough information to warrant a DVD, "money remains the bottom line. Although mastering and replication costs have come down, it is still cheaper to make two CDs than to make one DVD-5. And, until that changes, "DVD-ROM will not take off," says Scott Bartlett, VP, custom entertainment group, Sony Disc Manufacturing.

DVD-ROM's slow start has had some negative impact on replicators. "Some replicators hopped into DVD expecting a huge ROM market, and now they are desperate, so they're cutting prices. I've seen a great deal of new players jump into DVD manufacturing, and I keep questioning

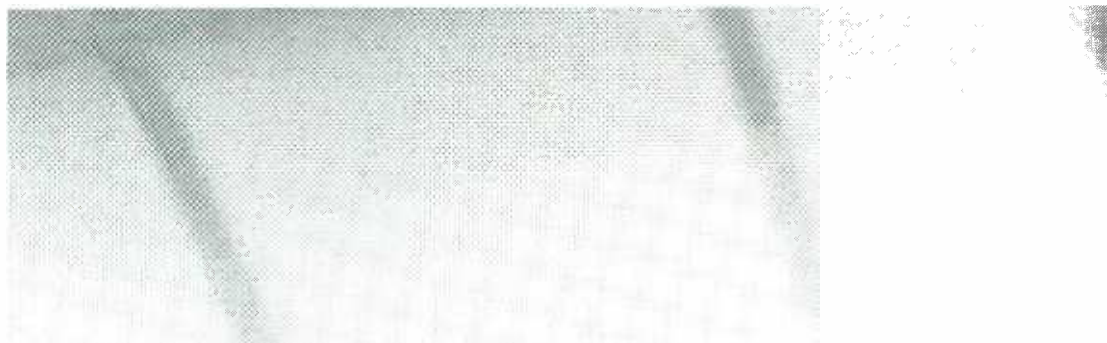


Sony's Bartlett

"We expect peak season 2000 to far exceed last year as far as demand," says Robert Headrick, executive VP, optical media sales and marketing, at California-based Technicolor. However, market strains could be caused by another phenomenon. Although there is a lot of capacity coming on stream, not all of it will be utilized.

"Whenever there is a capacity shortage," says Headrick, "there seems to be an overabundance of

Continued on page 147



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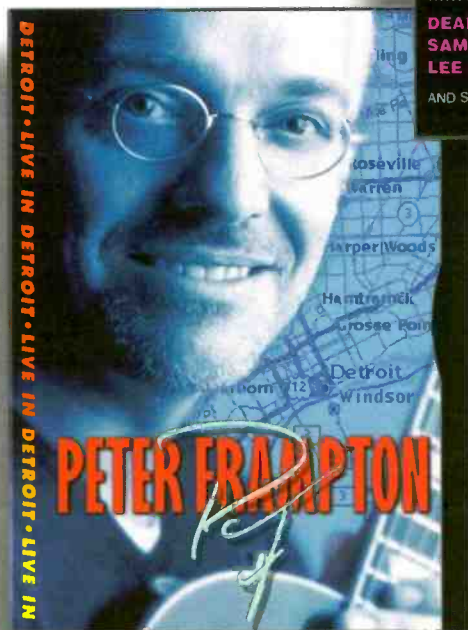
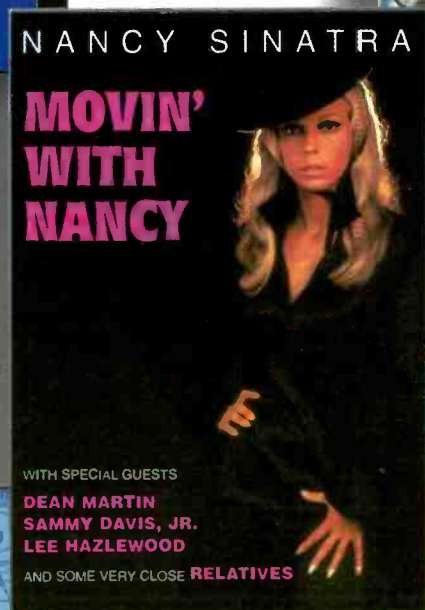
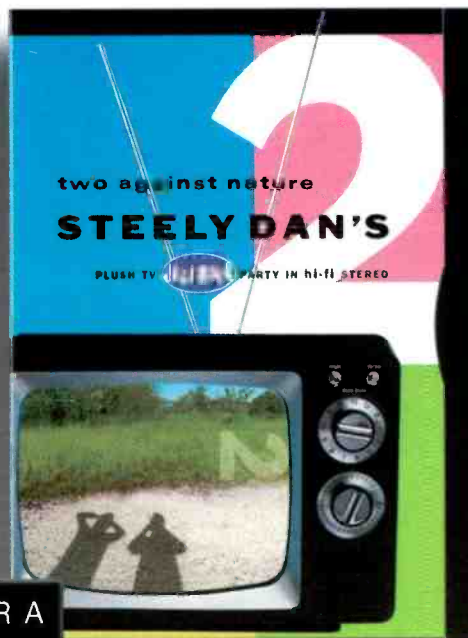
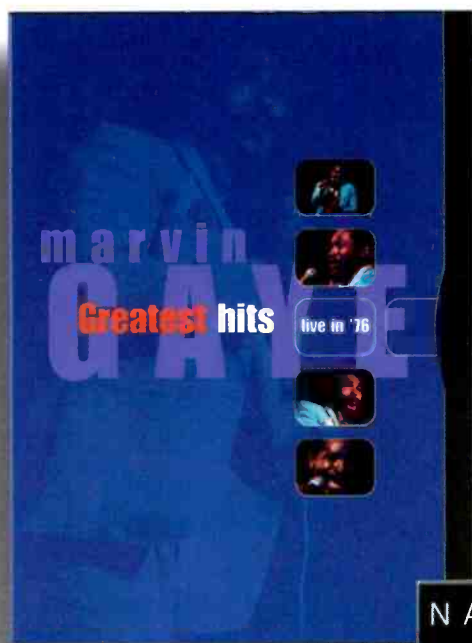
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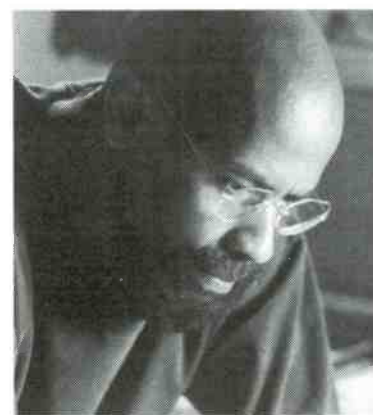
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BELLS & WHISTLES *Continued from page 130*

more effort into it because they're top-selling DVD genres."

Not surprisingly, that effort targets the consumer draw in these films: special effects. "End Of Days," for example, sports nine segments on the SFX alone. "Movies with a lot of special effects seem to do very well," echoes Lon Weingart, VP of marketing at Hollywood Video, which only recently expanded into sales.



Directorial praise for "Hurricane"

WHAT EXTRAS?

The next balance is selecting which extras to include. According to Universal's research, the top request is behind-the-scenes footage. "People love to see how a movie is made," concurs Paramount's Arkin. "They also love outtakes and bloopers, but not a lot of talent does. So you have to set a balance there.

"Director's cut is another sensitive area," he continues, "because you want to give the consumer the movie they enjoyed in theaters." Directors, seeing the creativity and closure DVD extras afford, increasingly get behind them. "Norman Jewison called about the 'Hurricane' piece we did and said it was the best he'd ever seen," says Benn.

CUSTOM-TAILORING

A clear trend is tailoring extras to specific titles, after rounding up the usual suspects of director's commentary, making-of, deleted scenes and cast and crew interviews. Universal's "Erin Brockovich," for example, will include a piece on the real Ms. B. And "Sleepy Hollow" has a full 40 minutes of bonus material. "That film has such luscious images, it deserves a photo gallery," says Arkin. "Then, for 'The Talented Mr. Ripley,' we're going to have a making-of-the-soundtrack because it's such an integral part of the experience. For 'Angela's Ashes' we have audio commentary by author Frank McCourt, because people love that book and love his voice."

BALANCING AUDIENCE INTERESTS

And how do you balance maintaining interest in tech-savvy early adopters while gaining new mainstream audiences? Disney allows that its answer may be temporary.

Continued on page 140

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BELLS & WHISTLES
Continued from page 138

"When DVD first got going, it appealed to the young male, the early adopters," recalls Buena Vista Home Entertainment senior VP of marketing Bob Chapek. "They liked filmmaker-oriented extras, like director's commentary, storyboard comparisons and behind-the-scenes featurettes.

"We realized, though, that, as penetration broadened, we'd have to attract a different audience," he continues. "And that audience was families. So, on our Disney titles, the bonus materials are things like read-along booklets, games and Internet links."

Disney's deluxe versions, then, have both kid-oriented interactivity and adult-oriented information. "Tarzan," for example, has a standard family DVD as well as a collector's edition with everything on the former plus film-buff stuff.

"Somewhere between these two groups is the mass market," Chapek notes. "So the clear distinction between the two will disappear. As tens of millions of people adopt the technology, you might have some convergence of added features."

Hollywood's Weingart already sees this mainstreaming in effect. "We expected the audience to be segmented—higher income and education," he says, "but it crosses a lot of demographics—in age, income and family or not."

WHAT'S NEXT?

One trend that helps balance the budget is getting filmmakers involved at the time of shooting. As directors think a priori of DVD extras, the expense of getting people back later will be eased.

Extras will no doubt grow more creative, too. "The technology affords a lot of creative freedom," says Chapek. "As technical innovations occur and the market grows, I'm sure we'll continue to innovate."

Case in point: multiple angles. "Early on, when they were touting DVD, one of the biggest selling points was multiple camera angles," recalls Tower's MacMillan. "Now 'Fight Club' is finally using that technology."

ROM features and Web enablement also push the envelope. But with directors extending their films' running times, push is coming to shove. "The only disadvantage is that we don't have enough memory capacity right now to do all I want," says Benn. "They're moving toward having additional memory on the disc, but I always need more!"

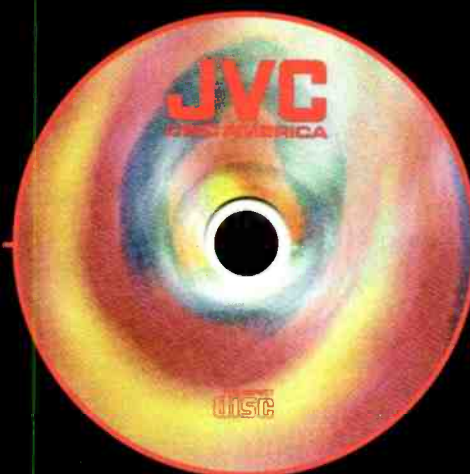
Consumers agree. "Definitely more is better!" laughs Kilar. "If you really want to leverage the format and make it a Eureka moment for the customer, you should think deeper, like Disney did with 'The Sixth Sense.'" One surety is that we won't see less in terms of DVD extras. As Arkin puts it, "The genie is out of the bottle!" ■

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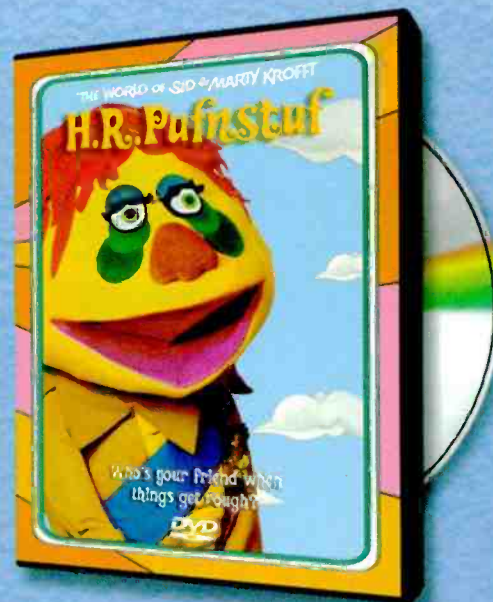
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THE U.K.

Continued from page 132

sumer magazine *Total DVD*, claims that more than 50% of discs bought by U.K. consumers are sourced from Region 1 suppliers, such as Amazon.com, although Amazon U.K. moved in March to sell DVDs on a local basis.

"People ask us, 'Can I get the 'Aliens' series on Region 2 DVD?' No, you can't," says Jenkins. "Can I get the James Bond seven-disc boxed set on Region 2 DVD?" No, you can't. If I buy "The Matrix" on Region 2 DVD, will I get all the extras? No, you won't. So when we are asked, 'Should I buy a Region-1-capable machine?' what are we going to say to them? Are we going to say, 'No, don't. Take what you are given, be happy with it.' I think this is what the software companies would like us to say, and we would like to be able to say it. We would like to say, 'Be happy with what you have in the Region 2 market. You will be getting everything that is possible to have on DVD.' But we know that isn't true."

WELL-REHEARSED ARGUMENTS

The U.K. subsidiaries of the Hollywood majors are keeping their heads down over the issue, preferring to leave the DVD Committee's Dave King to reiterate the well-rehearsed arguments about different theatrical-release schedules and the protection of local rights-holders.

Patience is wearing thin, however, and, with an estimated two-thirds of the U.K.'s DVD players having been "chipped" to play discs from any region, Tesco put on sale an all-region player as a public statement of intent. The machine flew out of its stores.

Also uncertain is the issue of a rental window for DVD. The rental window is already under great pressure in the U.K. from a slew of emerging media, such as video-on-demand, pay-per-view and pay TV. Retailers are coming around to the expectation that, if they get a window at all, it will be at best four to six weeks, instead of the traditional six months on VHS.

The issue is fraught with danger for the distributors for, as much as they would like to establish a lucrative DVD-rental business, based on the old VHS-rental premium, they dare not risk upsetting their sell-through retail clients.

Saying to the likes of a Woolworths or Asda that their window is going to have to go back in the release calendar while Internet retailers in the U.S. continue to offer product ahead of U.K. theatrical release is not going to be a smart move.

As Paul Miller, president of Paramount Home Video's international arm, says, "I've met some pretty good salesmen in my time, but that is a sales conversation I don't want to have with a key retailer who has built the DVD business over the last year and who will be building it over the next three years." ■

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TITLE WAVE

Continued from page 132

BELL CANYON:

"Clean Kill."

BUENA VISTA:

Disney's "Alice in Wonderland," "Robin Hood" and "Mary Poppins," and Miramax's "Mansfield Park," "Diamonds" and "Down to You."

COLUMBIA TRISTAR:

"Jill The Ripper," "What Planet Are You From?" "Jackie Chan's Gorgeous," "Drowning Mona," "Steel Magnolias" and "Secret Of Roan Inish."

FOX:

"The Beach."

IMAGE:

"A Room With A View," "Sports Illustrated 1995-2000," "Quiet To You."

Days In Hollywood," "Awful Dr. Orloff," Fellini's "Il Bidone" and "The Fantasy World Of George Pal."

MGM:

"Henry V," "Princess Bride," "Best Years Of Our Lives" and the Woody Allen Collection of eight DVDs, including "Annie Hall," "Bananas," "Love And Death" and "Manhattan."

NEW LINE:

"Magnolia," "Boogie Nights" and "Boiler Room."

NOTES ALIVE:

"Dr. Seuss' Many Colored Days."

PARAMOUNT:

"Angela's Ashes," "Where's Marlowe," "Searching For Bobby Fischer" and "Star Trek II: The Wrath Of Khan."



PBS:

"The Democrats: FDR, The Kennedys LBJ" and "The Republicans: Reagan, Nixon, Ike."



From the top: "Drowning Mona," "Princess Bride," "Fargo"

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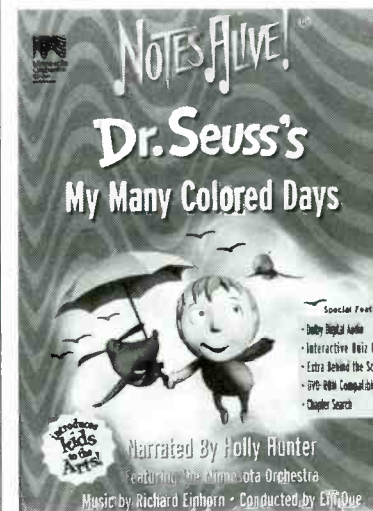
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SONY:

"Total Request Live."

UNIVERSAL:

"The Hurricane," "Isn't She Great," "Ride With The Devil" and "Beethoven's Third."

WARNER:

"Diabolique," "Space Jam," "Trial By Jury," "Bronco Billy" and "The Whole Nine Yards."

WINSTAR:

"Best Of Fleischer Studios" and "Andrew Weil: Eating Right."

AUGUST

A&E:

"World War II In Color," "Poirot" and "Monty Python Set 7."

ANCHOR BAY:

Werner Herzog Collection, including "Woyzeck" and "Aguirre: The Wrath Of God," "Repo Man THX," "Santa Claus," "Mephesto" and "Halloween 5 THX."

ARTISAN:

"Jason And The Argonauts," "Ghost Dog" and "Killing Zoe."

BELL CANYON:

"Someone Is Watching."

BUENA VISTA:

Disney's "Hercules" and "Rescuers Down Under" and Miramax's "Holy Smoke" and "Jerry And Tom."

Continued on page 146

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TITLE WAVE

Continued from page 144

COLUMBIA TRISTAR:

"Dragon Tales," "Whatever It Takes" and "Bear In The Big Blue House."

FOX:

"The Sound Of Music" and all five "Planet Of The Apes."

IMAGE:

"A Little Night Music," "Dinosaur," "I Claudius" and American Film Institute series of documentaries and specials.

MGM:

"Misery," "Phantasm IV," "Swamp Thing," " Fargo," "Pumpkinhead," "Kalifornia," "Platoon Special Edition" and "Six Degrees Of Separation."

NEW LINE:

"Simpatico," "Mother Night," "New Nightmare" and "Nightmare On Elm Street" 2-6.

PARAMOUNT:

"The Wonder Boys," "Nashville," "Shane," "Tucker," "Naked Gun" 1-3, "Up In Smoke" and "Star Trek Original Series" Vols. 13-14.

UNIVERSAL:

"Erin Brockovich," "Dragonheart II," "Beyond The Mat," "Abbot & Costello Meet Frankenstein," "Creature From The Black Lagoon," "Phantom Of The Opera," "The Invisible Man" and "Classic Monsters 8-Pack."

WARNER:

"Stephen Hawking's Universe," "Life Beyond Earth," "Arsenic And Old Lace" and "North By Northwest."

WINSTAR:

The Directors series, including Steven Spielberg, Milos Forman and Barry Levinson.

SEPTEMBER

ANCHOR BAY:

"Two Lane Blacktop," "The Living Dead At The Manchester Morgue," "Evil Dead THX," "Hellraiser THX" and the NBC pilot for "Crime Story."

ARTISAN:

"Slow Burn" and "Twin Peaks," Episodes 1-7.

GOLDEN BOOKS:

"Underdog."

IMAGE:

"Dame Edna's Neighborhood Watch Vol. 2" and "Bay Of Blood" and "Kill Baby Kill."

MONARCH:

"Wildflowers."

NEW LINE:

"Seven," "Twin Peaks," "Final Destination" and "The Cup."

QUICKBAND NETWORKS:

"Circuit" music journal, No. 7

UNIVERSAL:

"The Skulls," "Big Kahuna," "Talk Radio," "Born On The 4th Of July" and "The Flintstones In Viva Rock Vegas."

WARNER:

"Butterfield 8," "42nd Street," "Pat And Mike," "The Unsinkable Molly Brown," "Ready To Rumble" and "Romeo Must Die."

WINSTAR:

"Z," "Tale Of Summer" and "Unknown Peter Sellers." ■



FORMAT FORECAST
Continued from page 136

people who get into the market. DVD is such a technological advance over CD, so you can't just buy a line, pop it in and start manufacturing. It's going to be a little more difficult to get things up and running."

Bob Spiller, president of Sonopress, agrees. "Companies are still learning how to manufacture DVD



Technicolor's Headrick



Sonopress' Spiller

correctly," he explains, "so I think there will still be some resilience in the market for at least a few more years. It's very simple for someone to put up the DVD flag and say, 'Come to me, I do DVD.' But the reality is that it is not as simple as people are portraying."

"We met the demand of holiday season 1999 with 100% of the available capacity, ours and everybody else's," says Sony's Bartlett. "We think we know what that market is going to do this season, but we can never really know until we get there." DVD-ROM is the wildcard, and, although Sony has great expectations for PlayStation, Sony's Bob Hurley, VP of sales and marketing, cautions, "Not all PlayStation games will be DVD. In fact, probably the minority will be DVD at first."

Bartlett says he doesn't expect the ups and downs of capacity to follow the ups and downs of CD in its first years. "With CD, I don't think the rights holders were as aware of the capacity situation," he says. "But, with DVD, I think they are paying attention and are saying, 'If you have all of this capacity, we're going to put out all of this product.' Supply and demand may balance out." ■



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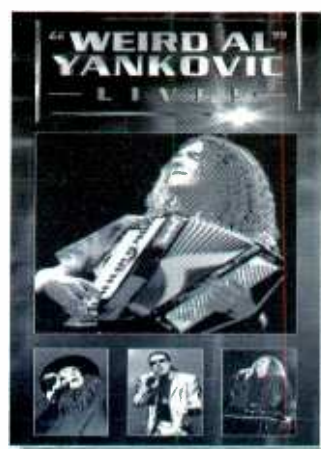
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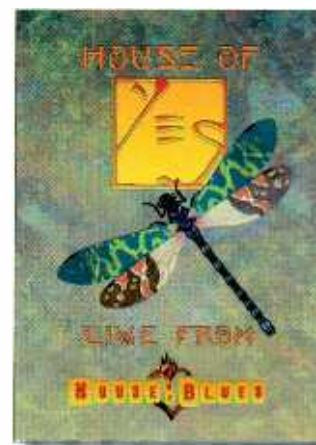
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LIKE YOUNG

Continued from page 134

fact, we timed how long it would take for a child to experience everything available to him or her on 'More Barney Songs,' and it came out to more than eight hours."

Merrell says with a chuckle, "You could leave your child with the 'More Barney Songs' DVD when you go to work in the morning, put in a full day, and the child would still be playing when you came home. You wouldn't want to do that, of course, but you could."

Disney's Chapek believes, on the other hand, that "people buy the movie for the movie, and the bonus features are secondary." Still, Disney tailors its bonus elements to the family audience—which means, he says, "not putting blinders on and saying, 'It's DVD, therefore there must be a director's commentary.' We offer things kids like. 'An Extremely Goofy Movie' and 'Tarzan' have trivia contests, along with a read-along feature where they're read the story by one of the characters."



Bilingual track: "CinderElmo"

BACKSTAGE WITH ELMO

Sony Wonder's recently released "CinderElmo" features "a dual track with Spanish and English subtitles," says Pierce, "as well as a backstage segment in which [Muppet superstar] Elmo takes you around the set to meet the cast. There's also an interactive quiz game, with samples of the audio soundtrack." He notes that the soundtrack, video and DVD are cross-promoted via insert cards. While Sony Wonder has not yet instituted on-pack bonus items, this sort of thing is almost standard issue with children's VHS releases.

As Pierce notes, "The value-added element of DVD is the programming itself." He says Sony Wonder will "absolutely include on-pack items" at a later point.

