

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 3, 2000



## Son By Four Rises On Sony Discos

BY CARLA HAY

NEW YORK—In the much-heralded Latin music explosion, most of the crossover success has been achieved by solo artists. The exception to that trend is Son By Four, the first Latin group in the new millennium to achieve a significant crossover breakthrough with its self-titled Sony Discos album, which has rocketed into the upper half of The Billboard 200. (Continued on page 109)

## Study: Napster Eroding Retail

BY MARILYN A. GILLEN

NEW YORK—A new study tracking album sales in U.S. college towns over the past three years has reignited the already-simmering debate about the impact of file-sharing service Napster on music-industry coffers.

Napster supporters have held up the fact that overall album sales in the U.S. market are up more than 8% this year, according to SoundScan, as evidence that the use of the free swapping service is not taking sales from retailers; some supporters contend that the promotional aspect of the venture—the exposure (Continued on page 102)

## Sales, Publishing Boost EMI Group

BY GORDON MASSON

LONDON—Japanese teenager Utada Hikaru was confirmed as one of the EMI Group's brightest stars, and Toshiba-EMI as one of its best-performing units, when financial results from the British multinational for the year ending March 31 were published May 23.



Pop/R&B singer Utada's album "First Love," released March 10, has now sold 9 million copies, mostly in Japan, the world's second-largest music market (see story, page 108). No other EMI release in the year came close to this total.

No other set breached the 5 million mark during the fiscal year, and the company's next biggest album, ac- (Continued on page 108)

## Work-For-Hire Law Merits Debated

BY BILL HOLLAND

WASHINGTON, D.C.—Members of the artist community got their first chance to air concerns about the new sound recording "work-for-hire" provision of the Copyright Act during high-profile hearings held May 25 on Capitol Hill.

Interscope Geffen A&M recording artist and Artists' Coalition co-founder Sheryl Crow, Marci Hamilton, professor of law at the Cardozo School of Law, and Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, were among the panelists testifying for the artists' community. Artists are seeking a revocation of the change in the copyright law that they say robs them of future termination rights to reclaim (Continued on page 102)



## Edelman's 'Queen' Due On Compass

BY DEBORAH EVANS PRICE

NASHVILLE—Judith Edelman readily confesses to being a drama queen. And though it's a term that usually evokes images of someone manufacturing her own personal melodrama, one listen to Edelman's third Compass release, "Drama Queen," due June 13, reveals her instead to be a skilled songwriter adept at creating musi- (Continued on page 110)

## Industry Celebrates Black Music Month

Coca-Cola Talent Search, Special Album Releases Among Planned Events

BY GAIL MITCHELL

LOS ANGELES—Promoting and perpetuating black music's legacy was the original premise behind the establishment of June as Black Music Month by President Jimmy Carter in 1979. Twenty-one years later, that spirit is stronger than ever, as the black music industry prepares to celebrate its unprecedented mainstream and global popularity through various promotions, key releases, and other special events.

One of this year's more ambitious undertakings is the "True Talent" partnership between Universal Music Group (UMG) and Coca-Cola classic. The seven-city talent search tour is a series of regional showcases that will be held throughout June, with the national finals staged at Los Angeles' House of Blues on July 22.

The tour attracted applicants through various marketing campaigns, including street teams, announcement/how-to-enter ads aired on BET, and information and entry forms made available through

different retailers. There was also an 800 number for applicants to call.

The "True Talent" concept was sparked in part by RCA artist Tyrese, whose musical career was jump-started after his appearance in a national Coca-Cola television ad. "This is the first time we've done something like this," says Philip Polk, manager of national consumer marketing programs for Coca-Cola classic. "And we plan to do it again next year, expanding on the elements that do well."

"We were thinking about how best to connect with urban teens, since the over-the-top, enter-to-win games typically don't hit with this audience," Polk continues. "Since the urban teen mind-set is driven primarily by music and fashion, we thought we'd do something more grass-roots, something teens really care about doing. And with Black Music Month as a fantastic tie-in and the summer season, this was a no-brainer."

(Continued on page 109)



## Jive Scores Hat Trick With Spears

BY ED CHRISTMAN

NEW YORK—With Britney Spears racking up 1.3 million unit sales in the debut week of her new album, "Oops! . . . I Did It Again," Jive Records can lay claim to the distinction of owning the top three slots in total weekly album sales in the SoundScan era, all of which have been reached in the past year.

Spears' feat, accomplished in the (Continued on page 109)



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The Soundtrack  
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Enemigo & Mighty Max, Dose, etc.



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# Edel And News Corp. Strike Licensing Pact

BY ADAM WHITE

LONDON—Money talks, but Michael Haentjes clearly has more to offer. The edel music CEO has again caught the attention of his industry peers by recruiting a world-class name—this time, it's Murdoch—in the service of his ambitious, disparate, and independent music group.

Haentjes announced May 22 that Hamburg-based edel had concluded a licensing deal with the News Corp. stable of labels, including Mushroom Records, Festival Records, and Rawkus Entertainment (**BillboardBulletin**, May 23).

The pact covers Europe, South America, and South Africa and involves edel's Play It Again Sam (PIAS) and edel records units. The initial licensing term is thought to be three years, with options to extend.

Just as significant, Haentjes revealed that James Murdoch, executive VP of News Corp. and son of its principal, Rupert Murdoch, will join edel's three-member supervisory board in June. German law mandates that public companies have such boards and that its members meet annually at least four times.



HAENTJES

Murdoch oversees the News Corp. new-media operations and its music division, now dubbed Newscorp. Music Group (NCM). Executives who report to him include Rawkus co-presidents Brian Brater and Jarrett Meyer; NCM Australasia chairman Roger Grierson, and Mushroom Records U.K. managing director Korda Marshall. Grierson says the group's total revenue, including music publishing, is between \$80 million and \$100 million.

"Edel is the ideal partner for NCM as we expand our business across the world," Murdoch commented in a prepared statement, which also described NCM's association with edel as a "strategic alliance." In addition to the basic licensing deal, the two companies will form a joint venture in Australia and will together explore the development of Inter-



(Continued on page 111)

## House Clears Way Toward China Trade

BY BILL HOLLAND

WASHINGTON, D.C.—In a major trade victory for the Clinton administration—and U.S. and international record companies—the House of Representatives on May 24 voted 237-197 to change a 20-year policy of reviewing trade relations with China annually, offering instead permanent normal trading relations (PNTR) with China.

A total of 73 Democrats joined 164 Republicans for the "yea" vote.

With, by all accounts, a Senate vote to extend PNTR considered a certainty, the House vote effectively ends nearly a year of speculation that the issue of normal trade relations with China would run into heavy resistance in that more volatile body, with House lawmakers reacting to opposition by labor unions and human rights groups.

In the end, most members decided that U.S. businesses could only suffer if not allowed access to China and that normal trade relations could not harm current efforts to secure a better human-rights policy.

The vote is also effectively an endorsement of China's entry into the World Trade Organization (WTO) and is expected to serve as a spur to other countries' endorsements.

PNTR and WTO membership will open access to the Asian giant's untapped markets, and many record companies and entertainment groups already have plans to begin joint ventures there.

## WB's Thyret Offered An Extension On Contract, But Title Could Change

BY MELINDA NEWMAN

LOS ANGELES—Warner Bros. Records Inc. chairman/CEO Russ Thyret has been offered a contract extension that will keep him in his current post for a number of years.

However, sources say his title may switch to co-chairman when Tom Whalley, currently president of Interscope Geffen A&M (IGA), joins the company.

Thyret told staffers in a meeting May 24 that Warner Bros. has made him an offer to stay and that he intended to mull it over while on vacation over Memorial Day. According to sources, his current contract is up Dec. 31.

This information comes following the leak that Whalley has accepted a post at Warner Bros. Records Inc. for at least \$25 million. The new deal, however, will not take effect until his IGA contract is up in January 2002 (**BillboardBulletin**, May 23). Sources tell Billboard that Thyret's new contract extends beyond that date.

Whalley's deal would come as the latest in a series of changes orchestrated by Warner Music Group chairman/CEO Roger Ames, who took the reins of the company last October: Warner's parent company, Time Warner, is preparing for a merger with AOL pending government approval. The Warner Music

Group is also readying for its planned merger with EMI Recorded Music.

Whalley has been courted for a number of jobs in recent years, including a near-miss as head of Buena Vista Music Group in 1997, but he has remained at IGA. According to sources, Warner Bros. had approached him previously before striking a deal this go-round.

While speculation is that Whalley will not serve out his entire contract at IGA and that Warner may pay dearly to buy him out, other sources say that IGA co-chairman Jimmy Iovine is intent on keeping Whalley at IGA as long as possible and that Whalley himself is telling staffers, managers, and acts that he will remain at IGA until his deal concludes.

According to a source, "Whalley isn't trying to change his agreement; he didn't make this new deal without letting Jimmy know. But as time goes by and the practical reality sinks in, if someone comes up with a game plan to replace Tom, he may go earlier. I think Warner Bros. wants him there tomorrow."

Thyret has served as Warner Bros. Records Inc.'s chairman/CEO since 1995. He started at Warner Bros. close to 30 years ago.

Representatives from Warner Music Group and IGA declined to comment, as did Ames.

## LETTERS

### DEVIL IN DETAILS OR IN EYE OF BEHOLDER?

The devil may well be in the detail, as Bennett Lincoff heavily implies ("Int'l Perf. Rights: The Devil's In The Details," Commentary, **Billboard**, March 25), but if the detail in question is a set of deductions based on a set of assumptions with a seasoning of misinterpretation, there's a strong likelihood that devils will be seen where there are none.

I make no attack on Bennett Lincoff, and his well-written commentary was interesting to read—but the (doubtless unintentional) misrepresentation of some key facts was alarming.

The proposed arrangements for licensing the performing right online are via separate reciprocal agreements between BMI and four European societies: BUMA (Netherlands), GEMA (Germany), PRS (U.K.), and

SACEM (France). It is entirely wrong to refer to an "alliance" of any kind between these societies in this context and for this purpose.

The deal is not done yet. Progress is good, and the proposed agreements are a pragmatic way of dealing with the needs of music creators and publishers, and music users, in the current online environment. However, the BMI press announcement just after MIDEM was premature and incomplete. There is important detail to be ironed out (to chase out devils), and when that is done, speculation will be replaced by facts.

Most importantly, any suggestion that these proposed reciprocal online licensing agreements will, or even could, have any adverse effect that was or is intended by these major European societies and BMI is very damaging and totally wrong. ASCAP's

strength and effectiveness—rightful dominance, in fact—in music rights administration is under absolutely no threat.

I stress again, several performing right societies are discussing a pragmatic approach to a present need in a current business/technological environment. That they are doing so through the long-established practice of setting up reciprocal agreements surely counters Bennett Lincoff's conclusion that this could lead to "disestablishment of the worldwide network of affiliated performing right societies." Quite the opposite.

John Hutchinson  
 Chief Executive  
 The Music Alliance  
 Mechanical Copyright Protection Society  
 Ltd./The Performing Right Society Ltd.  
 London

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

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**120 Chart Beat:** The Temptations celebrate their fifth decade on the Billboard charts with "Ear-Resistible."

**120 Homefront:** Herbie Hancock is tapped to host the Billboard/BET on Jazz Conference Awards.



**WILLIE NELSON: P. 55**

**Quigley Likely To Move To New EMI Post**

BY PHYLLIS STARK

NASHVILLE—Pat Quigley, president/CEO of Capitol Records' Nashville division, has confirmed to Billboard that parent company EMI is in discussions with him about moving elsewhere within the company and that EMI is talking to potential successors.

"The rumors that they are talking to other people, and talking to me about moving, are true," says Quigley, who adds that he recently signed a new contract with the company. "They have talked to me about doing something else," which he describes as "the central marketing job" for the company.

The move will likely mean a return to New York for Quigley, who previously was senior VP of marketing for EMI prior to his move to Nashville in June 1997.

Arista/Nashville senior VP/GM Mike Dungan is believed to be atop the short-list of potential successors for

Quigley.

Dungan confirms that he is in discussions about the job, but he says he has made no decisions yet about his future. Quigley says any changes should be finalized within two weeks.

Capitol's roster includes Garth



Brooks, Steve Wariner, Trace Adkins, Deana Carter, Keith Urban, Susan Ashton, Chris LeDoux, and Tyler England. Former BNA artist Mindy McCready recently signed with the label.

In related news from Nashville, the July 1 target date for Arista/Nashville to become an imprint of the RCA Label Group (RLG) under the direction of

current RLG chairman Joe Galante has been moved up (Billboard, April 29).

Sources tell Billboard that staffers from parent company BMG in New York were in Nashville the week of May 15 meeting with 15 of Arista's non-contract employees, who were reportedly told to clear out by June 15. Six more non-contract employees have accepted other jobs within RLG.

Eight Arista/Nashville staffers have contracts, including Dungan, whose deal expires in November.

As previously reported here, Arista/Nashville will continue to have its own promotion and artist development staff. Several of the label's current promotion staffers have already received RLG job offers, although none have accepted yet.

Arista/Nashville's roster includes Alan Jackson, Brooks & Dunn, Black-Hawk, Pam Tillis, Diamond Rio, Brad Paisley, and Phil Vassar.

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# Business Weighs Debut Of New Tour Promoter

BY RAY WADDELL

NASHVILLE—Nine Inch Nails' Fragility v.2.0 tour, the debut national promotion for new player W.A.C./Pate Entertainment, has hit a few snags but is on target financially, according to organizers.

While major markets are doing well and even selling out, sales have been soft in some markets. There also seems to be some debate as to the level of involvement of Los Angeles-based Concerts West in the tour.

W.A.C./Pate was formed as the touring division for World Arts Centre Inc., an Orlando, Fla.-based arts organization that hooked up with Buffalo, N.Y., promoters Monique and Irwin Pate in the venture (Billboard, April 15).

The 43-date NIN tour, which began April 12 at Convocation Centre in Cleveland and wraps June 18 at the Pepsi Center in Denver, is W.A.C./Pate's first major national tour. The band is managed by John Malm at Conservative Management and booked by Alex Kochan at Artists & Audience.

Kochan says NIN's going with W.A.C./Pate as opposed to local/regional promoters or more well-known national promoters, such as SFX, Concerts West, or House of Blues, was a management decision. "There are a half-dozen ways of doing things, and [management] chose the one they did for their own reasons," says Kochan. "Every possible way of doing this tour was investigated, and at the end of the day, they chose this particular one."

Pate told Billboard in an earlier interview that the band was guaranteed \$9 million for the 43 shows vs. a percentage of gross when certain sales figures are surpassed. That guaran-

tee works out to about \$209,000 per show; Kochan says the band has been averaging about \$300,000 a night at the box office, which would put the tour in the black, barring other tour expenses.

"We're doing extremely well," Kochan says. Indeed, an April 14 show at the Palace of Auburn Hills (Mich.), near Detroit, grossed \$453,214, and May 2 at the Worcester (Mass.) Centrum grossed \$379,108, according to figures reported to Billboard sister publication Amusement Business.

But some shows are well below the average, particularly in the smaller markets. The second night of

(Continued on page 119)

*'We're in a new era where a group can look at multiple options instead of simply playing with the "promoter of record"'*

—ALEX KOCHAN—

# Real Conference Confronts Napster

## RealNetworks CEO Sees Hope In Labels' Content Availability

BY EILEEN FITZPATRICK

SAN JOSE, Calif.—The current state of the Internet music business more closely resembles the days of Prohibition rather than the high-speed world of instant delivery, according to RealNetworks chairman/CEO Rob Glaser.

Welcoming more than 12,000 attendees to the fourth annual Real Conference 2000, held here May 22-26, Glaser said Napster has created a "battleground between consumers and the record labels" that threatens to slow online music-market growth.

"The mode the labels are in is like Prohibition, where they're shutting things down, as they should be," he said. "But they're not in the solution mode yet."

Glaser said that Napster has proliferated on the Internet because it's easy to use and has a wide variety of content. "You just point and click, and it's there."

On the other hand, record labels have set up roadblocks that are not

user-friendly to consumers or technology providers. "You have to make the rules straightforward," he said, "but there's a different set of rules for each label."

But Glaser said there is secured technology available today that will see new releases and classic catalog legally available on the Internet within the next year.

At the conference, Real announced the availability of its first secured MP3 technology that is built into its latest generation player, jukebox, and download management software, called the Real Entertainment Center.

The secured MP3 technology is a feature of RealDownload 4, which allows users to perform VCR-like functions for downloads.

"The Napster approach is wrong," Glaser said. "You have to counter IP [intellectual property]

rights with consumer-friendly interfaces that don't handcuff users and treat them like prisoners."

But Glaser said that recent content-availability announcements by the labels show there's a light at the end of the tunnel.

"My sense is it won't be Christmas 2000 but a rolling-thunder kind of thing," he said. "Everything should be available within 18 months from now."

In order to prepare for the onslaught of content, Real is gearing up to not only improve its software but move it off the desktop and into Internet appliances.

In addition to the Real Entertainment Center, the company showcased its RealSystems 8, which streams full-screen, VHS-quality video via a cable or digital-subscriber-line connection and near-DVD quality with a high-capacity connection. Users with a 56K-modem connection will see an improved image quality over previous players. It also incorporates interactive technology designed with E-commerce opportunities in mind.

Developed with Intel, which Real has been partnered with since 1998, the software debuted on Real's Web site with an exclusive of "Hot Wit U," the first video from Prince's "Rave Un2 The Joy Fantastic" album.

The streamed video is also available through Real's Take5 channel on the RealPlayer 8.

On hand to introduce RealSystems 8 was Academy Award-winning director Francis Ford Coppola. Convention attendees were impressed both with the director and with a high-quality stream of a scene from "Apocalypse Now."

Coppola did not announce any Internet content deals with Real, but others, including BMG Entertainment, Arista Records, Capitol Records, and Hollywood Records, have signed on to provide video content for the software.

(Continued on page 119)



**Taylor's 25th.** Columbia recording artist James Taylor was recently awarded a plaque recognizing his 25 years as a Columbia Records artist. All nine of his Columbia releases have been certified platinum or multi-platinum. Taylor was also honored for his 1998 Billboard Century Award and his forthcoming induction into the Songwriters' Hall of Fame. Shown, from left, are Paul Rappaport, VP of broadcasting and event marketing for Columbia Records; Don DeVito, national VP of A&R for Columbia Records; John Ingrassia, executive VP at Columbia Records Group; Don Jenner, chairman of Columbia Records Group; Taylor; Michele Anthony, executive VP of Sony Music Entertainment; Will Botwin, GM of Columbia Records; and Peter Fletcher, VP of marketing, West Coast, for Columbia Records.

# Chuck D, Others Testify On Web's Pros & Cons

BY BILL HOLLAND

WASHINGTON, D.C.—Atomic Pop rap artist Chuck D, EMusic.com VP Peter Harter, and Tommy Boy Records founder Tom Silverman downloaded 2½ hours of uncompressed testimony before the House Small Business Committee May 24 about the prospects and problems small labels and lesser-known artists face in using the Internet to gain an audience.

All share the belief that the Internet has dramatically changed the record industry, though Silverman and Harter voiced concerns that unauthorized "free music" downloads pose a threat as much to the culture as to labels that might lose the Internet as an alternative distribution option. "Could we be turning into a nation of

thieves?" Silverman asked.

Silverman said the greatest benefit the Internet provides to small companies is its "ability to dramatically reduce the burdens of nationwide—even worldwide—distribution of products," adding that traditional distribution of hard goods "cuts into the amount of money small record labels can spend on finding, developing, and marketing new artists."

Napster took a beating from Silverman and EMusic's Harter. "Napster acts as a supermarket for infringement," said Silverman. Harter told the lawmakers, "I am one of the last people in the industry to be in favor of using copyright law to stop a new business model. But Napster's model, as wildly popular as it is with con-

sumers, threatens to upset the DMCA [Digital Millennium Copyright Act]."

Silverman warned, however, that "Congress must be careful not to harm" small business or file-sharing technology in a quest for balances.

In Harter's opinion, Napster has limited appeal and may not grow. Its main users are just one part of the record-buying audience, he said—college students "with access to broadband cable [connections] that allow fast downloads."

He also pointed out that what is available on Napster's lists, "simply a listing of MP3 files available from consumers dialing into the site," varies wildly depending on

(Continued on page 118)

# Fagen, Becker, 'Slide' Honored At ASCAP Pop Music Awards

BY JILL PESSERNICK

LOS ANGELES—Steely Dan's Donald Fagen and Walter Becker were honored with the ASCAP Founders Award at the organization's 17th annual Pop Music Awards. The event was held May 22 at the Beverly Hilton Hotel here.

The Founders Award, which recognizes musical innovators who will influence future generations, was presented to the songwriting, producing, and recording duo by the evening's host, ASCAP president/chairman Marilyn Bergman.

Max Martin received his second consecutive songwriter of the year award for his contributions to "As Long As You Love Me," "... Baby

One More Time," "I Want It That Way," and "Tearin' Up My Heart."

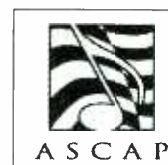
The Goo Goo Dolls' hit "Slide" was deemed song of the year.

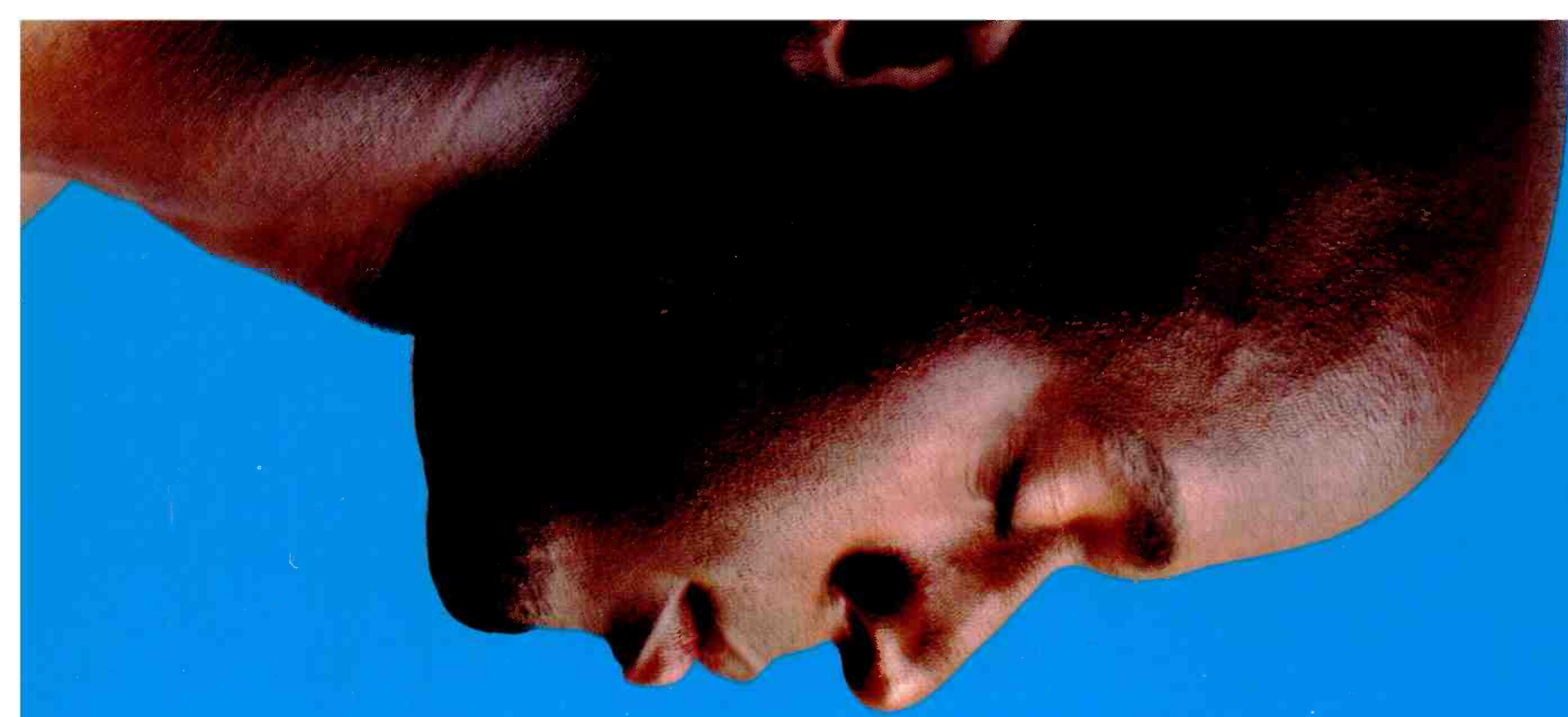
Publisher of the year honors were granted to EMI Music Publishing. The company contributed to 14 of the evening's awarded songs.

Additionally, the college radio award, granted to the artist whose collective body of work received the most performances on college radio, was given to Built To Spill. The Partner in Music Award, which recognizes exemplary ASCAP customers, went to Cellar Door's Jack Boyle.

Awards were presented to the

(Continued on page 119)





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# EC Gets Feedback On Warner/EMI Deal

BY GORDON MASSON

LONDON—At least one organization has filed comments to the European Commission regarding the proposed merger of Time Warner Inc. and EMI Group plc. The newly formed Independent Music Publishers and Labels Assn. (Impala) tells Billboard it has put in a "big" submission to Brussels.



Label association the International Federation of the Phonographic Industry has not, as yet, been asked

to comment on the deal and is unlikely to make comment unless asked.

On May 11 the European Commission formally acknowledged receipt of documents outlining the proposed Warner/EMI Music merger (*Billboard Bulletin*, May 15). The commission published the notification of what it refers to as a "concentration," otherwise known as a merger, in its official journal. The notice invites interested third parties to submit comments on the proposed merger. It says, "Observations must reach the commission not later than 10 days following the date of this publication."

A combined force of Warner/Chappell and EMI Music Publishing would give a market share of more than 40% in some regions. That lion's share almost certainly will draw attention from the competition authorities in certain countries, and the

merging companies may be forced to come to a compromise if the whole Warner/EMI Music transaction is to proceed. One solution making the rounds in industry circles may be to split off one or both publishing houses as separate companies from the proposed merged recording business.



It is understood that the European Commission will initially look at the proposed merger for one month (phase one). If it deems that a further investigation is needed, it will move to phase two, which can take up to an additional four months before any ruling is given.

The Warner/EMI Music deal requires European Commission competition clearance to proceed, just as did Seagram's \$10 billion acquisition of PolyGram in 1998.

## Gabriel, Indies Collaborate On Net Venture OD2

BY PAUL SEXTON

LONDON—With heavyweight creative support from Peter Gabriel and launch partners that include some of the U.K.'s biggest independent record companies, new British joint venture company On Demand Distribution, or OD2, is aiming to become cyberspace's most artist-friendly music distributor.



The British start-up held a London launch May 24 and will begin offering digital downloads Thursday (1), in collaboration with initial independent supporters Mushroom, Mute, V2, RealWorld, and dance music licensing agency Dynamik-Music.

To mark OD2's launch, each of these companies will offer tracks for download and 60-day evaluation by consumers via such E-tailers as HMV, Tower, and Our Price, with an ultimate view to making their label catalogs fully available for secure download. OD2 is now starting to approach  
(Continued on page 118)



**Southtown Heatseekers.** San Diego heavy rock band P.O.D. (which stands for "payable on death") is riding high on the success of its major-label debut album, "The Fundamental Elements Of Southtown" (Atlantic Records), which hit No. 1 on the Heatseekers chart in the March 4 issue. "Fundamental" reached Heatseekers Impact status in the March 11 issue, when it rose from No. 110 to No. 98 on The Billboard 200. The album has been certified gold by the Recording Industry Assn. of America. P.O.D.'s first single, "Southtown," was a No. 28 hit on the Modern Rock Tracks chart and peaked at No. 31 on the Mainstream Rock Tracks chart. The video for the song has been getting exposure on MTV. P.O.D. will be part of MTV's first Return of the Rock tour, which launches June 14 in Kansas City, Mo. The band will also perform on the main stage at this year's Ozzfest tour, which begins July 2 in West Palm Beach, Fla. Pictured wearing their Billboard Heatseekers T-shirts, from left, are P.O.D. members Wuv and Sonny.

# BMG's Conroy Outlines Goals For E-Commerce

*Six Questions is an occasional Billboard feature that focuses on noteworthy industry people. This issue's subject, Kevin Conroy, has just been promoted to chief marketing officer and president, new technology, for BMG Entertainment. He was senior VP of worldwide marketing and new technology. Conroy reports to BMG Entertainment president/CEO Strauss Zelnick in New York.*

## SIX QUESTIONS



Kevin Conroy is chief marketing officer and president, new technology, for BMG Entertainment

As part of your promotion, it was announced that you will have an "expanded worldwide marketing group" reporting to you now. What's the scope of this expansion, and what is the group's mandate going forward?

The music business is changing, and with these changes there are tremendous opportunities for us to create new ways of building awareness for our artists' music and driving sales. We now have dedicated teams within our worldwide marketing group focusing on priority artist marketing, partnership marketing, catalog marketing, music programming, online marketing, new technology, and digital music distribution. These teams are working closely with our labels and repertoire centers around the world to ensure we are taking advantage of every possible marketing and media platform from which to promote, market, and sell our artists' music. I will be spending even more time working with our management teams around the world to further develop this new approach.

How would you assess the music industry's progress to date in the new-media space, and BMG's efforts in particular? Is there a danger in moving too slowly?

The Internet is clearly changing the way we think about how we can build an audience for our artists' music. We think of the Internet as an additional medium through which to market our artists and build value for their music, rather than consider Internet-related activities as separate and distinct from everything else. By leveraging the various media together [TV, radio, video, Internet], we're better able to break through the clutter of the online and offline media environments.

We're using the Internet to market, promote, and sell our artists' music to an increasingly targeted audience of fans and consumers. In order to accomplish this, we're doing three things. First, we're building our own music and lifestyle sites and gathering data about

fans visiting our sites. We have more than 30 music and lifestyle sites around the world, which are being brought together under the Click2Music brand. Second, in addition to GetMusic, we're establishing partnerships with other meaningful sites through which to market our artists, sell their music, and gather data about their fans. Third, we have been working for some time to prepare for digital downloading.

Can you give any more details on your digital distribution plans, and the timing of the rollout?

We want to build a significant, large-scale market that will be sustainable. For this reason we have resisted the temptation to embrace the first available technologies. In order for the market to reach its potential, we have wanted to take the time necessary to evaluate all of the various technology options and possible business partnerships. The good  
(Continued on page 111)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Mike Tierney is named senior VP of Epic Records Group in New York. He was VP of music programming for VH1.

Maverick Recording Co. promotes Russ Reiger to senior executive in Los Angeles. Maverick Recording Co. also names Bruno Del Granado president of the Latin division in Miami Beach. They were, respectively, GM and independent Latin music and television marketing/creative consultant.

Jive Records names Randy Miller senior VP of marketing and Lorraine Caruso director of rock formats in New York. Jive Records also names Andy Goldmark VP of pop A&R, West Coast, in Los Angeles. They were, respectively, GM of Sire Records, director of rock



TIERNEY



REIGER



DEL GRANADO



MILLER



CARUSO



GOLDMARK



FLECKENSTEIN



RYDER

formats for A&M Records, and a songwriter/producer.

Ronald P. Sandler is named executive VP and general counsel for Quatrophonic Music Corp. in Detroit. He was a managing partner of Sandler & Associates.

Rusty Yardum is promoted to VP of sales for ZYX/Waako Records in New York. He was a sales manager.

Anne Sarosdy is named office manager for Audium Records in

Nashville. She was regional promotion manager for Curb Records.

Arista Records promotes John Fleckenstein to manager of international marketing in New York. Arista Records also names Scott Ryder manager of mainstream sales in New York. They were, respectively, coordinator of international marketing and assistant singles buyer for Trans World Entertainment.

MCA Nashville promotes Hannah Sanford to manager of publicity in Nashville. MCA Nashville also names Leslie Kellner manager of publicity in Nashville. They were, respectively, publicity coordinator and publicist for the Island/Def Jam label group.

Natalie Svider is named media relations director for Moonshine Music in Los Angeles. She was a publicist at the Hayley Sumner Co.

**PUBLISHERS.** Edwin Oliver is promoted to creative director for Disney Music Publishing in Burbank, Calif. He was a creative consultant.

**RELATED FIELDS.** Jeff Tammes is named director of corporate partnerships for Cornerstone Promotions in New York. He was senior account executive for TSI Communications.



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# Artists & Music

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## Bluesmen Eric Clapton, B.B. King Join Forces On Duck/Reprise Album

BY MELINDA NEWMAN

LOS ANGELES—What do you get when two of the top blues guitarists in the world collaborate on a project? An event record whose whole may be greater than the sum of its parts, even when those considerable parts belong to Eric Clapton and B.B. King.

"Riding With The King," coming June 13 on Duck/Reprise, features the two masters performing a blend of classics and new tunes.

"This is a dream matchup," says Eric Keil, VP for Compact Disc World in South Plainfield, N.J. "The idea of these two blues legends together for the first time—I think the climate is right for it."

Clapton, a fervent disciple of King's—as are many British guitarists who first came to prominence in the '60s—had wanted to make the album for a long time, according to Rich Fitzgerald, executive VP of marketing for Reprise

Records and Warner Bros. Records.

"I talked to Eric last summer, and he mentioned that he'd always wanted to do this record with B.B.," says Fitzgerald. "It was an on-and-off-again conversation until November. [Clapton then] booked a studio, and he was going to do the B.B. record or do a new [solo] studio record that's now been postponed. They actually started recording in February and finished it at the end of March/early April. Luckily, both found time to do the record."

"We'd talked about the project for quite some time," says King. "I always wanted to do this because I admire the man. I think he's No. 1 in rock'n'roll as a guitarist and No. 1 as a great person."

In deference to King, Clapton insisted that King's name be listed first in all material pro-

(Continued on page 111)



KING

## Veruca Salt's Gordon Goes Solo Debut On Warner Bros. Follows Departure From Band

BY MICHAEL PAOLETTA

NEW YORK—Two years ago, after writing and singing on hits like "Seether" and "Volcano Girls," singer/songwriter/guitarist Nina Gordon divorced herself from Veruca Salt, a band she co-founded. Today, she's preparing for the release of her solo debut album, "Tonight And The Rest Of My Life," which Warner Bros. will have in stores June 27.

"It's been very liberating, challenging, and gratifying," says Gordon of her departure from Veruca Salt. "I feel more at peace, more at ease, more myself. It's more aerodynamic when you're on your own. It's also more of a risk. If I fail or succeed, I know it's all me. There are no compromises. In the end, it's a win-win situation."

Notes Phil Quartararo, president of Warner Bros. Records, "I fell in love with

this album immediately. Each song stands out as something special. Nina's a smart and brilliant songwriter, and she's a star."

Produced by Bob Rock (Motley Crue, Bon Jovi, Veruca Salt)—and with contributions from artist/producer Jon Brion, drummer Stacy Jones, guitarist Michael Eisenstein, and bassist Scott Riebling—"Tonight And The Rest Of My Life" finds Gordon delivering a solid, powerful pop set.

Songs like "Badway," "Hold On To Me," "Number One Camera," "Got Me Down," "Hate Your Way," and the title track, which is the set's first single, resonate with lingering melodies and vulnerable lyrics. Those expecting, or looking forward to, a crypto-Veruca Salt experience had best look elsewhere.



GORDON

(Continued on page 113)

## Cindy Bullens Takes Intimate 'Living Room Tour' For Poignant Blue Lobster Set

BY CHRIS MORRIS

LOS ANGELES—Cindy Bullens will continue to spread the word about her widely praised 1999 album, "Somewhere Between Heaven And Earth," with an intimate, fan-sponsored "living room tour" that kicks off in late June.

Bullens' album, originally issued in an edition of 1,000 on the musician's Blue Lobster Records (Billboard, Feb. 20, 1999), was picked up for wider distribution by New York-based Artemis Records. The collection—a poignant song cycle inspired by the March 1996 death from cancer of Bullens' 11-year-old daughter Jessie—was honored as rock album of the year by the Assn. for Independent Music at the trade group's May 6 Indie Awards ceremony (Billboard, May 27).

Bullens says the idea to perform the songs from "Somewhere" in an intimate setting was sparked by a meeting in Texas earlier this year with

Smithereens vocalist Pat DiNizio.

"He said, 'Yeah, I'm right in the middle of this living room tour,'" Bullens recalls. "I said, 'What's that?' Basically it's where your fans and supporters put together a venue, and they do all the promotion and come up with the place and the time, and you go to them."

"I have a Web site [cindybullens.com], and I went on and put a little blurb about this concept, and I got immediate response," she continues.

As the name suggests, the tour features shows in nontraditional venues. While no actual living rooms have been booked so far, spaces on Bullens' schedule include a fire house, a school chapel, and a community museum.

Tour sponsors must commit to selling 50 tickets at \$25 each and assume costs for advertising and publicizing

the show; they also must provide lodging for Bullens and her road manager.

The sponsors get 20% of the gross; Bullens says that most of those who have committed to mounting shows so far



BULLENS

have said they will donate their share of the proceeds to the Jessie Bullens-Crewe Foundation, a charitable organization established to benefit pediatric cancer research and care, environmental research, and youth education.

Bullens' living room tour kicks off

June 20 with a date at the Lawrenceville School Chapel in Princeton, N.J. Five dates have been confirmed so far, with several more yet to be finalized.

Dave Dreifus, who runs a research group for the Milwaukee manufacturer Brady Corp., is sponsoring Bullens' July 27 show in Cedarburg, Wis. He says his daughter, a medical student, was working with a leukemia patient about the same age as Bullens' daughter. "My daughter got involved with this little girl before I heard the record," Dreifus says. "After the little girl passed away earlier this year, my daughter called me and said, 'Is there anything we can do?'"

Dreifus plans to donate the proceeds from the Cedarburg show to the Jessie Bullens-Crewe Foundation.

Ken Cotner, who works in the fin-

ance department of the Charlotte, N.C., construction firm Bovis Lend Lease, is sponsoring Bullens' Aug. 26 show there. He was a fan of "Somewhere Between Heaven And Earth," and coincidentally E-mailed Bullens to suggest an intimate tour after DiNizio's living room tour pulled through Charlotte. Cotner is putting on the show to serve Kinder-Mourn, a local organization that provides counseling to families who have lost children.

"My wife, Jeannie, and I are not going to make a dime off of [the show]," he says. "It's not really a fundraiser. It's really going to end up being a service to Kinder-Mourn's clients."

Bullens says of the gigs, "I'm going to do as many as I'm asked to do... These are the people who have saved my life—who have written me every single one of these E-mails and letters, the people who come up to me after the concerts. They're saving my life!"

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# Gabriel Set Ends 8-Year Hiatus

**RealWorld's 'Ovo' Based On Millennium Dome Show Music**

BY NIGEL WILLIAMSON

LONDON—There's a very British joke about waiting for a bus. You can stand there for hours, and when one finally comes along you can almost guarantee another will follow right behind. So it is with Peter Gabriel albums.

It's been eight years since "Us," his last collection of new songs. But as he readies for the release of "Ovo" on his RealWorld label, based on music composed for London's Millennium Dome show, he's already talking about another album of more personal songs, called "Up," anticipated for 2001.

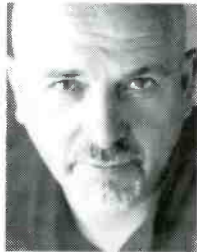
"'Ovo' was going to be a six-month diversion from the album I've been working on for several years," Gabriel says. "In the end it took two years. It's quite different in some ways. It's referential to folk music, and there are futuristic elements that I wouldn't normally work with. 'Ovo' has an external focus, whereas the other album I've been working on is more internally focused."

"Ovo" came about when Gabriel was approached by Mark Fisher, the creative director of the Millennium Dome. Fisher, whose lavish stagings have been utilized by Pink Floyd and the Rolling Stones, originally asked Gabriel to provide the music for the spectacular show at the heart of the U.K.'s showpiece millennium attraction in Greenwich, London. But in the end the former Genesis front man was given a far greater role.

"I said if it was just the music I wasn't interested," he recalls. "But I told Mark if he wanted a full collaborator to create something with a story and visual ideas, then I would love to do it. The appeal was that it was a

huge project which offered the ability to dream up some crazy things, and there was a budget there to pay for it."

Gabriel was undeterred by the fact that the Dome project has proved enormously controversial in the U.K. since it was first mooted more than three years ago. In particular, it has had a



GABRIEL

mauling from the press over its heavy public subsidy running to 768 million pounds (\$1.1 billion) and initially disappointing attendance figures.

"I knew what I was walking into and that it was a quite unpopular project. But the fact that it was going to be controversial was actually what attracted me," Gabriel says.

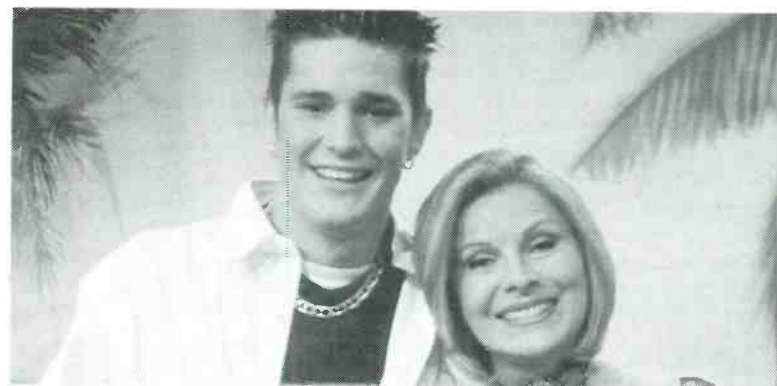
The album will be released internationally June 12 except in the U.S., where a date has still to be determined. "Ovo" sets out ambitiously to tell the story of the evolution of modern Britain in the form of a parable about three generations representing past, present, and future. Musically, it ranges from folk elements to banging industrial beats.

"What interested me was the idea of representing very different versions of Britain," Gabriel says. "There was the traditional view of a white England, with folk references which I knew very little about musically and had to research. Then there was contemporary Britain, and the aim was to include Asian, African, Caribbean, and Irish elements from what is now

a very multicultural society. That seemed like a challenge."

The album will be available in two slightly different versions. The primary retail edition is called simply "Ovo." A second edition, on sale exclusively at the Millennium Dome, is titled "Ovo: The Millennium Show" and has a slightly different track listing and packaging with a 48-page booklet aimed at a younger market. It also offers enhanced-CD footage from the show.

Musicians used by Gabriel include  
(Continued on page 24)



**Davis Does Daytime.** Babylon artist Christian Davis recently appeared on Jenny Jones' syndicated television talk show. The program was the latest stop on his ongoing promotional tour in support of his single "Safe In The Arms Of Love." Davis' album, "Aiming For The Heart," is due this spring. Pictured are Davis, left, and Jones.

## Oneness Project To Promote Racial Unity Through Album, Ad Campaign, Scholarships

**ONE WORLD, ONE LOVE:** Grammy Award-winning producer **KC Porter** (Santana, Ricky Martin, Montell Jordan), along with event coordinator **Faith Holmes** and music industry vet **Dennis Stafford**, has formed the Oneness Project, a nonprofit organization devoted to promoting racial unity through music.

The organization's first goal is to produce an album that will bring awareness to its cause. Among the artists already committed to participating, according to Holmes, are **Carlos Santana**, Martin, **Chaka Khan**, **Kenny Lattimore**, and Jordan. A number of producers, including **Jimmy Jam**, have also signed on.

"The album actually came out of a dream I had eight years ago, where I thought about really wanting to push racial unity in America forward," says Holmes, an old friend of Porter's. "I mentioned doing a song like 'We Are The World' to KC when he was mixing down Santana's ['Supernatural']. We started brainstorming."

The idea of a single song expanded to an entire album, where "we would team diverse artists, different races, and different musical styles," says Holmes. "Our wish list might include—and we don't have their permission yet—someone like **Lauryn Hill** with **Garth Brooks**, or someone like **Snoop Dogg** and **Shania Twain**. Just by the pairing alone, you're going to create a market for people to listen to artists they haven't heard before."

The idea instantly appealed to Porter, who was raised in Guatemala and has made his mark by producing Spanish-speaking artists or Spanish tracks for English-speaking artists. "If I can use whatever I have for something great, I'm there," he says. "I'm all for it. I think everyone in life longs to find something they can give to humanity. The principal fact that we are all part of one global family is one that I hold very dear to my heart."

The Oneness Project is in talks with a number of labels about potentially releasing the project, including Atlantic, Arista, and Virgin, says Holmes.

Holmes and Porter say they would like for the album to come out by next summer with an all-star track possibly being recorded after next year's Grammy Awards. One track already in the works is a song called "I Am Human" by Santana, says Porter.