RETAIL WARMING SLOWLY

According to Lyrick's Merrell, retail has been slow to warm up to kids' DVD. "It's taken awhile for retail to embrace it," he says. "It's rare to find kids' DVD sections in stores." The same is true of online retailers, Merrell says: "We have to be hands-on with them, to make sure they mention all the DVD's bonus features. If we don't, they'll just run the video synopsis on their site. People are so used to thinking,



"It's a kids' product, therefore it's just a straight pickup from the movie." Merrell mentions having seen the description of another manufacturer's DVD that was identical to that of its VHS counterpart, with no mention of bonus features. "If I were a consumer, and that's all the information I was given," he asks, "why would I spend the extra money on the DVD?"

Patience is needed, says Merrell, on the part of studios, "for the retailers to bring in the titles, put up the sections and build children's-DVD business." One way Lyrick has worked to increase its sales is by partnering with DVD hardware manufacturers on promotions. "We need to get DVD players in the hands of people, so they can experience it," he says. "We gave away a DVD player every day for 60 days on our Web site and a DVD-ROM laptop every week, through November and December; Panasonic provided the players, and Dell the laptops. We got over 350,000 entries, and half of them were from families with preschoolers. That's 175,000 names of people who would potentially want our DVDs."

SAMPLING-PROGRAM PARTICIPATION

Lyrick will partner with Panasonic again, as well as with baby-food giant Gerber, in August, in a promotion called "Win The Ultimate Playroom." "Ultimately," says Merrell, "we'd like to get our product in a DVD-sampling program, in which customers who buy a new DVD player will receive five free DVDs. Up till now, they haven't used children's titles in these programs." In fact, he says, the selection has typically mirrored the tastes of the early-adopter consumers. "But we want our titles in there; moms and kids need something to watch in that mix, too."

Disney's Chapek promises "big plans for the fourth quarter of this year," including the non-theatrical sequel to "The Little Mermaid," called "The Little Mermaid II: Return To The Sea." Sony Wonder will release the second "Rainbow Fish" DVD, part of its Doors Of Wonder" series of filmed children's literature, plus its first DVD spun off the popular PBS animated series—"Arthur." "Arthur's Perfect Christmas," the TV series' first holiday special, will also air on PBS primetime around the release date. Lyrick will continue to issue new Barney titles on DVD, and Merrell says that, by 2001, the studio will begin releasing back catalog on DVD as well.

All three executives see kids' DVD continuing to gather steam. "The critical issue was mass-market acceptance of the format," says Sony Wonder's Pierce. "It's happened quicker than with laserdisc, even CD. Even to the non-audio/videophile, the quality is immediately apparent. Sometimes, you question the efficacy of a mass-market rollout, but not with this." ■

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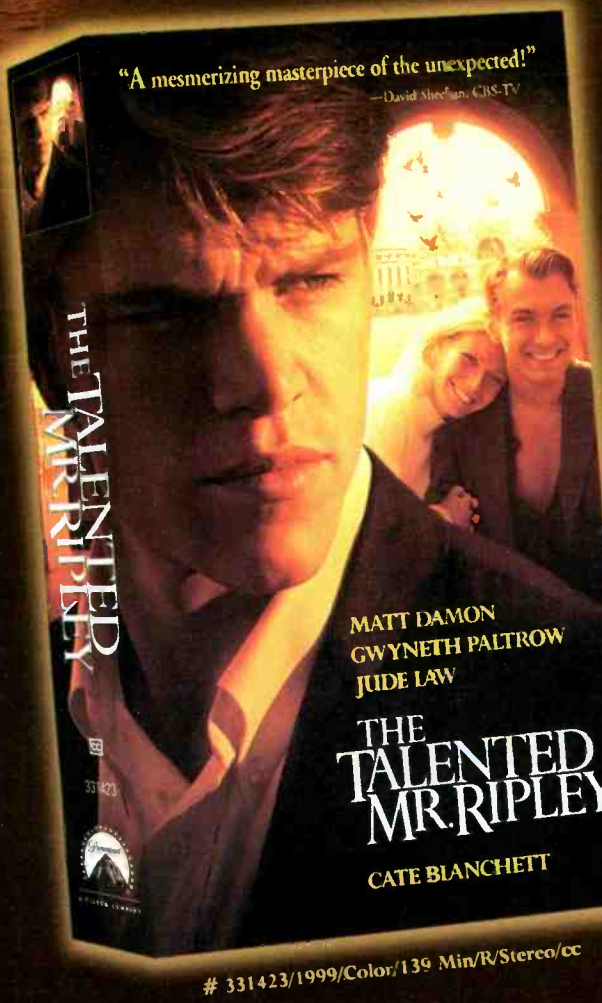
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MUSIC BY GABRIEL YARED COSTUMES DESIGNED BY ANN ROTH GARY JONES PRODUCTION DESIGNED BY ROY WALKER EDITED BY WALTER MURCH, A.C.E. DIRECTOR OF PHOTOGRAPHY JOHN SEALE, A.C.S., A.S.C. EXECUTIVE PRODUCER SYDNEY POLLACK
BASED ON THE NOVEL BY PATRICIA HIGHSMITH SCREENPLAY BY ANTHONY MINGHELLA PRODUCED BY WILLIAM HOEBERG TOM STERNBERG DIRECTED BY ANTHONY MINGHELLA

MIRAMAX READ THE VINTAGE BOOK READ THE SCREENPLAY FROM MIRAMAX BOOKS SOUNDTRACK AVAILABLE ON SONY CLASSICAL/SONY MUSIC SOUNDTRAX www.paramount.com/homevideo

*Based on projected gross. Dates, availability, art, advertising, promotions, pay-per-view window, DVD special features and trailer information subject to change without notice. Pay-per-view window is the period between home video release and residential pay-per-view availability. Macrovision is a registered trademark of Macrovision Corporation. Academy Award® is the registered trademark and service mark of the Academy Of Motion Pictures Arts And Sciences. TM, ® & Copyright ©2000 by Paramount Pictures. All Rights Reserved.

Home Video

MERCHANTS & MARKETING



Deluxe Entertainment Services managing director Ric Hirsch, far left, and International Recording Media Assn. (IRMA) VP Philip Clement, far right, congratulate Universal Music Group Manufacturing and Logistics divisional president Henning Jorgensen, center left, and Cinram U.S. Holdings president/CEO Dave Rubenstein, center right, on receiving IRMA's first certificates of compliance. The certificates are awarded to replicator plants that successfully complete and implement IRMA's anti-piracy compliance program. The two executives received the certificates at the Electronic Entertainment Expo, held May 10-13 in Los Angeles.

IRMA Issues 1st Plant Certifications Universal, Cinram Honored In Anti-Piracy Training Program

BY EILEEN FITZPATRICK

LOS ANGELES—After two years in development, the International Recording Media Assn. (IRMA) has begun issuing compliance certificates for its anti-piracy program for CD and DVD replicators.

The certificates are awarded to replicators whose plants meet the extensive requirements of the program. Universal Music Group Manufacturing's Grover, N.C., plant and Cinram U.S. Holdings' Huntsville, Ala., plant received the first two certificates at the recently completed

Electronic Entertainment Expo, May 10-13 in Los Angeles.

IRMA VP and executive committee member Philip Clement says nine additional plants in North America and Europe have applied for certification.

Replicators that have applied are America Disc, which is seeking to certify its Quebec, Miami, and Salida, Calif., plants; Cinram, for its Anaheim, Calif., plant; Disc Makers' Pennsauken, N.J., plant; and Disetronics' France, Italy, U.K., and Plano, Texas, plants. 4M, a Swiss replicator, is also in the process of becoming certified.

According to IRMA spokeswoman Emily Bradley, the anti-piracy program

was developed to ensure that replicators are receiving the actual master copies delivered by the copyright holder.

"It's a set of standards to make sure the masters aren't pirated," says Bradley. "A lot of plants used to just assume the master was legitimate, and with the Internet, piracy has become more of an issue because you can get content from anywhere off the Net."

In order to comply with the IRMA standards, each plant must send two representatives to take IRMA's anti-piracy course and another two to its internal auditing training course; all

four then implement what they have learned into plant standard operating procedures. Once that is completed, a team from IRMA comes to inspect the plant. If the requirements are met, the plant becomes certified.

Each plant operated by the company must receive separate certifications.

Some of the business standards established by IRMA require the plants to inspect and verify all the documentation that arrives with the master, to review artwork for copyright information, and to regularly check that the policies are being enforced.

No equipment upgrades are required to receive

certification.

"Our goal is to make the program like an 'IRMA seal of approval,'" says Bradley.

Nearly 30 entertainment companies contributed to the development of the program, which has been endorsed by six trade organizations, including the Recording Industry Assn. of America, the Interactive Digital Software Assn., the International Federation of the Phonographic Industry, and the Motion Picture Assn. of America.

The certifications are good for six months, and renewals are approved by IRMA.

'It's a set of standards to make sure the masters aren't pirated'

—EMILY BRADLEY—

Hollywood Video In Awareness Drive; VSDA Decries Senate's Ratings Bill

HOLLYWOOD EXPOSURE: Even with 1,700 stores nationwide, Hollywood Video isn't a household name.

But starting this month, the Wilsonville, Ore.-based chain will spend millions on a new advertising campaign to increase its consumer awareness.

"As a brand we're not that well-known," says Hollywood VP of marketing and advertising **Lon Weingart**, "and we're not in the awareness levels that we want."

Since May 15, the chain has been airing five different television spots communicating the message that Hollywood has the movie that fits your mood. The spots were directed by Academy Award-winning cinematographer **Conrad Hall**, who has picked up Oscars for 1999's "American Beauty" and the 1969 classic "Butch Cassidy And The Sundance Kid."

The ads are scheduled to run on cable networks

and in major markets on a spot basis for the remainder of the year. A radio campaign is also scheduled.

In addition, the retailer will staff each store on Friday and Saturday nights with a "movie director" who will assist customers in selecting a video. It offers an 88-page guide that highlights hundreds of titles in categories such as "Cloak & Dagger" for thrillers and "Teen Terrifiers" for films like "Scream" and "The Blair Witch Project."

Consumers can also go to hollywoodvideo.com to browse titles with the "Online Movie Mood Guide" or to receive an E-mail recommendation list.

"A large percentage of customers who come into a video store don't know what they want," says Weingart, "but they know they're in the mood for a good laugh, a good cry, or whatever, so we're helping to facilitate their choice."

New releases will be highlighted in the strategy, beginning with "American Beauty," which arrived in stores on May 9. Hollywood will recommend it for those in the mood for a dark comedy.

In spite of the current high-tech climate that many say will see the end of the video retailer, Weingart says consumers still find video a valuable source of entertainment. "There have been some changes in the marketplace concerning streaming video and video-on-demand," he says, "but there is still a huge consumer base that hasn't embraced these new technologies. We see a chance for market share with this campaign."

In other Hollywood news, Weingart says the chain

will increase its DVD sell-through offerings by as much as 150 titles. The chain currently carries about 250 titles for sale. Stores carry between 500 and 1,000 DVD titles for rental.

RATINGS BILL DEBATED: The Video Software Dealers Assn. (VSDA) is actively opposing a new "universal" ratings bill introduced in the U.S. Senate last month at the urging of the White House.

If passed, S. 2497 would require that all videos and video games carry a label that assigns a level of violence and an age requirement to rent or purchase the product.

Introduced by presidential candidate Sen. **John McCain**, R-Ariz., and Sen. **Joseph Lieberman**, D-Conn., the bill requires that the labels describe the nature and intensity of

violence in movies, games, recorded music, and other audio and visual entertainment, with the exception of television programs.

Retailers would be liable for prosecution if they sold or rented material to customers below the age requirement.

As VSDA president **Bo Andersen** points out, the bill is loaded with problems and is probably unconstitutional. Andersen has sent a letter to all senators outlining the trade organization's position on the bill.

"It is unquestionably unconstitutional and unnecessary," Andersen says, noting that content, violent or otherwise, is protected under the First Amendment.

In addition, there is already the familiar, if not perfect, ratings system from the Motion Picture Assn. of America and the VSDA's "Pledge To Parents" program. The campaign asks parents to sign a form telling the retailer not to rent R, NC-17, or X-rated movies to their kids. On the game front, there's the ratings system developed by the Interactive Digital Software Assn. The music industry also has a stickering program alerting parents about explicit lyric content.

Throwing another ratings system into the mix would only confuse consumers and force retailers to card 6-year-olds trying to rent the latest Pokémon video game.

According to the VSDA, a similar proposal went down in flames in the House of Representatives last year. If our senators have any sense, this one will meet a timely death as well.

PICTURE THIS

by Eileen Fitzpatrick



SUMMER'S HOTTEST HITS



Give them one thrill after another this summer with Playboy Home Video's hottest hits *Playboy's Girlfriends 2*, *Shagalicious*, *British Babes*, *Sex Court* and *Playmate of the Year 2000*. Your sales will sizzle!



PLAYBOY HOME VIDEO
www.playboy.com/entertainment
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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	2	4	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
2	1	5	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
3	3	21	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
4	4	8	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
5	8	6	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
6	17	9	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
7	29	2	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
8	6	5	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
9	5	6	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
10	23	28	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
11	14	3	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
12	9	5	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
13	19	25	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
14	NEW ▶		PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
15	7	15	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
16	26	5	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	Animated	2000	NR	14.98
17	11	20	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
18	13	12	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
19	33	33	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
20	16	24	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
21	21	21	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
22	NEW ▶		CINDY CRAWFORD: A NEW DIMENSION	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
23	10	16	DEATH ROW UN CUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
24	30	4	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
25	12	7	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
26	18	5	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
27	RE-ENTRY		101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
28	24	24	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
29	22	27	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
30	28	6	THE OMEGA CODE	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	2000	PG-13	22.95
31	NEW ▶		LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
32	15	4	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
33	NEW ▶		BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Tae-Bo Retail Ventura Distribution TB2271	Billy Blanks	1999	NR	29.95
34	20	26	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
35	35	3	PUSHING TIN	FoxVideo 1424830	John Cusack Billy Bob Thornton	1999	R	19.98
36	27	18	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
37	25	19	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
38	34	10	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
39	31	8	CINDERELMO	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
40	40	3	MICKY BLUE EYES	Warner Home Video 92565	Hugh Grant James Caan	1999	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

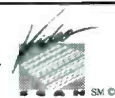
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	2	4	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg
2	3	8	THE BONE COLLECTOR (R)	Universal Studios Home Video 85239	Denzel Washington Angelina Jolie
3	1	6	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
4	8	4	THE INSIDER (R)	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
5	11	3	END OF DAYS (R)	Universal Studios Home Video 85240	Arnold Schwarzenegger
6	13	3	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
7	5	11	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
8	4	5	STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)	FoxVideo 2000092	Liam Neeson Ewan McGregor
9	15	3	HOUSE ON HAUNTED HILL (R)	Warner Home Video 18018	Geoffrey Rush Famke Janssen
10	NEW ▶		GALAXY QUEST (PG)	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
11	19	2	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
12	6	8	EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
13	7	7	THE LIMEY (R)	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
14	NEW ▶		BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
15	16	3	STUART LITTLE (PG)	Columbia TriStar Home Video	Geena Davis Michael J. Fox
16	NEW ▶		DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
17	12	5	THE MESSENGER: THE STORY OF JOAN OF ARC (R)	Columbia TriStar Home Video 04154	Milla Jovovich
18	14	3	FOR LOVE OF THE GAME (PG-13)	Universal Studios Home Video 84156	Kevin Costner Kelly Preston
19	NEW ▶		THE BACHELOR (PG-13)	New Line Home Video Warner Home Video 4994	Chris O'Donnell Renee Zellweger
20	10	10	RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas

◆ 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	GALAXY QUEST (PG) (26.99)	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
2	3	7	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
3	2	2	DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
4	5	4	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger
5	NEW ▶		BRINGING OUT THE DEAD (R) (29.99)	Paramount Home Video 335647	Nicolas Cage Patricia Arquette
6	4	2	BEING JOHN MALKOVICH (R) (24.99)	USA Home Entertainment 59757	John Cusack Cameron Diaz
7	6	34	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
8	7	5	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
9	NEW ▶		MYSTERY, ALASKA (R) (32.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18291	Russell Crowe
10	10	9	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
11	8	2	THE FOX AND THE HOUND (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18453	Animated
12	9	4	STUART LITTLE (PG) (27.95)	Columbia TriStar Home Video 05214	Geena Davis Michael J. Fox
13	RE-ENTRY		EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
14	12	5	THE INSIDER (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
15	14	8	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
16	15	6	FOR LOVE OF THE GAME (PG-13) (26.98)	Universal Studios Home Video 20684	Kevin Costner Kelly Preston
17	13	21	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
18	11	4	HOUSE ON HAUNTED HILL (R) (24.99)	Warner Home Video 18018	Geoffrey Rush Famke Janssen
19	NEW ▶		THE X-FILES SEASON ONE GIFT PACK (NR) (149.98)	FoxVideo 2000042	David Duchovny Gillian Anderson
20	18	11	STIGMATA (R) (24.98)	MGM Home Entertainment/Warner Home Video 907451	Patricia Arquette Gabriel Byrne

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Disney's 'Little Mermaid' Returns To The Sea In Sequel

BY THE SEA: The highly anticipated direct-to-video sequel to Walt Disney's 1989 animated blockbuster "The Little Mermaid" will swim into stores Sept. 5.

Walt Disney Home Video's "The Little Mermaid II: Return To The Sea," priced at \$26.99 for VHS and \$29.99 for DVD, features original voice talents **Jodi Benson** as Ariel, **Samuel E. Wright** as Sebastian the crab, **Buddy Hackett** as Scuttle the sea gull, and **Pat Carroll** as the villainess Morgana, the sister of Ursula the Sea Witch.

Other voice actors include **Tara Charendoff** as Ariel's daughter, **Melody**; **Max Casella** and **Stephen Furst** as Melody's pals Tip the penguin and

Dash the walrus; and **Clancy Brown** as Morgana's shark sidekick, **Under-tow**. Original music is by **Michael and Patty Silversher**.

In the sequel, Ariel the mermaid and human Prince Eric are married, landlocked, and the proud parents of Melody. But when Melody becomes curious about her mermaid roots, she ventures into the sea and unwittingly stumbles into Morgana's plot to destroy Ariel's dad, King Triton. Upon learning the plot, Ariel is compelled to return to her old undersea world to save Melody and Triton.

DVD supplemental material includes a Little Mermaid trivia game, which tallies and ranks a user's score



by Moira McCormick

after each game; a storybook featuring music, graphics, and animated page turns; a game called "What Am I?" that teaches kids about real-life sea creatures; a sing-along; and a vintage Disney cartoon called "Merbabies."

Marketing plans are still being finalized, according to the supplier.

Other family titles on tap from Disney include "The Kurt Russell Collection," which includes the actor's early Disney films from 1968-1975. The collection arrives Tuesday (23).

Priced at \$14.99 each, titles include "The Horse In The Gray Flannel Suit," "The Computer Wore Tennis Shoes," "The Barefoot Executive," and "The Strongest Man In The World."

DOG DAYS: Warner Home Video brings the theatrical sleeper hit "My Dog Skip" to home video July 11.

Starring **Frankie Muniz** of the popular Fox sitcom "Malcolm In The Middle," "My Dog Skip" is priced at \$22.96 and has a minimum advertised price (MAP) of \$14.95.

The film also features **Kevin Bacon**, **Diane Lane**, and **Luke Wilson**. The DVD version (\$24.98, \$19.95 MAP) will be released day-and-date with the VHS. The DVD, priced at \$24.98, \$19.95 MAP, features commentary by director **Jay Russell**, **Muniz**, and dog trainer **Mathilde De Cagney**; deleted scenes with Russell's commentary; original theatrical trailer; cast and crew information; widescreen and full-frame options; and Spanish, French, and English subtitles.

Warner is offering a \$5 consumer mail-in rebate with the purchase of "My Dog Skip" and "National Velvet," "Lassie Come Home," "The Yearling," "Shiloh," or "Shiloh 2."

Other marketing elements include television advertising on ABC, NBC, Fox, and Kids' WB! as well as cable stations Nickelodeon, Lifetime, and Cartoon Network. Print advertising will be seen in People, Entertainment Weekly, Disney Adventures, Nickelodeon magazine, and DC Comics titles.

Warner's also just announced its Halloween lineup. Available Aug. 22, it includes four new titles along with rereleases such as "Gremlins," "The Goonies," and "Beetlejuice."

The new titles are "Scooby-Doo's Creepiest Capers," "Scarecrow," "Casper Saves Halloween," and "Bugs Bunny's Halloween Hijinks." Each is priced at \$14.95 and \$9.95 MAP.

To encourage retailers to set aside in-store Halloween video sections, Warner is offering a custom haunted-house merchandiser and Halloween-themed posters. Plus, every Halloween video will include a "buy three, get one free" mail-in offer, valid from Aug. 22 through Dec. 15.

When consumers buy any three

Halloween titles, they can receive a free title by mail. The free titles include "The Halloween Tree," "The Witches," "Scooby-Doo's Greatest Mysteries," and "The Flintstones: A Haunted House Is Not A Home."

A free "Scooby-Doo And The Alien Invaders" trick-or-treat bag will be included on-pack on most of the videos in the Halloween promotion (excluding "Gremlins," "The Goonies," "Beetlejuice," and "Addams Family Reunion"). "Alien Invaders" is the upcoming feature-length direct-to-video-and-DVD release scheduled for an Oct. 3 debut.

KIDBITS: The latest release in the

hilarious, hot-selling VeggieTales line is "The End Of Silliness? More Really Silly Songs," which streets Tuesday (23) from Big Ideas Productions.

The title is a greatest-hits compilation from the screamingly funny segment "Silly Songs With Larry" and features "His Cheeseburger," "The Yodeling Veterinarian Of The Alps," and audience favorite "The Song of the Cebú" . . . Also on Tuesday (23) Blackboard Entertainment of Oakland, Calif., launches a new series called "Bad Bug." The first release is "Bad Bug Bee And The Pirate Ants," in which a pack of anthropomorphic arthropods teach kids life lessons. It is priced at \$9.95.

SITES + SOUNDS

(Continued from page 126)

cyber chat.

"When the chat thing came up, we sort of expected them to laugh and chuckle and turn it down, but in all actuality they wanted to do it. It definitely helps them get in touch with the fans a little more," Bierman says, adding that "getting the band all in one place is quite an achievement."

On May 15, the eve of the new album's release, band members **Eddie Vedder**, **Stone Gossard**, and **Mike McCready** chatted with fans on Lycos for more than an hour, tackling questions about "Binaural," their upcoming world tour, and their individual impressions of the Internet medium. McCready confessed he had never used the Internet before the chat. Gossard said he mainly used it to write E-mail, and Vedder remarked, "I respect the Internet. I prefer the typewriter."

McDermott says he was thrilled with the promotion, especially the lengths to which Lycos went to foster a fan-friendly environment.

Through the Pearl Jam page it created (pearljam.lycos.com), Lycos is offering a host of Pearl Jam-related contests and giveaways, with prizes including tickets to see the band live outside of Philadelphia on Sept. 1, a copy of its photo book "Place/Date," and copies of "Binaural."

In a mutually beneficial move for all parties, Epic and Lycos brought a traditional retail partner into the loop.

"We produced a special banner ad with the 'Binaural' artwork and had it sent to all the Tower Records stores nationally," McDermott says. "In exchange, they gave us all sorts of extra visibility on the catalog titles for an extended period of time."

On Lycos, the chat was cross-promoted with banner ads that allowed visitors to buy "Binaural" directly from the Tower Records Web site.

Now that "Binaural" is in stores, the Internet marketing plan moves into a second phase. Recently, a 90-second animated file was posted to the Sony site, offering what McDermott says is the closest thing to a video Pearl Jam will likely release in support of the album.

"The file has images from the album packaging, and the music bed is 'Nothing As It Seems.' The themes play off the artwork, with the space imagery and evolution and some other concepts

from the album," McDermott says.