Money raised from the project will go toward promoting racial unity through an awareness campaign that would include billboards, radio, television, and the Internet; educational programs; working with like-minded organizations; and presenting grants and scholarships.

The Oneness Project is operating out of Porter's

Calabasas, Calif.-based World Beat Productions.

**STUFF:** **Jewel** and **Christina Aguilera** took the May 22 ASCAP Pop Awards ceremony as an opportunity to introduce new material. Jewel, after admonishing audience members not to clink their silverware and to turn off their cell phones, sang "Break Me," a wistful ballad she said she had penned only three days earlier. Aguilera, who has been raving about how much she loves **Etta James'** "At Last" since the Grammys, performed her own way-over-the-top version of the classic... **Smashing Pumpkins** head **Billy Corgan** announced May 23 on KROQ Los Angeles that the band was breaking up at the end of the year, following completion of its touring commitments. A band representative later confirmed the split. Virgin Records, the band's label, had no comment by press time... **Ray Charles** has signed with new independent label, InVision Records, a division of Falcon Entertainment



by Melinda Newman

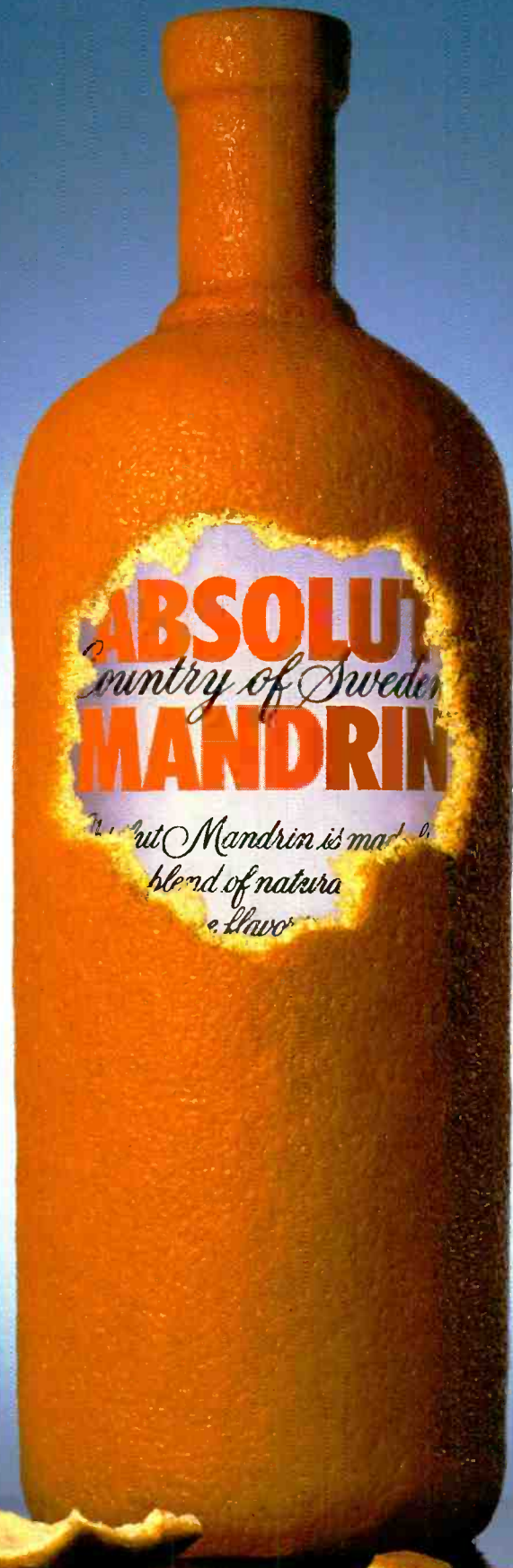
Corp., and is recording music for a new album (**Billboard Bulletin**, May 22). Among the other acts signed to the label include rock act **Saint Eve** and Venezuelan band **Melange**.

**MORE 'HITS':** The second release in the "Totally Hits" series will hit streets May 30. The compilation, distributed via WEA, is the second release in a joint venture formed between Warner Music Group and Arista Records and features 12 top hits, including **Third Eye Blind's** "Never Let You Go," **Madonna's** "Beautiful Stranger," **Sugar Ray's** "Falls Apart," and **Santana's** "Maria Maria." The first set in the series, released in November 1999 through BMG, has sold 1.5 million units, according to SoundScan. There will be two more compilations released in the series.

**FOOL FOR SALE:** **Todd Rundgren** is auctioning a prized guitar that once belonged to both **Eric Clapton** and **George Harrison** via Sotheby's Online. Bids will be taken until June 5. The psychedelic Gibson SG guitar, dubbed "The Fool," was played by Clapton during his **Cream** days. Given that Clapton's "Brownie" guitar fetched \$550,000 recently, small wonder that Rundgren manager **Eric Gardner** says that Rundgren "thought the time was right" to sell the guitar, which he has owned since 1971. Rundgren kicked off an eight-week tour May 24. An album of Rundgren material previously available only to subscribers of his Web site will be released June 20 on Artemis Records. The first single is one Web devotees can appreciate: "I Hate My Frickin' ISP"



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# Amazing Crowns Take Rockabilly To Streets For Time Bomb Debut

BY JIM BESSMAN

NEW YORK—As the front man of the Amazing Crowns, Jason Kendall said before launching into a typically frenetic recent gig, rockabilly isn't just for breakfast anymore.

"There was nothing going on in the rockabilly vein in Providence when we formed," notes Kendall, whose Rhode Island band—formed in 1994—also includes guitarist J.D.

Burgess, upright bassist Jack Hanlon, and drummer Judd Williams. Their Time Bomb Recordings debut album, "Royal," is due June 13.

"We always dug rockabilly, and I got into psychobilly when I was in the army in Germany," Kendall continues, citing such influences as the Guana Bats, the Meteors, and especially the Cramps, with whom the group toured two years ago. But it's



AMAZING CROWNS

the band's self-proclaimed "hard-work ethic," verified by its slogan "Live to tour; tour to live," which has brought it through the rough spots.

First, the act had to shorten its original moniker, the Amazing Royal Crowns, after a dispute with the Royal Crown Revue (although the "Royal" at least lives on in the new album's title). Then, Velvel Records signed the band in 1997, only to fold shortly after issuing the band's first album.

"We were starting a new album with a bright future—and then Velvel crumbled," says Kendall. "So, we borrowed money, lived cheaply, knuckled down, and did the next album."

Once that album was in the can, the Crowns followed a 300-date 1998 tour with more road work last year, including the Warped tour, two U.S. tours, and two months in Canada, before signing with BMG-distributed Time Bomb. "We didn't want a major but a mid-tiered label, and with bands like [the Reverend] Horton Heat and Social Distortion, it's a good place for us," says Kendall. "It's a no-bullet label: You get off your ass and work, and they support you on the road—and that's what we do."

Touring, notes Time Bomb marketing director Peter Harper, is indeed the "No. 1 point-of-entry" for the Crowns, who have already done 50 dates this year to set up "Royal." Following more Northeastern May dates supporting the Reverend Horton Heat, the group commences the first leg of its own touring in mid-June, lasting all summer.

"They're continually touring, and we're working all our marketing around their dates," says Harper, singling out the band's July 4 weekend appearance at the Hootenanny rockabilly festival in Los Angeles. "But we've already set up the album during their spring touring, which also made people aware of the name change from Amazing Royal Crowns to Amazing Crowns—so we're not concerned about any confusion."

Starting in March, the label began dispersing "loads of street marketing materials," says Harper, including posters, fliers, and samplers. "It's helpful that we have Reverend Horton Heat and Social Distortion, who are similar [bands]. We have a built-in database of rockabilly clubs and biker, hot-rod, and tattoo shops, which we're reaching out to. We also hit a lot of competitive shows at clubs and colleges with samplers."

Retail efforts will initially target the group's Northeastern strongholds in Providence and Boston, where consumers who buy the album during the first week of release will

be given free tickets to Amazing Crowns shows. Time Bomb also plans a mass E-mail of an MP3 of the album track "Mr. Fix-It."

"We're doing a ton of sniping on rockabilly and punk chat boards and have made music snippets available on the Time Bomb and Amazing Crowns sites," says Harper, adding that promotions are also in the works with Bugjuice, Artistdirect, and numerous other major music-related Web sites.

"The band is a core college radio act, so we've shipped the album there with 'Mr. Fix-It' as the focus track," adds Harper, noting that commercial radio play is also sought in the Northeast.

According to Tim Schiavelli, PD at modern rock station WBRU Providence, both "Mr. Fix-It" and the album's "Out The Door" stand out as radio hits. "They have a unique sound—punk rockabilly with a fun edge to it," says Schiavelli. "They're

certainly very distinctive and not like anything on the air."

The Amazing Crowns, Schiavelli adds, has been the "cornerstone" of the local scene there for several years. "We've worked with them on a number of shows," he notes. "Their live following is incredible."

Kendall points to the cover art, an oil painting by John Langford of the Mekons, as a symbol of the Crowns' situation.

"We discussed the music business, and how hard it is, and he came up with a painting of a crown, skull, dead fish, money sign, and a snake with a banner," says Kendall. "It's a great piece of art. With a band like ours, you either come with what people are expecting, or you take the music and the imagery and put a twist to it."

The album itself was produced by Joe Gittleman of the Mighty Mighty (Continued on page 23)

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Fender Jaguar Model Guitar

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Gibson Les Paul Artisan Electric Guitar  
Gibson BB King Guitar

Hollow Body Electric Guitar Gretch White Falcon  
Flat Top Accoustic Epiphone Guitar Style EC30  
Gibson Les Paul Custom Electric Guitar  
Hollow Body Electric Gibson ES 120 Guitar  
(3) Ovation Accoustic/Electric Guitars '92, '90, '89

Vega 5 String Banjo Model #3

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT COUNTRY MUSIC FESTIVAL	Cleveland Browns Stadium Cleveland	May 20	\$2,198,820 \$59.50/\$49.50/ \$39.50	46,087 sellout	SFX Touring
BRUCE SPRINGSTEEN	Air Canada Centre Toronto	May 3-4	\$2,038,728 (\$3,027,201 Canadian) \$57.78/\$44.30	38,268 two sellouts	House of Blues Canada
GEORGE STRAIT COUNTRY MUSIC FESTIVAL	Cinergy Field Cincinnati	May 21	\$1,846,157 \$59.50/\$49.50/ \$39.50	39,444 40,000	SFX Touring
KISS, TED NUGENT, SKID ROW	Deer Creek Music Center Noblesville, Ind	May 20	\$1,030,697 \$79/\$54/\$39	22,633 24,210	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Kiel Center St. Louis	May 21	\$907,284 \$79.25/\$55.25/ \$35.25	15,147 20,226	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Kemper Arena Kansas City, Mo.	May 19	\$847,994 \$79.25/\$55.25/ \$35.25	14,698 15,048	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	General Motors Place Vancouver	May 13	\$768,540 (\$1,141,622 Canadian) \$60.18/\$33.26	14,297 sellout	Core Audience
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	The Mark of the Quad Cities Moline, Ill.	May 20	\$679,595 \$75/\$55/\$35	10,551 sellout	SFX Music Group
KISS, TED NUGENT, SKID ROW	Van Andel Arena Grand Rapids Mich.	May 7	\$621,589 \$65/\$48.50	11,791 12,420	SFX Music Group, Belkin Prods.
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	San Diego Sports Arena San Diego	April 28	\$582,900 \$93.25/\$38.25	10,219 11,644	SFX Music Group

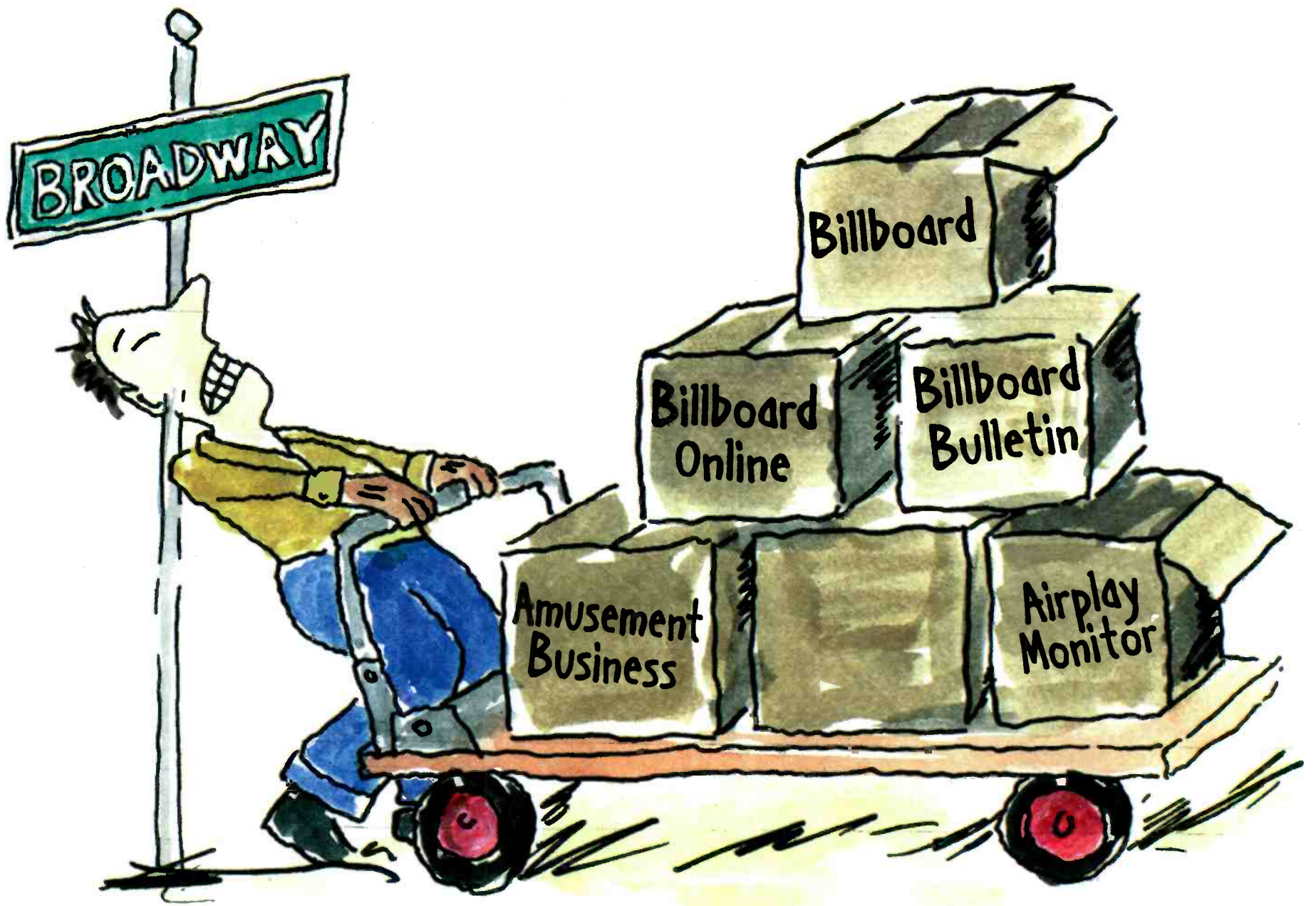
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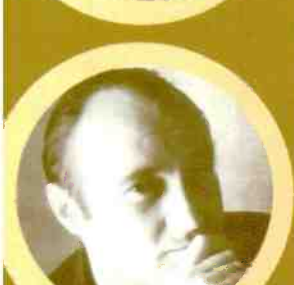
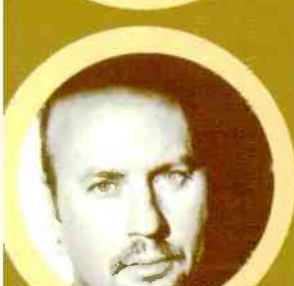
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# ASCAP MEMBERS MAKE

### 3 a.m.

Writers: John Goff, Jay Stanley  
Publishers: Tabitha's Secret, Tecklah Music

### All I Have To Give

Writers: B - Fine, Baby Gerry, Bow Legged Lou, Curt, Paul Anthony, Shy-Shy  
Publishers: P Blast Music Inc., Zomba Enterprises Inc.

### Angel Of Mine

Writers: Rhett Lawrence, Travon Potts  
Publishers: Rhettyme, Travon Music, Universal Music Publishing Group, Warner/Chappell Music, Inc.

### Are You That Somebody

Writers: Stephen "Static" Garrett, Timbaland  
Publishers: Black Fountain Music, Herbilicious Music, T C F Music Publishing Inc., Virginia Beach Music, Warner/Chappell Music, Inc.

### As Long As You Love Me

Writer: Max Martin (STIM)  
Publisher: Zomba Enterprises Inc.

### Baby One More Time

Writer: Max Martin (STIM)  
Publisher: Zomba Enterprises Inc.

### Back To Good

Writer: Matt Serletic  
Publisher: Melusic

### Bailamos

Writers: Paul Barry (PRS), Mark Taylor (PRS)  
Publisher: Right Bank Music Inc.

### Believe

Writers: Paul Barry (PRS), Brian Higgins (PRS), Steve Torch (PRS)  
Publishers: Right Bank Music Inc., Warner/Chappell Music, Inc.

### Closing Time

Writer: Dan Wilson  
Publishers: Semidelicious Music, Warner/Chappell Music, Inc.

### Crush

Writers: Kevin Clark (PRS), Berny Cosgrove (PRS), Mark Mueller  
Publishers: Almo Music Corp., Be Le Be Music Publishing, Moc Maison, Warner/Chappell Music, Inc.

### Fly Away

Writer: Lenny Kravitz  
Publisher: Miss Bessie Music

### From This Moment On

Writers: Robert John "Mutt" Lange (PRS)  
Publisher: Zomba Enterprises Inc.

### Genie In A Bottle

Writers: David Frank, Steve Kipner  
Publishers: EMI Music Publishing, Griff Griff Music, Stephen A. Kipner Music

### Hands

Writers: Jewel, Patrick Leonard  
Publishers: Bumyamaki Music, Warner/Chappell Music, Inc., Wiggly Tooz Music

### The Hardest Thing

Writers: David Frank, Steve Kipner  
Publishers: EMI Music Publishing, Griff Griff Music, Stephen A. Kipner Music

### Have You Ever

Writer: Diane Warren  
Publisher: Fealsongs

### Heartbreak Hotel

Writer: Tamara Savage  
Publishers: EMI Music Publishing, Girl Wonder

### How Do I Live

Writer: Diane Warren  
Publisher: Realsongs

### I Don't Wanna Miss A Thing

Writer: Diane Warren  
Publisher: Realsongs

### I Still Believe

Writers: Antonina Armato, Giuseppe Cantarelli  
Publishers: Chrysalis Music, EMI Music Publishing, Tom Sturges Music

### I Want It That Way

Writers: Andreas Carlsson (STIM), Max Martin (STIM)  
Publisher: Zomba Enterprises Inc.

### I Will Remember You

Writer: Dave Merenda  
Publisher: T C F Music Publishing, Inc.

## Publisher of the Year



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### I'll Be

Writer: Edwin McCain  
Publishers: EMI Music Publishing, Harrington Publishing, Inc.

# Congratulations To The ASCAP Pop Award Winners!

### If You Had My Love

Writer: LaShawn Daniels  
Publishers: Big Shiz Music, EMI Music Publishing

### Just The Two Of Us

Writers: Ralph MacDonald, William Salter, Bill Withers  
Publishers: Antisia Music Inc., Bleunig Music, Cherry Lane Music Publishing

### Kiss Me

Writer: Matt Slocum  
Publishers: Gaylord Music Publishing/ Squint Songs, My So-Called Music

### Let Me Let Go

Writer: Steve Diamond  
Publisher: Diamond Mine Music

## Songwriter of the Year



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# TODAY'S MUSIC POP

## **Livin La Vida Loca**

Writer: Desmond Child  
Publishers: Desmophobia, Universal Music Publishing Group

## **Miami**

Writers: Samuel J. Barnes, William B. Shelby, Stephen Shockley, Will Smith, Leon Sylvers, Ryan Toby  
Publishers: Notting Dale Songs Inc., Pladis Music, Slam U Well, Sony/ATV Tunes LLC, Treyball Music

## **My Heart Will Go On**

Writer: James Horner  
Publishers: Famous Music Corp., T C F Music Publishing, Inc.,

## **My Own Worst Enemy**

Writers: Kevin Baldes, Alan Popoff, Jeremy Popoff, Allen Shellenberger  
Publishers: EMI Music Publishing Inc., Jagermaestro

## **No Scrubs**

Writers: Kandi Burruss, Tameka Cottle  
Publishers: Air Control Music Inc., EMI Music Publishing, Kandacy Music, Tiny Tam Music, Tony Mercedes Music, Warner/Chappell Music, Inc.

## **Nobody Supposed To Be Here**

Writers: Shep Crawford, Montell Jordan  
Publishers: Almo Music Corp., Famous Music Corp., Hudson Jordan Music

## **One Week**

Writer: Ed Robertson (SOCAN)  
Publisher: Warner/Chappell Music, Inc.

## **Out Of My Head**

Writer: Tony Scalzo  
Publishers: Bible Black, EMI Music Publishing

## **Sweet Lady**

Writers: Johntá Austin, Charles Farrar, Troy Taylor  
Publishers: B Black Music, Chrysalis Music, Kharatroy Music, Naked Under My Clothes Music, Warner/Chappell Music, Inc.

## **Tearin Up My Heart**

Writers: Kristian Lundin (STIM), Max Martin (STIM)  
Publisher: BMG Songs, Inc.

## **Thank U**

Writers: Glen Ballard, Alanis Morissette  
Publishers: 1974 Music, Aerostation Corporation, Universal Music Publishing Group

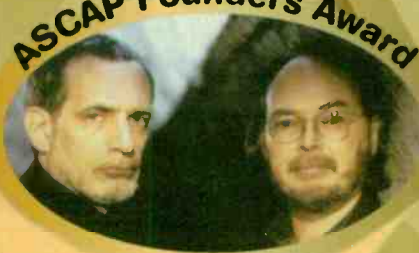
## **That Don't Impress Me Much**

Writer: Robert John "Mutt" Lange (PRS)  
Publisher: Zomba Enterprises Inc.

## **The Way**

Writer: Tony Scalzo  
Publishers: Bible Black, EMI Music Publishing

## **ASCAP Founders Award**



## **This Kiss**

Writers: Beth Nielsen Chapman, Annie Roboff  
Publishers: Almo Music Corp., Anwa Music, BNC Songs

## **Time Of Your Life (Good Riddance)**

Writers: Billie Joe Armstrong, Mike Dirnt, Tre Cool  
Publishers: Green Daze Music, Warner/Chappell Music, Inc.