When the animation is complete, users can click directly into the Ten Club site, which features a typewritten letter from Vedder on its front screen. It's in this letter that Vedder hints at future Pearl Jam Internet ventures, including posting MP3 files of rare songs, live tracks, or even complete concerts.

Although Bierman says a cybercast from the band's forthcoming tour is in the works, the band is not quite ready to unleash a torrent of music to its online community, despite a recent report in ICE magazine that Pearl Jam is planning to sell soundboard-quality CDs of each show from the tour and possibly distribute them online.

"All of those things seem like great ideas," Bierman says. "But we realized that downloading entire shows would become more of a hassle than it's worth. We're not yet a broadband world. We don't want to be exclusionary. We're also unsure of how we feel about putting all that content out there unabated. We're not opposed to it, but we want to make sure we know what we're doing before we've put all that content out there."

"Certainly, distributing music over the Internet is a pretty interesting concept, and we think that it might be a great way to get music to our fans," Gossard said during the chat. "But we are definitely taking it slow."

Bierman says he is hopeful that the Ten Club site will eventually be able to track merchandise orders and the status of ticket orders placed by the club's 35,000 members.

For now, the band has been staked with a laptop and a digital camera, in hopes that it will relay footage from its concerts back to the site.

Pearl Jam is also working on "some cool tie-ins with some sites that we feel are interesting and not very commercial," says Bierman, including an as-yet-undetermined promotion with NASA and the SETI (Search for Extraterrestrial Intelligence) project that will play into the album art's Hubble Space Telescope-derived images of interstellar nebulae. Additionally, promotions with Macromedia and Shockwave are in the planning stages.

Billboard®

MAY 27, 2000

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
No. 1				
1	1	3	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000 19.96
2	3	7	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
3	2	17	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999 19.96
4	5	3	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000 14.98
5	14	78	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970 26.99
6	7	4	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999 26.99
7	9	6	ELMO'S WORLD Sony Wonder 51720	2000 9.98
8	4	6	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
9	RE-ENTRY		THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981 22.99
10	8	5	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999 14.95
11	NEW ▶		SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000 19.99
12	6	10	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999 21.96
13	13	15	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999 14.95
14	20	3	CINDERELMO Sony Wonder 55294	2000 12.98
15	12	296	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940 14.99
16	NEW ▶		BARNEY'S RHYME TIME RHYTHM Barney Home Video/The Lyons Group 2827	2000 14.95
17	10	5	BLUES CLUES: MAGENTA COMES OVER Paramount Home Video 05645	2000 9.95
18	17	5	POKEMON: TOTALLY TOGOPI Viz Video/Pioneer Entertainment 191	2000 14.98
19	21	13	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999 22.95
20	11	23	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998 26.99
21	19	51	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
22	22	7	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	2000 14.95
23	16	56	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998 19.96
24	15	8	POKEMON: JIGGLYPUFF POP Viz Video/Pioneer Entertainment 241	2000 14.98
25	23	63	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998 14.98

♦ 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.

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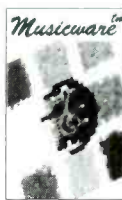
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All bids must be received on or before
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continued on page 159

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

KITT FINED BY FCC FOR CONTESTING VIOLATIONS. The Federal Communications Commission (FCC) has fined country KITT (T93) Shreveport, La., for violating its contesting rules. On Feb. 14, the station's morning hosts ran a Millionaire Monday contest, which the FCC says failed to disclose that the winner would not win \$1 million but, rather, 1 million Turkish lira, worth approximately \$1.90.

Earlier this year, sister KPRR El Paso, Texas, was fined for a similar promotion, with a prize in Italian lira. While the fine in both cases was only \$4,000, FCC Enforcement Bureau chief David Solomon says, "Future violations by stations owned by [Clear Channel] will likely result in significantly higher forfeitures."

CUMULUS DEALS DELAYED. The Clear Channel/Cumulus station swap will take a little longer after the FCC flagged several station transfers. Citing its usual concerns about one group controlling too much of a market's advertising dollars, the FCC is taking a closer look at Clear Channel's picking up album rock WIQB and oldies WQKL Ann Arbor, Mich., and country WATQ, top 40 WBIZ, classic rock WMEQ, and country WQRB Eau Claire, Wis., from Cumulus.

As its stock price continues to sag, Cumulus is having a difficult time raising money to close several of its pending deals. Connoisseur Communications CEO Jeff Warshaw has agreed to delay Cumulus' \$242 million buy of the 37-station group. Closing has been pushed back to fall, although Cumulus already operates the stations under a local marketing agreement. If Cumulus defaults on the deal, it will lose a \$15 million down payment to Connoisseur.

Cumulus has also named a new CFO. Former Jacor VP of finance Martin Gausvik has joined the company. He should help Cumulus regain some confidence on Wall Street, where he was well-known for his work with Jacor, Citicasters, and Taft Broadcasting.

Meanwhile, an 11th class-action lawsuit has been filed against Cumulus Media. The latest was submitted by New York attorney Harvey Greenfield. Like the others, it claims Cumulus misled investors by overstating profits. A Wisconsin judge is expected to consolidate the suits within the next few months.

RADIO ONE EXPANDS IN TOP 10 MARKETS. Radio One is expanding in two top 10 markets. It is buying oldies KLUV-AM Dallas from Infinity to pair with crosstown AC KBFB, which it bought in March. In Boston, Radio One has entered into a time brokerage agreement with Nash Communications to run R&B WILD-AM Boston. Radio One is also making two separate \$2.5 million equity investments in New Urban Entertainment Television, an R&B cable network, and NetNoir.com, an Internet portal targeting African-Americans. Radio One's deal gives both companies a combination of cash and advertising time on its radio stations.

NASSAU FILES IPO. Although Wall Street has been rough on radio stocks lately, Nassau Broadcasting has filed papers with the Securities and Exchange Commission to raise \$190 in an initial public offering. It will be traded on the Nasdaq exchange as NBCR, although the exact number of shares and price range have yet to be determined.

SUSQUEHANNA ADDS ENTERCOM PROPERTIES. Susquehanna Radio buys classic rock KCFX, oldies KCMO-FM, and N/T KCMO-AM Kansas City, Mo., from Entercom for \$113 million. The U.S. Department of Justice (DOJ) forced Entercom to sell the trio to buy three others in the market from Sinclair, including album rock KQRC, jazz KCIY, and classical KXTR. The DOJ is also forcing Entercom-owned album rock KYYS to sell its rights to the Kansas City Chiefs games. In a separate deal, Susquehanna buys triple-A WMMM, album rock WOLX, and country WYZM Madison, Wis., from Woodward Communications for \$14.6 million.

Triad Broadcasting buys country WAIB, classic rock WWFO, and top 40 WHTF Tallahassee, Fla., from Capitol City Radio Partners for \$15 million. GM Hank Kestenbaum will remain after the sale.

DORTCH NAMED FCC'S EEO CHIEF. Although there are several pending court challenges to its new equal-employment-opportunity (EEO) rules, the FCC has appointed Marlene Dortch the chief of its EEO staff. Dortch has been a lawyer in the TV branch of the FCC's video services division since 1994.

FRANK SAXE

Mix Shows A Question Of Balance

Programmers, DJs Reconcile Aims In Deciding What Airs

This story was prepared by *Airplay Monitor's Jeff Silberman and Dana Hall.*

The mix show isn't just a staple of R&B and rhythmic top 40 radio. It's become an industry within an industry, spawning mix-show confabs, syndicated programming, and street teams for labels and stations alike.

But mix shows can be the center of contention among PDs, mixers, and label reps. Keeping mixers within the parameters of a station's programming philosophy while allowing a certain measure of creativity is a balancing act, as is providing relief from regular programming while still playing "the hits."

That tug-of-war came to light at the recent Impact confab in Nashville, where a panel of mixers and a roomful of PDs and label executives debated the role of the mix show,

typified by an exchange between WHTA (Hot 97.5) Atlanta music director Ramona DeBreaux and a DJ pool member.

She bemoaned mixers who "throw away" a half-hour mix "because you want to break a song for [a friend's] record label." The DJ responded by asking, "Why have a mix show in the first place?"

WHO DECIDES WHAT'S IN THE MIX?

The most frequently debated question is who decides what's in the mix. As expected, many PDs still believe that nothing should get on the air without their approval, while mixers think their "ear for the streets" allows them to identify hit songs early, often before a PD hears it.

"There are some PDs who choose to take complete control over their mix shows, and I understand why they might do that," says K.J. Holiday, PD

of R&B WOWI Norfolk, Va. "They don't trust their mix jocks. But I have to ask, If you don't trust them, maybe



HOLIDAY

you shouldn't have them on the air to begin with. In my case, I trust our mix jocks, and I work with them to educate them on how programming works. Radio is not a nightclub, and if they go out of bounds, I pull in the reins quickly."

In general, most PDs we spoke to follow the lead of R&B WJMH (102 Jamz) Greensboro, N.C., music director Boogie D. "We have certain songs they have to play, and then there are a few available slots for them to fill in. The key is we are all on the same page, so we meet regularly."

Cat Thomas, PD of rhythmic top 40 (Continued on next page)

Sen. McCain Introduces A Pro-LPFM Bill

His Proposal Allows FCC To Proceed With Micro-Radio Licensing

This story was prepared by *Airplay Monitor's Frank Saxe.*

Sen. John McCain, R-Ariz., has long been a friend to radio, so it came as a surprise to many when he recently introduced a bill that would allow the Federal Communications Commission (FCC) to move forward with low-power FM (LPFM).

McCain hopes to "resolve the controversy that has erupted" over the licensing of micro-radio stations.

The senator, who oversees the Senate Commerce Committee, which any bill must clear first, opposes a bill sponsored by Sen. Judd Gregg, R-N.H., and a House of Representatives version passed last month, both of which would halt the rollout of LPFM until studies have proved it would not interfere with existing stations.

"I think we can reach a fairer result," said McCain during a May 8 floor speech.

Unlike Gregg's bill, McCain's FM Radio Act of 2000 would allow the FCC to license LPFM stations. It would also enlist the National Academy of Sciences to act as a referee, determining which LPFM stations are causing interference and what the micro-broadcaster must do to correct it.

Additionally, the bill gives full-power broadcasters the right to sue any LPFM operator for causing interference.

National Assn. of Broadcasters (NAB) president/CEO Eddie Fritts says McCain's "logic is turned upside down," adding, "Interference should be resolved before LPFM stations are licensed, not afterward."

He is also concerned that the only remedy for broadcasters is to go to court. "We see the potential for lengthy and expensive court cases that will only advantage lawyers, not FM listeners."

The NAB opposes using the

National Academy of Sciences as an intermediary, saying it has no experience in radio or in dealing with the thousands of complaints that are likely to accompany LPFM.

Meanwhile, in the House, a number of members recently wrote FCC Chairman Bill Kennard, claiming that the bill that passed the House in March is now veto-proof. "Given this fact, we call on you to suspend commission implementation of LPFM," they wrote.



Get The Point? A panel of music executives recently gathered at the University of Southern California to participate in a panel for students titled "How To Get Into The Music Business." Among the participants was rock station KROQ Los Angeles' director of marketing/promotions, Stacy Seifrit, who uses full animation to address the folks in attendance.

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	17	BREATHE WARNER BROS. 16884 †	FAITH HILL 6 weeks at No. 1
2	3	2	37	AMAZED BNA 65957 †	LONESTAR
3	4	4	17	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
4	2	3	33	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
5	6	6	13	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
6	5	8	12	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
7	7	5	31	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	9	9	8	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB	LEANN RIMES
9	8	7	22	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
10	10	10	58	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
11	13	15	8	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
12	12	11	39	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
13	11	13	30	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	15	21	4	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
				AIRPOWER	
15	21	26	3	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
16	16	12	56	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	14	14	55	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
18	19	16	41	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
19	18	18	49	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
20	20	20	80	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
21	23	30	3	I TURN TO YOU RCA ALBUM CUT †	CHRISTINA AGUILERA
22	22	23	9	WHEN SHE LOVED ME GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
23	24	25	6	I TRY EPIC ALBUM CUT †	MACY GRAY
24	29	—	2	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE
25	25	29	6	BYE BYE BYE JIVE 42681* †	'N SYNC

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
1	1	1	25	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 6 weeks at No. 1
2	2	2	21	I TRY EPIC ALBUM CUT †	MACY GRAY
3	3	3	17	BREATHE WARNER BROS. 16884 †	FAITH HILL
4	4	4	20	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	5	5	47	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	6	6	31	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	10	11	5	BENT LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
8	9	10	7	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	8	9	16	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
10	12	12	14	HIGHER WIND-UP ALBUM CUT †	CREED
11	7	7	19	AMAZED BNA 65957 †	LONESTAR
12	11	8	43	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
13	13	17	7	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
14	14	16	10	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
15	18	20	6	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
16	15	13	28	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
				AIRPOWER	
17	23	24	7	DESERT ROSE A&M 49732*/INTERSCOPE †	STING FEATURING CHEB MAMI
18	19	15	49	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
19	20	19	10	BYE BYE BYE JIVE 42681* †	'N SYNC
				AIRPOWER	
20	24	25	6	STEAL MY KISSES VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS
21	17	18	14	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
22	22	22	11	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
23	21	23	8	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
24	26	28	5	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
25	25	21	18	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. †/3 adult contemporary stations and 8/ adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

MIX SHOWS A QUESTION OF BALANCE

(Continued from preceding page)

40 KLUC Las Vegas, agrees that PDs need to make time to teach mixers the art of programming. "Our mixers understand the vibe of the station and have freedom within limits. Our music director, J.B., spends time with them to discuss records and music that should be played on the show. As the mixers spend more time at the station and with J.B., they understand the goals of the station and the part they and their show plays in the overall vibe of the station."

At R&B KMEL San Francisco, there's mixing in all dayparts, and a song could get as many as "25-30 spins a week on the mix shows alone," says assistant PD/music director/mixer Glenn Aure. He keeps his staff on the same page with weekly music meetings. "I'm also the mix-show coordinator. I meet with all the mix jocks, and we look at everything from research to requests to what's happening in the streets and in the clubs. We decide as a group which records to break through the various mix shows."

And Aure trusts his mixers to make music decisions outside of what they discuss in their meetings. "I don't want the mix shows to all sound the same. Each jock is allowed to put [his or her] personal touch on [his or her] mix."

FIT THE STATION FORMAT

Charlie Huero, assistant PD/music director at KKFR (Power 92) Phoenix, also has weekly meetings of his mixers "to discuss all the product they have received. They come up with a list of records that they feel will fit the station format and could have a chance of becoming a hit record for the station."

Erik Bradley, music director of rhythmic top 40 WBBM-FM (B96) Chicago, dealt with the issue by co-opting his mixers. "We converted them to air personalities four years ago, and they've been our night team since. They still mix on the station on the weekends when we allow them leeway in music selection outside of our playlist, but during their shift they only play B96 regular-rotation songs."

And not all mixers say they're looking to just play whatever they want. Mike Setlock, mix-show director for top 40 WKSE (Kiss FM) Buffalo, N.Y., says, "I do act responsibly by playing Kiss-friendly music. It's all about [time spent listening]. I want to make sure the audience hears those new records, but only between all the currents, recurrences, and gold records."

KNOW YOUR PD

DJ Demo, mixer for R&B WBSL New York, says, "You have to know your PD. I know what Vinny [Brown]'s taste is in music, and I know what he wants for the sound of the station. I'll meet with him a couple of times a month to talk about direction, but pretty much they let me run with the mix."

"If I start to go out of bounds, I'm sure they would tell me,"

Demo says. "Occasionally there are songs that I have a gut feeling on, yet I know he might not like, so I incorporate them into the mix in a way that is more palatable and let him hear it."

Beyond the issue of who makes the decisions is the overall question of what a mix show should be. Should it be primarily hit-driven and reflective of what is already airing in rotation, or is it a vehicle to break new titles and test prospective songs for regular rotation?

"We absolutely look for [mix shows] to break songs for us," says KLUC's Thomas. "It can be a great tool for our active records. You're not going to break a massive daytime ballad out of the mix show, but it can show you the great active records like DMX's 'Party Up (Up In Here)'. We've broken titles like Jay-Z's 'Can I Get A . . .', Juvenile's 'Back That Thang Up,' and Drama's 'Left, Right, Left.'"

HITS COME FROM THE MIX

"Eighty percent of the songs that break into rotation come from the mix shows," says KMEL's Aure. "Of course, there are some songs that can go into rotation directly, but when there isn't room for new titles or when it's a new artist, like Carl Thomas, the mix show is the answer."

WFLZ Tampa, Fla., PD Dom Theodore notes, "When it comes to [breaking] rhythmic titles, [the mix show] is very important. This is where we've had success finding the big reaction records . . . The best example is Sonique's 'It Feels So Good.' [Mixer] Stan Priest was playing that song for quite a while before it broke out of the mix show into regular rotation. The mix shows are our best opportunity to step out and experiment with new music."

B96's Bradley agrees, pointing out that while his station may not play a lot of rap, the mix show can pinpoint which rap titles deserve the station's attention. He says, "Our mix-masters all play different types of music. We have seen several hip-hop records become hits on the station that DJ Speed has broken for us. Most definitely with hip-hop, the mix can help us warm up future regular-rotation monsters."

'MAKE IT OR BREAK IT'

R&B WHXT (Hot 103.9) Columbia, S.C., music director Bill Black, a mixer himself, says it's natural for mix shows to break music.

"I don't necessarily put music in to test on the mix. I'll do that on 'make it or break it' [features]," he says. "But in general, most of the hip-hop and rap [starts] out on the mix show. Some songs stay there, but most—since we tend to choose hit records anyway—eventually break into regular rotation. I initially thought Black Rob's 'Whoa' would only be in the mix, but now it's heard in all dayparts."

WJMH's Boogie D. says, "Even though we might start a song on the

mix show, our ultimate goal is to get it into regular rotation."

Mark Christopher, mix-show coordinator at top 40 KZQZ (Z95.7) San Francisco, says, "I've got some leeway to break songs or at least bring strong mix-show records to PD Casey Keating. He has given me a lot of trust and responsibility to bring in records. But it's hard to say [that] the role should be either one or the other. It's important to play the hits, as opposed to taking unnecessary chances. We've got to be real sure what we play works and retains listeners even if the songs don't make regular rotation."

Boogie D. says, "It's all about balance. If 'Thong Song' is the No. 1 song on the radio, you're going to hear it in the mix show as well."

TIMING: MORE THAN JUST BPM

Almost as important as what you play is when your mix show airs. The stations we surveyed typically ran old-school and/or familiar mixes during middays and afternoons, becoming more adventurous at night and on weekends.

Lance Pantan, PD of R&B WENZ Cleveland, advises considering not only which music fits where but which mixer best fits that particular style.

"When I first arrived at WENZ, DJ Mic Boogie was doing the 5 o'clock traffic jam," Pantan says. "He's a great hip-hop [DJ], but I

needed something more mainstream in that slot. I moved him to Fridays from 10 p.m. to midnight. Initially he was disappointed, but now he can see he's allowed to express himself to

a greater extent in the new time slot. He can be more creative, and I'm better serving the younger audience that tunes in at that time."

Thomas agrees that it's "all about the vibe of the listeners at the time." His mix shows are "party programming for weekend nights. The feel of the radio station is different on Monday at 10 a.m. than [on] Friday night at 10 p.m. [At that time] the mix show can be a little ahead of the station on the new-music curve, but we shouldn't forget that people still want to hear their favorite songs. The presentation helps with the relief of the normally played hits on the air by offering hot remixes and different versions of songs."

"Saturday night is when we air the underground mix show," says Boogie D. "Most of the rap you hear then is not going to be the rap you hear on our station in middays, that's for sure. But while we know there is a unique listener at that time and we're trying to achieve a certain vibe with the underground show, we'll also incorporate some regular-rotation records. You have to keep some element of familiarity at all times in the mix."



PANTAN

It isn't musical talent that makes Fenix TX a marketable band, says bassist Adam Lewis. The group's unique selling point is its ability to play well together and shy away from adult themes. "We're not great musicians," admits Lewis. "We just play fast punk rock. We tend to attract the younger kids who are not worried about politics or singing about love. They just want to have a good time. Some of our songs are silly and fun, and adults may not get that. They work and have responsibilities and can't laugh at stuff. We're like kids ourselves. We mess around with each other and talk smack to each other. We don't want to grow up."

An overall silliness is apparent on Fenix TX's

self-titled MCA debut, which mainly consists of reworked tracks from its previous independent release on Drive-Thru. The songs use lighthearted fluffiness to deal with such topics as battling



"We tend to attract younger kids who are not worried about politics or singing about love"

—Adam Lewis, Fenix TX

with alcoholism or wanting to kill a girlfriend's stepfather.

Though the band's first single, "All My Fault"—No. 32 on this issue's Modern Rock Tracks chart—

doesn't focus on such off-kilter themes, it does handle the topic of relationships with a similar nonchalance. Lewis says, "Our singer Willie [Salazar] had a girlfriend, and he screwed up one too many times with her. People break up all the time, and I can say that this song is just like them. It's really a chick song."

Appealing to women was one reason that Fenix TX originally called itself Riverfenix. The group thought that invoking the memory of the handsome young actor would undoubtedly attract girls. But the name was chosen, first and foremost, "to remember River Phoenix. We thought he was a rad actor and that nobody would be able to forget us," says Lewis.

Billboard®

MAY 27, 2000

Billboard®

MAY 27, 2000

Mainstream Rock Tracks

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	17	8 weeks at No. 1	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	3	4	I DISAPPEAR MUSIC FROM AND INSPIRED BY M.I.-2	METALLICA HOLLYWOOD †
3	5	5	6	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
4	4	4	5	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
5	3	2	18	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	6	13	6	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	7	10	5	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
8	9	8	13	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
9	8	7	28	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	12	9	26	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	13	14	16	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
12	11	12	15	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
13	15	16	21	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
14	16	15	38	HIGHER HUMAN CLAY	CREED WIND-UP †
15	14	11	26	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
16	10	6	15	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
17	18	20	6	GODLESS NO PLEASANTRIES	U.P.O. EPIC
18	17	17	9	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
19	28	34	3	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
				AIRPOWER	
20	23	26	13	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
21	20	22	23	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
22	24	23	14	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
23	22	21	8	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
24	29	39	3	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
25	30	33	9	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
26	21	18	11	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
27	19	19	12	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
28	34	37	3	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
29	27	27	12	SATISFIED IN MODERATION	8STOPS7 REPRISE †
30	26	29	4	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
31	37	38	4	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
32	25	24	9	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
33	33	30	10	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG †
34	36	35	14	WAFFLE HOME	SEVENDUST TVT †
35	38	—	2	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
36	35	31	7	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
37	31	28	9	SPIDERS SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
38	NEW ▶	1	1	TAKE A LOOK AROUND MUSIC FROM AND INSPIRED BY M.I.-2	LIMP BIZKIT HOLLYWOOD
39	NEW ▶	1	1	HOLY MAN BUY NOW...SAVED LATER	ONE MINUTE SILENCE V2
40	NEW ▶	1	1	FIRST TRIP TO THE MOON LATEST THING	THE NIXONS KOCH

Modern Rock Tracks

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	3	10	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	11	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
3	3	1	22	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	5	5	8	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
5	4	4	29	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
6	6	8	6	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	8	9	15	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
8	10	12	9	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
9	7	6	15	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	13	14	7	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
11	15	16	8	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG †
12	14	15	5	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
13	11	10	5	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
14	12	11	14	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
15	9	7	24	MISERABLE A PLACE IN THE SUN	LIT RCA †
16	16	20	5	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
17	17	23	4	I DISAPPEAR MUSIC FROM AND INSPIRED BY M.I.-2	METALLICA HOLLYWOOD †
				AIRPOWER	
18	27	29	4	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK FARM CLUB/UNIVERSAL
19	19	19	12	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
				AIRPOWER	
20	26	26	5	TAKE A LOOK AROUND MUSIC FROM AND INSPIRED BY M.I.-2	LIMP BIZKIT HOLLYWOOD
21	24	32	3	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT INTERSCOPE †
22	25	27	4	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/EEG †
23	29	34	6	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
24	23	21	26	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
25	21	17	13	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
26	18	13	14	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
27	NEW ▶	1	1	CHANGE WHITE PONY	DEFTONES MAVERICK
28	32	36	3	PORCELAIN PLAY	MOBY V2
29	30	30	6	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
30	20	18	9	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
31	22	22	13	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
32	33	33	5	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
33	28	25	17	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
34	34	31	8	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
35	37	40	3	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG
36	35	35	6	SATISFIED IN MODERATION	8STOPS7 REPRISE †
37	39	—	2	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
38	38	38	3	BROADWAY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
39	NEW ▶	1	1	RIGHT NOW SR-71	SR-71 RCA
40	31	24	11	NEW BEGINNING HOLY DOGS	STIR CAPITOL †

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.