## **Too Close**

Writers: Raphael Brown, Robert A. Ford, Kay Gee, Robert Huggar, Darren Lighty, Denzil Miller, James B. Moore, Lawrence Smith, Kurt Walker  
Publishers: Do What I Gotta Productions, EMI Music Publishing, Naughty Music, Neutral Gray Music, Pure Love Music, Uh Oh Entertainment Inc., Warner/Chappell Music, Inc., Wut-Shawan-A-Do

## **Torn**

Writers: Scott Cutler, Philip Thornalley (PRS)  
Publishers: BMG Songs, Inc., EMI Music Publishing, Scott Cutler Music

## **True Colors**

Writers: Tom Kelly, Billy Steinberg  
Publishers: Sony/ATV Tunes LLC

## **What It's Like**

Writer: Everlast  
Publishers: Irish Intellect Music, T-Boy Music LLC

## **You Get What You Give**

Writer: Rick Nowels  
Publishers: EMI Music Publishing, Future Furniture

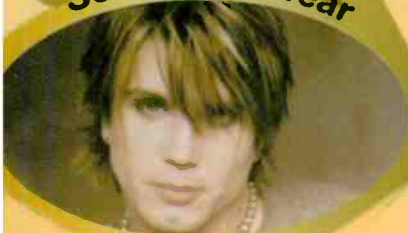
## **You'll Be In My Heart**

Writer: Phil Collins (PRS)  
Publisher: Walt Disney Music Company

## **You're Still The One**

Writer: Robert John "Mutt" Lange (PRS)  
Publisher: Zomba Enterprises, Inc.

## **Song of the Year**



## **Slide**

Writer: John Rzeznik  
Publishers: Corner of Clark & Kent Music, EMI Music Publishing

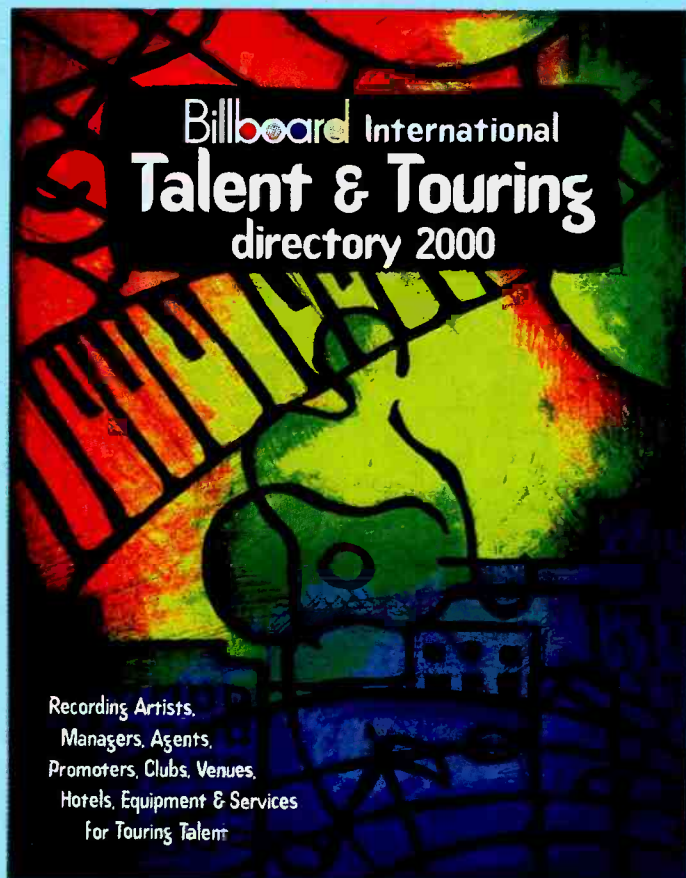


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## Sunny Day Real Estate Makes A Fresh Start With Time Bomb Debut

BY JONATHAN COHEN

NEW YORK—Pioneering modern rock act Sunny Day Real Estate open a new chapter in its musical novella with the June 20 release of "The Rising Tide," the Seattle group's fourth studio album and its debut set for BMG's Time Bomb Recordings.

For a band whose offstage persona has been complicated by its longstanding refusal to give interviews, lead singer/guitarist Jeremy Enigk's highly publicized conversion to Christianity, and a rotating cast of bassists, SDRE now finds itself starting down an unfamiliar avenue of mainstream acceptance.

The band's striking blend of emotionally resonant hardcore struck an immediate chord with listeners on its 1994 Sub Pop debut album, "Diary," which sold 136,000 copies in the U.S., according to SoundScan. A second



SUNNY DAY REAL ESTATE

album followed in 1995, but internal tensions had already broken up the group—Enigk, guitarist Dan Hoerner, bassist Nate Mendel, and drummer William Goldsmith—by the time the disc was released.

A three-year hiatus followed, during which time Enigk released an orchestral-pop solo album while Goldsmith and Mendel joined Foo Fighters. But in 1998, the band regrouped—minus Mendel, who was replaced first by Jeff Palmer and later by ex-Posies bassist Joe Skyward—to record the set "How It Feels To Be Something On," which peaked at No. 3 on Billboard's Heatseekers chart and sold 63,000 copies.

With an eye on a fresh start, "The Rising Tide," produced by Lou Giordano (Sugar, Belly), is the band's most musically varied and textured album to date. It explores the act's softer side in greater detail than in the past, particularly on tracks like "Rain Song" and "The Ocean," a demo of which was posted on the band's still-incomplete official Web site ([sunnydayrealestate.com](http://sunnydayrealestate.com)) in April and has been whetting fans' appetites ever since.

"Ultimately, [those songs] could be a turning point for us, in that they open us, and the listener's ear, to a whole different side of SDRE," Enigk says. "Hopefully, in the future, we can get away with doing that more. Personally, it's the type of music that I prefer: the softer, the prettier, and the emotional."

Enigk credits Giordano with helping the band take its studio experimentation to new levels. "We definitely wanted to do a lot more in terms of color," he admits. "Before, we've always gone into the studio, done our parts, and then the album's

(Continued on next page)

Billboard®

JUNE 3, 2000

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
◀ <b>NO. 1</b> ▶				
1	1	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	MY OWN PRISON 18 weeks at No. 1	138
2	2	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	458
3	3	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	570
4	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	291
5	10	<b>MATCHBOX 20</b> ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	168
6	6	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	145
7	8	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1209
8	19	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	319
9	9	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	113
10	4	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	114
11	12	<b>DEF LEPPARD</b> ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	185
12	11	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	29
13	7	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	129
14	13	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	53
15	15	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	359
16	16	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	497
17	25	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	435
18	33	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	524
19	20	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	103
20	23	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	147
21	45	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	469
22	35	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	4
23	21	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	466
24	32	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	30
25	24	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	306
26	30	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	96
27	34	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	190
28	18	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	154
29	27	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	345
30	22	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	425
31	26	<b>BROOKS &amp; DUNN</b> ▲ <sup>7</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	116
32	38	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	209
33	—	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	425
34	28	<b>TRAIN</b> ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	45
35	31	<b>BARRY WHITE</b> ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	58
36	39	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	70
37	—	<b>NIRVANA</b> ◆ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	272
38	14	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	104
39	17	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	3
40	40	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	114
41	29	<b>SAVAGE GARDEN</b> ▲ <sup>5</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	152
42	47	<b>SADE</b> ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	146
43	46	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	114
44	43	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	70
45	—	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	461
46	—	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	90
47	44	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	468
48	41	<b>FLEETWOOD MAC</b> ▲ <sup>5</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	397
49	—	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	158
50	—	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	163

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.

## SUNNY DAY

(Continued from preceding page)

done. I got tired of that. I've spent a lot of time recording at home and created a lot of strange, weird sounds. I wanted to bring that into the album, with time constraints basically being of no importance."

Time Bomb—which edged out a number of larger labels in bidding on SDRE following the expiration of the band's contract with Sub Pop—is hoping "The Rising Tide" will return the band to the success of "Diary," hailed as a true hallmark of the last decade's post-punk explosion.

Peter Harper, the label's director of marketing, says label and band should be a perfect fit. "They knew they'd be a priority here, because Time Bomb is a smaller label, yet we also have major-label backing. This record is unbelievable and it may take time, but people will realize it."

Noting his willingness to take a greater role in the promotion process, Enigk says, "We are a band who has done things a certain way, and when we changed our mind and wanted to do things a little bit different, we actually were prepared for what it was going to be like."

This time around, doing things differently was initially necessitated by the band's lack of a full-time bassist (Skyward toured with the band in 1998-99 but was not involved in the sessions for "Tide"). Enigk—who had never before played bass on a SDRE record—took matters into his own hands during the early stages of the songwriting process and proceeded to perform the bass parts on each of the album's 11 tracks.

Harper says the label will utilize a three-pronged approach to marketing the set. Buoyed by the positive response to the demo of "The Ocean," which has already been downloaded about 10,000 times, Time Bomb has since posted a streaming audio excerpt of the single "One" on its Web site (timebombrecordings.com). A third track will be posted shortly before the album's release.

Also, Time Bomb has begun posting Quicktime/RealVideo segments of the band in the studio recording the album.

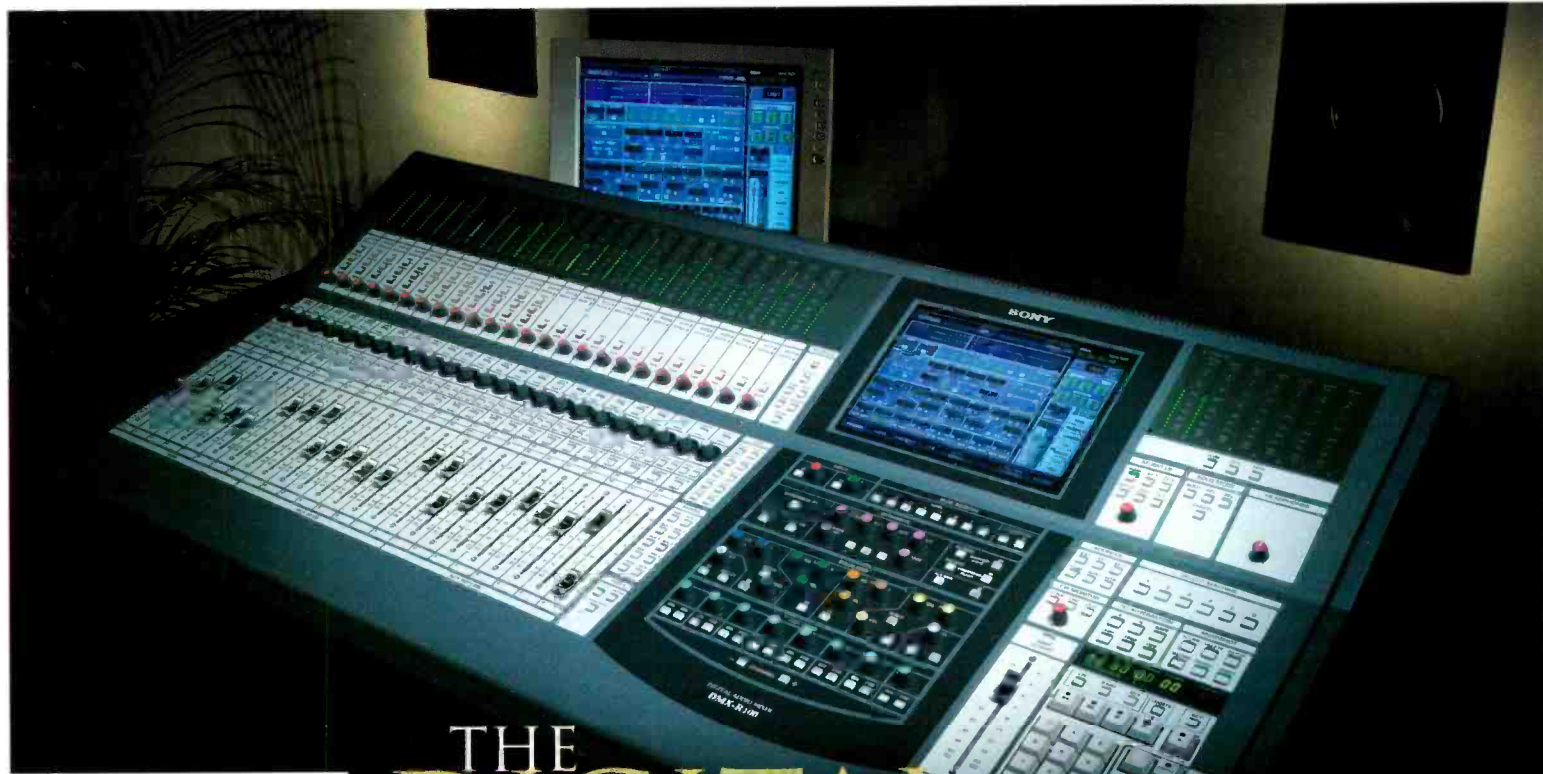
Modern rock radio was serviced with "One" on May 26, while college radio received the full album in early May. The final piece of the puzzle will be a busy touring schedule in theater-sized venues, set to kick off on the day of the album's release in SDRE's Seattle hometown.

## AMAZING CROWNS

(Continued from page 18)

Bosstones—another compatible band that the Crowns have extensively toured with. "It has the punkabilly which we're known for, but also traditional rockabilly and Clash-y garage rock," continues Kendall. "'Flipping Coins' is a country ballad, and there's an organ on 'Mr. Fix-It.' We've grown a lot from the first album, which was pretty sped-up, punky rockabilly stuff."

Kendall wrote the song lyrics, and his bandmates helped out on the music, which is published by Mr. Fix-It Publishing (ASCAP). The group is managed by Darren Hill at Ten Pin Management and booked by Corrie Christopher at Fierce Talent.



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## GABRIEL SET ENDS EIGHT-YEAR HIATUS

(Continued from page 16)

Simon Emmerson's Afro-Celt Sound System (also signed to RealWorld) and singers Richie Havens, Iarla O'Lionaird, Paul Buchanan of the Blue Nile, and Elizabeth Fraser of the Cocteau Twins. Jocelyn Pook provided string arrangements; other guests include the traditional brass ensemble the Black Dyke Band, the Anglo-Asian drum troupe the Dhol Foundation, and the London-based African group Adzido.

The show's story line is summed up in a five-minute rap track that opens the album and features the voices of Neneh Cherry and Rasco. "I wanted to make it appeal to kids, and rap seems to be their No. 1 music these days," Gabriel explains. "We thought that would be a much better way to tell the story than to do it with a traditional Shakespearean narrator."

Substantial sales should be generated at the Millennium Dome itself, where the show runs several times a day. Projected attendance figures for the first year were set at 12 million, although this now seems somewhat optimistic. The regular retail edition of the set will be marketed via what Guy Hayden, RealWorld label manager, describes as "an awareness campaign," with particular emphasis on the Internet.

"It will be targeted at telling people who are interested in Peter Gabriel that the record is out," Hayden says. "It's a heavyweight campaign in

terms of window space at retail. We're just pleased to have some music from him. After someone has been away for so long, you always wonder if people are still interested. The great news is that they are."

An electronic press kit for the set features Fraser and Buchanan as well as Gabriel talking about the project. Tele-

**'What interested me was the idea of representing very different versions of Britain'**

— PETER GABRIEL —

vision appearances include Sky, VH-1, and a Monday (29) performance on BBC-TV's flagship music show, "Later With Jools Holland," plus a broadcast from the Dome itself the following day.

The album also appears to have across-the-board radio interest. Gabriel has recorded interviews for four different BBC national radio stations, all catering to different markets: One (top 40), Two (album rock), the highbrow news/talk station Four, and the more populist Five.

Gabriel has been a pioneering sup-

porter of the Internet—and multimedia in general—so it's logical that "Ovo" will include an innovative Web promotion. "Web Wheel" will offer every track from "Ovo" as a download—each from a different site. Three tracks not on the album will also be available.

"They will be timed to expire on the release date, but you will be able to listen to the entire album at one sitting because all the sites are linked. We're giving one track to a retail site, another to a radio site, another to a media site, and so on," Hayden says.

There will also be a Webcast interview during the week of release, conducted by a moderator and featuring both a live audience and questions submitted on the Net. It will be accompanied by a performance of the Dome show. Details of all of the Internet activity, as well as the "Web Wheel," can be found at [petergabriel.com](http://petergabriel.com).

"We're very excited that we have a Peter Gabriel record at last. But this is a one-off project, so we're not going too crazy because we also want to focus on Peter's solo album next year," Hayden says.

Also in 2001, Gabriel may finally put out the "Big Blue Ball" album, a collaborative project that grew out of the "recording week" sessions he has held for several years with various world music stars at RealWorld's studios in Wiltshire, England.

## SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**ANIMATED FEATURES** are blowing into theaters this summer, and with them come some heavy-hitting soundtracks.

Fox's multimillion-dollar space spectacular "Titan A.E." is no exception. The film's music supervisor is also the executive producer of the album and the owner of the label for the soundtrack's release (Java). Sounds like a big job, but not for five-time Grammy-winning songwriter/producer **Glen Ballard**.

The animated spectacle is geared toward Generations X and I and features the voices of **Matt Damon**, **Drew Barrymore**, and **Janeane Garofalo**. But the vocal talent doesn't stop with the onscreen characters. Ballard has assembled a host of top-name acts, all providing original songs for the soundtrack.



BALLARD

"The concept for the picture was to make a contemporary action adventure movie that doesn't require the audience to suspend their disbelief while the characters break into song," Ballard says. "It's a cool, fast-paced, energetic vehicle that would have the same cool, energetic, fast-paced music behind the scenes."

The music is harder-edged and more alternative than most soundtracks. Young teenage males are the demographic for this picture and the soundtrack, and it will skew younger and older.

All participating acts, which include **Lit**, **Powerman 5000**, **Texas**, **Jamiroquai**, and **Luscious Jackson**, contributed songs written specifically for the picture.

"The biggest part of my job was to focus each song for the movie yet be sure each song stood on its own as well," Ballard says. "From a company standpoint, this album was a perfect opportunity to work with a variety of artists for one project with a unifying theme."

The 11-song soundtrack features five songs produced by Ballard and one written by him as well. Given his history of success with such acts as **Alanis Morissette**, **No Doubt**, and **Barbra Streisand**, the soundtrack certainly has the commercial appeal to acquire legs of its own. The first single from "Titan A.E.," "Over My Head" by Lit, was shipped to stations in early May. The soundtrack hits radio June 6.

Although Ballard says he would enjoy working on films again in the future, he's currently tending to a full plate of music projects for Java.

**ANOTHER PRODUCER** and label entrepreneur hitting the soundtrack circuit is So So Def Recordings founder **Jermaine Dupri**. A multi-platinum artist and producer, Dupri has helmed the soundtrack to **Martin Lawrence's** new comedy, "Big Momma's House," due June 6.

The 14-song soundtrack (which will be available on So So Def) is straight-up R&B and rap, and it features Dupri as either writer, producer, or artist on five of the tracks—as well as executive producer for the entire project.

"As a label owner, I've seen other labels like Death Row and LaFace get big soundtracks, so I made this decision to do this soundtrack as a business owner and less as an artist," says Dupri. "My artistic needs are being met with the production I'm doing for the other artists I have signed."

Dupri has called upon some major R&B and hip-hop acts for the project, including **Missy Elliott**, **Da Brat**, **Monica**, **Nas**, **Destiny's Child**, and a newcomer, 15-year-old **Li'l Bow Wow**, who makes his musical debut on the album.

Gathering the artists was the hardest part of scoring the movie for Dupri. "Marketing, promotions—all of that was easy. But actually getting through the politics was the hardest part," says Dupri. "There were artists I wanted for this movie that were unavailable because of other soundtrack obligations, and companies are so greedy nowadays they don't want to let them out from under their fingers for one minute. So, I didn't have the largest talent pool that I wanted [to draw from], but I think I got the best and brightest of what was out there."

The cuts will play well at R&B radio, and the first single, "I've Got To Have It," a collaboration by Dupri, Nas, and Monica, is already being chased by the breakout track "What I'm Gon Do To You" from Xscape's **Kandi Burruss**.

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY <b>SoundScan®</b>	
			JUNE 3, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98)	<b>No. 1</b> SOONER OR LATER
2	43	37	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
3	7	9	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
4	3	35	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
5	4	4	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
6	16	6	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (8.98/12.98)	FENIX TX
7	2	7	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
8	5	59	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
9	6	48	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
10	13	7	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
11	10	33	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
12	15	5	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
13	8	42	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
14	9	3	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
15	22	3	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
16	14	6	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
17	12	3	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
18	1	3	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
19	18	34	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
20	26	2	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
21	19	59	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
22	17	21	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
23	31	7	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
24	NEW		<b>STEREOLAB</b> ELEKTRA 62537/EEG (11.98 CD)	THE FIRST OF THE MICROBE HUNTERS
25	20	3	<b>SLEATER-KINNEY</b> KILL ROCK STARS 360* (11.98 CD)	ALL HANDS ON THE BAD ONE

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	23	63	<b>SONICFLOOD</b> GOTE 2802 (15.98 CD)	SONICFLOOD
27	24	12	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
28	NEW		<b>TEN FEET</b> MASS APPEAL 2000 (15.98 CD)	ISLAND FEELING
29	41	20	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
30	21	3	<b>WEEN</b> ELEKTRA 62449/EEG (11.98/17.98)	WHITE PEPPER
31	39	7	<b>SUPERGRASS</b> PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
32	28	3	<b>CRYSTAL LEWIS</b> METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS
33	47	33	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
34	25	24	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
35	37	50	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
36	48	6	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
37	33	3	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98)	EYES NEVER LIE
38	NEW		<b>KEOKI</b> MOONSHINE 80128 (17.98 CD)	DJMIXED.COM
39	32	53	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
40	29	3	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (9.98/16.98)	SECRETO DE AMOR
41	42	2	<b>INDIGENOUS</b> PACHYDERM 8 (10.98/17.98)	CIRCLE
42	NEW		<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	STATE
43	34	28	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
44	35	17	<b>SHELBY LYNNE</b> ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
45	RE-ENTRY		<b>FULL DEVIL JACKET</b> THE ENCLAVE/ISLAND 546809/IDJMG (8.98/12.98)	FULL DEVIL JACKET
46	49	13	<b>GROOVE ARMADA</b> JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
47	RE-ENTRY		<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
48	27	24	<b>CARLOS VIVES</b> △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
49	NEW		<b>SUPREME BEINGS OF LEISURE</b> PALM 2006 (11.98 CD)	SUPREME BEINGS OF LEISURE
50	38	7	<b>THE WILKINSONS</b> GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW

## POPULAR UPRIISINGS

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

**DUBLIN CALLING:** The Young Dubliners, a Celtic rock group of Irish and American musicians, have been a popular attraction for the past several years in the group's home base of



**BusBoys Are Back.** Los Angeles-based blues rock band BusBoys got a big break by being featured in the 1982 Eddie Murphy/Nick Nolte film "48 Hrs." The veteran act returns with the album "Boys Are Back In Town," due June 16 on Rattlesnake Venom Records. Lead singer Brian O'Neal says, "We do American-roots rock'n'roll, drawing on Southern black influences." A BusBoys U.S. tour is expected to begin in August.