HELP WANTED

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

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Putumayo World Music
Attn: Graphics Dept., 7th Flr.
324 Lafayette St
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Billboard Classified
P.O. Box 663
1515 Broadway
New York, NY 10036

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Administrative assistant positions in Marketing & Promotion. Applicants for entry level positions only please.
Fax resume to: (212) 405-5102

Urban & electronic music industry specialists sought by NY-based, indie music Web site. Proven marketing and production experience essential. Details:
<http://www.zactus.com/jobs>

CALL BILLBOARD AT 212-536-5058

Top 40 Tracks™

T. WK.	L. WK.	2 WK.	WKS. ON CH.	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	3	4	19	EVERYTHING YOU WANT 1 week at No. 1 VERTICAL HORIZON	VERTICAL HORIZON
2	1	1	16	I TRY EPIC	MACY GRAY
3	2	3	12	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
4	5	5	17	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
5	10	10	6	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
6	4	2	18	BYE BYE BYE JIVE	'N SYNC
7	7	9	10	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
8	6	6	18	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
9	8	7	19	SAY MY NAME COLUMBIA	DESTINY'S CHILD
10	9	8	15	BREATHE WARNER BROS	FAITH HILL
11	11	14	14	THERE YOU GO LAFACE/ARISTA	PINK
12	12	11	10	I TURN TO YOU RCA	CHRISTINA AGUILERA
13	13	13	11	HIGHER WIND-UP	CREED
14	18	21	7	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
15	17	19	9	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
16	20	23	5	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
17	14	15	18	NEVER LET YOU GO ELEKTRA/VEEG	THIRD EYE BLIND
18	24	26	8	I WANNA KNOW JIVE	JOE
19	15	16	44	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
20	19	20	8	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
21	26	30	4	IT'S GONNA BE ME JIVE	'N SYNC
22	22	24	7	BROADWAY WARNER BROS	GOO GOO DOLLS
23	16	12	14	YOU SANG TO ME COLUMBIA	MARC ANTHONY
24	27	34	3	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
25	21	18	14	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
26	25	22	8	GRADUATION (FRIENDS FOREVER) ELEKTRA/VEEG	VITAMIN C
27	23	17	19	AMAZED BNA	LONESTAR
28	29	31	6	OTHERSIDE WARNER BROS	RED HOT CHILI PEPPERS
29	35	—	2	THE ONE JIVE	BACKSTREET BOYS
30	28	25	22	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
31	36	—	2	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
32	39	—	2	BACK HERE HOLLYWOOD	BBMAK
33	32	32	21	ALL THE SMALL THINGS MCA	BLINK-182
34	34	36	5	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
35	33	28	16	GET IT ON TONITE DEF SOUL/IDJMG	MONTELL JORDAN
36	38	35	4	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
37	NEW	—	1	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
38	37	37	5	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
39	RE-ENTRY	—	2	I THINK GOD CAN EXPLAIN C2	SPLENDER
40	40	33	15	FORGOT ABOUT DRE AFTERMATH/INTERSCOPE	DR. DRE FEATURING EMINEM

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. 246 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

Alison Krauss Makes Rundgren's Sad 'Difference' Her Own At AC Format

UNFORGETTABLE: For a woman who views the perfect song as one with a grim, despairing title, Alison Krauss is having an awful good time.

When it came time to pick out songs for her current album, "Forget About It"—her eighth since age 15 in 1987—the 10-time Grammy winner gleefully decided on an unequivocal theme of regret.

"That's my favorite topic, man. The more depressing, the better," she says with a playful chuckle. "We don't want anybody to listen to one of our records and feel good. Forget it."

So it was only appropriate that a random listen at the local Tower Records to Todd Rundgren's "It Wouldn't Have Made Any Difference" on his bossa nova-inspired retakes album, "With A Twist," was an immediate draw for the artist.

"I was loving it. I thought, 'Oh, that sounds so sad. I've got to get it,'" she continues with amusement. "Then I was reading the lyrics at home and went, 'Ooh, that's terrible, this would really work great for me to record.'"

"It's the second verse that really sold me on it," she adds. It goes, "I know of hundreds of times I could be/In the most unfaithful arms that you always picture me/And maybe you remember that though I can't always show proof I was true/No one else could change my mind or stop me coming home to you/But those days are through."

The track, which has never been released as a single and has only been recorded by one other major artist—Johnny Mathis, of all people—is the third single from "Forget About It" on Rounder Records, following the title track, which earned the fiddler/singer/producer best female country vocal performance and best country album Grammy nominations this year.

The album peaked at No. 5 on Billboard's Top Country Albums chart upon its release last August ("Music to My Ears," Billboard, June 5, 1999) and at No. 60 on The Billboard 200, marking her highest entry onto that chart ever.

"It Wouldn't Have Made Any Difference," ever so gentle and plaintive, has just been released to adult contemporary radio, following previous single "Stay," which cracked the format's top 30 in February. For an artist who has already defied boundaries by organically crossing back and forth from the guarded borders of bluegrass to mainstream country, it's a move that doesn't give radio a second thought.

"Her whole album is tremendous,

and this is such a great song," says Tom Holtz, PD of AC WWLI Providence, R.I., which added the song before its official release date. "She's long due at AC, too. She's such a great talent and seems to be much more at the forefront than the



by Chuck Taylor

little violin player of her early country days. She really knows how to sing a ballad, and this is the one that could break her at this format."

"In many ways, she is her own genre," adds Danny Howard, PD of AC WDEF-FM Chattanooga, Tenn. "Some might try to pigeon-hole her into a country-esque, folksy type of music, but since we're in the South, we've never had any problem maintaining her presence here. Right now in this format, there are so few AC-only artists that are really huge. She is a welcome relief,



KRAUSS

like Jim Brickman. We need to have our own marquee of performers. Our audience has adopted Alison as their baby, with her incredible stage presence and all of that passion in her music."

But for Krauss, who produced "Forget About It," format lines and radio hits are nothing but distractions from what matters most: making music with her longtime band, Union Station.

"Crossover? I don't really know anything about it," she says. "It's a compliment when somebody likes our music, but we don't ever make 'singles' on a record. Rounder doesn't even get the record until we're done; I'm sure they're thinking about that kind of thing, but we just do the songs the way we think we should and that's that. You can't let anything sway you."

There's no denying that the mind-set has credence; Krauss continues to be among the most sought-after artists in the field by doing things the way she sees best. Since the release of "Forget About It," she has taken so many side steps that it can be dizzying to track.

In the May 13 issue, she earned her first No. 1 country song as Kenny Rogers' "Buy Me A Rose" bucked the odds and triumphed in its 29th week. Billy Dean also sings on the song, from Rogers' "She Rides Wild Horses" LP on

indie label Dreamcatcher. (Krauss' previous career peak was with "When You Say Nothing At All," which reached No. 3 on Hot Country Singles & Tracks in 1995.)

Krauss also appears on Dolly Parton's September 1999 bluegrass release, "The Grass Is Blue"; on the 1999 soundtrack to the film "Happy, Texas" with "Stay"; and on Patti Page's new "Brand New Tennessee Waltz" album, released May 8. She is also set to contribute a track to the Mercury Nashville soundtrack for the upcoming Joel and Ethan Coen film, "O Brother, Where Art Thou?," due in October, starring George Clooney, John Goodman, Holly Hunter, and John Turturro.

Then there are upcoming appearances on PBS, where she will sing with the Boston Pops, and on "Austin City Limits" Saturday (27).

This range of projects typifies Krauss' stance as an artist who simply cannot be pinpointed. Says Brad Paul, VP of national promotion for Rounder, "Her voice, which is so powerful and yet delicate, combined with her wonderful taste in producing her music and her choice in songs, allows Alison to be appealing across the board."

"In our little microcosm here at Rounder, there are people with a wide range of tastes, and whenever she comes to town, she always reels everybody in, including the guys who are into reggae or blues," Paul adds. "They're all there. She just has a sound that's hard not to like."

Krauss is quick to point out that it's hardly a one-woman shop, giving collaborative credit to her band. "We always have the same mind-set going into the studio," she says. "I'm the material person; I search out 90% of the songs on our records. On the band projects [her contract states that her albums go back and forth between solo and Union Station efforts], we sit and talk about each one of them until we wear each other out."

Then, in the studio, "when you're working with a band you play and record with all the time, everybody pushes each other to be better, while everyone is their own policeman. We really enjoy the working part of it and will stick with a song until we can all live with it," she says.

That said, Krauss' goals for the future remain disarmingly simple.

"I never really thought I'd get to do this for a living when I was young, if for no other reason than 'Why would I?'" she says, laughing again. "I've gotten to go to some really neat places and record with and meet my heroes. I really don't have all these lofty kinds of goals. If I didn't get to do this anymore, I wouldn't have any complaints. I just feel like I've been really lucky. I know, that's boring, but it's true."

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

- Jay-Z Feat. UGK, Big Pimpin'
- DMX, Party Up
- Donell Jones, Where I Wanna Be
- Joe, I Wanna Know
- Carl Thomas, I Wish
- Jagged Edge, Let's Get Married
- Big Punisher, It's So Hard
- 504 Boyz, Wobble Wobble
- Sole, It Wasn't Me
- Trick Daddy, Shut Up
- Mary J. Blige, Give Me You
- Ghostface Killah, Cherechez LaGhost
- Toni Braxton, He Wasn't Man Enough
- Sisqo, Thong Song
- Big Tymers, Get Your Roll On
- Nas, You Owe Me
- Avant, Separated
- Mya Feat. Jadakiss, Best Of Me
- Trina, Da Baddest Bitch
- Aaliyah, Try Again
- Dwayne Wiggins, Strange Fruit
- Nelly, Country Grammar
- Ideal Feat. Lil' Mo, Whatever
- Kevon Edmonds, No Love
- Tha Eastsidaz, Got Beef
- Lucy Pearl, Dance Tonight
- Black Rob, Whoa
- Eminem, The Real Slim Shady
- Cypress Hill, Superstar
- Ruff Endz, No More
- Beanie Sigel, Remember Them Days
- Destiny's Child, Say My Name
- Wyclef Jean, Thug Angels
- Sam Salter, Once My Sh...
- Kelis, Get Along With You
- J-Shin, Treat U Better
- Aaliyah & DMX, Come Back In One Piece
- Da Brat Feat. Tyrese, What'Chu Like
- Goodie Mob, What It Ain't (Ghetto Enuff)
- En Vogue, Riddle
- Angie Stone, Everyday
- Mariah Carey, Crybaby
- Q-Tip, Let's Ride
- Something For The People, Girl With No Man
- Sammie, Crazy Things I Do
- 46 Spooks, Things I've Seen
- Various Artists, One Four Love
- Drama, Left, Right, Left
- Santana Feat. The Product G&B, Maria Maria
- Hezekiah Walker, Let's Dance

NEW ONS
Mary J. Blige, Your Child Kelly Price, As We Lay
Sisqo Feat. Brown, Thong Song
Dr. Dre Feat. Snoop Dogg, The Next Episode
Little Buddy McClain, Woo-Woo
Bone Thugs-N-Harmony, Can't Give It Up
Canibus, Micificant
Raekwon, 100 Rounds
Major Figgas, Yeah That's Us
Jermaine Dupri & Nas, I've Got To Have It
Hangman 3 F/Made Men, Holla Boston



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Aly Griggs, She's More
- Faith Hill, The Way You Love Me
- Collin Raye, Couldn't Last A Moment
- Clay Davidson, Unconditional *
- Trace Adkins, More
- Martina McBride, Love's The Only House
- Ty Herndon, No Mercy
- Dixie Chicks, Goodbye Earl
- Brad Paisley, Me Neither
- Toby Keith, How Do You Like Me Now
- Trisha Yearwood, Real Live Woman
- Clint Black W/Steve Wariner, Been There
- Chad Brock, Yes!
- Garth Brooks, When You Come Back To Me Again
- Chely Wright, She Went Out For Cigarettes
- Billy Gilman, One Voice
- Alecia Elliott, You Wanna What? *
- Lee Ann Womack, I Hope You Dance *
- Kenny Rogers, Buy Me A Rose
- The Kinleys, She Ain't The Girl For You *
- Reba McEntire, I'll Be *
- Warren Brothers, That's The Beat Of A Heart *
- Shedaisy, I Will...But *
- Eric Heatherly, Flowers On The Wall *
- Kathy Mattea, Trouble With Angels *
- Mark Chesnut, Fallin' Never Felt So Good *
- Nickel Creek, Reasons Why *
- Yankee Grey, Another Nine Minutes
- River Road, Breathless *
- Joe Diffie, It's Always Somethin'
- Lonestar, Amazed
- Tim Rushlow, When You Love Me
- Merle Haggard, Motorcycle Cowboy/Blue Yodel #13
- Clay Walker, The Chain Of Love
- Tara Lyn Hart, That's When You Came Along
- Blackhawk, I Need You All The Time
- Phil Vassar, Carlene
- Gary Allan, Lovin' You Against My Will
- The Wilkinsons, Jimmy's Got A Girlfriend
- Craig Morgan, Something To Write Home About
- Coley McCabe, Grow Young With You
- Sons Of The Desert, Change
- Danni Leigh, Honey I Do
- Keith Urban, Your Everything
- Rascal Flatts, Prayin' For Daylight
- Jeff Foxworthy, Blue Collar Dollar
- Sawyer Brown, 800 Pound Jesus
- Darryl Worley, When You Need My Love
- Charlie Major, Right Here Right Now
- Steve Wariner, Faith In You

NEW ONS
Jack Ingram, Mustang Burn



Continuous programming
1515 Broadway, NY, NY 10036

- Eminem, The Real Slim Shady
- Britney Spears, Oops!...I Did It Again
- Sisqo, Thong Song
- Foo Fighters, Breakout
- Nine Inch Nails, Start**kers, Inc.
- Kid Rock, American Bad Ass
- Metallica, I Disappear
- Matchbox Twenty, Bent
- Backstreet Boys, The One
- DMX, Party Up
- Jay-Z Feat. UGK, Big Pimpin'
- Aaliyah, Try Again
- Toni Braxton, He Wasn't Man Enough
- Papa Roach, Last Resort
- No Doubt, Simple Kind Of Life
- Red Hot Chili Peppers, Otherside
- Cypress Hill, Superstar
- Destiny's Child, Say My Name
- Christina Aguilera, I Turn To You
- BBMak, Back Here
- Blaque Thomas, I Wish
- Clari, I Do
- Goo Goo Dolls, Broadway
- Mya Feat. Jadakiss, Best Of Me
- Staind, Home
- Mary J. Blige, Give Me You
- Blink-182, Adam's Song
- Joe, I Wanna Know
- Korn, Make Me Bad
- Ghostface Killah, Cherechez LaGhost
- Enrique Iglesias, Be With You
- Nicki, There You Go
- 3 Doors Down, Kryptonite
- Vertical Horizon, Everything You Want
- Moby, Bodyrock
- Supergrass, Pumping On Your Stereo
- P.O.D., Southtown
- Nine Days, Absolutely (Story Of A Girl)
- Mariah Carey, Can't Take That Away
- Limp Bizkit, Break Stuff
- Black Rob, Whoa
- Da Brat Feat. Tyrese, What'Chu Like
- Mandy Moore, I Wanna Be With You
- Fenix TX, All My Fault
- Stone Temple Pilots, Sour Girl
- Tha Eastsidaz, Got Beef
- American Cream Team, It's Not A Game
- 504 Boyz, Wobble Wobble
- A Perfect Circle, Judith

NEW ONS
Travis, Why Does It Always Rain On Me?
'N Sync, It's Gonna Be Me
Dr. Dre Feat Snoop Dogg, The Next Episode
Dynamite Hack, Boyz In The Hood
Kina, Girl From The Gutter



Continuous programming
1515 Broadway, NY, NY 10036

- Red Hot Chili Peppers, Otherside
- Santana Feat. Rob Tho, Smooth
- Creed, Higher
- Macy Gray, I Try
- Faith Hill, Breathe
- Christina Aguilera, I Turn To You
- Goo Goo Dolls, Broadway
- Enrique Iglesias, Be With You
- Vertical Horizon, Everything You Want
- Mariah Carey, Can't Take That Away
- Don Henley, Taking You Home
- Santana Feat. The Pro, Maria Maria
- Celine Dion, I Want You To Need Me
- Sting Feat. Cheb Mami, Desert Rose
- Matchbox Twenty, Bent
- Stone Temple Pilots, Sour Girl
- No Doubt, Simple Kind Of Life
- Lenny Kravitz, I Belong To You
- Savage Garden, Crash And Burn
- Backstreet Boys, Show Me The Meaning...
- Celine Dion, That's The Way It Is
- Toni Braxton, He Wasn't Man Enough
- Jennifer Lopez, Waiting For Tonight
- Foo Fighters, Learn To Fly
- Destiny's Child, Say My Name
- Fenny Kravitz, Fly Away
- No Doubt, Breakout
- Sugar Ray, Every Morning
- Marc Anthony, You Sang To Me
- Leona Naess, Charm Attack
- Christina Aguilera, Genie In A Bottle
- Smash Mouth, All Star
- Sisqo, Thong Song
- Smash Mouth, Waste
- Tracy Chapman, Telling Stories
- Nine Days, Absolutely (Story Of A Girl)
- Shania Twain, You're Still The One
- Christina Aguilera, What A Girl Wants
- Joe, I Wanna Know
- Lenny Kravitz, American Woman
- Sugar Ray, Fly
- Barenaked Ladies, One Week
- Shania Twain, Man! I Feel Like A Woman!
- Len, Steal My Sunshine
- Ricky Martin, Livin' La Vida Loca
- 'N Sync, Bye Bye Bye
- Sugar Ray, Someday
- Supergrass, Pumping On Your Stereo
- Melissa Etheridge, Enough Of Me
- Goo Goo Dolls, Slide

NEW ONS
Kid Rock, American Bad Ass
Iron Maiden, The Wicker Man
Kina, Girl From The Gutter

VH1.com Adds Fan Clubs Section To Widen Its Audience Appeal

VH1.COM REVAMPS: With an increasing number of new Web music sites, many established sites are challenged to come up with new ways to keep consumers' attention. VH1.com recently revamped itself with a new Fan Clubs section, aimed at competing with artist resource sites like the Ultimate Band List. The new Fan Clubs section on VH1.com, which was unveiled May 15, is a comprehensive guide to links and resources for dozens of artists.

Features in the Fan Clubs section include fan club membership, song- and videoclips, news, bios, photos, tour dates, auctions, message boards, merchandise, concert tickets, and a directory of Web sites dedicated to the artists.

VH1.com senior VP/GM Fred Graver says, "The Fan Clubs section is almost like having another Web site. We have two core relationships: with the artists and with the audience. The Fan Clubs section is mainly about the audience. The artists listed were chosen partly based on focus groups, but mostly based on which

Awards. The show will take place June 3 at the Sony Picture Studios in Culver City, Calif., and the program will air June 8 on MTV.

Bonnie Burkert has left Capitol Records as director of visual marketing. She has taken what she calls "an extended leave of absence" to relocate to Cancun, Mexico. No replacement has been named. Burkert can be reached by E-mail at bonnieburkert@hotmail.com.

VH1 has named **Martine Charles** VP of communications. She was previously director of media relations at CNBC.

MTV Networks has named **Clotilde Dillon** VP of diversity. She was previously director of employee relations at The Associated Press.

MTV is presenting its first Return of the Rock U.S. tour, named after the channel's rock music series. **Staind**, **P.O.D.**, **Dope**, and **Crazy Town** will be on the tour, which begins June 14 in Kansas City, Mo. A "Return Of The Rock" album will be released June 13 on Roadrunner Records.

Heavy metal show "Visions Of The Dead" has been canceled on Adelphi Cable in Augora, Calif. The show's executive producer/host, **Jim Mills**, says, "I violated FCC rules in the show [by playing] Danzig's 'It's Coming Down' video. I knew I was pushing some buttons."

Adelphi officials were unavailable for comment. Mills says he plans to have the show back on the air in June.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the New York-based hard rock/heavy metal program "Rock This!"

TV affiliate: Time Warner Cable in New York.

Time slot: 6:30-7 p.m. Fridays.

Key staffer: **Jen Meola**, executive producer/host.

Web site: rock-this.com.
E-mail address: jen@rock-this.com.

Following are the four videos on the episode that aired May 5:

- Kittie**, "Brackish" (Ng/Artemis).
- P.O.D.**, "Southtown" (Atlantic).
- Type O Negative**, "Everything Dies" (Roadrunner).
- Amorphis**, "Divinity" (Metal Blade).

THIS & THAT: **Metallica**, 'N Sync, and D'Angelo will perform at this year's MTV Movie



by Carla Hay

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 27, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Sisqo, Thong Song
Jay-Z Feat. UGK, Big Pimpin'
Eminem, The Real Slim Shady
Jagged Edge, Let's Get Married
Kid Rock, American Bad Ass
Britney Spears, Oops!...I Did It Again
Vitamin C, Graduation (Friends Forever)
Aaliyah Feat. DMX, Come Back In One Piece
Big Tymers, Get Your Roll On
DMX, Party Up (Up In Here)
504 Boyz, Wobble Wobble
Aaliyah, Try Again
'N Sync, Bye Bye Bye
Christina Aguilera, I Turn To You
Before Dark, Monica
Backstreet Boys, The One
Trick Daddy Feat. Duce Poppito, Trina, Co, Shut Up
Donell Jones, Where I Wanna Be
Mariah Carey Feat. Snoop Dogg, Crybaby
Mandy Moore, I Wanna Be With You
Dixie Chicks, Goodbye Earl
Big, Biggie/Die For Me
Big Punisher Feat. Donell Jones, It's So Hard
Nelly, (Hot S**t) Country Grammar
Sammie, Crazy Things I Do

NEW

- Alice Deejay, Better Off Alone
Dr. Dre Feat. Snoop Dogg, The Next Episode
Dynamite Hack, Boyz-N-The Hood
Eiffel 65, Move Your Body
Eve Feat. Jadakiss, Got It All
Hanson, If Only
Ideal Feat. Lil' Mo, Whatever
Kelly Price, As We Lay
matchbox twenty, Bent
Metallica, I Disappear
Mo Thugs, Did You Really Wanna
P.A. Feat. Eightball, Sun Down
Santana Feat. Everlast, Put Your Lights On



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Richard Ashcroft, Song For The Lovers
Sinead O'Connor, No Man's Woman
Metallica, I Disappear
matchbox twenty, Bent
(International) Noise Conspiracy, Smash It Up



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Metallica, I Disappear (NEW)
A*Teens, Dancing Queen (NEW)
Uncle Kracker, Yeah, Yeah, Yeah (NEW)
Sisqo, Thong Song
Sonique, It Feels So Good
Britney Spears, Oops!...I Did It Again
Edwin, Alive
Bloodhound Gang, The Bad Touch
Christina Aguilera, I Turn To You
Macy Gray, I Try
Pink, There You Go
Toni Braxton, He Wasn't Man Enough
Enrique Iglesias, Be With You
McMasters & James, Thank You
Jacksoz, Can't Stop
Santana Feat. The Product G&B, Maria Maria
Aqua, Around The World
Dr. Dre Feat. Eminem, Forgot About Dre
Backstreet Boys, The One
Kid Rock, American Bad Ass



Continuous programming
Hawley Crescent
London NW18TT

- Melanie C, Never Be The Same Again
Britney Spears, Oops!...I Did It Again
Toni Braxton, He Wasn't Man Enough
Sisqo, Thong Song
Santana Feat. The Product G&B, Maria Maria
Ricky Martin Feat. Meja, Private Emotion
Bon Jovi, It's My Life
Destiny's Child, Say My Name
Eagle-Eye Cherry, Are You Still Having Fun?
Guanos Apes, Big In Japan
Moby, Natural Blues
Bomfunk MCs, Freestyle
Blink-182, Adam's Song
TQ, Daily
Sonique, It Feels So Good
Travis, Coming Around
Madison Avenue, Don't Call Me Baby
Sweet Female Attitude, Flowers
Reamonn, Supergirl
Cypress Hill, (Rap) Superstar



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

- Saves The Day, Shoulder To The Wheel
Llama Farmers, Yellow
8Stops7, Satisfied
Stone Temple Pilots, Sour Girl
Fenix TX, All My Fault
Tonic, Mean To Me
Deadlights, Amplifier
Sleather-Kinney, You're No RR Fun
Powerman 5000, Supernova Goes Pop
Bush, Warm Machine
No Doubt, Simple Kind Of Life
Smash Mouth, Waste
Eiffel 65, Move Your Body
Kid Rock, American Bad Ass
Papa Roach, Last Resort
Primus, Lacquer Head
Nine Inch Nails, Start**kers, Inc.
Disturbed, Stupify



1/2-hour weekly
46 Gifford St
Brocton, 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

TOURS, NEW FACES ENLIVEN SCENE

(Continued from page 5)

Hill is expected to generate hefty box office.

Additionally, the Judds reunion tour is racking up solid numbers (more than \$5 million to date), Alan Jackson is doing very well (more than \$4 million), and Martina McBride is having her best touring year ever (more than \$1.3 million from just 11 shows reported). Trisha Yearwood is doing better than 90% capacity on her current theater tour, according to her booking agency, Nashville-based Creative Artists Agency (CAA).

"I definitely think we've seen the worst of it," says Tony Conway, president of Nashville-based booking agency Buddy Lee Attractions. "The curve has bottomed out, and we're on the way back up."

CASTE SYSTEM

Modern-era country music touring has been a tale of haves and have-nots, with only about a half-dozen acts that can consistently sell at the arena level in a given year.

The genre's top ticket-sellers of the past decade have been Garth Brooks, George Strait, Reba McEntire, Brooks & Dunn, and Alan Jackson, as well as, to a lesser extent, McGraw, Vince Gill, Alabama, and Clint Black.

From there, the drop-off is pre-



OSWALD

cipitous. The big challenge for country music is and has been to create new arena-level headliners, acts that can consistently draw more than 6,000 people a night.

Many believe help is on the way. Shania Twain recently entered this exclusive club on the strength of a debut headlining tour that grossed more than \$70 million. This year, Dixie Chicks come on board, and initial sales for their Fly tour are very positive. Hopes are high that others will soon follow.

"There are a bunch of people coming on strong," says Gregg Oswald, a VP in the William Morris Agency's Nashville office. "There are more people poised to move real tickets than we've seen in a long time."

Among those cited by Nashville insiders as candidates to develop into major headliners within the next couple of years are Martina McBride, LeAnn Rimes, Trisha Yearwood, Faith Hill, Toby Keith,

Jo Dee Messina, Lonestar, Kenny Chesney, Brad Paisley, Chely Wright, and Montgomery Gentry.

Some are already there. "Martina McBride is definitely the most underrated young headliner in this business this year," says country promoter Ben Farrell of Lon Varnell Enterprises, a keen observer of country's box-office clout. "Lonestar is about to be a small headliner, Yearwood is in the theaters, Toby Keith and Kenny Chesney are out there trying to build something, and you've also got to watch Clay Walker, Mark Wills,

'I definitely think we've seen the worst of it. The curve has bottomed out, and we're on the way back up'

- TONY CONWAY -

Andy Griggs, and this Eric Heatherly. There is a little brightness out there."

Farrell also sees some big winners for this year beyond the Strait stadium tour. "We might see some Twain-type numbers for Dixie Chicks and Tim and Faith," he says.

The number of acts on the bubble is a very positive sign. "We could have as many as 10 major headliners out by this time next year," says Oswald. "Historically, you would find very few years with this much promise."

WHAT HAPPENED?

Why country numbers fell off at all can be attributed to a variety of factors. In many ways, country was a victim of its own success, with labels signing more acts during the boom times, all of whom wanted to tour.

The country concert market became oversaturated, and today for every newer act showing promise, there are at least two "B-level" acts that may have achieved success at retail and radio but have never developed into consistent hard-ticket headliners.

"Country seems to be the only format of music with 300 artists associated with major labels and all of those artists on the road," says Buddy Lee's Conway. "A country artist could have one or two hit records and tour for the next 40 or 50 years."

The number of artists has steadily increased. "When I came to Nashville in 1974 to become an agent, there were only about 60 country music artists that worked the road and recorded, and that was country music, period."

Oswald takes a similar view. "Once somebody starts to tour in the country music business, they never stop, with very few exceptions," he says. "The list of touring attractions gets bigger and bigger. Every year, we feed more acts into this thing, and they never go away, so the market gets

more diluted."

And while the number of acts has increased, outlets have gone the other way.

"For new acts, the club business has probably been cut in half," says Conway. "And the opening-act slots are just not there anymore. There were 15-25 acts hiring support a few years ago, and now there are probably eight acts buying talent to package with."

An exception is the casino market. One industry insider says that there are a lot of B-level acts who wouldn't be working nearly as much if the casinos weren't buying loads of country talent. For these acts, casinos have been a godsend.

ROAD RULES

In the frenzy of the early '90s, when country acts were attracting the attention of mainstream rock promoters, some poor career decisions were made in regard to touring.

"There were so many headliners doing so many dates, with people throwing money at you, [that] when it levels down, there are some people who can't headline anymore, and now they're sitting over there on the mourner's bench," says Clarence Spalding, co-manager of Brooks & Dunn. "They didn't do it the right way, so now they can't play in the big leagues anymore."

And when country traffic was heaviest, some acts may have been overzealous in their ticket pricing.

"Ticket prices got way out of hand," says Rod Essig, an agent in CAA's Nashville office representing such artists as McGraw and Rimes. "We're aiming at a group of people that makes X amount of dollars, and it can get pretty expensive for a family of four to be going [to a concert]."

Fairs and festivals, long a mainstay for country acts at all levels, increasingly turned to other types of music—such as classic rock and pop—as country became too expensive and returned too often to create excitement.

"A lot of [the decline] is due to overexposure and not enough new, innovative 'happenings,'" says David Snowden, president of Triangle Talent in Louisville, Ky., which books and produces talent for a wide range of fairs and festivals. "A lot of country music fans that were kind of on the edge have gone back to their roots, which are '70s rock acts like Styx, REO Speedwagon, and Def Leppard. It's the same demographic. If I had to hang my hat on country music, I'd be in trouble."

Obviously, country touring's slump has been part of an overall malaise that has affected the entire industry, including record sales and radio.

"Everything affects everything," says Conway. "Ticket sales affect record sales, and record sales affect ticket sales. If interest in a certain genre of music is not as strong as it once was, fewer people will go to the shows."

The impact of touring on record sales is certainly not lost on the labels.

"It's not so much the spikes we

see when they're touring as the spikes we don't see when they're not touring," says Bob Saporiti, senior VP of Warner Bros. in Nashville. "It's all integrated. There is nothing that can't be connected in the universe. I know that seeing somebody live can inspire one to buy records, because it has happened to me. Touring generates word-of-mouth, and nothing is better than that."

COMING BACK

Some say that for country music to have only a half-dozen acts that can average an audience of better than 6,000 a night is more the rule than the exception. Can country sustain more major headliners?

"If they're all selling records and being smart, we can sustain as many as we want," says Spalding. "If people start booking dates on top of each other, somebody's gonna get hurt. But historically, this community has communicated very well with each other."

The so-called Class of '89—which saw a major group of headliners break that included Clint Black, Garth Brooks, Alan Jackson, and Travis Tritt—was just a fortuitous set of circumstances, Oswald believes.

"It was luck," he says. "It just so happened there were a lot of great



CONWAY

acts at one time. And now it's happening again. The fact is, there are a lot of experts in this town, and they're getting better at handling careers."

It's not unusual for country acts to tour year in and year out, but to be successful they must be judicious about which markets are played and when, observers say.

"We tour every year, so we have to be more careful," says Spalding. "We cut back to 55-60 dates [a year], and we don't go back to the same markets over and over again. We try to keep markets fresh. Anybody with half a brain knows this, but greed gets in the way of doing it. That's why you hear people say, 'I can't go back to Raleigh because I've played every year for the past 10, and now my career sucks from a live perspective.' There are acts that should be strong headliners who can't do it for that very reason."

CAA headliners are also being

more careful with touring.

"Three years ago, we started cutting back on the number of country shows," says CAA's Essig. "Acts that were playing 150 dates cut back to 50 or 60. Now we're starting to reap the benefits of that. People are starting to learn if they miss an artist when they come to town, it might be three or four years before they get a chance to see them again."

Indeed, part of country's decrease in gross dollars and attendance could be attributed to fewer shows. Fewer than 500 shows

'Ticket prices got way out of hand. It can get pretty expensive for a family of four to be going to a concert'

- ROD ESSIG -

were reported in the country genre last year, down from nearly 600 the previous year. Still, average attendance was down 8.3%, even with fewer shows.

It's worth noting that it remains the artists' responsibility to put on a quality show that people want to see. "If you give people a great show, they'll want to come back," says Spalding.

Warner's Saporiti agrees with his live music counterparts in that they all believe the worst is over for country music, in all areas.

"There is no doubt about it, we're on an upswing," he says. "There's a lot of really refreshing stuff out there, real entertainers. And you've got to be good to make it happen live."

Even if country is not quite ready to come out of its touring doldrums, the industry can point to some noteworthy accomplishments on the road in the past five years. Garth Brooks gave country its first \$100 million tour at \$20 a pop, Shania Twain emerged as the hottest touring female in the genre since Reba McEntire, and George Strait et al. have mounted country's first-ever stadium tours.

Can country turn things around this year and improve on last year's touring numbers? It won't be easy. Fewer dates by Strait, along with Twain and others who toured last year not working the road at all in 2000, will take more than \$40 million out of the equation. But if high-profile tours by Dixie Chicks and McGraw/Hill do as well as expected and others maintain their improvement, country could at the least be looking at a \$120 million year.

And if that doesn't happen, the industry can hope for Garth Brooks to come out of retirement and tour again. If not, perhaps someone new will explode on the country scene, which is what a lot of people are hoping for.

Says CAA's Essig, "We need an overnight whammo."

SONGWriters, PDS AT LOGGERHEADS

(Continued from page 5)

these parameters down so small [as] to what they'll play, it's stifled our creativity as songwriters, because they [want] us to write the same song over and over again."

Echoing his CRS comments, Perry says, "They are trying to sell tires. They're not trying to sell music. The music is secondary to them. At one time the music is what ran the whole business, including radio, but now radio is running the music business. We've got the tail wagging the dog here."

Perry is so disillusioned with the country music industry that he wants to concentrate his efforts in the pop field. "I am [not working the country market] until it finds out where it wants to go, until we make these changes, until people wake up and realize that radio shouldn't be running the record business," says Perry, who has already had pop success with cuts on the last two Backstreet Boys albums.

Radio programmers view Perry's comments as the perennial and gratuitous sort of radio-bashing popular among industryites who don't truly understand the radio business.

KYCY San Francisco PD Dene Hallam says, "I just wish that one time a Nashville songwriter would stand up at a CRS or similar gathering and say, 'Thank you, radio, for helping me get my house, car, boat, and children's education.'"

McVay Media consultant Bob Moody says authors' complaints are "a bigger insult to their fellow songwriters than to radio. Are Harlan Howard and Don Schlitz puppets of country radio? Do Tom Douglas, Sharon Vaughn, Dennis Linde, Richard Leigh, Matraca Berg, and countless other truly great songwriters turn out garbage to get airplay? Of course not."

"So radio dictates what gets written and cut in Nashville? I don't see any writing appointments on my calendar," says KPLX (the Wolf) Dallas assistant PD Smokey Rivers. "Nor do I have any voice-mail messages asking me to come to Nashville and participate in a label marketing meeting. For the life of me, I can't find any E-mail instructing me to join in on a recording session anywhere. Artists don't call and ask me which songs they should put on hold. But somehow I'm the deciding factor on what gets done or not done in Nashville. Funny, I don't remember signing up for that gig."

'I FEEL SORRY FOR THE GUYS'

Others involved in the creative process view things less pessimistically than does Perry. Don Cook, senior VP and chief creative officer at Sony ATV/Tree Publishing in Nashville, has been a successful songwriter, publisher, and producer (Brooks & Dunn, the Mavericks, Alabama). "We have to remind our-

selves that country radio only plays what we give them," he says. "They don't generate their own material... So in a very real sense we dictate what everybody gets to play."

"Radio has a tough job. I kind of feel sorry for the guys," says Arista Nashville artist Phil Vassar, ASCAP's reigning songwriter of the year, who has had cuts by Jo Dee Messina, Alan Jackson, and others. "People are just looking for good songs, and as long as you try to write the best song you can write, you're on the right track. And it's always the different things that seem to break through the best. Mediocrity hurts everybody."

According to former RCA senior VP of A&R Thom Schuyler, a veteran artist and songwriter currently signed to Almo Irving, there are no simple answers.

"We blame all this stuff on the radio stations, but the producers are involved," Schuyler says. "The publishers are involved. The songwriters are involved. The record labels are certainly involved, and the artists are involved. There are a lot of people responsible for what is or is not going on."

Schuyler, who chronicled the Nashville songwriter's struggle in 1982 with Lacy J. Dalton's "16th Avenue," says the present climate is especially tough.

"There is a not-so-quiet panic within the songwriting community," he says. "People are getting dropped and laid off, and staffs are being

reduced. If you're not going to write something that's going to get played on the radio, you don't stand much of a chance of surviving out there."

Radio consultant Larry Daniels believes "the fear of being different and trying something new has affected Nashville songwriters, artists, and labels in much the same way that many radio stations have opted for the safe route in picking music. I believe the stakes are so high in today's corporate environment that many very talented people are afraid to try something different. Yet history has shown that creativity can make a big difference."

Some writers say they feel the pressure to deliver radio hits, but the Nashville publishing community maintains it just encourages its writers to pen great songs.

"I'm certain that there are writers out there who write toward radio," says EMI Music Nashville executive VP/GM Gary Overton. But, he adds, nobody at his company ever tells the writers, "Hey, write something for radio."

EMI creative director Bruce Burch, whose songwriting credits include Reba McEntire's "Rumor Has It" and T. Graham Brown's "Wine Into Water," agrees.

"You listen to the radio and I guess subconsciously it enters your mind, but I always tried to come up with a different angle," says Burch. "The things that I had success with most of the time were not the same old type

of song that was played on the radio."

HERD THIS?

But many admit there is a herdlike mentality that prevails when a certain type of song or act breaks through and others try to follow.

According to Blake Chancey, Sony Music Nashville senior VP of A&R, "There are a lot of writers and artists who are followers that are trying to chase what is being successful. When we were recording the Dixie Chicks album, most people would hear it and say, 'That doesn't sound like anything on the airwaves. That's really different.' A lot of people were scared by that, and a lot of people were excited about that. Nobody knew what would happen, but as soon as you have success with something like the Dixie Chicks, then you have five or six artists right behind them trying to either cop the same sound, cut the same type [of] song, even use the same type of instrumentation. Not only do you get that from the songwriters but from a lot of the record labels."

At least one radio consultant, Steve Warren, sides with the songwriters. "The current state of affairs is principally the result of dysfunctional radio programming," he says. "While Nashville wants to make the kind of music that consumers want to buy, in reality the first concern has to be making the kind of music that will get a 'go' from radio's PDs and music directors."

CONSUMERS HAVE LAST WORD

According to Byron Gallimore, who produces McGraw, Faith Hill, and Messina, it's ultimately the consumer who "decides what the writers have to write. Country radio is looking—just like the record labels and everybody else—for whatever sells. When the consumers go buy an album for a certain type of music, that's how everybody knows what's in demand out there. The writers who want to be successful are going to go where the demand and where the sales are."

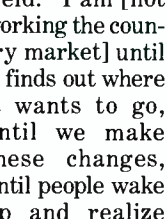
Cook reminds songwriters that ultimately they have the power to affect what the country audience hears and buys.

"Somebody could walk in the door at any publishing company with an unbelievably innovative, great piece of material and break a new artist, start an entire career on its path, and change the whole face of this format virtually in a year," Cook says.

"Any writer who feels a sense of discontent with the way everything's going has the power to walk in the door with the song that just shatters the status quo," he adds. "That's what we all need to be trying to do."



COOK



SCHUYLER

INDIE RETAILERS RALLYING AGAINST MAP RULING

(Continued from page 5)

an issue that the FTC got all wrong."

Like other industry players, Universal fears that a price war could break out again. In the last price war, which occurred from 1994-96, about a dozen chains filed for Chapter 11 bankruptcy protection and more than 1,000 independent stores closed, according to industry sources.

Lipsius says that a price war could "particularly hurt minority communities, where record stores are an important local business. Those stores could be destroyed by companies that sell at or below cost to bring in customers."

David Lang, president of the 10-unit, South Plainfield, N.J.-based Compact Disc World, says, "There is a lot of discussion going on among independent retailers, and a number of small retailers are writing letters. We will make ourselves heard."

Among those merchants who want to be heard on the topic is Joe Nardone Jr. of 10-unit, Wilkes-Barre, Pa.-based Gallery of Sound. He says independent retailers are very nervous about the FTC ruling.

"We all know it is an uphill battle, but we want to put a heavyweight file of paper in front of the [FTC] to let them know there is opposition to this," Nardone says. "We want to be heard and warn them this is not such a great idea."

He adds, "We are still waiting to hear from the big guys—Musicland, Trans World, and Tower. They have been very silent, and hopefully they will weigh in on the issue."

Nardone apparently will have a long wait. The Musicland Group in Minneapolis refused to comment on

the issue. Trans World Entertainment senior VP/CFO John Sullivan says the FTC ruling "is a non-event. We won't be commenting on it."

Tower Records issued a statement declaring, "We don't believe there will be a major impact in the market as a result of this ruling." The statement adds that the industry has gone through cycles in the past, but "ultimately pricing parity is always achieved as companies recognize the need for a reasonable profit expectation."

Independent labels and distributors also say they won't be commenting on the matter. Neil Cooper, owner of New York-based ROIR, Burt Goldstein, co-owner of Kenilworth, N.J.-based Big Daddy, and Bruce Iglauer, owner of Chicago-based Alligator, all agree with Joe Weinberger, owner of Miami-based Lil' Joe Records, who says, "I don't think it will make any difference to me whatsoever."

The major labels have consistently declined comment on the MAP matter. According to FTC spokesman Eric London, the final versions of the consent decrees eliminating MAP for seven years were signed by WEA on March 29, Sony Music Distribution on April 21, EMI Music Distribution on April 25, Universal Music and Video Distribution on May 1, and BMG Distribution on May 4. Large retailers may not be planning to offer comment to the FTC because most of them have already been deposed by the agency during its three-year investigation.

Len Cosimano, VP of music merchandising at Ann Arbor, Mich.-

based Borders Books & Music, says the chain feels "very strongly positive" about MAP. "I was deposed, and I was very strong in my responses that MAP didn't interfere with how we operated our business. It's bad enough that everybody thinks music is free on the Internet; now the FTC has everybody thinking that the CD should be below \$10 in the store."

But with or without MAP "we will operate the way we always have," says Cosimano. "Service, selection, and price are important at Borders."

Not all merchants think that the

FTC ruling is bad for the industry. "I am sure the FTC will pay very careful attention to the cries of down-trodden retailers, who will no longer have this method for avoiding competitive discourse in the marketplace," says Mike Dreese, CEO of the 19-unit, Boston-based Newbury Comics chain. "I don't think the classical customer at Tower Records should be subsidized by Britney Spears."

Dreese predicts that the elimination of MAP will affect only about 15 or 20 records a year.



Sizzlin' Country. RCA recording artist Clint Black and his wife, Lisa Hartman Black, recently performed and were host and hostess at the sixth annual Sizzlin' Country event benefiting the Cystic Fibrosis Foundation. More than a half-million dollars was raised by Sizzlin' Country committee co-chair Sheri Mount and her daughter, Sue. Pictured holding the check, from left, are Cam Cooper, chairman of the Cystic Fibrosis Foundation; Mount; Black; Dave Mount, chairman/CEO of WEA Inc.; Sue Mount; and Bill Lardie, president of Anderson Merchandisers and Heart of the Country honoree.

EUROPEAN INDIES LINK IN IMPALA ORGANIZATION

(Continued from page 5)

Industry (IFPI), even though they recognize the value of the latter's efforts.

The Independent Music Publishers and Labels Assn. (Impala) was formally established May 10 during a meeting of its founding members in Paris. "We want to be the voice of the independent sector in Europe," says Philippe Kern, the group's newly appointed general secretary, a veteran of PolyGram.

Impala, based in Brussels, has an initial membership that includes national indie groups, such as The Assn. of Independent Music (AIM) (U.K.), UPFI (France), and SOM (Sweden), as well as individual companies, including Beggars Banquet, Mute, and Cooking Vinyl from the U.K.; PIAS from Belgium; MNW from Sweden; and Naïve from France. Established representative groups and individual companies are also being invited to join.

Kern says Impala is not a club restricted to European companies and will welcome non-European Union (EU) companies, including those from the U.S. and Australia. PIAS co-managing director Michel Lambot, who was the driving force in the creation of Impala, will serve as interim president until a full general assembly of the members convenes to elect a president according to the group's statutes. Kern says the next meeting has been called for July 4—an appropriate date, given that it is Independence Day in the U.S.

Impala's funding will come directly from its members. Martin Goldschmidt, AIM board member and managing director of indie Cooking Vinyl, explains, "We are going to levy the individual record companies and their trade associations to fund [Impala] directly." Other avenues may include European subsidies, but Goldschmidt adds, "We do not want to be dependent on any form of funding other than from our members, because we need to be able to run Impala independently, without any strings attached."

Goldschmidt says funding may also be diverted from IFPI to Impala. "In the U.K., certainly, all the independent labels contribute toward the funding of IFPI [indirectly, through U.K. collecting society Phonographic Performance Ltd. (PPL)], and I know AIM is going to look for some of that money to be diverted to Impala." In 1998, PPL contributed more than 656,000 pounds (\$1 million) to IFPI. Figures for last year are not yet available.