Los Angeles. It's not uncommon for the Young Dubliners to sell out the city's House of Blues (with a capacity of 1,000 people) as a headlining act.

On June 20, OmTown/

Higher Octave Records releases the group's latest album, "Red." The album's title track was co-written by Elton John lyricist **Bernie Taupin**.

Young Dubliners lead singer **Keith Roberts** says, "What we try to do is to have enough songs with enough variety and instruments to let the musicians enjoy themselves, while never losing sight of the fact that we're doing this for the fans. I believe that songs should tell a story and create a mood, and they should keep you captivated all the time."

The group—which also includes multi-instrumentalist **Jeff Dellisanti**, guitarist **Bob Boulding**, bassist **Bren Holmes**, string instrumentalist **Mark Epting**, and drummer **David Ingraham**—is on a U.S. tour.

Tour dates include June 9 in Fort Worth, Texas; June 20 in Jacksonville, Fla.; July 1 in San Francisco; and July 21 in Salt Lake City.

**WOULD-BE TEEN POP QUEEN:** **Angela Vía** is Lava/Atlantic Records' latest



**Kessler's Folk.** Boston-area folk artist Barbara Kessler says her current self-titled album (on Artist Development Associates) has an "old-school feel because we recorded the album live." She adds that the set, available at [barbarakessler.com](http://barbarakessler.com), is expected to have wider distribution by September.

offering to the teen songbird craze.

The singer's self-titled album, due June 27, features songs from noted writers/producers such as **Steve Kipner** and **David Frank** (**Christina Aguilera's** "Genie In A Bottle"). The 18-year-old **Vía** co-wrote and co-produced tracks on her album. The album's first single is "Picture Perfect," and the video for the song has already been getting exposure on MTV.

**Vía** has appeared on "The Rosie O'Donnell Show" and "The Bold And The Beautiful." She will be on Nickelodeon's All That Music & More concert tour, beginning June 29 in Devore, Calif.

**TAYLOR-MADE JAZZ:** Jazz guitarist **Martin Taylor** makes his major-label debut with "Kiss And Tell," due Tuesday (30) on Legacy/Columbia Records. According to the label, the album has already sold 15,000 copies in the U.K. Taylor has won the British Jazz Award for best British jazz artist for the past seven years.

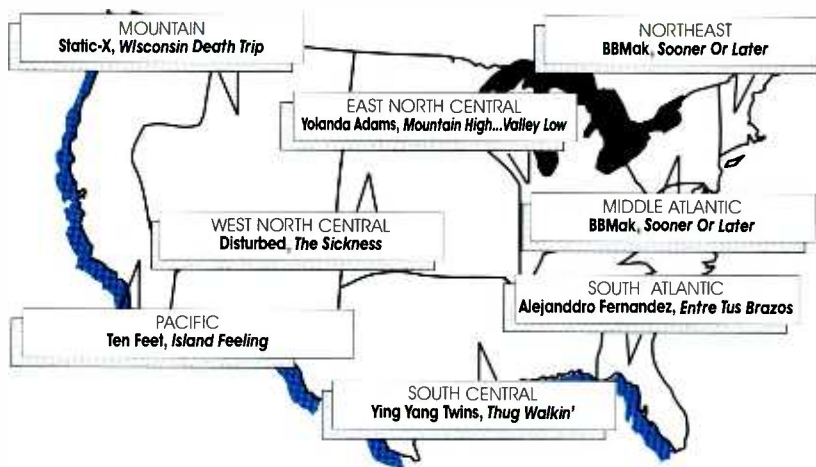
The album's first single, "Midnight At The Oasis," has been serviced to jazz/AC and smooth jazz radio. Taylor is planning to tour the U.S. this summer.



**Shades Of Gray.** Irish singer/songwriter David Gray was one of the first artists signed to According To Our (ATO) Records, the label founded by Dave Matthews and Matthews' manager, Coran Capshaw. Gray calls his current album, "White Ladder," the "antithesis of big-budget sterility." The singer is currently on a U.S. tour, and he is scheduled to perform on "The Late Show With David Letterman" on June 12. Gray will also perform on the second stage at the Glastonbury Festival in England on June 24.

The artist and tour will be the subject of a PBS special, tentatively set to air in October.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. Yolanda Adams Mountain High...Valley Low
  2. Disturbed The Sickness
  3. BBMAK Sooner Or Later
  4. Static-X Wisconsin Death Trip
  5. Dido No Angel
  6. Westlife Westlife
  7. System Of A Down System Of A Down
  8. Methrone My Life
  9. Travis The Man Who
  10. Fenix TX Fenix TX

- SOUTH ATLANTIC**
1. Alejandro Fernandez Entre Tus Brazos
  2. Ying Yang Twins Thug Walkin'
  3. Yolanda Adams Mountain High...Valley Low
  4. Limi-t 21 Sabe A Limi-t
  5. BBMAK Sooner Or Later
  6. Marco Antonio Solis Trozos De Mi Alma
  7. Christian Castro Mi Vida Sin Tu Amor
  8. Andy Griggs You Won't Ever Be Lonely
  9. Dido No Angel
  10. Carlos Vives El Amor De Mi Tierra

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

### ★ LOOPER

**The Geometrid**  
 PRODUCERS: Looper  
 Sub Pop Records 499  
 When it comes to visions of the future, Looper front man Stuart David's sensibilities are firmly rooted in '50s sci-fi kitsch. In fact, if Tomorrowland at Disney World were converted into a Lower East Side nightclub in New York, the latest outing from this Glasgow, Scotland, quartet would be the perfect soundtrack. A collection of outer-space lounge vibes set to backbeats and spoken-word lyrics, the album promotes technology as absurdist fun and serves as a sonic antithesis to the nightmarish techno-menace imagery endorsed in current pop-culture touchstones like "The Matrix." On "My Robot," David (formerly of Belle & Sebastian) sings of palling around with a robot that does his songwriting for him. The sample of a screeching computer modem anchors "Modem Song," which was originally written as a jingle for an Internet company, and "Tomorrow's World" is a smirky comparison of past expectations for the year 2000 with reality. There's little profundity here, but "The Geometrid" is undeniably a satisfying treat of bubbly, back-to-the-future escapism.

### ★ SLEATER-KINNEY

**All Hands On The Bad One**  
 PRODUCER: John Goodmanson  
 Kill Rock Stars 360  
 After attempting more subdued and introspective musical styles with mixed results on last year's "The Hot Rock," Olympia, Wash., punk trio Sleater-Kinney gets back to basics this time out with a strong collection of quick, higher-energy rockers. In fact, the riot grrrls are at their poppiest and most accessible level to date, as evidenced on Carrie Brownstein-fronted tracks like "You're No Rock 'N' Roll Fun" and "The Professional." That doesn't mean the band has lost all of its anger and spitfire. Co-front woman Corin Tucker showcases her trademark banshee wail on "Youth Decay" and the ranting "#1 Must Have." However, the band is at its best on Brownstein/Tucker singsong vocal collaborations, such as the title track and the riff-happy "Ironclad." While not the snarling accomplishments of 1996's "Call The Doctor" or 1997's "Dig Me Out," "All Hands On The Bad One" shows off an appealing, less-agitated side that marks a welcome return to form for one of the best female rock acts going.

### SONIC YOUTH

**NYC Ghosts & Flowers**  
 PRODUCERS: Sonic Youth, Wharton Tiers  
 Geffen/Interscope Records 069490650  
 Sonic Youth has officially graduated to the Lou Reed school of late-career art rock praised by critics and hardcore fans and overlooked by the rest of the free world. Since the mid-'90s, the New York

### SPOTLIGHT



#### KELLY PRICE

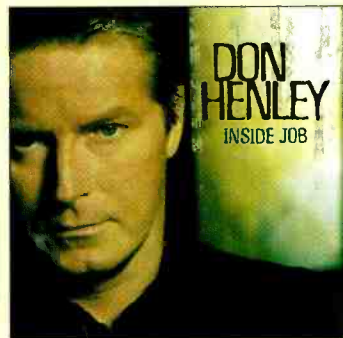
**Mirror Mirror**  
 PRODUCERS: various  
 Def Soul 2472  
 Diva—a word that's been bandied about so readily of late that it's managed to lose much of its true meaning. Having said that, Kelly Price's sophomore effort, "Mirror Mirror," certifies her as the genuine article. Consisting of 15 tracks, the album runs the emotional gamut from the midtempo "Good Love" to the gut-wrenching "She Wants You." Price's cover of Shirley Murdock's "As We Lay," the album's first single, is as sensual as its predecessor. As produced by Shep Crawford, the timeless tune is a wonderful tribute to Murdock and producer Roger Troutman. The title track is a stirring tale of unrequited love set against a lush orchestral backdrop. Price's emotional delivery, accompanied by moaning violins and crashing symbols, is akin to a modern-day soap opera. The bluesy twang of "Can't Run Away" provides a funky balance to the album's various power ballads. "All I Want Is You" is a triple threat, with Price portraying a woman torn between two men, played by Gerald Levert and K-Ci. The three singers trade riffs with soulful results. The set also features brief but memorable appearances from Method Man and R. Kelly. If "Mirror Mirror" is a reflection of what lies ahead for Price (and why shouldn't it be?), one thing is certain: She's here to stay.

quartet has been churning out its challenging brand of alt-guitar noise on its own terms and with little regard for commercial appeal. That approach continues on the band's latest outing—an experimental rock-meets-gritty-Beat-poetry meditation on life, lower-Manhat-

### SPOTLIGHT

#### DON HENLEY

**Inside Job**  
 PRODUCERS: Don Henley, Stan Lynch  
 Warner Bros. 2-47083  
 If there is a more skillful, distinctive, and consistently commanding vocalist in contemporary rock and pop than Don Henley, he or she either hasn't issued records yet or may feel too daunted to proceed after hearing the myriad strengths displayed on "Inside Job." Henley's fifth solo outing erupts with the funky snarl of "Nobody Else In The World," shifts to the soaring plaint of "Taking You Home" (a fast-rising AC radio smash), and then alights once more for the prayerful chant of "For My Wedding." Most albums' artistic credentials would hinge on these choice cuts, but in this case the singer is barely done clearing



his throat. Next is the bluesy growl of "Everything Is Different Now," the droll bark of "Workin' It," the wistful croon of "Goodbye To A River," and the seething hiss of the title track, inspired by the Recording Industry Assn. of America's recent highhanded "work for hire" copyright amendment, as well as Web-based encroachments on privacy and intellectual property rights. After the moody beauty of "Damn It, Rose," "Miss Ghost," and "The Genie," the lovely "Annabel" and exhilarating "My Thanksgiving" close the stunning 13-song set. But the most magnificent cut may be "They're Not Here, They're Not Coming," a riveting reminder that humanity isn't automatically entitled to spiritual diversion or celestial uplift. Long after 2000's most-hyped releases are faded memories, this aurally dazzling album will still be heard and discussed.

tan style. The best moments on the album come first, with "Free City Rhymes," a long, beautiful track that sounds like it could be on a Yo La Tengo record, and "Renegade Princess," which

### SPOTLIGHT



#### CARLY SIMON

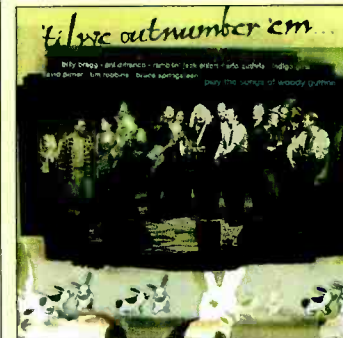
**The Bedroom Tapes**  
 PRODUCERS: Carly Simon, David Field, Frank Filippetti, Tesse Gold  
 Arista 14627  
 With her first collection of original compositions in five years, Simon reminds the young wannabes who continually crib her classic recordings for ideas how it's really done. "The Bedroom Tapes" is a feast for fans of intelligent, richly crafted pop music. Stylistically, the set ranges from guitar-etched rock (the instantly infectious, hit-worthy "Our Affair") to piano-driven pop (the pensive "So Many Stars"), with an ample dose of Simon's wonderfully intimate lyrics—most notably the painfully honest yet utterly hopeful ballad "Scars." "The Bedroom Tapes" also differs from the current crop of pop fodder in that Simon seems to demand an active, alert ear. Her work is filled with complex melodies and subtle nuances that lessen the listening experience if lost or ignored. As always, Simon's voice is a unique tool that is, by turns, sweetly delicate and unyieldingly aggressive. At a time when more simplistic fare dominates the charts, the commercial future of "The Bedroom Tapes" is hard to predict. But ya gotta love and respect Simon for her commitment to continually raising the creative bar—and for serving as such a strong role model for young tunesmiths.

slowly builds from Thurston Moore shoe-gazing into an urgent rocker. From there, the collection either encapsulates Sonic Youth's most endearing or annoying qualities, depending on how one feels about the band and the spoken-word poetics from Kim Gordon. But totaling only eight songs and clocking in at just 45 minutes, "NYC Ghosts & Flowers" is by far its shortest set in some time and also its most musically engaging.

### SPOTLIGHT

#### VARIOUS ARTISTS

**'Til We Outnumber 'Em . . . The Songs Of Woody Guthrie**  
 PRODUCER: Ani DiFranco  
 Righteous Babe Records RBR019-D  
 Picture it: the divine Severance Hall in Cleveland on a late-September evening in 1996. A diverse lineup of artists comes together to celebrate, revel in, and pay tribute to Woodie Guthrie's cultural and political legacy. Four years later, one of the night's featured singers (and this album's producer), Ani DiFranco, compiles the many highlights from the evening and releases this very special disc on her own label. DiFranco also delivers a truly inspired version of "Do Re Mi," which she wickedly intertwines with the Rodgers and Hammerstein classic of the same name. While there's not an



unsavory moment to be found, expect repeated listens from Bruce Springsteen's "Plane Wreck At Los Gatos (Deportee)" and "Riding In My Car," the Indigo Girls and DiFranco's "Ramblin' Round," and Ramblin' Jack Elliott's "1913 Massacre." Interspersed throughout are spoken-word segments by the likes of Tim Robbins ("Born Naked"), Arlo Guthrie ("Change The Moment"), and Peter Glazer ("Payback")—all of which were culled from an academic conference (held the same weekend as the tribute concert) at Cleveland's Case Western Reserve University.

### R & B / HIP-HOP

#### ★ VARIOUS ARTISTS

**Big Momma's House**  
 PRODUCERS: Jermaine Dupri, Michael Mauldin  
 So So Def/Sony Music Soundtrax CK 61076  
 Producer/artist Jermaine Dupri enters new territory with his first soundtrack, which accompanies the 20th Century Fox/Regency Enterprises comedy starring Martin Lawrence. The 14-track set reads like a who's who in contemporary hip-hop and R&B: Da Brat, Missy Elliott, Nas, Monica, Jagged Edge, Kurupt, Chanté Moore, Marc Nelson, and Dupri himself. While some songs come off as formulaic and derivative—like former Xscape member Kandi's "What I'm Gon' Do To You"—that problem is offset by stronger tracks, such as the lead single, "I've Got To Have It," by Dupri and Nas and featuring Monica; "Bounce With Me" by Dupri's teen protégé Lil' Bow Wow and featuring Xscape; "I Want To Kiss You" by Devin; Nelson's "Love's Not Love"; and "Get Up" by Jessica.

### DANCE

#### ★ SATOSHI TOMIE

**Full Lick**  
 PRODUCER: Satoshi Tomie  
 C2 Records CK 62194  
 One of Japan's most successful international DJs and dance music producers, New York-residing Satoshi Tomie has  
 (Continued on next page)

### VITAL REISSUES®

#### DEVO

**Pioneers Who Got Scalped: The Anthology**  
 PRODUCERS: various  
 Warner Archives/Rhino 75967  
 For many who experienced the new wave era firsthand, Ohio-based quintet Devo will always be remembered for slick synth-driven beats, post-modern lyrics, infectious melodies, and a wicked fashion sense (black plastic wigs topped with red plastic flower pot-like hats; photographed as spuds). Throughout, a certain level of (much-needed) humor prevailed. And while some scoffed about the act's simplistic approach to music, the five men of Devo were, pure and simple, artistic pioneers (they were "electronic" decades before the word became hip). For proof, one need look no further than this two-disc collection, which includes 50

tracks, spanning 22 years (1977-1999). Those in search of the hits won't be dis-



appointed, as "Girl U Want," "Freedom

Of Choice," "Jerkin' Back 'N' Forth," "That's Good," and, of course, "Whip It" are prominently featured. However, album tracks like "Love Without Anger" shouldn't be overlooked. Also included are such rare gems as "One Dumb Thing" from the CD-ROM game "Interstate '82," the original Booji Boy version of "Joeko Homo," the U.K. single version of "Be Stiff," and "Soo-Bawlz," a non-album B-side. Special note must be made of the wise inclusion of several wildly twisted remakes, most notably "I Can't Get No Satisfaction," which Britney Spears covered on her new album; "Working In The Coal Mine"; and Nine Inch Nails' "Head Like A Hole." The set closes with "The Words Get Stuck In My Throat," a new recording that is as zany as it is poignant.

### ALBUMS:

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

# Reviews & Previews

(Continued from preceding page)

been creating beats for clubland since the late '80s, when he debuted with the now classic "Tears." Several dancefloor anthems later, including "And I Love You" and "Darkness," Tommie finally issues his debut album, "Full Lick," which is full of wonderful surprises. "Inspired" and "Sincerity (Part 1 & 2)" are signature Tommie tracks, steeped in smooth and soulful house rhythms. "Secret Place," conversely, finds the artist covorting with fluttering drum'n'bass elements. The set's first single, the deep and dark "Up In Flames," with guest vocals by former Sneaker Pimps lead singer Kelli Ali, peaked at No. 4 on the Billboard Hot Dance Music/Club Play chart in February. Many dance music luminaries, including Charles Webster, Diane Charlemagne, Robert Owens, and Cevin Fisher, also guest on this solid set.

## COUNTRY

### ▶ LEE ANN WOMACK

**I Hope You Dance**  
PRODUCERS: Mark Wright, Frank Lidell  
MCA 088170099

From the opening fiddle strains on "The Healing Kind" to the cautious optimism of "Lord I Hope This Day Is Good" 11 tracks later, this is an emotional tour de force and one great country record. Along the way, Womack delivers highlights aplenty, not the least of which is the title cut, a true powerhouse that could have failed in lesser hands. Womack's voice is a wonder, and here she makes use of some of Nashville's best writers, many of them residents of the Music City fringe, including Bobbie Cryner, Rodney Crowell, and Buddy and Julie Miller. The Millers sing harmony on their "Does My Ring Burn Your Finger," truly hillbilly angst at its finest. Womack brings tearful credibility to Cryner's "Stronger Than I Am" and grit to Crowell's "Ashes By Now." Beyond the career-defining title track, this is, without question, a career-defining album—one that should push Womack into the big leagues for good.

### ★ JOE ELY

**Live At Antone's**  
PRODUCER: Joe Ely  
Rouder Records 3171A  
One can almost smell the beer and sweat as Texas alt-country rocker Joe Ely cranks it up with yet another live recording, this time from one particularly raucous night at the legendary Austin roadhouse. "Live At Antone's" follows previous Ely classics, 1980's "Live Shots" and 1990's "Live At Liberty Lunch," and offers ample evidence that, despite passing the half-century mark, Ely has lost absolutely none of the fire in his belly. The record explodes out of the gate with "The Road Goes On Forever" and quickly reaches goose bump proportions with an incendiary performance of Tom Russell's epic "Gallo Del Cielo." Ely revisits "Me And Billy The Kid" in an amped-up version that even surpasses "Liberty Lunch" and offers up spooky West Texas ambience in "Up On The Ridge." At 74 "in the pocket" minutes, "Antone's" stacks up very well next to Ely's previous live ventures.

## LATIN

### ▶ GLORIA ESTEFAN

**Alma Caribeña**  
PRODUCERS: various  
Epic 62163  
On her third Spanish-language effort (the title translates to "Caribbean Soul"), Estefan offers a wide range of sounds and influences from the music of Cuba, Puerto Rico, the Dominican Republic, and Panama. "Punto De Referencia" nicely blends elements of *murga* and salsa, while "Nuestra Felicidad" is rooted in bolero sounds and "Te Tengo A Ti" is fueled by *bachata* and salsa sounds. Save for the diva's sorely under-appreciated 1995 Eng-

lish-language gem, "Destiny," Estefan rarely sounds as passionate as she does when performing pure Latin music. For evidence, investigate "Tengo Que Decirte Algo," a poignant duet with José Feliciano, or "Por Un Beso," on which the singer offers her most seductive vocal to date. An essential recording—not only for Estefan loyalists but for anyone with an interest in a tasty splash of Caribbean soul.

## JAZZ

### ACOUSTIC ALCHEMY

**The Beautiful Game**  
PRODUCERS: Richard Bull, Miles Gilderdale, Greg Carmichael

**Higher Octave HOMCD 48946**  
The loss of guitarist Nick Webb, who died from pancreatic cancer in 1998, has had little effect on Acoustic Alchemy's sound, which has mixed twin acoustic guitars in an electric smooth jazz terrain since the mid-'80s. Greg Carmichael is carrying on, and "The Beautiful Game" has all the earmarks of earlier AA albums, only more prosaic. With bright, acoustic guitar driven melodies set in peppy rhythms, they shift effortlessly from the Latin-tinged "Angel Of The South" to the reggae lilt of the title track. They even get into some electronica/flamenco on "The Last Flamenco." "Trail Blazer" echoes the Allman Brothers' "Jessica," and that track, along with "Big Sky Country," is reprised at the end of the disc with Sam Bush on fiddle and Jerry Douglas on dobro. But no matter the strategy, Acoustic Alchemy boils it all down to a faceless smooth jazz formula.