According to Kern, the goal of the new body is to regroup all European independent labels and music publishers and serve as a representative force for the indie movement and present its case before political institutions such as the European Commission or Parliament. Impala plans to ask for an increasing involvement of the EU in the music industry.

Kern says that on several major issues for the industry, such as rights protection, intellectual property, and piracy, Impala will work closely with international labels body IFPI. Jay

Berman, chairman/CEO of IFPI, confirms that several meetings have already taken place between the two bodies. "We talked about how to figure out what our relationship could be," says Berman. "We already agreed on a kind of working agenda. On 95% of the major issues, we share the same views. We will find a way to act in concert with Impala."

"We are looking for points of convergence," echoes Kern. The cooperation between the two bodies will be facilitated by the fact that Kern worked formerly for PolyGram and knows well how IFPI operates.

Berman says the creation of this new body does not necessarily mean that the IFPI failed to represent the aspirations of the indies but that the organizations have different agendas. Impala, he points out, accepts music publishers, which IFPI doesn't, and will also lobby for subsidies to indies in Brussels. "It is not in our mandate to go to governments on behalf of our members asking to subsidize our business. We would not be able to represent them."

Kern says that in the current envi-

ronment, dominated by major companies, it is difficult for the IFPI to claim representation of the interests of European indie labels. "Independents have a role to play," says Kern.

Michael Haentjes, chief executive and founder of German indie edel music, who sits on IFPI's board, says, "There is no competition between IFPI and Impala, since both agree on the necessity to protect rights and fight against piracy. There was simply a need to create a new entity which would speak for the independents."

Asked if there wasn't a potential conflict to see Lambot, whose company is owned by IFPI member edel, as a driving force in the creation of Impala, Haentjes says that the two are not incompatible. "You don't expect edel to ask for subsidies from the EU," says Haentjes.

On the subsidies front, Goldschmidt comments, "There is a lot of

money sloshing about in Brussels in various areas, and basically the music industry isn't getting any. Impala will now give us a proper liaison with Brussels, and hopefully instead of money going into subsidizing macramé workshops, it will go to the record industry."

The creation of Impala follows several attempts to regroup the indie sector in Europe with little impact or longevity. Industry sources believe that this time the project has a better chance to succeed due to the background of the founders and especially the presence of the U.K.'s AIM as founding member.

IFPI concedes that a better-organized indie group can be of help to the whole industry if both the IFPI and Impala can work together on issues of joint interest, such as rights protection and piracy. Goldschmidt agrees. "In terms of copyright, Impala is complementing and strengthening the IFPI's role," he says.

Distinguishing the roles of IFPI and Impala, Goldschmidt tells Billboard, "The IFPI publicly [represents] all labels, but in fact it is controlled by the

major. Since Jay Berman has come in, he has tried to democratize it a bit, but [it remains] a very frustrating organization for independent labels. IFPI does a fantastic job on copyright lobbying and piracy, which we support 110%. But [IFPI] lacks credibility, because they don't represent the independents well enough."

One potential area of conflict between the two groups could lie in the issue of broadcasting quotas. "The IFPI is probably against quotas per se, but I don't know where Impala will end up on quotas," says Goldschmidt. He also says it is likely that Impala could become involved in such discussions as the upcoming negotiations between IFPI and BIEM on the standard mechanical royalty rate for countries throughout the EU.

And citing another different approach, Goldschmidt reveals that the new organization already has taken steps to comment on the proposed merger between Warner and EMI. "Impala has put in a big submission to Brussels [about the merger], and it probably differs from the IFPI one," he says.

'HOPE' CD TO BENEFIT HOMELESS GROUP

(Continued from page 5)

and children.

The album was produced by Boston-area artist Barbara Kessler, who is featured on the set, along with singer/songwriters Rachel Bisset, Ashley Cleveland, Eliza Gilkyson, Sara Hickman, Tish Hinojosa, Jan Luby, Laurie McClain, Lori McKenna, Suzzy Roche, Ramona Silver, Karen Taylor-Good, and Diane Zeigler.

"I had my daughter three years ago," says Kessler, "and ever since then I wanted to combine my calling as a mother with my career as a songwriter. I realized there really wasn't any album that represented that, and that's how the idea to do this album came about. I wanted to do something that celebrates the bond between mothers and children."

"I was so moved by the whole 'Respond' project," Kessler says of another female-driven compilation album, which benefits Respond, a nonprofit organization for victims of domestic violence (Billboard, Jan. 23, 1999). "It's like working hands-on in the community to empower women."

She adds of the "Mothers" album's musical direction: "I didn't want a completely sleepy record. I had a critical ear for anything that was too sappy. I wanted to touch on things that were truthful and raw, musical and lyrically."

"There were a lot of people who wanted to be on this album," says Phil Antoniadis, CEO of Artist Development Associates Inc., the company behind CD Freedom. "But the biggest surprise was that some people didn't want to be on the record, because they don't want to be recognized as mothers in the industry, as if it's a stigma."

Kessler adds, "The album also speaks for the frustrations many women feel in the music business about not being the 'right' age or the 'right' size."

Antoniades, Kessler's husband, says that the target audience for the album

is "24- to 40-year-olds who still buy CDs. There's a lot of inspiration in this album, because mothers get unique inspiration from their children."

He explains how the album's proceeds will be allocated to Project Hope: "We're going to be paying a minimum of \$3 per CD to the charity, until the album recoups its expenses. After the album recoups expenses, we'll be giving all the profits to Project Hope."

Project Hope director of development Meg Lusardi says, "We were thrilled to be approached about this album. How could we not pass up this opportunity? Even though we have a great economy right now and a low unemployment rate, there's a [homeless] population that's not being seen or heard. People may have jobs but not jobs that pay enough living wages."

Project Hope had roots in its community for several years before it officially launched in 1981. Lusardi says that Project Hope is all about "helping homeless families achieve self-sufficiency. Creating more shelters isn't the solution to homelessness. We're focusing on creating programs to end homelessness, such as adult-education programs."

The "Mothers" album is being sold on the CD Freedom Web site (cdfreedom.com), as well as Boston-based retail chain Newbury Comics. Antoniadis says that the company is securing a deal to distribute the album through Red Eye Distribution by the end of May.

Natalie Waleik, buyer for the Newbury Comics chain, says, "Barbara has had successful records with us in the past. The 'Mothers' album is for a good cause, and I have no reason not to expect it to do fairly well."

The "Mothers" CD and Project Hope were the focal point of a Mother's Day concert to benefit Project Hope May 14. The concert, which took place at the Somerville (Mass.) Theatre, featured performances from Kessler, Mary Lou Lord,

McKenna, Silver, and Luby. The concert was sponsored by public radio station WUMB Boston.

"We did special announcements on the air about the album and the concert," says WUMB music director Marilyn Rea Beyer, who hosted the Mother's Day concert. "It's a wonderful recording. We've been playing it, and there have been a number of people asking how they can get the album. I don't have to do anybody a favor to play the album, because every song is high-quality. But it's nice to play it, because it benefits a good cause."

Singer/songwriter Hickman says that being both a mother and performing artist can present unique challenges: "There's still a perception that female artists who get pregnant will drop out of sight, because their children will become more important than their music. It's true that you have to alter your priorities when you become a mother, but more people in the industry need to realize that children aren't a burden to female artists. We can have support in raising our children."

Hickman, who is pregnant with her second child, due this summer, adds that she was able to tour this

year through her eighth month of pregnancy: "Two and a half years ago, I toured with Dan Fogelberg, and I brought my daughter and mother with me. It was fun, and people were a lot more accommodating than you'd think they'd be. There are certainly days when it's overwhelming being a mom and an artist, but most of it is walking hand in hand. It makes me enjoy my music more."

Kessler says, "Touring is definitely a unique challenge for mothers in the music industry. When my daughter was younger, it was easier to organize baby-sitting, but you adjust and do what you have to do."

"We've had such a great response to the 'Mothers' CD," Kessler adds. "One of the things people keep telling me about the album is that it's more cohesive than most artist compilations because of the theme. I would love to make a serious contribution to Project Hope, because with this album I wanted to take something that was frustrating and make something positive out of it."

For more album information, call 800-937-3397. For more information on Project Hope, call 617-442-1880.

THE GETAWAY PEOPLE

(Continued from page 15)

crossing it in every possible way in a van," adds Boots.

There will be audio concert Web-casting at select tour stops. "They're a band you don't have to tell to go online," says Ebbin, indicating plenty of imminent chat opportunities. "They're incredibly interactive with fans and are psyched to talk to those kids."

For retail, Columbia has furnished its field reps with "a lot of tools," notes Ebbin, including a giveaway CD sampler containing songs from the new and preceding albums "to seed indie retail along the tour route."

But Ebbin adds that intensive promotion at major chains will also transpire and notes that the Getaway People have "made a lot of friends [at retail from] being on the road that long."

One friend the band made at radio is Keith Coes, music director and assistant PD at WRLT Nashville. Of the new album, he notes, "There are good, funky, hook-ridden songs, and 'Six Paces' will be a good nighttime record for us, with a lot of crossover potential on alternative stations and perhaps some of the top 40s that play cool stuff like Beck."

TOMMY BOY AND NIMBUS LABELS ARE TOP AFIM WINNERS

(Continued from page 10)

City Music's David Wilson and Cleveland International Records' Wojtila Rodick Band supplied the pre-dinner music.

A complete list of AFIM Indie Award winners follows.

Americana: "In Spite Of Ourselves," John Prine (Oh Boy).

Bluegrass: "The Grass Is Blue," Dolly Parton (Sugar Hill).

Acoustic blues: "Living Country

Blues," various artists (Evidence Music).

Electric blues: "Live In Chicago," Luther Allison (Alligator).

Celtic/British Isles: "Broken Ground," Waterson: Carthy (Topic).

Children's music: "Goin' Wild," Banana Slug String Band (Slug Music).

Children's storytelling: "Little Proto's T-Rex Adventure," Odds Bodkin (Rivertree Prods.).

Ensemble classical: "Schoenberg: Verklärte Nacht," Brandis Quartett (Nimbus).

Orchestral classical: "Boulanger: Faust Et Helene," various artists with BBC Philharmonic (Chandos).

Solo classical: "Spanish Piano Music, Vol. 2," Martin Jones (Nimbus).

Contemporary Christian: "Defying Gravity," John Elefante (Pamplin Music).

Country: "What I Deserve," Kelly Willis (Rykodisc).

Dance album: "Remedy," Basement Jaxx (Astralwerks).

Electronica: "Royal Astronomy," μ -Ziq (Astralwerks).

Contemporary folk: "The Crossing," Tim O'Brien (Alula).

Traditional folk: "Oh The Wind And Rain," Jody Stecher (Appleseed Recordings).

Gospel: "Emmanuel (God With Us)," Mississippi Mass Choir (Malaco).

Southern and bluegrass gospel: "Winding Through Life," Doyle Lawson & Quicksilver (Sugar Hill).

Hip-hop: "So... How's Your Girl?," Handsome Boy Modeling School (Tommy Boy).

Historical: "From Spirituals To Swing," various artists (Vanguard).

Acoustic instrumental: "The Gateway," Hayes & Blazer (Ben Lauren Prods.).

Electronic/ambient instrumental: "Light Fantastic," Steve Roach (Fathom).

Big band jazz: "Thad Jones Legacy," Vanguard Jazz Orchestra (New World).

Contemporary jazz: "Listen," Chuck Loeb (Shanachie).

Mainstream jazz: "Remembering Thomas," Mario Pavone (Knitting Factory Records).

Jazz and cabaret vocals: "It's All About Love," Carla Cook (MaxJazz).

Latin: "Maferefun," Tony Martinez (Blue Jackal).

New age: "Afterglow," Hoppé/Tillmann/Wheater (Hearts of Space).

North American native music: "Heart Of The World," Mary Youngblood (Silver Wave).

Oldies: "Have 'Twangy' Guitar Will Travel," Duane Eddy (Jamie).

Pop: "Ten Year Night," Lucy Kaplansky (Red House).

R&B: "Gonna Get The Groove Back," Johnnie Taylor (Malaco).

Rap album: "Prince Among Thieves," Prince Paul (Tommy Boy).

Reggae: "The Sound Of Channel One: King Tubby Collection," various artists (Triple X).

Rock: "Somewhere Between Heaven And Earth," Cindy Bullens (Artemis).

Alternative rock: "Mule Variations," Tom Waits (Epitaph).

Extreme rock: "Times Of Grace," Neurosis (Relapse/Release).

Seasonal music: "A Winter Solstice With Helicon," Helicon (Dorian Recordings).

Singles: "Sexual (Li Da Di)," Amber (Tommy Boy).

Soundtrack/cast recording: "Do Re Mi," 1999 cast recording/Nathan Lane (DRG).

Spoken word: "Richard Fawkes: The History Of Opera," Robert Powell (Naxos Audiobooks).

Contemporary world: "Bilbao 00:00h," Kepa Junkera (Alula).

Traditional world: "The Raga Guide," various artists (Nimbus).

Shortform video: "The Greatest," Kenny Rogers (Dreamcatcher).

Liner notes: "Cole Porter You're Sensational: '20s, '40s & '50s," various artists, notes by Robert Kimball (Koch International Classics).

Cover design: "Hazy Daze," Equation, design by David Hughes and FMT (Putumayo World Music).

Packaging: "Dancing With The Dead," various artists, design by Stoltze Design (Ellipsis Arts).

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.

newsline...

THE TOKYO DISTRICT COURT has rejected a bid by 16 Japanese record labels to halt digital broadcasts of music by Daiichikosho Co. and Japan Digital Broadcasting Services Inc. through their Star Digio 100 service. The suit was filed in 1998 by the Recording Industry Assn. of Japan (RIAJ) on behalf of labels that include Victor Entertainment, King Record, Toshiba-EMI, Nippon Crown, Warner Music Japan, BMG Japan, Universal Victor, and Avex (**BillboardBulletin**, Aug. 6, 1998). It claimed that the Star Digio service constituted "intangible delivery of sound recordings infringing the reproduction right of producers of phonograms." The plaintiffs said that the "near-CD" quality of the service encourages home recording on media such as MiniDiscs and cuts into their sales. The court disagreed, saying that the defendants were acting within their rights as broadcasters under Japan's Copyright Law. The court added that similar conflicts should be dealt with by amending the Copyright Law. The RIAJ says it will appeal the decision in a higher court. **STEVE McCLURE**

ROB CAIN HAS resigned as CEO of Valley Media. Chairman/founder Barney Cohen will serve as interim CEO while the company searches for a replacement. Cohen said Valley Media is "suffering the consequences" of growing too fast. He said the company will focus on those "growth-related issues." As for Cain, a press release says he will "pursue other challenges and opportunities." Cohen says, "Rob has done a great job for the company. He was one of the architects of our success." **ED CHRISTMAN**



MUSIC BUSINESS veteran Ted Cohen is returning to the label life as VP of new media for EMI Recorded Music, effective June 1. He'll report to Jay Samit, EMI's senior VP of new media in Los Angeles. Cohen, a former VP of artist development at Warner Bros. and VP of music at Philips Media, departs Webnoze, where he was executive VP of the DMN Consulting unit and chairman of the firm's annual conference. He arrives following the exit of Jeremy Silver (**BillboardBulletin**, May 12). **KEN SCHLAGER**

THE U.K. PRERECORDED music market was flat in value terms during the first quarter of 2000, the British Phonographic Industry reported May 17. Value of total trade shipments was 223.98 million pounds (\$334.67 million). Shipments of CD albums rose by almost 8% to 39.3 million units, while cassette albums tumbled 19% to 2.1 million units. Singles shipments declined nearly 22% to 15.8 million units but were down only 5% in value to 28.5 million pounds (\$42.58 million), as the average trade price per unit climbed. **LARS BRANDLE**

GERMAN MUSIC retailers are forming a trade group, Musik und Medien (to be known as HAMM), to represent their interests to the government and to coordinate marketing campaigns. Founding member and chairman Wolfgang Orthmayr, also managing director of Kiel-based chain World of Music, says the association has enlisted retailers representing more than 50% of the German market. The body will be funded by membership fees. A managing director and administrative personnel have yet to be named. **WOLFGANG SPAHR**

THE T.J. MARTELL Foundation for Leukemia, Cancer, and AIDS Research announced May 18 at its 25th annual dinner that it has broken its record for fund raising in the past year. The charity raised \$11.4 million from the dinner and other donations in the past year. The dinner event, at the New York Hilton, honored founder Tony Martell, who received the Humanitarian Award. **IRV LIGHTMAN**

IN ACCORDANCE WITH the Digital Millennium Copyright Act, Napster will ban more than 239,000 users identified by rapper Dr. Dre as alleged copyright infringers, according to a company spokeswoman. As expected, Dre, who is suing the music-swapping service, delivered the list of alleged offenders to Napster on May 17. Metallica, which is also suing Napster, previously provided a list of alleged offenders, who were banned by Napster. Dre is requesting that his material be deleted from the site in lieu of banning the Napster users. However, the spokeswoman said Napster is unable to block tracks. **EILEEN FITZPATRICK**



ROB DICKINS is joining the board of U.K. download site peoplesound.com. He will focus on marketing and distribution, business-to-business information, and directing marketing/syndication services. Dickins is chairman of Sony Music-backed indie Instant Karma and of the British Phonographic Industry. London-based peoplesound.com features downloadable music in the MP3 format from new and emerging artists. Consumers can also buy customized audio CDs. Peoplesound has subsidiaries in Munich and Paris. **LARS BRANDLE**



by Silvio Pietroluongo

PAINLESS DEBUT: If you are a retailer and in your hands you find the single that broke the all-time one-week Broadcast Data Systems audience record on the Hot Latin Tracks chart, it must be difficult to hold off putting it on the shelf until its official street date. Apparently that was the case, as "Purest Of Pain (A Puro Dolor)" by **Son By Four** (Sony Discs/Columbia) debuts at No. 75 on the Hot 100 Singles Sales chart with 1,500 units scanned, two weeks prior to its official release date of Tuesday (23). "Pain/Dolor" has started to spread to Texas rhythmic top 40 stations, including KPRR El Paso, KTFM San Antonio, and KZFM Corpus Christi, as well as WPOW Miami. This is the first issue we have added the English title to the chart listing; the retail single contains both versions, along with a Spanglish version. "Pain/Dolor" reached an audience level of 23.3 million on the Hot Latin Tracks chart in the May 6 issue, breaking the record held by labelmate **Ricky Martin's** "Livin' La Vida Loca." On the Hot 100 "Pain" moves 65-64.

SLEEPY TIME: Not much activity in the top 10 of The Billboard Hot 100, as the top four records from last issue remain in place, and only one song, **Marc Anthony's** "You Sang To Me" (Columbia), joins the fray. "Sang" moves 13-5 and scans 45,000 units in its first week of release; it debuts at No. 2 on the Hot 100 Singles Sales chart. Anthony's climb knocks "Everything You Want" by **Vertical Horizon** (RCA) down 6-7, although it maintains its bullet. Vertical does, however, jump into the No. 1 slot on the Top 40 Tracks chart. "Want" ranks No. 5 on the Hot 100 Airplay chart with an audience of 85.5 million listeners. However, if ranked by number of spins instead of audience, "Want" is the No. 1 played song at radio, with 10,500 plays.

SALES SPLASH: Last issue's column mentioned the overall loss in sales volume on the chart due to the failure of an account to submit its sales report by deadline. With that account back in the fold, some titles that dropped last issue post double-digit sales increases and rebound on both the sales chart and the Hot 100. Titles that boomerang include **Elton John's** "Someday Out Of The Blue" (DreamWorks), which increases by 75% and jumps 26-18 on the sales chart and 67-60 on the Hot 100; "This Time Around" by **Hanson** (Island/IDJMG), which with a 65% gain moves 13-7 sales and 87-71 Hot 100; and **M2M's** "Mirror Mirror" (Atlantic), which gains 40% and climbs 9-4 sales and 86-62 Hot 100. "Mirror's" 24-position jump is the largest on the Hot 100, and the No. 62 ranking is the highest thus far for the track.

A couple of songs that had respectable showings last issue also enjoy significant gains, led by the Greatest Gainer/Sales title, "Otherside" by **Red Hot Chili Peppers** (Warner Bros.). "Otherside" doubles its first-week sales tally for a total of 22,000 units scanned and moves 21-13 on the sales chart and 18-14 on the Hot 100. Also, last issue's Greatest Gainer/Sales, **Nelly's** "(Hot S**t) Country Grammar" (Fo' Reel/Universal), has a 50% jump and climbs 11-8 sales and 76-55 on the Hot 100.

BOYS TOWN: Three songs enter the top 40 of the Hot 100 chart, all by male groups. Irish quintet **Westlife** moves 44-37 with "Swear It Again" (Arista), English trio **BBMak** rises 52-38 with "Back Here" (Hollywood), and some U.S. act by the name of "N Sync" climbs 51-39 with "It's Gonna Be Me" (Jive). Both Westlife and BBMak are bubbling under the Hot 100 Airplay chart, but their respective singles post impressive gains at retail. "Swear" scans 23,000 units, up 50% from last issue, and moves 12-9 on the Hot 100 Singles Sales chart. "Back" increases by 40% for a total of 19,000 units, yet falls 14-15 on the sales chart. Not available at retail, "Gonna" by "N Sync" picks up an additional 6 million listeners for an audience total of 36.5 million and makes an almost identical climb 51-38 on the airplay chart.

THE Billboard 200

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

MAY 27, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	8	'N SYNC ▲ ⁷ JIVE 41702 (11.98/18.98)	No. 1 NO STRINGS ATTACHED	1
2	NEW ►	1	1	SOUNDTRACK HOLLYWOOD 162244 (12.98/18.98)	HOT SHOT DEBUT MISSION: IMPOSSIBLE 2	2
3	6	6	48	SANTANA ◆ ¹² ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
4	3	4	24	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMGM (12.98/18.98)	UNLEASH THE DRAGON	2
5	4	3	4	JOE JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
6	7	8	33	CREED ▲ ⁴ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
7	5	2	3	TONI BRAXTON LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
8	2	—	2	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
9	14	17	37	DIXIE CHICKS ▲ ⁵ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
10	16	25	27	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
11	15	16	42	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) [CS]	ON HOW LIFE IS	4
12	9	7	42	DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
13	11	12	72	KID ROCK ▲ ⁸ LAVA/ATLANTIC 83119*/AG (12.98/18.98) [CS]	DEVIL WITHOUT A CAUSE	4
14	12	9	26	DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
15	8	5	3	CYPRESS HILL COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
16	10	13	20	JAY-Z ▲ ¹ ROC-A-FELLA/DEF JAM 546822*/DJMGM (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
17	20	24	14	3 DOORS DOWN ● REPUBLIC 153920/UNIVERSAL (11.98/17.98) [CS]	THE BETTER LIFE	17
18	13	10	21	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)	...AND THEN THERE WAS X	1
19	NEW ►	1	1	HANSON MOE/ISLAND 542383/DJMGM (11.98/17.98)	THIS TIME AROUND	19
20	18	20	38	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
21	NEW ►	1	1	MANDY MOORE 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
22	31	28	26	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	GREATEST GAINER ALL THE WAY... A DECADE OF SONG	1
23	26	30	33	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
24	19	11	5	NO DOUBT TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
25	17	14	7	SOUNDTRACK ▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
26	21	19	11	BLOODHOUND GANG ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
27	24	26	49	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
28	28	35	64	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
29	38	44	33	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
30	22	21	5	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
31	23	18	4	CARL THOMAS BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
32	32	43	10	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
33	30	27	52	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
34	29	29	47	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
35	46	56	10	VITAMIN C ● ELEKTRA 62406/EEG (10.98/16.98) [CS]	VITAMIN C	35
36	36	33	25	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
37	27	23	6	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
38	57	48	3	PAPA ROACH DREAMWORKS 450223/INTERSCOPE (8.98/12.98)	INFEST	38
39	33	22	3	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
40	25	15	3	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
41	49	49	27	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
42	39	47	17	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
43	37	41	31	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
44	40	—	2	BILLY JOEL COLUMBIA 63792/CRG (19.98 EQ/29.98)	2000 YEARS — THE MILLENNIUM CONCERT	40
45	52	51	132	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
46	44	38	6	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
47	45	62	50	LONESTAR ▲ ² BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
48	51	42	50	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
49	NEW ►	1	1	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	49
50	48	39	24	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
51	34	31	8	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
52	61	55	70	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
53	35	32	11	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
54	65	80	54	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1

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
55	54	57	40	MOBY ● V2 27049* (10.98/16.98) [CS]	PLAY	53
56	NEW ►	1	1	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
57	56	53	71	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) [CS]	GODSMACK	22
58	47	45	4	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
59	55	52	19	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) [CS]	EVERYTHING YOU WANT	40
60	50	46	14	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
61	60	58	11	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
62	43	36	10	BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
63	41	34	8	VARIOUS ARTISTS ● WWF: WORLD WRESTLING FEDERATION — AGGRESSION		8
64	62	—	2	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	62
65	84	94	34	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
66	153	—	2	SOUNDTRACK DECCA 467094 (17.98 CD)	PACESETTER GLADIATOR	66
67	70	73	120	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [CS]	WIDE OPEN SPACES	4
68	63	54	44	SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) [CS]	SLIPKNOT	51
69	64	63	13	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
70	66	64	105	LENNY KRAVITZ ▲ ³ VIRGIN 47758 (12.98/17.98)		5
71	58	50	10	GERALD LEVERT ● EASTWEST 62147/EEG (11.98/17.98)	G	8
72	53	37	7	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
73	NEW ►	1	1	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	73
74	86	83	7	VARIOUS ARTISTS INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
75	68	61	26	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
76	82	84	7	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
77	75	68	24	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
78	76	66	4	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
79	104	116	7	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79
80	77	81	7	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) [CS]	WHO NEEDS GUITARS ANYWAY?	77
81	91	87	50	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
82	71	60	16	D'ANGELO ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
83	67	40	4	PINK FLOYD COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
84	119	163	21	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
85	69	59	4	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
86	118	127	61	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
87	85	108	19	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	85
88	NEW ►	1	1	BAD RELIGION ATLANTIC 83303/AG (11.98/17.98)	THE NEW AMERICA	88
89	72	74	19	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) [CS]	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
90	97	93	25	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
91	83	75	14	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
92	100	95	13	TRACY CHAPMAN ● ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
93	105	99	86	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
94	114	157	4	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98)	HEATSEEKER IMPACT SON BY FOUR	94
95	78	71	80	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
96	80	78	15	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
97	94	139	29	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
98	88	90	39	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
99	92	85	9	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
100	73	70	8	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
101	90	76	25	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
102	109	113	53	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) [CS]	THE WHOLE SHEBANG	70
103	101	111	19	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
104	81	—	2	COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98)	TRACKS	81
105	87	79	13	SONIQUE FARMLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) [CS]	HEAR MY CRY	67
106	NEW ►	1	1	POINT OF GRACE WORD 63804/EPIC (11.98 EQ/17.98)	RARITIES & REMIXES	106

Albms 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). ▲ 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. [CS] 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
107	NEW		1	THE JUDDS CURB 170134/MERCURY (NASHVILLE) (21.98 CD)	REUNION LIVE	107
108	42	117	4	SOUNDTRACK ISLAND 542473/IDJMG (11.98/17.98)	THE '70S	42
109	107	96	49	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
110	98	86	11	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
111	89	102	6	M2M ATLANTIC 83258/AG (10.98/16.98) HS	SHADES OF PURPLE	89
112	110	97	38	LOU BEGA ▲ ³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
113	122	103	8	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
114	106	82	23	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
115	79	67	6	RAH DIGGA FLIPMODE/ELEKTRA 62386/EEG (11.98/17.98)	DIRTY HARRIET	18
116	117	130	63	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
117	113	107	42	STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
118	99	92	61	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
119	93	72	8	PANTERA ● EASTWEST 62451/EEG (11.98/17.98)	REINVENTING THE STEEL	4
120	96	89	4	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
121	143	140	48	SARAH MCLACHLAN ▲ ³ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
122	103	100	3	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
123	124	112	53	RICKY MARTIN ▲ ² COLUMBIA 69891/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
124	140	164	35	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
125	135	173	24	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
126	74	—	2	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND 542451/IDJMG (11.98/17.98)	PAY ATTENTION	74
127	115	104	28	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
128	123	114	34	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
129	NEW		1	THE JAYHAWKS AMERICAN/COLUMBIA 69522/CRG (10.98 EQ/16.98)	SMILE	129
130	116	98	18	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT	79
131	127	125	14	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
132	112	91	25	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
133	NEW		1	JEFF BUCKLEY COLUMBIA 69592/CRG (11.98 EQ/17.98)	MYSTERY WHITE BOY: LIVE '95 — '96	133
134	102	77	7	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
135	120	105	8	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
136	111	101	11	BEANIE SIGEL RCA-A-FELLA/OEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	5
137	155	156	16	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE	55
138	128	109	27	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
139	163	—	2	KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY ENTERTAINMENT (10.98/17.98) HS	BORN FOR YOU	139
140	138	137	35	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
141	164	158	4	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	141
142	126	170	3	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	126
143	150	135	15	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
144	136	142	6	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) HS	THE MAN WHO	135
145	187	179	10	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	112
146	108	88	8	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
147	RE-ENTRY		58	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4
148	RE-ENTRY		3	VARIOUS ARTISTS LIDERES 950016 (7.98/13.98)	GUERRA DE ESTADOS PESADOS	122
149	152	129	28	MARIAH CAREY ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
150	129	106	11	THE SMASHING PUMPKINS ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
151	95	69	23	MANDY MOORE ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
152	181	200	48	VARIOUS ARTISTS ▲ INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
153	141	128	45	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
154	148	141	29	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11

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155	170	182	28	FOO FIGHTERS ▲ ROSSELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
156	172	172	83	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
157	130	110	42	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
158	184	181	29	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
159	144	152	3	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98) HS	ENTRE TUS BRAZOS	144
160	147	132	38	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107
161	146	133	31	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	124
162	193	191	3	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98) HS	THE SICKNESS	162
163	158	—	21	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	143
164	125	—	2	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98) HS	YES!	125
165	168	166	18	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
166	145	136	6	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 63842/EPIC (11.98 EQ/17.98)	BLUES AT SUNRISE	80
167	139	124	27	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
168	RE-ENTRY		26	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
169	131	121	50	BLAQUE ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
170	185	149	38	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
171	161	134	50	JENNIFER LOPEZ ▲ ³ WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
172	176	194	6	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	172
173	137	122	25	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
174	178	174	12	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	142
175	154	143	3	JEFF FOXWORTHY DREAMWORKS (NASHVILLE) 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	143
176	156	148	3	BARRY WHITE UTV 542291/IDJMG (24.98 CD)	THE ULTIMATE COLLECTION	148
177	NEW		1	VESTAL GOODMAN PAMPLIN 2058 (11.98/16.98) HS	VESTAL & FRIENDS	177
178	134	—	2	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO	134
179	132	—	5	VARIOUS ARTISTS TIME LIFE 79779/RHINO (16.98 CD)	SOLID GOLD SOUL: DEEP SOUL	94
180	157	118	4	SOUNDTRACK RESTLESS 73717 (10.98/17.98)	HEAVY METAL 2000	101
181	151	—	2	HOKU Geffen 490646/INTERSCOPE (11.98/17.98) HS	HOKU	151
182	RE-ENTRY		11	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
183	180	—	8	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
184	142	131	33	ANGIE STONE ● ARISTA 19092 (11.98/17.98) HS	BLACK DIAMOND	46
185	166	123	4	ELLIOTT SMITH DREAMWORKS 450225/INTERSCOPE (11.98/17.98)	FIGURE 8	99
186	182	168	4	WESTLIFE ARISTA 14642 (11.98/17.98) HS	WESTLIFE	168
187	149	119	35	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
188	174	144	64	TLC ▲ ⁵ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
189	191	175	20	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
190	169	154	43	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (11.98/17.98)	TONIGHT THE STARS REVOLT!	29
191	194	171	25	LED ZEPPELIN ● ATLANTIC 83268*/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
192	NEW		1	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	192
193	171	147	9	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	73
194	183	—	23	CLINT BLACK ● RCA (NASHVILLE) 67823/RLG (10.98/16.98)	D'LECTRIFIED	75
195	162	115	26	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
196	160	160	3	VARIOUS ARTISTS INTERSCOPE 490511 (11.98/17.98)	VH1 STORYTELLERS	160
197	133	126	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42266 (11.98/15.98)	MEMPHIS HOMECOMING	126
198	198	167	24	STROKE 9 ● CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
199	167	120	5	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) HS	S CLUB 7	112
200	192	161	17	ENIGMA VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33

TOP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|-------------------------|--------------------|--|---------------------|---------------------------------|---------------------------------|--|--|
| 3 Doors Down 17 | Mariah Carey 149 | Jeff Foxworthy 175 | Jay-Z 16 | Tim McGraw 54 | Kenny Rogers 65 | Where The Heart Is 142 | Now 3 114 |
| 504 Boyz 8 | Tracy Chapman 92 | Bill & Gloria Gaither And Their Homecoming Friends 197 | Joe 5 | Brian McKnight 128 | S Club 7 199 | Britney Spears 52 | Solid Gold Soul: Deep Soul 179 |
| AC/DC 110 | Kenny Chesney 116 | Ghostface Killah 131 | Billy Joel 44 | Sarah McLachlan 121 | Sammie 99 | Staind 117 | Totally Hits 138 |
| Yolanda Adams 145 | Phil Collins 156 | Kathie Lee Gifford 139 | Donell Jones 43 | Metallica 90 | Santana 3 | Static-X 160 | Ultimate Country Party 2 141 |
| Christina Aguilera 20 | Common 134 | Vince Gill 78 | The Judds 107 | The Mighty Mighty Bosstones 126 | Savage Garden 41 | Stevie Nicks 61 | VH1 Storytellers 196 |
| Alice Deejay 80 | Creed 6 | Godsmack 57 | Juvenile 95 | Miracle 56 | SheDaisy 102 | Cat Stevens 172 | Wow-2000: The Year's 30 Top Christian Artists And Songs 158 |
| Gary Allan 189 | Cypress Hill 15 | Vestal Goodman 177 | Toby Keith 87 | Moby 55 | Beanie Sigel 136 | Sting 29 | Wow Gospel 2000 — The Year's 30 Top Gospel Artists And Songs 182 |
| Marc Anthony 23 | Da Brat 30 | Goo Goo Dolls 93 | Kid Rock 13 | Mandy Moore 21, 151 | Jessica Simpson 132 | Angie Stone 184 | Wow Worship Orange: Today's 30 Most Powerful Worship Songs 74 |
| Avant 49 | D'Angelo 82 | Killah Priest 73 | Killah Priest 73 | The Murderers 146 | Sisqo 4 | Stone Temple Pilots 103 | Wow Worship: Today's 30 Most Powerful Worship Songs 152 |
| Backstreet Boys 33 | Dead Prez 193 | Macy Gray 11 | Korn 75 | Mya 40 | Slipknot 68 | George Strait 32 | WWF: World Wrestling Federation — Aggression 63 |
| Bad Religion 88 | Destiny's Child 12 | Andy Griggs 174 | Diana Krall 140 | NAS 173 | Smash Mouth 109 | Stroke 9 198 | WOW Gospel Artists And Songs 182 |
| Lou Bega 112 | Celine Dion 22 | Fred Hammond & Radical For Christ 135 | Lenny Kravitz 70 | No Doubt 24 | The Smashing Pumpkins 150 | System Of A Down 161 | WOW Worship: Today's 30 Most Powerful Worship Songs 74 |
| Eric Benet 153 | Disturbed 162 | Hanson 19 | Limp Bizkit 34 | 'N Sync 1 | Will Smith 195 | Third Eye Blind 101 | Wow Worship: Today's 30 Most Powerful Worship Songs 152 |
| Big Punisher 37 | Dixie Chicks 9, 67 | Ben Harper And The Innocent Criminals 183 | Lit 118 | Pantera 119 | Wu-Tang Clan 96 | Carl Thomas 31 | WWF: World Wrestling Federation — Aggression 63 |
| Clint Black 194 | DMX 18 | Faith Hill 10 | Lonestar 47 | Papa Roach 38 | Son By Four 94 | TLC 188 | Stevie Ray Vaughan And Double Trouble 166 |
| Black Rob 62 | Drag-On 72 | Hok 181 | Jennifer Lopez 171 | Brad Paisley 163 | Sonique 105 | Trina 100 | Verbal Horizon 59 |
| Blaque 169 | Drama 60 | Hot Boys 157 | M2M 111 | Pink 46 | Soundtrack
The 70s 108 | Tina Turner 143 | Vitamin C 35 |
| Mary J. Blige 98 | Dr. Dre 14 | Ice Cube 51 | Aimee Mann 178 | P.O.D. 89 | Center Stage 192 | Shania Twain 45 | Clay Walker 137 |
| Blink-182 48 | Kevon Edmonds 167 | Enrique Iglesias 36 | Ricky Martin 123 | Point Of Grace 106 | Gladiator 66 | Shania Twain 45 | Westlife 186 |
| Bloodhound Gang 26 | Emil 65 50 | Incubus 77 | Mary Mary 64 | Powerman 5000 190 | Heavy Metal 2000 180 | Various Artists
Grammy Nominees 2000 91 | Barry White 176 |
| Andrea Bocelli 147, 168 | Enigma 200 | Alan Jackson 97 | Martina McBride 124 | Rage Against The Machine 127 | Jesus — The Epic Mini-Series 79 | Guerra De Estados Pesados 148 | Mark Wills 165 |
| Bone Thugs-N-Harmony 53 | EVE 187 | Lagged Edge 42 | Reba McEntire 84 | | | | |

BERTELSMANN IN ONLINE ALLIANCE WITH TERRA LYCOS

(Continued from page 5)

efined as "a broad strategic relationship" with Bertelsmann.

"After the AOL [marketing] alliance [in March], this is the second major initiative we have undertaken over the past few months to substantially broaden Internet distribution of Bertelsmann content and E-commerce," Bertelsmann chairman/CEO Thomas Middelhoff tells *Billboard*. "We are confident that Terra Lycos will provide a tremendous worldwide online distribution platform for Bertelsmann music and other Bertelsmann content. Music download is a key part of this agreement."

Lycos and Bertelsmann are already partners in a European joint venture, Lycos Europe. According to Juan Villalonga—chairman/CEO of Terra parent Telefónica and chairman of Terra Lycos—Bertelsmann "anticipates that it will combine its interest in Lycos Europe with Terra Lycos in three years."

Middelhoff will join the Terra Lycos board of directors in three years, Villalonga said in announcing the alliance May 16 in New York.

Under the terms of the initiative, Bertelsmann has agreed to purchase \$1 billion of advertising, placement, and integration services from the combined Terra Lycos over five years.

Terra Lycos also gains "preferred" access to books, music, television programming, film, and other media content from Bertelsmann.

Bertelsmann and Terra Lycos will also be working cooperatively to "develop platforms for digital delivery of both music and books," the companies said in a statement.

According to Bertelsmann, the joint venture is set up with the aim of further expanding its current client base

of 200 million direct customers through its book and music clubs, such as BMG Music Service and Doubleday Book Club, and its online stores, such as BOL in Europe and barnesandnoble.com in America, of which it owns about 40%.

Bertelsmann's BMG Entertainment is also a partner with Seagram's Universal Music Group in GetMusic, the New York-based online music commerce and content site.

Another 50 million potential online customers who are registered with Internet providers Terra and Lycos worldwide can now be targeted with music and media-related products from Bertelsmann companies.

"It is not difficult to imagine the many opportunities that will be created through distribution of Bertelsmann content to multiple channels," Villalonga says.

The Spanish Telefónica company is among the world's biggest wireless telecommunication providers, with some 20 million customers in Europe, South America, and North Africa. The Internet arm, Terra, has a stock market value of 18 billion euros (\$16.08 billion), and the parent company's revenue for 1999 was 23 billion euros (\$20.54 billion).

Villalonga says Terra Lycos—which will be listed on the New York and Madrid stock exchanges—expects pro forma revenue this year of between \$500 million and \$600 million. The transaction is expected to be completed in the third quarter, subject to shareholder and regulatory approval.

Following an anticipated \$2 billion rights offering by Terra to be commenced prior to the closing of the merger, Terra Lycos is expected to have more than \$3 billion in cash, "establishing it as one of the world's most highly capitalized Internet companies," Villalonga says.

Terra Lycos will also own 49% of a new wireless joint venture being established in partnership with Telefónica.

Bertelsmann and Telefónica also agreed, in a letter of intent, to form a new BOL arm concentrating on the direct marketing of some 4.5 million book titles and 500,000 music titles from the Bertelsmann roster for the Spanish- and Portuguese-language territories. The new joint venture will be owned 75% by Bertelsmann and 25% by Telefónica.

RAMPING UP IN MUSIC

In the U.S., the Waltham, Mass.-based Lycos lags behind other Internet portals, including AOL and Yahoo!;

it had 32.9 million unique visitors in March, according to Media Metrix. Lycos operates Web portals in 22 countries, including the U.S., Japan, the U.K., and other European and Asian nations.

Robert Davis, president/CEO of Lycos, will become CEO of the new company.

Lycos, which is traded on Nasdaq, announced better-than-expected third-quarter earnings May 17, with a 120% increase in revenue to \$78.6 million from \$35.8 million a year earlier. For the quarter that ended April 30, the company posted pro forma net income of \$7.9 million, or 7 cents a diluted share, compared with a net loss of \$955,000, or 1 cent a share, in the prior-year period. Its stock rose 9% to \$62.625 on May 18, after plunging some 20% the day before.

Lycos last year launched Lycos Music, and acquired Internet Music Distribution, maker of the Sonique desktop audio player; it also purchased part of Fast Search and Transfer, developer of a technology used for searches of MP3 files and other content.

Lycos was also the first of the Internet companies to announce a deal with a major entertainment company. Last year USA Networks, which owns Ticketmaster; the USA Network cable channel, and Home Shopping Network, made a bid for Lycos. But some big Lycos shareholders objected, and the deal was shelved.

More successfully, online powerhouse AOL recently agreed to acquire another major content company—Time Warner, parent of the Warner Music Group.

Following the AOL/Time Warner announcement, Bertelsmann sold back its positions in AOL Europe and AOL Australia to AOL for more than \$6 billion (*Billboard Bulletin*, March 20). Middelhoff also resigned from AOL's board. In a separate agreement from the sale, however, Bertelsmann and AOL forged a cross-marketing deal valued at \$250 million.

"Instead of investing in the Internet service-providing business, Bertelsmann is still following its strategy to direct its focus on E-commerce and to secure the transport of its diverse media content over all possible means of communication," says Middelhoff of its recent alliances.

This story was prepared by Tayfun Kesgin and Howell Llewellyn in Madrid, Wolfgang Spahr in Hamburg, and Marilyn A. Gillen in New York.

'N SYNC STADIUM TOUR STARTS IN MUSIC CITY

(Continued from page 10)

were very much in place, and the choreography was extended and elaborate. 'N Sync's Justin Timberlake appeared to take a more prominent role than on previous tours, but group members Joey Fatone Jr., Lance Bass, Chris Kirkpatrick, and JC Chasez all had a chance to shine individually and as part of the group.

'N Sync's production manager on the No Strings Attached tour is Tim Miller. Also on hand for every show is Brad Wavra, VP with SFX Touring, producer of the tour. Representatives from tour sponsors Nabisco and MCY.com were also in attendance.

Tour merchandise is on the pricey side, with T-shirts topping \$30 and tour programs at \$20. Nevertheless, novelty stands were busy, and Wavra says 'N Sync is averaging more than \$12 a head on the tour. If that holds, 'N Sync will gross another \$12 million from merchandise sales on this tour, the majority of which stays with the band.

The first leg wraps July 30 at Hersheypark Stadium in Hershey, Pa. A second leg begins Nov. 2. 'N Sync manager Johnny Wright says the band will play Europe in October with Britney Spears.

BETWEEN THE BULLETS™



by Geoff Mayfield

LAST DANCE: The phenomenon that is the 'N Sync album "No Strings Attached" notches an eighth straight week at No. 1 on The Billboard 200, but that reign is about to end. Halting the quintet's streak will be friendly fire from Jive labelmate Britney Spears, who, based on first-day sales reported by retailers, is now a lock to capture the largest single-week tally for a female solo album.

The label estimates that her "Oops! . . . I Did It Again" moved about half a million units on its opening day, May 16. That launch means it's plausible that she'll start with a first-week sum of at least 900,000 units and gives her a better-than-even chance to join the still-exclusive million-a-week club. As noted here last issue, Mariah Carey's "Daydream," which moved 760,000 units during Christmas week of 1995, holds the mark to beat among female solo acts.

Whichever number she starts with, Spears' album will open with a total that should be regarded as a noteworthy accomplishment. Trouble is, with fellow teen-appeal act 'N Sync recently shattering the 2 million-unit barrier; it appears the consumer press is destined to saddle "Oops" with unrealistic expectations. To my great amusement, at least two reporters have already called to ask me whether she'll break 'N Sync's 2.4 million-unit milestone. Here it took nine years of point-of-sale data for us to find an album that eclipsed 2 million units in a week, and now some music scribes are already panting for it to happen again.

"Oops" *does* arrive with a wonderful setup. On May 13, just a couple of days before the album hit stores, Spears had the rare double duty of being both host and musical guest on "Saturday Night Live." On May 12, she was the featured guest on "The Rosie O'Donnell Show," and she made her appointed round to MTV's "Total Request Live" on the album's street date. Meanwhile, her title track is percolating at radio, rising 10-5 on Top 40 Tracks in its sixth chart week and 4-3 on the Top 40 Mainstream list in sister magazine Top 40 Airplay Monitor. The clip ranks No. 2 at MTV.

But even with this handsome rollout and some 3 million units in the pipeline, there is no comparison between this album and "No Strings Attached," which had lead track "Bye Bye Bye" at radio for a dozen weeks—including five weeks at No. 1 on Top 40 Tracks—before that set hit stores. With luck, by the time Spears' handsome first-week total is revealed, the consumer press will know better than to snipe, "Is that all?"

MORE FIREWORKS: While Britney Spears will have next issue's most conspicuous bow, new albums by veteran acts Pearl Jam and Whitney Houston are destined to open near the top of The Billboard 200. The former seems to have a lock on the No. 2 slot. Also look for Phish and Big Tymers to each exceed 100,000 copies.

Based on retailers' first-day numbers, Epic forecasts Pearl Jam will start in the neighborhood of 200,000-225,000 units. That would be more than the 136,000 copies that "Live On Two Legs" drew in its first week (*Billboard*, Dec. 12, 1998) but less than the openers roped by the band's last two studio albums. "Yield," in February 1998, and "No Code," in 1996, each surpassed the 300,000 mark in the first week. Early store numbers have Arista projecting Houston's hits two-fer in the range of 125,000-150,000 units, which would be more than the 123,000 sales that greeted her last album, "My Love Is Your Love," during the fourth quarter of 1998.