## CLASSICAL

★ **BEETHOVEN: Christ On The Mount Of Olives**  
Simon Kermes, soprano; Steve Davislim, tenor; Eike Wilm Schulte, bass; Das Neue Orchester/Chorus Musicus, Christoph Spering  
PRODUCER: Uwe Walter  
Opus 111 30-281

Just when you think there's nothing new under the Beethovenian sun, there comes a disc like this. The composer's early oratorio "Christ On The Mount Of Olives" has been recorded before, of course, but not often—and not with the freshness and verve here. At the head of his period-instrument orchestra and a highly alluring trio of vocal soloists, German conductor Christoph Spering brings out all the drama and soulfulness in the work, which is contemporary with Beethoven's Third Piano Concerto and Second Symphony—and compares admirably with his passionate and ever-popular *Missa Solemnis*. The design, notes, and recording are all excellent, as is usual with Opus 111. The French label is distributed in the U.S. by Harmonia Mundi and in the U.K. by Select.

## GOSPEL

### ▶ DARWIN HOBBS

**Vertical**  
PRODUCERS: Cedric, Victor Caldwell, Tommy Simms  
EMI Gospel 0252  
Hobbs' second album in as many years finds one of popular music's once most sought-after session singers firmly establishing himself as a distinctive and formidable talent in his own right. With an instantly recognizable voice, Hobbs employs his pipes like a finely tuned instrument: soft and tender, big and bold, and all points in between. Uniformly strong material fulfills his unapologetic penchant for memorable melodies, infectious grooves, and indelible hooks. Star turns are delivered by Michael McDonald on the funky "Everyday" and Donna Summer, who guests on the gorgeous ballad "When I Look Up." Both shine as brightly as they always have, but as Hobbs humbly, yet decidedly, holds his own in their company, his prowess and power speak for themselves. This is a triumphant sophomore effort from an artist clearly equipped and ready to play ball with the biggest and best.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ▶ HANSON If Only (4:30)

PRODUCERS: Stephen Lironi, Hanson, Mark Hudson  
WRITERS: I. Hanson, T. Hanson, Z. Hanson  
PUBLISHER: not listed  
Island/Def Jam 5931 (CD promo)

The teen trio's stellar re-entry into the pop fray, "This Time Around," may not have reached "MMMBop"-like chart heights, but it effectively broke new ground for the maturing pop act—and it proved that the Hanson brothers are as musically skillful as they're videogenic. With that task complete, the road should be clear for this rousing new single to easily sail up The Billboard Hot 100. Already a hit in the U.K. and Europe, "If Only" rocks with notable authority. But it also has enough pop bounce to keep the kiddies shrieking with glee. Taylor Hanson's brisk lead vocal is nicely complemented by brothers Zack and Ike's smooth harmonies, as well as an arrangement riddled with nimble turntable scratches and a fluid harmonica solo by guest John Popper. Way hipper and more substantial than almost anything else offered by current teen-level acts, this single deserves—make that *demand*—immediate top 40 programmer approval.

### ▶ DIDO Here With Me (4:13)

PRODUCER: Rick Nowels  
WRITERS: D. Armstrong, P. Statham, P. Gabriel  
PUBLISHERS: Warner/Chappell, PRS; WB, ASCAP  
Arista (CD promo)

When her first, incredibly savvy single was originally released exactly one year ago, Dido was an unknown entity. And radio didn't get it. Arista then decided to wait until this past February to release the second single, "Don't Think Of Me," which gained enough airplay on adult top 40 radio to hit No. 35 on that chart. OK, so now there are no excuses not to break "Here With Me," which is being rereleased with that momentum—and which is now the theme to the television series "Roswell." The sophisticated shuffle is as moody as a rainy Monday, and it's effective on all counts, thanks to swift, crisp production and a vexing theme of obsessive love ("I don't want to call my friends/They might wake me from this dream/And I can't leave this bed/Risk forgetting all that's been"). Dido, the former singer from her brother Rollo's band Faithless, is far from anyone's cookie cutter design. If this instantly appealing cut is a sign of things to come from this bright talent, welcome to the future, top 40.

### ▶ INNOSENSE Say No More (3:08)

PRODUCERS: Josef Larossi, Andreas Romdhone  
WRITERS: K. Larossi, A. Romdhone  
PUBLISHERS: Murlyn Songs/Strawberry Songs, ASCAP  
RCA 60222 (CD promo)

OK, on first listen, even the least jaded in the crowd can't help but draw immediate comparisons. First, girl quintet Innosense looks much like a young, American version of Spice Girls. Yeah, yeah. Second, it's yet another act churned out of the Trans-Continental camp by way of Sweden. Ho hum. And third, sure enough, we're talking about a bubble-gum blend of Britney beats, vibrant vocals, and perky production. Been there, done that. But you know what? A few spins of this first single, and you can almost feel that cynical layer

melting off. There are two gargantuan hooks in this track that don't take long to wrap themselves around your brain and take it right along for the ride. If this song could be judged on its musical merit alone, without all the trappings of image—which, ironically, are right in line with current trends—this cutesy act might actually stand a chance to be viewed above the pack. Try it—you're gonna have a hard time resisting this one.

### TAKE 5 Shake It Off (no timing listed)

PRODUCER: Darrell "Delite" Allamby  
WRITERS: D. Allamby, K. Dickerson, G. Levert  
PUBLISHERS: 2000 Watts/WB, ASCAP, Zomba, BMI  
Elektra 1467 (CD promo)

Yet another act from the Lou Pearlman corral, Take 5 was assembled in Orlando, Fla., in 1997 and a year later released an overseas-only CD in Europe and Asia that brought it success in Germany and Hong Kong. In 1999 brothers Clay and Ryan, Stevie, Tilly, and T.J. signed with Elektra in the U.S., and for their debut album, due Aug. 29, they've worked with R&B contemporaries like She'kspere, Dann Huff, Delite, and Flavahood. While the results of the album as a whole have yet to be seen, the efforts on "Shake It Off" are mixed at best. First and foremost, there's little that's quite as embarrassing as cute white kids trying to demonstrate how pervasive the flava is in their souls—and this is most definitely one of those instances. As well, Delite's production, particularly on the radio version, comes off as so jumpy throughout its duration that it feels sort of like stop-and-go traffic. By the end, it's about as irritating. Regardless, there may be more than meets the ear this time around to Take 5. Look for the publicity machine to at least get the act some notice, with an appearance in the forthcoming movie "Jack Of All Trades," due this summer. The boys will also perform the national anthem at the halftime show during the Citrus Bowl on Jan. 1, 2001.

## R & B

### ▶ D'ANGELO Send It On (4:39)

PRODUCER: D'Angelo  
WRITERS: D'Angelo, A. Stone, L. Archer, G. Brown, R. Bell, R. Westfield, R. Micken, W. Sparrow, C. Smith, D. Thomas, G. Redd  
PUBLISHERS: Universal-PolyGram International/Ah-Choo/Melodies N'side, ASCAP; Universal Songs of PolyGram International/Lady Diamond/Warner-Tamerlane/Carbert, BMI  
Virgin 14993 (CD promo)

Once again, D'Angelo puts us under his spell with the magical groove of "Send It On," the second official single from his sophomore set, "Voodoo." Just like his previous No. 1 single, "Untitled (How Does It Feel)," the artist is feeling the slow groove again. "Send It On," an interpolation of Kool & the Gang's "Sea Of Tranquility," flows along with an arrangement of live guitar, bass, and the thump of the kick-drum. His falsetto vocals, now his signature, are rich with spiritual highs as well as soulful lows. In this musical setting, he sounds less like Prince (as he did on "Untitled") and more like he's developing his own unique style—which bears the undeniable influence of Prince, Al Green, and Otis Redding. "Send It On" was written by the artist with budding diva Angie Stone (who co-wrote much of D'Angelo's 1995 debut, "Brown Sugar"), and it leaves the listener hoping that their creative partnership will continue. While some may argue that issuing two slow-jams in a row is a dangerous commercial move, they can't argue with what is a sure-fire hit—and "Send It On" is exactly that. We'll just have to wait and see what D'Angelo wears (or, rather, doesn't wear) in this accompanying videoclip.

### ▶ YOLANDA ADAMS Open My Heart (5:37)

PRODUCERS: Jimmy Jam and Terry Lewis, Jim Wright  
WRITERS: J. Harris, T. Lewis, J. Wright, Y. Adams  
PUBLISHERS: EMI April/Flyte Tyme Tunes/Minneapolis Gays/Jibranda, ASCAP; Jamyo, BMI  
Elektra 1484 (CD promo)

Famed gospel songstress Yolanda Adams

has already built a following of dedicated fans over the years. And with her most recent project, "Mountain High, Valley Low," she's reached new heights, new fans, and earned a Grammy for best contemporary gospel/soul album. However, it's via her latest single, "Open My Heart," that she's finally gaining acceptance on contemporary R&B radio. Produced by music masters Jimmy Jam and Terry Lewis, the song has a strong R&B vibe, with undertones reminiscent of Luther Vandross and Patti LaBelle. Its real strength is Adams' stunning, tear-jerking performance and stirring, wholly relatable lyrics. While "Open Your Heart" may inspire a religious connection for some, others should simply interpret it as a beautiful love song. Either way, the song will touch you in a special way.

### AMEL LARRIEUX Sweet Misery (3:57)

PRODUCERS: Amel Larrieux, Laru Larrieux  
WRITERS: A. Larrieux, L. Larrieux  
PUBLISHERS: Sony/ATV Songs/Jizop, BMI; EMI April/Eiza's Voice, ASCAP  
Epic/550 Music 46586 (CD promo)

Larrieux has a vibe all her own. However, an artist must walk a fine line between being artistic and being intangibly esoteric. The former Groove Theory singer's first solo single, "Get Up," successfully captured the attention of radio programmers with a track that was unique yet still commercially viable. "Sweet Misery," the second single from her disc, "Infinite Possibilities," is laid-back, smooth, and jazzy. Actually, it may be a little too jazzy for mainstream R&B formats—though it's perfect for adult R&B outlets. In an effort to make the track more accessible, Epic has remixed the track, pumping up the beat and making it considerably more funky. While the track retains its jazzy tone at the core, the overall melancholy vibe of the original version has been replaced by a notably brighter feel. It's a stylistic shift that nicely suits Larrieux's voice. In a sea of ballads, this uptempo track has definite, or make that infinite, possibilities.

### RUFF ENDZ No More (4:01)

PRODUCERS: Eddie F., Darren Lightly  
WRITERS: E. Ferrell, D. Lighty, C. Lighty, B. Muhammad  
PUBLISHER: not listed  
Epic 4398 (CD promo)

While the sound is distinctly familiar, Epic's new duo, Ruff Endz, shouldn't be mistaken for R&B balladeers K-Ci & JoJo Hailey of Jodeci. Ruff Endz' first single, "No More," is an uptempo track, strategically staged to show that the guys can sing more than just a good ghetto ballad in the style of R. Kelly (which, from listening to the album preview, is actually their stronger suit). "No More" is produced by former Heavy D. and Uptown Records producer Eddie F., which might explain some of the K-Ci & JoJo sound (he also produced Jodeci). But it's probably the song's lyrical message and video that will get this talented duo the most recognition. As one more link in a chain of songs by male artists bemoaning being mistreated by no-good women, "No More" says exactly that: "No more shopping sprees/No more late-night creeps/No more VIPs/No more/No more dough."

## COUNTRY

### ▶ MARTINA MCBRIDE There You Are (3:16)

PRODUCERS: Martina McBride, Paul Worley  
WRITERS: M.D. Sanders, B. DiPiero, E. Hill  
PUBLISHERS: Universal/MA/Soda Creek Songs, ASCAP; Sony/ATV Songs/Love Monkey/Careers-BMG/Music Hill, BMI  
RCA 60226 (CD promo)

This stunning ballad can be found on both McBride's current album, "Emotion," and the soundtrack from the Ashley Judd/Natalie Portman movie "Where The Heart Is." Penned by Music Row hitmakers Mark D. Sanders, Ed Hill, and Bob DiPiero, the song features a tender, emo-

(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.)



(Continued from preceding page)

tional lyric and simple, pretty melody. It's the kind of raw material McBride can turn into a musical masterpiece—and she definitely works her magic on this record. As the reigning Country Music Assn. female vocalist of the year, McBride offers in her pipes one of the industry's most recognized assets. She puts that distinctive vocal power to great use on a pretty ballad that extols the joys of love. Musically, the track veers even further into pop territory for this country diva than her more recent efforts. However, she's a core artist in the country community, and programmers will have no trouble quickly adding this to their playlists.

► **PHIL VASSAR** *Just Another Day In Paradise* (3:54)

PRODUCERS: Byron Gallimore, Phil Vassar  
WRITERS: P. Vassar, C. Wiseman  
PUBLISHERS: EMI April/Phil Vassar/Almo/Daddy Rabbit, ASCAP

**Arista 3199** (CD promo)  
At a time when people bemoan the fact that it's so hard to break a new act at country radio, Phil Vassar overcame the odds and saw his debut single "Carlene" soar into the top five of Billboard's Hot Country Singles & Tracks chart. ASCAP's reigning songwriter of the year has penned hits for Alan Jackson, Collin Raye, and Jo Dee Messina, among many others. With his self-titled debut album, he's successfully making the transition from hit songwriter to hit artist. One listen to this terrific sophomore single, and it's easy to see why. It's a celebration of the joys and challenges of the American family. Vassar and co-writer Craig Wiseman paint a vivid portrait of a couple raising a family and dealing with all the mundane domestic distractions, from sour milk and a broken washing machine to a stack of bills. But as Vassar sings, "It's OK, it's so nice/It's just another day in paradise/There's no place I'd rather be/Two hearts, one dream/I wouldn't trade it for anything/And I ask the Lord every night for just another day in paradise." Vassar has a strong, warm voice, and he does so much more than simply sing a song. He injects it with personality and emotion—and he truly brings it to life. This is destined to be one of the summer's biggest hits at country radio and should be Vassar's first chart-topper as an artist. The song is great, the performance is outstanding, and Vassar and co-producer Byron Gallimore's production ties it all together into a delicious package that should keep Vassar's star in the country music pantheon on the rise.

► **WYNONNA** *Without Your Love . . . I'm Going Nowhere* (3:44)

PRODUCER: James Stroud  
WRITERS: K. Fleming, P. Begaud, V. Corish  
PUBLISHERS: Songs of Universal/Faithing Goat Music, BMI, Universal-MCA Music/Butterfly Effect Publishing, ASCAP

**Curb/Mercury 02028** (CD promo)  
Wynonna's latest single from her "New Day Dawning" opus is a jaunty li'l effort that easily grows on the listener with repeated play. The funky intro gives way to an infectious melody and a sing-along chorus that should induce listeners to roll their car windows down and join in loudly. It's an easily relatable lyric about feeling somewhat stranded without the object of one's affection. Wy delivers her usual soulful performance but with an element of playfulness that makes this a most enjoyable outing. With Stroud's assured production, Wynonna's confident delivery, and the overall ambiance of the tune, this record should definitely find its way onto country radio airwaves this summer.

**ROCK TRACKS**

► **LIT** *Over My Head* (3:35)

PRODUCER: Glenn Ballard  
WRITER: J. Popoff  
PUBLISHER: TCF, ASCAP  
**Capitol 7087** (CD promo)

To follow the top three Modern Rock

Tracks hit "Miserable," Lit travels the soundtrack route with the credible, engine-churning "Over My Head," the first single from the June 6 Capitol soundtrack to the animated adventure "Titan A.E." While the movie may be set in the future, Lit conjures a meaty entree du jour, with lurching guitars, a frantic, head-banging beat, and a howling vocal that will keep fans turning up their volume knobs for more. All the right stuff to keep this band tuned in on the summer radio airwaves. Look for other acts like Luscious Jackson, Poverman 5000, the Urge, and Texas to further brand the soundtrack and possibly lure new fans to the Lit camp.

★ **IRON MAIDEN** *The Wicker Man* (4:38)

PRODUCERS: Kevin Shirley, Steve Harris  
WRITERS: A. Smith, S. Harris, B. Dickinson  
PUBLISHER: Zomba, ASCAP  
**Portrait/Columbia 12766** (CD promo)

Did the '90s grunge movement ever really happen? You might have serious doubts after listening to this slamin' first offering from the venerable metal band's forthcoming reunion disc, "Brave New World." But, hey, that's cool. Iron Maiden has never sounded so tight, as it masterfully sews fluid guitar riffs into a thunderous rhythm foundation. Front man Bruce Dickinson is in excellent vocal form, and the tune has "massive arena anthem" stamped all over it. Will rock radio jump on it? Nah, it's not "cool" enough. But that's quite all right. Kids with bucks to spend are already salivating for the project to hit retail, where it will likely outsell much of its "hipper" and more trend-conscious competition.

★ **POISON** *Power To The People* (no timing listed)

PRODUCER: Richie Zito  
WRITER: not listed  
PUBLISHER: not listed  
**Mailboat 005** (CD promo)

Speaking of resurrected hard rockers, '80s-era party band Poison offers the title cut of its upcoming new set. The track is one of five new cuts on an album that collects bits of the band's 1999 comeback tour, and it's perhaps one of the harder-edged jams the act's ever committed to tape. Ever-rambunctious leader Bret Michaels is at his guttural best here, stomping around an arrangement of jittery guitar lines and frenetic drum patterns. The song has a fairly sticky hook—one that could help draw the approval of hard rock devotees, if not mainstream radio programmers. The CD promo also features the more familiar-sounding "Can't Bring Me Down," with its poppy chorus and bluesy undertow, and the absolutely hilarious "I Hate Every Bone In Your Body But Mine"—a C.C. DeVille-sung rave-up that is awash in instrumental references to the band's classic hit "Talk Dirty To Me."

★ **ONE WAY RIDE** *Painted Perfect* (3:48)

PRODUCER: Don Gehman  
WRITERS: L. Carhart, B. Carhart  
PUBLISHER: not listed  
**Refuge/MCA 25122** (CD promo)

From the opening guitar riffs of "Painted Perfect," you can recognize the golden touch of producer Gehman. The multi-platinum producer does an exemplary job of harnessing the raw power of the promising young Long Beach, Calif.-based band without dulling its aggressive, take-no-prisoners edge. The track itself is a crafty blend of timely rock à la Godsmack, with an old-school heavy metal flavor that is undeniably reminiscent of Ozzy Osbourne at his creative peak. It's a stylistic blend that should prove to be instantly appealing to both rock radio programmers and young, angst-ridden males. Give this gem of a track a slick video, and it's a prime candidate for saturation on MTV's "Total Request Live."

**AC**

**MICHAEL McDONALD** *Where Would I Be Now*

(no timing listed)  
PRODUCER: Tommy Simms  
WRITERS: T.J. White, M. McDonald  
PUBLISHERS: Tony Joe White, BMI; Genevieve, ASCAP  
**Ramp 1001** (CD promo)

Like a cooling breeze on a sweltering day, Michael McDonald's voice remains one of the most comforting instruments in musicland. With this first cut from his new "Blue Obsession," a collection of lonely blues anthems primarily penned by McDonald, "Where Would I Be Now" is the tale of a man who can't let go of love: "Something deep inside keeps me hangin' on/Don't believe I've ever seen a night so long/Guess I tried to fly high above the clouds/But I landed here in the mornin' rain/At your door." Produced by Tommy Simms and co-written with Tony Joe White, the pace is meandering, with a Hammond B3 organ and bass fiddle adding just the right texture to this downtrodden sentiment. Melodically, the tune is just lovely. While it may not be in the ballpark of massive AC airplay, it could score at smooth jazz stations and soft ACs that cater to new music from classic artists. An appreciable moment from a vocalist who sounds as fresh today as he did all those years ago.

**DANCE**

► **CYNTHIA** *I Never Said* (4:06)

PRODUCER: Kenny Diaz  
WRITER: K. Diaz  
PUBLISHER: Kendu, BMI  
REMIXERS: Giuseppe D., Denny Tsettos  
**Robbins 72042** (CD promo)

The original version of this catchy dancehall track on current album "Thinking About You" paid homage to longtime artist Cynthia's freestyle roots and, by itself, could have stirred radio action in die-hard cities like New York, Miami, and Los Angeles. But thanks to the kicking Giuseppe D. Hothead radio mix, "I Never Said" is now ready to heat up dancefloors and uptempo radio mix shows nationwide. Man, this track cooks, with over-the-top production, hooks as loopy as a rug, and a vibe that will force every ear in attendance to believe in the beat. Radio-conscious to a "t," there's also the Giuseppe D.'s MixShow mix, which allows plenty of room to add and edit layers in succession. For straight club play, there's the Denny Tsettos Escape to Exit mix. Good deal for Cynthia here; all of the right elements play like ear candy to make this a potential dance stomper with legs to last all summer long.

**RAP**

**BEANIE SIGEL FEATURING EVE** *Remember Them Days* (3:43)

PRODUCER: Lefey  
WRITERS: D. Grant, M. Sandofer, E. Jeffers  
PUBLISHER: not listed  
**Roc-A-Fella/Def Jam** (CD promo)

Every hardcore cat has a soft side. Beanie Sigel gets to show his on "Remember Them Days." A breezy piano is an easy backdrop to this back-in-the-days tale Sigel spins. He is a vivid and refined lyricist who takes listeners back with him through tough times growing up in Philadelphia to his current success as an up-and-comer in the hip-hop game. The single also pays tribute to all those who helped the main man here get through it. Although Sigel is typically known for his aggressive lyrics and gruff flow, nothing is lost on "Remember Them Days." Eve also makes an appearance on the song, providing the track's hook. Radio has already begun sniffing out this track, which looks to be picking up momentum in a number of geographically diverse markets across the country. "Remember Them Days" is a thoughtful track that reminds us to remember where we come from.

**ON STAGE**

**THE WILD PARTY**

Music and Lyrics by Michael John LaChiusa  
Book by Michael John LaChiusa and George C. Wolfe  
Directed by George C. Wolfe  
Choreographed by Joey McKneely  
Sets by Robin Wagner  
Costumes by Toni-Leslie James  
Lighting by Jules Fisher and Peggy Eisenhauer  
Starring Tom Collette, Eartha Kitt, and Mandy Patinkin  
**Virginia Theater, New York**

**DIRTY BLONDE**

By Claudia Shear  
Directed by James Lapine  
Sets by Douglas Stein  
Costumes by Susan Hilferty  
Lighting by David Lander  
Starring Claudia Shear, Kevin Chamberlain, and Bob Silliman  
**Helen Hayes Theater, New York**

"The Wild Party," Michael John LaChiusa's new musical about a jazz-era bacchanal, may be the only show on Broadway that ends with a bang and a whimper. The bang comes from a gun fired by a dis-



Toni Collette and Mandy Patinkin in "The Wild Party."

the same character falls flat.