Houston is but one of several artists who should prosper from the May 15 airing of the NBC special that commemorated Arista's 25th anniversary. Already, the network's promotional spots that ran prior to the telecast create ripples on this issue's charts. Santana bullets 6-3 on The Billboard 200 (up 16,000 units over prior-week sales); Sarah McLachlan bullets 143-121 (up 36%), while her "Surfacing" re-enters Top Pop Catalog Albums at No. 23 (up 45%); and Alan Jackson's "The Greatest Hits Collection" re-enters Top Pop Catalog at No. 36 (up 29%).

STATION BREAKS: "Late Show With David Letterman" guest Kathie Lee Gifford sees a 28% gain to vault 10-1 on Heatseekers and 163-139 on The Billboard 200. I hear she's also on some morning show with Regis Philbin. "Born For You" is the second set of her career to top the Heatseekers list. . . LFO, with a brief stop on Rosie O'Donnell's May 12 episode and a bigger role on Nickelodeon's "Snick House" the following day, gets a 17% lift and a 185-170 ride on the big chart. . . Thomas Wolfe wrote "You Can't Go Home Again," but Creed has proved that—contrary to the pattern of most big rock albums—you can return to the top 10. On the muscle of "Higher," which peaked at No. 1 on Mainstream Rock Tracks and is still growing at pop radio (it bullets 9-5 on Top 40 Airplay Monitor's Top 40 Mainstream list), the band's "Human Clay" set has seen sales spikes in all but two of the past 11 weeks. . . On the week's unpublished Billboard Latin 50, three of four acts who received exposure on both Telemundo's April 30 Billboard Latin Music Awards and Univision's May 5 Premio Lo Nuestro awards show post gains to retain their bullets: Elvis Crespo (30-29 and 35-32), Son By Four (No. 1), and Jaci Velásquez (No. 27). The biggest spurt, of 31%, belongs to Son By Four, which also has a hot radio track in play (see Hot 100 Spotlight, page 167).

TWAIN, CHERRY PICKED

(Continued from page 10)

Thomas earned four mentions for "3 A.M.," "Back 2 Good," "Real World," and "Smooth," which he performed with Santana. Brothers Fred Jerkins and Rodney Jerkins were honored for three of their songs: "The Boy Is Mine," "If You Had My Love," and "It's Not Right But It's Okay."

Four or more awards were granted to publishing companies Bidnis Inc., Ensign Music Corp., Loon Echo Inc., Sony/ATV Songs LLC, Universal Music Publishing Group, Warner/Chappell Music Group, and Zomba Songs Inc.

Additionally, BMI named the Offspring's "Pretty Fly (For A White Guy)" the most performed song on college radio.

Among the honored songs that had received previous citations were BMI's most performed song, with more than 8 million broadcast performances, and the Righteous Brothers' "You've Lost That Lovin' Feelin'," which was honored with its 14th award. "Baby, I Need Your Loving" by the Four Tops picked up its 10th award.

All acknowledged songs were chosen based on the number of feature broadcast performances on American radio and TV during the eligibility period.

A complete list of winners, with their writers and publishers, follows.

Pop songwriter of the year: Shania Twain.

Pop song of the year: "Save Tonight," Eagle-Eye Cherry, Warner-Tamerlane Publishing Corp.

Pop publisher of the year: EMI Music Publishing.

Most performed song on college radio: "Pretty Fly (For A White Guy)," Dexter Holland, Underachiever Music.

Complete pop awards list: "3 A.M." (sec-

ond award), Rob Thomas, Brian Yale, Bidnis, EMI-Blackwood Music; "All Star," Greg Camp, Squish Moth Music, Warner-Tamerlane Publishing Corp.; "Almost Doesn't Count," Shelly Peiken, Hidden Pun Music, Sushi Too Music; "Amazed," Marv Green, Chris Lindsey, Aimee Mayo, Careers-BMG Music Publishing, Golden Wheat Music, Silverkiss Music, Songs of Nashville DreamWorks, Warner-Tamerlane Publishing Corp.; "American Woman," Randy Bachman, Burton Cummings, Jim Kale, Garry Peterson, Shillelagh America Music, Unichappell Music; "Angel," Sarah McLachlan, Sony/ATV Songs LLC; "Anything But Down," Sheryl Crow, Old Crow Music, Warner-Tamerlane Publishing Corp.

Also, "Baby, I Need Your Loving" (10th award), Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music; "Back 2 Good," Rob Thomas, Bidnis, EMI-Blackwood Music; "Black Balloon," EMI-Virgin Songs; "The Boy Is Mine" (second award), Brandy, Fred Jerkins, Rodney Jerkins, Bran Bran Music, EMI-Blackwood Music, Ensign Music Corp., Fred Jerkins Publishing, Rodney Jerkins Prods.; "Can I Get A . . .," Jeffrey "Ja Rule" Atkins, Jay-Z, Irv "Gotti" Lorenzo, Rob "Lil Rob" Mays, DJ Irv Publishing, EMI-Blackwood Music, Ensign Music Corp., Lil Lu Lu Publishing, Lil Rob Entertainment, Slavery Music, White Rhino Music; "Can't Take My Eyes Off Of You" (fifth award), Bob Crewe, Bob Gaudio, EMI-Longitude Music, Seasons Four Music; "Celebrity Skin," Billy Corgan, Eric Erlandson, Courtney Love, Echo Echo Tunes, Mother May I Music; "Cruel Summer," Sara Dallin, Siobhan Fahey, Keren Woodward, Warner-Tamerlane Publishing Corp.; "Crush," Andy Goldmark, New Nonpareil Music, Warner-Tamerlane Publishing Corp.; "The Down Town," Travis Meeks, Serogrow Music, Warner-Tamerlane Publishing Corp.

Also, "Every Morning," Richard Bean, Craig Bullock, Stan Frazier, David Kahne, Murphy Karges, Mark McGrath, Joseph Nichol, Rodney Sheppard, Pablo Tellez, Abel Zarate, Canterbury Music, E Equals Music, Grave Lack of Talent Music, Warner-Tamerlane Publishing Corp.; "Father Of Mine," Art Alexakis, Greg Eklund, Craig Montoya, Commongreen Music, Evergleam Music, Irving Music, Montalupis Music; "From This Moment On" (second award), Shania Twain, Loon Echo, Universal-Songs of PolyGram Intl.; "Genie In A Bottle," Pamela Sheyne, Warner-Tamerlane Publishing Corp.; "Give Me Forever (I Do)," Carter Cathcart, James Ingram, Walter Juni Morrison, John Tesh, Cartertunes, Juni Morrison Songs, Teshmusic, Yah Mo Publishing Co.

Also, "God Must Have Spent A Little More Time On You," Evan Rogers, Carl Sturken, Bayjun Beat Music, Songs of Universal; "Got You (Where I Want You)," James Book, Nick Lucero, Adam Paskowitz, Peter Perdicchizzi, Chooch and Hooch Music, Ensign Music Corp.; "Heartbreak Hotel," Karlin, Soulshock, EMI-Blackwood Music, Jungle Fever Music, Soulvang Music; "Heavy," Ed Roland, Sugarfuzz Music, Warner-Tamerlane Publishing Corp.; "I Don't Want To Wait" (second award), Paula Cole, Ensign Music Corp., Hingface Music; "I Will Remember You," Seamus Egan, Sarah McLachlan, Seamus Egan Music, Sony/ATV Songs LLC; "I'll Never Break Your Heart," Albert Manno, Eugene Wilde, DuJuan Publishing, ECG Music Publishing, Zomba Songs; "I'm Your Angel," R. Kelly, R. Kelly Publishing, Zomba Songs; "If You Had My Love," Fred Jerkins, Rodney Jerkins, Jennifer Lopez, Cory Rooney, Cori Tiffani Publishing, EMI-Blackwood Music, Ensign Music Corp., Fred Jerkins Publishing, Nuyorican Publishing, Rodney Jerkins Prods., Sony/ATV Songs LLC.

Also, "Inside Out," Max Collins, Tony Fagenson, Jon Siebels, Fake and Jaded Music, Less Than Zero Music, Southfield Road Music; "Iris" (second award), John Rzezniak, EMI-Virgin Songs, Scrap Metal Music; "It's Not Right But It's Okay," Fred Jerkins, Rodney Jerkins, EMI-Blackwood Music, Ensign Music Corp., Fred Jerkins Publishing, Rodney Jerkins Prods.; "Jumper," Kevin Cadogan, Brad Hargreaves, Stephan Jenkins, Arion Salazar, EMI-Blackwood Music, Three EB Publishing; "Last

Kiss" (second award), Wayne Cochran, Fort Knox Music, Trio Music Co.; "Let Me Let Go," Dennis Morgan, Little Shop of Morgansongs; "Livin' La Vida Loca," Robi "Draco" Rosa, A Phantom Vox Corp., Warner-Tamerlane Publishing Corp.; "Lullaby," Shawn Mullins, EMI-Blackwood Music, Roadieodie Music.

Also, "Man! I Feel Like A Woman!," Shania Twain, Loon Echo, Universal-Songs of PolyGram Intl.; "Me," Paula Cole, Ensign Music Corp., Hingface Music; "My Father's Eyes" (second award), Eric Clapton, Unichappell Music; "My Favorite Mistake," Sheryl Crow, Jeff Trott, Old Crow Music, Trottsky Music, Warner-Tamerlane Publishing Corp.; "Never There," John McCrea, EMI-Blackwood Music, Stamen Music; "No Scrubs," Kevin "She'kspere" Briggs, Hitco Music, Pepper Drive Music, Warner-Tamerlane Publishing Corp.; "One," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music; "Please Remember Me," Will Jennings, Blue Sky Rider Songs.

Also, "Pretty Fly (For A White Guy)," Dexter Holland, Underachiever Music; "Real World" (second award), Rob Thomas, Bidnis, EMI-Blackwood Music; "Recover Your Soul," Elton John, Warner-Tamerlane Publishing Corp.; "Save Tonight," Eagle-Eye Cherry, Warner-Tamerlane Publishing Corp.; "Scar Tissue," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Moebetoblame Music; "She's So High," Tal Bachman, EMI-Blackwood Music; "Shimmer," Carl Bell, Pender Pig Publishing, Universal-Songs of PolyGram Intl.; "Slide," EMI-Virgin Songs; "Smooth," Itaal Shur, Rob Thomas, Bidnis, EMI-Black-

wood Music, Itaal Shur Music, Warner-Tamerlane Publishing Corp.; "Someday," Craig Bullock, Stan Frazier, David Kahne, Murphy Karges, Mark McGrath, Joseph Nichol, Rodney Sheppard, E Equals Music, Grave Lack of Talent Music, Warner-Tamerlane Publishing Corp.; "Sometimes," Jorgen Elofsson, Careers-BMG Music Publishing, Zomba Songs; "Special," Duke Erikson, Steve Marker, Butch Vig, Irving Music, Vibecrusher Music.

Also, "That Don't Impress Me Much," Shania Twain, Loon Echo, Universal-Songs of PolyGram Intl.; "They Don't Know," Jon B, Tim Kelley, Bob Robinson, Songs of DreamWorks, Sony/ATV Songs LLC, Time for Flytes Music, Vibeselect Publishing, Yab Yum Music; "This Kiss" (second award), Robin Lerner, Puckalesia Songs, Warner-Tamerlane Publishing Corp.; "Time After Time" (second award), Cyndi Lauper, Rella Music Corp.; "To Love You More" (second award), David Foster, One Four Three Music, peermusic; "Torn" (second award), Anne Preven, Universal-Songs of PolyGram Intl., Weetie Pie Music; "Truly Madly Deeply" (second award), Darren Hayes, Daniel Jones, EMI-Blackwood Music.

Also, "What's This Life For," Scott Stapp, Mark Tremonti, Dwight Frye Music, Tremonti Stapp Music; "When You Believe," Kenneth "Babyface" Edmonds, Songs of SKG; "Why I'm Here," Doug Eldridge, Thomas Flowers, Ric Ivanisevich, Fred Nelson Jr., Oleander Noise Music, Songs of Universal; "Wild Wild West," Kool Moe Dee, Zomba Songs; "Written In The Stars," Elton John, Tim Rice, Sixty Four Squares Music, Warner-Tamerlane Publishing Corp., Wonderland Music Co.; "You Get What You Give," Gregg Alexander, EMI-Blackwood Music, Grosse Pointe Harlem Publishing; "You're Still The One" (second award), Shania Twain, Loon Echo, Universal-Songs of PolyGram Intl.; "You've Got A Way," Shania Twain, Loon Echo, Universal-Songs of PolyGram Intl.; "You've Lost That Lovin' Feelin'" (14th award), Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music, Mother Bertha Music, Screen Gems-EMI Music.

NEWMAN SCORES BIG

(Continued from page 10)

Award-winning composers.

Winning music was chosen based on inclusion in the past year's top-grossing films or top-rated prime-time network TV shows.

A complete list of award winners follows.

Richard Kirk Award: Thomas Newman.

Film music awards: David Arnold, "The World Is Not Enough"; Teddy Castellucci, "Big Daddy"; George S. Clinton, "Austin Powers: The Spy Who Shagged Me"; Danny Elfman, "Sleepy Hollow"; Jerry Goldsmith, "The Haunting" and "The Mummy"; Richard Horowitz, "Any Given Sunday"; Mark Mancina, "Tarzan";

Thomas Newman, "American Beauty," "Erin Brockovich," and "The Green Mile"; Trevor Rabin, "Deep Blue Sea"; John Williams, "Star Wars: Episode 1—The Phantom Menace"; and Christopher Young, "Entrapment."

Most performed song from a film: "Fortunate" from "Life," writer R. Kelly, publishers R. Kelly Publishing and Zomba Songs.

TV music awards: Dennis C. Brown, "Dharma & Greg"; Martin Davich, "ER"; Ian Dye, "NYPD Blue"; John Flansburgh, "Malcolm In The Middle"; John Griffin, "Who Wants To Be A Millionaire"; Steve Hampton, "Stark Raving Mad"; Mark Heyes, "Daddio"; Corbin Krauss, "Stark Raving Mad"; John Lennon, "Providence"; Marc Lichtman, "Touched By An Angel"; John Linnell, "Malcolm In The Middle"; Paul McCartney, "Providence"; Bruce Miller, "Becker" and "Frasier"; Darryl Phinnessee, "Frasier"; Mike Post, "Law And Order" and "NYPD Blue"; Bennett Salvay, "Providence"; Peter Scaturro, "The Practice"; Barrett Strong, "Family Law"; W.G. "Snuffy" Walden, "Providence," "The Drew Carey Show," and "The West Wing"; Norman Whitfield, "Family Law"; and Alee Willis, "Friends."

Emmy Award winners: Martin Davich, "Trinity"; Richard Hartley (PRS), "Alice In Wonderland"; Carl Johnson, "Invasion America—Final Mission"; Julie Bernstein, Steve Bernstein, Tim Kelly, and Richard Stone, "Steven Spielberg Presents Animaniacs"; A. J. Gundell, Gary Kuo, and Dominic Messinger, "All My Children"; and Laura Karpman, "The Living Edens: Madagascar."

SPEARS ALBUM SALES START HIGH

(Continued from page 10)

getting the other the same thing."

However, retailers do not predict that Spears will close in on the first-week sales of labelmate 'N Sync's "No Strings Attached," which sold a staggering 2.4 million units. Sweeney says, "I don't think it will be bigger than 'N Sync, but it will definitely be the second strongest of the year for us. We sold about 6,000 'N Sync albums on its first day, and we sold about 2,000 Britney albums on its first day."

Wherehouse's Brown concurs. "It would be great if she did half of what 'N Sync did. According to our first-day sales, it looks like she will do this."

Despite the nationwide Spears phenomenon, regional tastes as well as retail promotions affected sales of other new releases. At a Best Buy outlet in Minneapolis, media product specialist Simon Kinsler says that Pearl Jam sold about 100 copies. A Pearl Jam photo book displayed next to the album also sold well.

Tom Fornario, marketing coordinator for New York's three Virgin Megastores, says, "Britney, Pearl Jam, and Whitney all sold really big. We had an

added-value poster available with the Pearl Jam. Some people bought several of the albums due to the giveaway."

R&B buyers steered toward the Houston, Big Tymers, and DJ Quik albums. Brown reports that, for Wherehouse, DJ Quik was the No. 2 overall seller. Tony Johnson, manager of a Sam Goody store in Atlanta, says, "We've got No. 1 overall as Whitney, with about 40 [units] so far, and No. 2 with the Big Tymers."

Nationwide, though, Spears was the obvious sales winner, possibly due to consumer awareness and demand. Paul Marabito, buyer for the South Plainfield, N.J.-based Compact Disc World chain, says, "You can't turn a channel without seeing Britney."

Jive's Carrabba credits Spears herself as being instrumental in positioning the album for its great first-day sales.

"We are very happy for all the work Britney has done in setting up this album," he says.

Assistance in preparing this article was provided by Ed Christman in New York.

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Jupiter, Billboard Link For Plug.In/Europe In 2001

Billboard has forged an agreement with Jupiter Communications Inc. to create the premier international event for the digital music business.

Plug.In Forum/Europe will debut April 2-3, 2001, in Barcelona, Spain. The event aims to be the largest meeting place for music business and new media professionals.

"If digital is the future of music, then this partnership is the future of digital music conferences," says Ken Schlager, VP of business development for Billboard Music Group. "Billboard already enjoys an ongoing relationship with Jupiter for their annual Plug.In event in New York. This new deal promises to be an even more potent mating of our

powerful international brands and proven information prowess."

Gene DeRose, CEO of Jupiter Communications, said, "Plug.In Forum/Europe is poised to become the most talked about event to descend on the international digital music industry. We've already proven our expertise in this market with a four-year run within the U.S. and we are ready to tackle what can be the largest market for digital music."

In conjunction with the event, Billboard will publish a special supplement next April on Web-related developments in Europe.

This year's New York installment of Plug.In is scheduled for July 24-25. For information, call 800-722-7373 or visit jup.com.

PLUG.IN
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Musician's Guide Takes An Encore

The 14th edition of the Musician's Guide To Touring & Promotion is on sale. This indispensable tool for touring bands and musicians, published twice a year, has been updated with thousands of industry contacts. It is a comprehensive guide containing a city-by-city directory of clubs, radio stations, record stores, and local press.

Listings include booking agents, managers, major and indie label A&R personnel, attorneys, music industry publications and websites, tape and disc ser-

vices, conferences and showcases, and bus/van rental companies.

To purchase a copy, send a check or money order for \$13.95 per copy (\$15.95 in Canada, \$16.95 overseas) to Musician's Guide to Touring & Promotion, 49 Music Square West, Nashville, TN 37203; or contact Julie Crider at 800-407-6874 or 615-321-4295 for non-U.S.

readers. Or visit www.musicians-guide.com. All prices include shipping and handling. For information about advertising call Crider at the latter number.



PERSONNEL DIRECTIONS

Billboard's New York sales team has undergone several changes. Pat Rod Jennings, advertising director, East Coast, has added the tele-marketing group to her responsibilities. She will handle ad sales for Billboard's directories, classifieds, and new web listings. Jennings reports to associate publisher Irwin Kornfeld.

Eric Vitoulis has been promoted to advertising coordinator for Billboard and the Airplay



Monitors. He reports to Billboard Music Group business manager Joellen Sommer.

Jamie Yates takes over Vitoulis' post as advertising assistant. She will provide administrative support for Billboard's sales staff and ad traffic coordination for Airplay Monitor. Yates also reports to Sommer. Prior to joining Billboard, Yates was an intern at Delsener Slater. She received her B.A. in music from NYU.

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Westlife, BBMak Join Boy Band Pack

THE CONVENTIONAL WISDOM is that top 40 radio only has room for three, maybe four of each type of act. So there's room for Britney Spears, Christina Aguilera, Jessica Simpson, and Mandy Moore, but after that, other pop teen solo females are going to find it hard to be added to playlists.

The same goes for boy bands, which means that after Backstreet Boys, 'N Sync, 98°, and LFO, it's rough going for any other boy bands that hope to break through. That may explain why it's been a hard road for Irish outfit Westlife and British act BBMak. But conventional wisdom seems to be defied this issue, as those two new groups jump into the top 40 portion of The Billboard Hot 100 for the first time.

The two boy bands occupy adjacent positions, as "Swear It Again" (Arista) by Westlife advances 44-37 and "Back Here" (Hollywood) by BBMak catapults 52-38. The latter actually leapfrogs over the latest 'N Sync track; "It's Gonna Be Me" (Jive) does make a nice move, however, bulleting 51-39.

Westlife and BBMak have been doing very well on the sales chart; "Swear It Again" marches 12-9 and "Back Here" earns a backward bullet, moving 14-15.

The two songs still lag at radio, however. Neither track appears on the Hot 100 Airplay chart this issue. A respectable amount of airplay for either song could assure a top 10 placing on the Hot 100, but that seems far out of reach with current airplay levels.

RECURRENT AFFAIRS: Don't look now, but "Truly Madly Deeply" by Savage Garden is truly gone from the Adult Contemporary chart after a 123-

week run. The song was ranked No. 17 last issue but dips below No. 20 this time and is thus removed to recurrent status, seven weeks shy of hitting the 2½-year mark. Still, it's a record that should stand for some time to come.

With the disappearance of "Truly Madly Deeply," the longest-running song on this issue's chart is "Angel" (Warner Sunset) by Sarah McLachlan, in its 80th week.



by Fred Bronson



THE 'IMPOSSIBLE' HAPPENED: Fueled by tracks from Limp Bizkit and Metallica, the soundtrack to "Mission: Impossible 2" (Hollywood) performs the impossible and enters The Billboard 200 at No. 2. The soundtrack to the first "Mission: Impos-

sible" soundtrack peaked at No. 16 in June 1996.

EUROVISIONS: After just four days of sales, the first-ever compilation by a major label to feature every song in the Eurovision Song Contest enters the Swedish album chart at No. 9. "Eurovision Song Contest Stockholm 2000" on BMG contains all 24 entries in the annual competition, including the winning song, "Fly On The Wings Of Love" by the Olsen Brothers. There have been compilation albums in the past, but they failed to secure rights to every song in the contest, making the album of songs from this year's Eurovision a unique package.

MARC II: A commercial release of "You Sang To Me" (Columbia) means that Marc Anthony has reached the top five of the Hot 100 with both of his chart entries. "Sang" jumps 13-5 but wouldn't have been a top 10 hit based on airplay alone.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	271,763,000	279,539,000 (UP 2.9%)	CD	199,366,000 225,967,000 (UP 13.3%)
ALBUMS	238,212,000	256,318,000 (UP 7.6%)	CASSETTE	38,274,000 29,767,000 (DN 22.2%)
SINGLES	33,551,000	23,221,000 (DN 30.8%)	OTHER	572,000 584,000 (UP 2.1%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,765,000	12,803,000	962,000
LAST WEEK	LAST WEEK	LAST WEEK
12,770,000	11,869,000	881,000
CHANGE	CHANGE	CHANGE
UP 7.8%	UP 7.7%	UP 9.2%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
13,522,000	11,989,000	1,533,000
CHANGE	CHANGE	CHANGE
UP 1.8%	UP 6.8%	DOWN 37.2%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1999	2000	CHANGE
CHAIN	135,585,000	140,943,000	UP 4%
INDEPENDENT	37,018,000	40,589,000	UP 9.6%
MASS MERCHANT	62,006,000	70,000,000	UP 12.9%
NONTRADITIONAL	3,603,000	4,785,000	UP 32.8%

ROUNDED FIGURES FOR WEEK ENDING 5/14/00

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