What LaChiusa does better than anyone else currently writing for Broadway is create a unique sound for each of his shows. In last year's "Marie Christine," an updated "Medea" set in Creole Louisiana, he drew on gospel harmonies and Afro-Caribbean rhythms. In "The Wild Party," LaChiusa is inspired by the blaring trumpets of vaudeville shows, the pounding basses of smoky jazz clubs, and the sparkling keyboards of Tin Pan Alley.

Yet LaChiusa's music isn't merely pastiche. He uses the sounds of the period to write songs that evoke the past without getting mired in it. Songs like "Lowdown-Down," in which vaudeville dancer Queenie explains her relationship with the abusive comedian Burrs, sound fresh to modern ears and yet com-



Claudia Shear in "Dirty Blonde."

pletely appropriate for the characters. At the same time, LaChiusa manages to mostly avoid the overblown pop ballads that marred Lippa's version.

But as in "Marie Christine," LaChiusa is unable to connect the audience to the characters; that is, he writes music for the head, not the heart. Despite energetic performances by Toni Collette and Mandy Patinkin, LaChiusa's score keeps listeners at a distance. Only the formidable talents of Eartha Kitt, as a faded star eager for one more sashay in the spotlight, can make the material work. She strikes her emotional chord with a desperate seduction number, "Moving Uptown."

LaChiusa could take a few pointers from "Dirty Blonde," another show set largely in the same time period that is playing just a few blocks away. Although technically not a musical, the show about stage and film star Mae West uses music from her repertoire to great effect. In one scene, Claudia Shear portrays an elderly West singing mildly risqué songs in a nightclub act. Shear, like Kitt, can make you laugh at the saucy lyrics, but she can also raise a lump in your throat when communicating the fears of a woman who doesn't want to be a has-been. This is one of the best musical numbers you'll see on Broadway, and it's not even in a musical.

There are many moments here that make you long for the show it could have been. "Uptown" starts out sounding like a naughty ditty Cole Porter might have played for friends, then slowly builds to a full-fledged show-stopper. In the remarkable song "Wild," gin-guzzling guests finally let their guards down. Jagged bits of melody from other numbers are flung about by the besotted characters. The resulting cacophony isn't pretty, but it's as exciting as anything you'll see on Broadway.

But there are just as many disappointments, some because of inevitable comparisons with Andrew Lippa's version of "The Wild Party," which played at Manhattan Theater Club earlier this year. Lippa's song for a lesbian partygoer was fun and fizzy, while LaChiusa's number for

MARK SULLIVAN

## Miami's S.F.P. Label Keeps Grooving With New Projects

**G**ROOVE IS IN THE HEART: Since its birth four years ago, Miami-based independent label Sounds For People (S.F.P.) has never lost sight of its focus. "It's pretty simple," says **Pierre ZonZon**, who along with **Marc Sacheli** and **Ivano Bellini** owns the company. "We release records for DJs. Period."

For ZonZon, Sacheli, and Bellini, this is the way it must be. "We're all DJs," ZonZon explains. "If we won't play a record, we won't sign it to the label. And that goes for all the styles of club music we like—trance, soulful house, filtered disco, and deep house."

In 1998, S.F.P. developed a handful of imprints: Manga Beat (trance), Filtered (filtered disco), Deep Touch (underground house), Asphalt (hard house), and Soul Groove (garage).

According to ZonZon, the reasoning for this was very simple. "We were receiving all these great tracks that we wanted to release, but they just didn't fit into S.F.P.'s overall sound, which leans toward vocal house. So, we really had no other choice but to start these other labels."

Since that decision was made, ZonZon reports "a huge increase" in business, the bulk of which he credits to licensing. "Much of our business comes from licensing our songs to various labels throughout Europe, as well as other parts of the world."

Numerous tracks from S.F.P.'s catalog—including **Wicked Phunker's** "Jungle Boogie," **Robbie Rivera's** "Funking & Grooving," **Excess's** "Make U Feel," **Antoine Clamaran Featuring Blue James's** "We Come To Party," **Kluster's** "Back To The Funk," **Spezial K Featuring Michelle Weeks's** "Can You Handle It," and **PM Network's** "Get Up, Feel The Music," among others—have been licensed to labels including Scorpio Music (France), Time (Italy), Temple (Spain), Planet Work (Greece), Multiply (England), Central Station (Australia), and Gallo (South Africa).

ZonZon is quite honest when he says "we don't sell in America—even though we're an American company. American labels don't want to take a chance on dance, which is why we depend so heavily on Europe and other markets. Labels outside of the U.S. tend to know what's going on—and they know how to market and sell dance music. Something is definitely wrong here."

"If we had radio here like in Europe, dance music would be everywhere," continues ZonZon. "The Internet is changing the rules, though, exposing club music to a global community. And that can only help the state of dance music in the U.S."

S.F.P. has two pressing and distribution deals: Northcott handles 12-inch vinyl product, and Max Music (which travels through the Universal network) handles all CDs.

On Tuesday (30), S.F.P. is scheduled to issue "First Steps," a delicious deep house compilation beat-mixed by **Kerri Chandler** and **Dennis Ferrer**. Tracks to play over and over again include "Your Love," "Waterfall," "Walkin' Into The Sunshine," "The Lost Tribes Of Ibadan," and the now-classic "Grandpa's Party."

This will be followed by a new Kluster single, "The Magic Of The Music" (out June 13), and a **Danny Tenaglia** restructuring of **Circuit Boy Featuring Alan T.'s** 2-year-old underground hit "The Door" (due late summer/early fall).

**G**OOD STUFF: Underground en-



by Michael Paoletta

thusiasts need to obtain a copy of "Bossa Mundo . . . When Brazil Meets The World." Arriving June 6 via New York-based Wave Music, the 14-track collection finds a global array of acts—**François Kevorkian** (New York), **Jazztronik** (Tokyo), **Jazzanova** (Berlin), **Bob Sinclair** (Paris), **Modaji** (London), and **Salomé de Bahia** (Bahia, Brazil), among others—collaborating under the influence of Brazilian beats and rhythms.

A reworking of a double-disc that surfaced in France last year on Yellow Production Records—"Bossa Trés Jazz"—"Bossa Mundo" features additional productions by the likes of **Anthony Nicholson** and **MKL**, as well as an exclusive Jazzanova track, the polyrhythmic "Trés Bien."

The set also spotlights tracks like **Tom & Joyce's** "Vai Minha Tristeza" and **Salomé de Bahia's** "Outro Lugar" (a Portuguese interpretation of **Stevie Wonder's** "Another Star"), which are certified dancefloor hits at weekly parties like Body & Soul in New York and Phusion in San Francisco. That said, "Bossa Mundo" isn't for fans of hard house or for those who need that big-room sound. This truly is music for the mind, body, and soul.

To promote the album in North America, Wave Music, in conjunction with Yellow Productions, will present the Bossa Mundo . . . When Brazil Meets the World tour, which commences Sunday (28) at Backflip at San Francisco's Phoenix Hotel. Other

confirmed dates include Friday (2) at the Atlas Supper Club in Los Angeles, June 5 at Shine in New York, and June 17 at Club Sona in Montreal. While DJ lineups will vary in each city, a live performance by **Salomé de Bahia** will be a mainstay of the tour.

As most card-carrying members of the club community know, Atlanta-based **Chris Brann** is the mastermind behind **Wamdue Project** and **Ananda Project**—as well as several other aliases. On Tuesday (30), Brann debuts his latest alter ego, **P'taah**, with the release of "Compressed Light" on San Francisco-based Ubiquity Records.

Those expecting traditional Brann fare are advised to look elsewhere—cuz ya ain't gonna find it here. However, those desiring less commercial and more adventurous sounds—like layers of percussion, free jazz interludes, and swirling strings—will experience pure bliss.

Key tracks include "No One, No How, Never," "Flying High," "Uriel Bridge," and the title track, which are also available as 12-inch singles.

**S**IGNED, SEALED, DELIVERED: About three months ago, an illegal white-label 12-inch, containing a remix of the **Police's** "When The

World Is Running Down, You Make The Best Of What's Still Around," began circulating throughout the club community. By early April, the track was receiving ample spins by such international DJs as **David Morales**, **Pete Tong**, **Tony Humphries**, and **Terry Farley**, among others.

The questions on every club punter's lips were the same: Who was responsible for this wicked mix, and would a proper label give it the commercial release it so deserved?

Well, the answer to the first question is **Different Gear** (aka **Gino Scaletti** and **Quinn Whalley**). As for the second, the lucky label is the U.K.'s Pagan Records.

"We have been working on clearing this record for some time," says Pagan label head **Richard Breeden**. "And we now have permission from A&M Records, the Police, their management, and Different Gear."

Breeden thinks the record, which has been wholly embraced by New York's Body & Soul contingent, is poised to be "one of the biggest records of the summer." Pagan confirms that promotional 12-inches of the single will be mailed to DJs imminently, followed by an early summer commercial release.

### The Dance Trax HOT PLATE

• **Ananda Project Featuring Gaelle Adisson**, "Cascades Of Color" (NiteGroove single). Various remixes of this track have been making the DJ rounds since January. Now they've all been compiled on this essential double-pack. Supplying the deft beats are **Joe Claussell**, **Everything But The Girl's Ben Watt**, and **Danny Tenaglia**. **Plasmic Honey** delivers the euphoric, hands-in-the-air trance-etched Sunrise mix. One of the best remix packages of the year. Out June 12.

• **Gigi D'Agostino**, "I'll Fly With You (L'Amour Toujours)" (Arista single). Arriving from Italy via the ultra-photogenic D'Agostino, this infectious track is equal parts trance, house, pop, and funk. Think **Lustral** intertwined with **Stardust** intertwined with the **Human League** intertwined with **Daft Punk**. Radio and club jocks who have embraced **Sonique** and **Alice Deejay** shouldn't ignore this potent jam, which is culled from both the forthcoming "Ultimate Dance Party 2000" compilation and D'Agostino's album.

• **Mariah Carey**, "Can't Take That Away (Mariah's Theme)" (Columbia single). In signature fashion, **David Morales** takes Carey on a tour de force trip through clubland. This is especially true on the Revival Triumphant mix, which finds Carey's vocals floating and soaring atop lush keyboards, sweet percussion, and mighty fine **Stevie Wonder**-esque harmonica work.

• **Mandy Moore**, "I Wanna Be With You" (Epic/550 Music single). If hipper-than-thou club DJs can get over the fact that "I Wanna Be With You" is by teen sensation Mandy Moore, they'll be royally rewarded with a sublime **Soul Solution** mix (one of the production outfit's best in eons) that seamlessly straddles trance and pop.

• **A Man Called Quick**, "They Just Want" (Strictly Rhythm single). Such influential DJs as **Roger S.**, **Tony Humphries**, and **Lenny Fontana** have been working this ferocious disco- and blues-laced **Prince Quick Mix** production into their marathon sets for quite some time now—much to the admiration of punters who just can't seem to get enough of the track's incessant energy. Out June 13.

## Lipman Signs Dance Hits

*Six Questions is an occasional feature focusing on noteworthy industry figures. This issue's subject—Avery Lipman—is senior VP of 5-year-old Republic/Universal Records, which is experiencing much success in the R&B, pop, rock, alternative, and dance landscapes. Among Lipman's dancefloor-conscious signings to the label are Eiffel 65 and Alice Deejay—as well as Sonique, which is a joint venture in conjunction with Farm Club. Lipman's most recent club-rooted signings include Tina Cousins and Wamdue Project; the latter is a joint project with New York-based dance independent Strictly Rhythm.*

You have all these independent labels relying on compilations and making instantly reactive records. They have a different strategy in breaking artists, a different end result. In the U.S.,

we're more artist-driven. But with the success of compilations like the "Now" series in the U.S., you have to wonder: Is this a sign that music's becoming more disposable?

Would you have signed any of the above-mentioned acts, all of which have had varying degrees of success throughout Europe, if they hadn't first experienced success outside of America?

When we brought Chumbawamba to the label, they had had very

little success overseas. For me, everything is case by case. Of course, a huge international story always helps. It greatly affects our marketing plan. But without an overseas success story, you just need more time to build a more grass-roots plan. With the dance artists I signed to the label, though, several radio stations in the U.S. were playing their music (Continued on next page)



Billboard. **Dance** HOT Breakouts

JUNE 3 2000

**CLUB PLAY**

1. HE WASN'T MAN ENOUGH  
TONI BRAXTON LAFACE
2. DON'T CALL ME BABY  
MADISON AVENUE C2
3. CASCADES OF COLOR ANANDA PROJECT  
FEAT. GAELLE NITEGROOVES
4. ONE THING LEADS TO ANOTHER  
THE FIXX JELLYBEAN
5. STRANGELOVE ADDICTION  
SUPREME BEINGS OF LEISURE PALM

**MAXI-SINGLES SALES**

1. OOPS... I DID IT AGAIN LUVTICIA PURE
2. EVERYDAY GIRL DJ RAP C2
3. COME ON (HELP ME) REVELATION GROOVILICIOUS
4. CAN'T TAKE THAT AWAY (MARIAH'S THEME)  
MARIAH CAREY COLUMBIA
5. WHAT A GIRL WANTS CHINA ANGEL  
TURN UP THE MUSIC

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

CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>▶ No. 1 ◀</b>					
1	3	5	7	FEELIN' SO GOOD WORK 79388/550-WORK †	JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE
2	2	4	8	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
3	4	7	7	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
4	7	9	6	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
5	1	2	9	I WILL LOVE AGAIN COLUMBIA 79375	LARA FABIAN
6	10	14	6	THE BEST THINGS F-111 44857/REPRISE †	FILTER
7	12	19	6	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
8	17	25	4	FLASH F-111 44853	GREEN VELVET
9	5	1	9	I'M IN LOVE JELLYBEAN 2584	VERONICA
10	6	3	11	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
11	13	18	7	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
12	9	6	10	SHARE MY JOY AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
13	11	12	8	NATURAL BLUES V2 27639 †	MOBY
14	8	10	10	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
15	23	30	4	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
16	16	8	12	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
17	22	27	4	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
18	21	23	6	REJOICE RAMPAGE 0118	MICHELLE WEEKS
19	31	—	2	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS.	OLIVE
20	25	33	4	DON'T GIVE UP C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
21	27	37	3	DREAMING NETTWERK 33105	BT
22	14	11	9	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
23	20	17	10	IF YOU BELIEVE REPRISE 44842	SASHA
24	32	40	3	WOMAN IN LOVE XTREME 810	ARIEL
25	18	15	10	STOP 550 MUSIC PROMO/550-WORK	JON SECADA
26	34	38	4	CHOCOLATE SENSATION RIDES ON TIME SALSOUL 016	LOLEATTA HOLLOWAY
27	19	16	11	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
28	30	36	4	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
29	28	31	5	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
30	15	13	12	BE WITH YOU (SOLO ME IMPORTAS TU) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
31	35	39	5	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
32	29	32	5	BE STRONG JELLYBEAN 2581	BORIS & BECK
<b>▶ POWER PICK ◀</b>					
33	40	—	2	FILTHY MIND KINETIC PROMO/WARNER BROS.	AMANDA GHOST
34	24	22	9	ALLELUJAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
35	44	—	2	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
36	37	44	3	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
37	41	48	3	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
38	43	—	2	ANGELFALLS EDEL IMPORT	AYLA
39	45	—	2	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
40	26	20	15	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC 156247/UNIVERSAL †	SONIQUE
<b>▶ HOT SHOT DEBUT ◀</b>					
41	<b>NEW ▶</b>	1	1	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
42	<b>NEW ▶</b>	1	1	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
43	42	42	4	THE LIFT PRIMAL TRAX 44851/WARNER BROS.	MEPHISTO ODYSSEY
44	48	—	2	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
45	36	28	11	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
46	<b>NEW ▶</b>	1	1	SET ME FREE JELLYBEAN 2579	HARD ATTACK
47	47	47	4	SAME STUDIO K7 084	SMITH & MIGHTY
48	33	21	13	MISSING YOU NERVOUS 20271	KIM ENGLISH
49	46	24	14	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
50	38	29	14	DESERT ROSE A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI

MAXI-SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
<b>▶ No. 1/GREATEST GAINER ◀</b>					
1	2	3	4	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
2	1	1	11	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
3	4	5	6	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
4	5	4	3	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
5	3	2	4	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
6	6	6	7	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
7	7	7	18	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
8	8	—	2	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
9	9	8	6	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG	LARA FABIAN
10	21	—	2	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
11	12	9	23	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
12	13	10	13	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
13	11	—	2	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
14	14	11	24	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
15	15	16	18	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
16	10	—	2	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
17	16	12	31	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
18	17	46	5	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
19	18	13	13	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
20	19	22	6	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
21	20	17	6	DON'T STOP (T) (X) RADIKAL 99015	ATB
22	22	14	15	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
23	23	18	10	NATURAL BLUES (X) V2 27639 †	MOBY
24	27	19	18	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
25	29	20	7	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
26	25	21	11	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
27	24	15	20	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
28	35	32	4	KERNKRAFT 400 (T) (X) SPECTRA 91007/SAIFAM	ZOMBIE NATION
29	28	28	12	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
30	34	31	43	BODYROCK (T) (X) V2 27595 †	MOBY
31	31	23	9	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
32	30	27	18	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
33	32	26	80	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
34	36	24	19	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
<b>▶ HOT SHOT DEBUT ◀</b>					
35	<b>NEW ▶</b>	1	1	DON'T GIVE UP (T) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
36	38	29	25	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RYKODISC	BOB MARLEY
37	42	38	87	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
38	37	30	9	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
39	33	—	2	I NEVER SAID (T) (X) ROBBINS 72042	CYNTHIA
40	26	—	2	FLASH (T) F-111 44853	GREEN VELVET
41	41	33	41	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
42	46	36	13	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
43	39	37	10	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
44	40	34	91	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
45	44	25	7	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
46	43	45	29	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
47	50	42	67	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
48	<b>RE-ENTRY</b>	10	10	WOKE UP THIS MORNING (X) STREETBEAT 069	VINNIE PAULEONE & THE BA DA BING ORCHESTRA
49	<b>NEW ▶</b>	1	1	GET A JOB (X) WHITE TIGER 2038	MORRIS DAY
50	<b>RE-ENTRY</b>	5	5	PLAYGROUND LOVE (X) SOURCE 96573/ASTRALWERKS †	AIR

○ 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.

## LIPMAN SIGNS DANCE HITS

(Continued from preceding page)

before Republic/Universal got involved.

**Do you think radio's attitude toward dance music has changed? Is radio embracing the genre more?**

Radio has definitely softened up a bit. There's a little more room for dance music. I think we're [Republic/Universal] responsible for budging people a bit. But we still hear many stations saying that they have to clear out their playlist a little before they can add a record

like Alice Deejay. It was the same for hard rock a few years ago, when radio wouldn't touch it. Now, it's kind of mainstream. The same is happening with dance music. It's becoming the norm, more mainstream. You can play Britney Spears, Sonique, and the Backstreet Boys back-to-back—and it totally works.

**Is there any stigma in labeling an artist a "dance act"?**

I believe so. There hasn't been a pure dance artist that's broken

through to the mainstream in quite some time. That said, we try to get away from all labels for all our artists. We want to sign artists that are in specific genres, but at the end of the day, we want to bring everybody mainstream. Although it is possible to market an act as "dance," when you have a hit record it tends to evolve into something else. For example, with Sonique, we totally embraced the club community, and then it took on a life of its own. To a large degree,

dance clubs have become like the rock clubs of yesterday. You work the clubs aggressively, and if the song is a real hit, the crowds will react, and then it will take its own shape.

**Are you currently pursuing other dance acts?**

Yes. Without naming names and being specific, there's a wealth of talent all over the world that we're very excited about. If we determine the public still desires dance music, then we'll absolutely be a part of

the dance music community.

**What's your mandate when signing an act?**

Each artist we sign is judged on [his/her/their] own merits. It makes no difference whether the act is dance, pop, alternative, rock, or urban. Of course, an active, working artist—as opposed to a newcomer who's shopping a demo—brings more to the table. In this industry, though, anything's possible.

MICHAEL PAOLETTA

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**A Dream Come True.** The Rev. Al Green fulfilled a special wish for 17-year-old Jocy when he met the Make-a-Wish Foundation child backstage at the Arrowhead Pond in Anaheim, Calif. Jocy suffers from beta-thalassemia, a disease that attacks red blood cells. Green talked with Jocy and her family before his performance at Mega Jam 2000, sponsored by Los Angeles radio station KCMG (Mega 100). The concert lineup also featured GQ, the Delfonics, Sister Sledge, and the Four Tops.

## Spooks Making Debut Appearance

**Antra/Artemis Group's 1st Single Featured In Fishburne Film**

BY MARCI KENON

LOS ANGELES—Although the debut Antra/Artemis Records album “S.I.O.S.O.S. (Spooks Is On Some Other Script)” by the Spooks doesn’t drop until July 11, many believe the hip-hop group’s impact will mirror that of the Fugees. Others, however, wonder if the public is ready for the Spooks’ brand of innovation and originality.

“A few years ago, the argument could have been made that the Spooks are before their time,” says Helen Little, PD of WUSL Philadel-



SPOOKS

phia, which recently invited the group to perform live on the air.

“But the Roots and the Fugees have already paved that path,” she continues. “Conscious lyrics married to musicianship is now. And that’s the Spooks. If the Spooks are too hip for the room, then the room needs to catch up.”

Initially, the Philadelphia-based group of four MCs (Mr. Booka-T, Water Water, Hypno, and J.D.) and extraordinary vocalist Ming-Xia fought an uphill battle to be heard.

“We had to spook our way into the industry,” says Booka-T about the

challenges faced by the band, which formed in ’94 and welcomed Ming-Xia in ’95. The Spooks are managed by New York-based Selectedheads Management.

“We were shopping for a long time, and no one wanted to give us a deal,” Booka-T continues. “We actually had a lot of doors closed in our faces, with A&R reps telling us we sounded too original. We didn’t get that. We were like, ‘What is too original?’ At times we were told we sounded too cerebral. And we were actually told by some company reps that the public is stupid and has to be spoon-fed. We didn’t get that either.”

Then Parry P, VP of A&R at Antra and a DJ at WPHI Philadelphia, heard the demo over the phone. From that moment, everything changed.

“What I loved about Parry is that when he heard it, he said, ‘I’m coming over now to get it!’” recounts Booka-T. “It was about 1 a.m. He wasn’t like, ‘Send it to my office.’”

“Things I’ve Seen,” the first commercial single, released March 28, is also featured in the film and on the

*(Continued on next page)*

## Janet Jackson Single First ‘Nutty’ Release; Soundtrack To Sequel Via Def Jam/Def Soul

**KEEP AN EAR OUT FOR:** The first single from Universal’s “Nutty Professor II: The Klumps” soundtrack: co-star Janet Jackson’s “Doesn’t Really Matter.” The dancey single began generating early word-of-mouth heat thanks to radio leaks in advance of Def Jam/Def Soul’s official release to stations the week of May 23.

The musical accompaniment to the Eddie Murphy movie is due in stores July 11 and also features Jay-Z, DMX, Sisqó, Foxy Brown, Redman, Method Man, Brian McKnight, Case, Montell Jordan, Eve, Memphis Bleek, Candice Love, and R. Kelly. The production talent roster includes Jimmy Jam and Terry Lewis, Roc-A-Fella, Timbaland, and Tim & Bob. The movie itself bows July 28. . . . Also coming from Island/Def Jam: Lionel Richie’s September “Renaissance.” Joining the music man are producer Rodney Jerkins as well as Backstreet Boys, who lend their harmonizing to the catchy “Cinderella,” which Richie’s been performing on the Tina Turner tour. . . . The September release of R&B/gospel brother duo The Wordd, the first project under Grammy-winning Tony Rich’s new production deal with Myrrh Records’ black music division. Under terms of the pact, Rich will develop and produce three projects a year, drawing on his talents as a producer, songwriter, and A&R manager. The Wordd, Rich’s high school singing mates, comprises Detroit siblings Chris and Stan Jones.

Rachelle Ferrell’s latest Capitol project, “Individuality (Can I Be Me?).” The 11-track, let-me-hear-that-one-more-time set is due Aug. 15. . . . British R&B/pop girl group Cleopatra’s sophomore CD, “Steppin’ Out,” on Aug. 22. The Maverick release’s first single, “U Got It,” goes to radio in July. . . . The first album in former Qwest artist Ray Charles’ multi-project deal with New York-based Falcon Entertainment’s InVision Records (*Billboard Bulletin*, May 22). A formal release date is forthcoming; InVision president Mark Eddinger says the label is currently negotiating a distribution deal.

**STAY TUNED FOR:** A reincarnation of the “Soul Food” movie band Milestone (“I Care ‘Bout You”) on “Soul Food” the TV series is debuting this month on Showtime. The character Miles, portrayed by Isaiah Washington (“Romeo Must Die”) in the small-screen

version, will interact musically with Montell Jordan, Next’s R.L., Dru Hill’s Jazz, Case, Stevie J., and Jack Herrera, among others. The original Milestone lineup featured Babyface, Kevon Edmonds, and K-Ci & JoJo. Tracey Edmonds is executive-producing the TV counterpart. . . . Kirk Franklin appears in the television movie “Something To Sing About,” which also features former “Family Matters” co-star Darius McCrary, Tamera Mowry (“Sister, Sister”), and “Soul Food” actress (both movie and TV versions) Irma P. Hall. The World Wide Pictures feature airs this month on various independent channels, including June 10 on Los Angeles’ KCAL.



by Gail Mitchell



**IAAAM UPDATE:** The International Assn. of African-American Music recognizes singer Nina Simone’s contributions with a special presentation during the organization’s 10th annual confab (June 9-10). For the first time in many years, the legendary vocalist (“To Be Young, Gifted And Black”) is also doing a limited U.S. tour;

with upcoming stops Tuesday (30) in Washington, D.C.; Friday (2) in New York; June 6 in Boston; June 10 in Philadelphia; June 22 in Los Angeles; and June 26 in Denver.

**ARCHIVING THE BEAT:** It’s sweet irony that for a genre dissed in the beginning as being not relevant musically and without staying power, rap/hip-hop is now a mainstream darling. Further evidence of this occurs June 23 with the grand opening of Seattle’s Experience Music Project (EMP) (emplive.com), the interactive music museum created by Microsoft cofounder/investor Paul Allen and executive director Jody Patton. The weekend-long kickoff celebration (June 23-25) includes a series of concerts performed by Dr. Dre, Snoop Dogg, Bo Diddley, James Brown, and others. Brown is also a focus of EMP’s “Artist Journey: Funk Blast,” described as a “ride-like experience” enhanced by various state-of-the-art special effects.

EMP pays homage to hip-hop through its “Hip-Hop Nation” presentation, which encompasses oral histories (from Grandmaster Flash and DJ Kool Herc to the Cold Crush Brothers), 80,000-plus artifacts (original posters and graffiti art, stage apparel, Flash’s original turntable), and the attendant fashion evolution.

## Loud/Rifkind Exec Believes Artists Come First, Then The Marketplace

*Six Questions is an occasional feature that focuses on noteworthy industry people. This issue’s subject, Jonathan Rifkind, is executive VP of Loud Records and the Steven Rifkind Co. (SRC), firms in which he’s partnered with brother Steven and Rich Isaacson.*

**What prompted the decision to buy into Aka.com?**

We’ve always looked at creating avenues to promote our artists on a grass-roots level; that’s how the street team division was conceptualized. Aka.com provides the same underground marketing opportunities via online, so our virtual street team accomplishes online what our street team accomplishes offline.

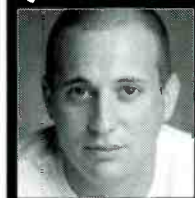
**What are the industry’s most challenging and most exciting aspects?**

One of the biggest challenges is maintaining our progressive philosophy in finding and nurturing artists who are ahead of the curve musically. This usually means they have yet to find their marketplace niche, so that leads to yet another challenge—devoting the time and effort needed to develop a consumer base.

Too many record companies try to develop an artist based on what they think the public wants and will buy. Loud takes the opposite approach—signing an artist we believe in and nurturing the marketplace until it catches up.

**What music trends do you foresee?**

Aside from the current rock/rap fusion, I see hip-hop branching out to other genres: house, drum’n’bass, and jungle. Plus more cooperative efforts between the rappers, producers, and DJs from these genres.



Jonathan Rifkind is executive VP of Loud Records and the Steven Rifkind Co.

**Share your take on the Napster controversy.**

The way it’s used is inappropriate—pure piracy. I’m not saying there’s no room for technology in the music industry. But there have to be guidelines to protect artists’ rights. Then legislation needs to define to what extent technology should be used to work for the industry, not against it.

**What’s the strategy behind Loud’s recent alliance with Violator?**

Steven, Rich, and I have known [principal] Chris Lighty for years on both a personal and business level. His and Violator’s reputation and history will become a huge asset to Loud’s growth.

**Where do you see hip-hop in five years?**

Wherever it is, it will be a reflection of the times. MARCI KENON

**SPOOKS MAKING DEBUT APPEARANCE**

(Continued from preceding page)

soundtrack to actor Laurence Fishburne's directorial debut, "Day In The Life." The Shooting Gallery/Artisan film and Antra/Artemis soundtrack are scheduled for a late summer/early fall release.

"He heard a couple of our demos and liked the group," Ming-Xia recalls. "He wanted us to try to do a song for the soundtrack. A couple of days after we got a copy of the film, we had a jam session. We started coming up with the music and throwing around different choruses, trying to get on paper what the film made us think about and feel. It made us think about the things we've seen, the harshness of reality."

Fishburne was so impressed that the group was able to incorporate the

*"They took a different perspective on hip-hop and once again showed that hip-hop has no limits"*

- JEFF BURROUGHS -

movie's essence into the song that he changed his whole focus, says Artemis executive VP Daniel Glass. "He was initially looking for some big superstars. But once he heard this

song, he said, "These people speak to my film. They get it."

Despite all the early hype, which included a feature about the Spooks on "MTV 1515" while the group was still recording its album, the plan is to develop the project slowly.

"Music is cyclical, and when music gets redundant, people look for something new—especially the consumer," says Joe Marrone, CEO of Antra. "It's a building process. I don't think this thing is going to come out of the box and be gigantic. It's going to be gigantic over time."

Jeff Burroughs, former president of Bad Boy Entertainment and owner of Rise Marketing, signed on as a consultant to the Spooks project after his company launched a successful 10-market street campaign for the group that included retail, radio, and press. The sweep included New York, Los Angeles, San Francisco, Baltimore, and Washington, D.C. The video for "Things" will be officially released during the third week of June.

"When I first heard the record, I thought it was good and refreshing," Burroughs says. "They took a different perspective on hip-hop and once again showed that hip-hop has no limits. I also felt it would be a much better approach to build the record one step at a time, to slowly convert people over."

Violet Brown, director of urban music for the Warehouse chain, is an early disciple. She's booked the Spooks for a performance at UrbanFest LA, a June 24-25 Los Angeles music festival sponsored by her company and featuring Boyz II Men, Common, DJ Quik, and others.

"Sometimes I'm lucky enough to find a song or group that stands out above all the rest," Brown says. "This song is a radio hit, and the video will be a major hit also. It's going to be fun watching this group explode."



**Where's The Beef?** Snoop Dogg, Tha Eastsidaz's Goldie Loc and Tray Dee, and Jayo Felony recently shot the video for "Got Beef," the second single from "Snoop Dogg Presents Tha Eastsidaz." The album is the first release on Snoop Dogg's newly formed Doghouse Records label. Pictured, from left, are Loc, Felony, Dee, and Snoop Dogg.

**Hot Rap Singles™**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	SOUNDSCAN®	
				TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>NO. 1/GREATEST GAINER</b>					
1	1	2	13	<b>(HOT S**) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY 2 weeks at No. 1
2	2	1	9	<b>WOBBLE WOBBLE</b> (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
3	3	3	15	<b>WHISTLE WHILE YOU TWURK</b> (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
4	4	4	4	<b>ONE FOUR LOVE PT. 1</b> (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
5	5	6	18	<b>BOUNCE</b> (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
6	6	5	9	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
7	28	—	2	<b>THE REAL SLIM SHADY</b> (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
8	7	7	29	<b>HOT BOYZ</b> ▲ MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
9	10	—	2	<b>CROOKED I ANTHEM-RIDAZ</b> PROFITT FEATURING C-LOC (D) KEEP-N IT REAL 0021/MADDVIBES	
10	13	8	6	<b>DO IT</b> RASHEEDA FEATURING PASTOR TROY & RE RE (C) (X) D-LO 130* †	
11	8	14	4	<b>ME WITHOUT A RHYME</b> BIG GANK FEATURING DJ SWAMP (D) FADE ENTERTAINMENT 2197/447	
12	14	12	24	<b>G'D UP</b> SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	
13	33	—	2	<b>RECOGNIZE</b> (T) RUFF RYDERS 497345*/INTERSCOPE	LOX FEATURING EVE
14	16	15	13	<b>ANYTHING/BIG PIMPIN'</b> (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
15	23	—	2	<b>BREAK FOOL</b> (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
16	9	18	3	<b>MAKE IT HOT</b> (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
17	12	13	15	<b>WHOA!</b> (T) BAD BOY 79297*/ARISTA †	BLACK ROB
18	11	9	16	<b>GOT YOUR MONEY</b> OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
19	19	17	11	<b>IT'S SO HARD</b> BIG PUNISHER FEATURING DONELL JONES (T) LOUD 79350*/COLUMBIA †	
20	24	20	28	<b>DOWN BOTTOM/SPIT THESE BARS</b> DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
21	<b>NEW ▶</b>	1	1	<b>QUALITY CONTROL</b> (T) INTERSCOPE 497330* †	JURASSIC 5
22	17	28	16	<b>PARTY UP (UP IN HERE)</b> (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
23	25	23	17	<b>THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE</b> DA BRAT (T) SO SO DEF/COLUMBIA 79330*/CRG †	
24	<b>NEW ▶</b>	1	1	<b>THE NEXT EPISODE</b> DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497333*/INTERSCOPE †	
25	29	11	14	<b>HOW WE ROLL</b> 69 BOYZ FEATURING D.T. THE INCREDIBLE HULK (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	
26	21	25	40	<b>JIGGA MY N****</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
27	27	32	6	<b>SHUT UP</b> TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO (T) SLIP-N-SLIDE 84664*/ATLANTIC †	
28	18	19	9	<b>THINGS I'VE SEEN</b> (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
29	26	16	9	<b>HOW WE ROLL</b> 69 BOYZ FEATURING D.T. THE INCREDIBLE HULK (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	
30	20	40	3	<b>THE ULTIMATE HIGH</b> NATURE FEATURING NAS (T) TRACK MASTERS/COLUMBIA 79224*/CRG	
31	34	27	32	<b>STEP TO THIS</b> MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
32	31	22	32	<b>4, 5, 6 ●</b> SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
33	15	21	6	<b>WE ARE FAMILY 2000</b> TRIG FEATURING FUNKADELIC (D) CODE GREEN/TALON 0001/GROUND LEVEL	
34	30	24	18	<b>BEST FRIEND</b> PUFF DADDY FEATURING MARIO WINANS & HEZKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR (C) (D) BAD BOY 79318/ARISTA †	
35	35	29	38	<b>I WANT IT ALL ●</b> WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
36	41	—	2	<b>GOOD LIFE</b> (T) GROUND CONTROL 7019*/NU GRUV	CALI AGENTS
37	40	34	38	<b>PIMPIN' AIN'T NO ILLUSION</b> UGK FEATURING KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
38	<b>NEW ▶</b>	1	1	<b>GOT BEEF</b> SNOOP DOGG PRESENTS THA EASTSIDAZ FEATURING JAYO FELONY AND BLAQTHOVEN (T) DOGG HOUSE 2044*/TVT †	
39	37	—	2	<b>SINCERELY</b> (T) GROUND CONTROL 7022*/NU GRUV	J.U.I.C.E.
40	<b>RE-ENTRY</b>	23	23	<b>DA ROCKWILDER</b> METHOD MAN/REDMAN (T) DEF JAM 562440*/IDJMG †	
41	<b>RE-ENTRY</b>	37	37	<b>SIMON SAYS</b> PHAROAE MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
42	39	—	3	<b>G BUILDING</b> M.O.P. (T) LOUD 1910*	
43	<b>NEW ▶</b>	1	1	<b>IT'S BIGGER THAN HIP-HOP</b> DEAD PREZ (T) LOUD 1872*	
44	50	33	32	<b>LEFT/RIGHT</b> DRAMA (C) (T) (X) TIGHT 2 DEF 4501* †	
45	49	44	11	<b>THE TRUTH</b> BEANIE SIGEL (T) ROC-A-FELLA/DEF JAM 562662*/IDJMG †	
46	<b>RE-ENTRY</b>	4	4	<b>BLACK HELICOPTERS</b> NON PHIXION (T) UNCLE HOWIE 387*/MATADOR	
47	48	—	7	<b>WHAT'S UP FATLIP?</b> FATLIP (T) (X) DELICIOUS VINYL 71917*/M2 †	
48	22	37	13	<b>THE PLATFORM</b> DILATED PEOPLES (C) (D) (T) ABB 58830/CAPITOL †	
49	<b>NEW ▶</b>	1	1	<b>THUG ANGELS</b> WYCLEF JEAN (T) COLUMBIA 79407*/CRG	
50	<b>RE-ENTRY</b>	4	4	<b>LOVE ME NOW</b> BEENIE MAN FEATURING WYCLEF JEAN (T) (V) SHOCKING VIBES/VP 38692*/VIRGIN †	

○ 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.

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• LP coming in September featuring Jah Rule

Liz



Major Figgas

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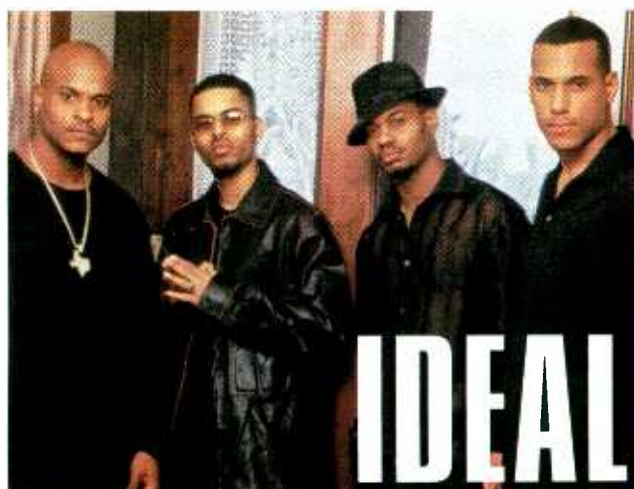
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	1	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98) 1 week at No. 1	I GOT THAT WORK	1
2	1	1	3	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
3	NEW	1	1	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
4	2	2	5	<b>JOE</b> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
5	NEW	1	1	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
6	3	3	4	<b>TONI BRAXTON</b> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
7	4	4	6	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	2
8	7	—	2	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	7
9	8	10	32	<b>DONELL JONES</b> ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
10	5	5	6	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
11	12	12	18	<b>JAGGED EDGE</b> ● SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
12	6	8	25	<b>SISQO</b> ● DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
<b>▶ Greatest Gainer ◀</b>						
13	13	15	27	<b>DR. DRE</b> ● AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
14	10	7	23	<b>DMX</b> ● RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
15	9	9	21	<b>JAY-Z</b> ● ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
16	NEW	1	1	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
17	11	6	9	<b>SOUNDTRACK</b> ● BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
18	14	11	4	<b>CYPRESS HILL</b> COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
19	16	13	8	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
20	17	16	5	<b>SOUNDTRACK</b> OVERBROOK 39D01/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
21	21	18	14	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
22	19	14	4	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
23	23	29	43	<b>MACY GRAY</b> ● EPIC 69490* (11.98 EQ/17.98) [S]	ON HOW LIFE IS	9
24	15	—	2	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
25	22	22	3	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
26	20	17	11	<b>GERALD LEVERT</b> ● EASTWEST 62147/EEG (11.98/17.98)	G	2
27	24	19	11	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	1
28	30	34	65	<b>EMINEM</b> ● WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
29	27	25	9	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	11
30	18	—	2	<b>KILLAH PRIEST</b> MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
31	25	21	9	<b>ICE CUBE</b> LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
32	28	24	8	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
33	26	20	12	<b>BONE THUGS-N-HARMONY</b> ● RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
34	31	28	43	<b>DESTINY'S CHILD</b> ● COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
35	33	30	40	<b>MARY J. BLIGE</b> ● MCA 111929* (11.98/17.98)	MARY	1
36	29	27	15	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
37	32	23	9	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
38	34	32	18	<b>D'ANGELO</b> ● CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
39	36	33	12	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
<b>▶ Pacesetter ◀</b>						
40	43	45	10	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	29
41	37	31	8	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
42	39	35	16	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
43	35	26	5	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
44	40	51	35	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) [S]	MOUNTAIN HIGH...VALLEY LOW	40
45	38	37	7	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
46	41	40	16	<b>GHOSTFACE KILLAH</b> ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
47	42	42	56	<b>ERIC BENET</b> ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
48	44	39	30	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15

49	48	41	34	<b>ANGIE STONE</b> ● ARISTA 19092 (11.98/17.98) [S]	BLACK DIAMOND	9
50	45	36	9	<b>THE MURDERERS</b> MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
51	46	38	9	<b>VARIOUS ARTISTS</b> ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
52	52	46	81	<b>JUVENILE</b> ● CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
53	51	—	2	<b>VARIOUS ARTISTS</b> SUGA FREE... MAUSBERG... THE KONNECTID PROJECT VOL. 1 SHEPPARD LANE/PRIVATE 1 417106/UNIVERSAL (1)		51
54	47	44	34	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98) [S]	SKIN DEEP	27
55	50	43	27	<b>NAS</b> ● COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
56	63	52	17	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
57	56	49	17	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
58	58	54	3	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) [S]	THUG WALKIN'	54
59	53	53	9	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
60	61	57	11	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) [S]	MY LIFE	55
61	54	55	10	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
62	64	58	22	<b>2PAC + OUTLAWZ</b> ● AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
63	55	62	5	<b>69 BOYZ</b> JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
64	49	56	21	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98) [S]	SPIRITUAL LOVE	41
65	57	47	43	<b>HOT BOYS</b> ● CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
66	66	66	6	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) [S]	MAKE IT PHAT, BABY!	56
67	71	67	25	<b>THE NOTORIOUS B.I.G.</b> ● BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
68	67	61	23	<b>JUVENILE</b> ● CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
69	59	48	3	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98) [S]	EYES NEVER LIE	48
70	70	73	12	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
71	60	60	35	<b>BRIAN MCKNIGHT</b> ● MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
72	68	59	52	<b>DAVE HOLLISTER</b> ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
73	77	64	36	<b>EVE</b> ● RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
74	62	50	27	<b>YOUNGBLOODZ</b> GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
75	69	71	28	<b>MONTELL JORDAN</b> ● DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE	3
76	72	69	27	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
77	76	79	20	<b>KELIS</b> VIRGIN 47911* (11.98/16.98) [S]	KALEIDOSCOPE	23
78	NEW	1	1	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	78
79	74	93	4	<b>VARIOUS ARTISTS</b> EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS RAWKUS 25608*/PRIORITY (10.98/16.98)		74
80	73	63	32	<b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
81	75	65	5	<b>VARIOUS ARTISTS</b> THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
82	83	77	27	<b>BOB MARLEY</b> ● TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
83	79	80	14	<b>AMEL LARRIEUX</b> 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21
84	87	76	29	<b>LIL' WAYNE</b> ● CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
85	78	72	35	<b>METHOD MAN/REDMAN</b> ● DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
86	82	85	29	<b>MARIAH CAREY</b> ● COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
87	90	83	77	<b>2PAC</b> ● AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
88	NEW	1	1	<b>CAMEO</b> BMD/PRIVATE 1 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	88
89	80	68	23	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
90	RE-ENTRY	55	55	<b>B.G.</b> ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
91	NEW	1	1	<b>HALFAMILL</b> WALK AWAY 2824/WARLOCK (10.98/16.98)	MILION	91
92	86	81	10	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98) [S]	FAMILY AFFAIR	72
93	94	86	62	<b>GINUWINE</b> ● 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
94	65	70	5	<b>WILLIAM BECTON AND FRIENDS</b> CGI 5370/PLATINUM (10.98/16.98)	B2K: PROPHETIC SONGS OF PROMISE	59
95	88	78	54	<b>SNOOP DOGG</b> ● NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
96	84	84	5	<b>E.S.G.</b> WRECKSHOP 5552 (11.98/16.98) [S]	CITY UNDER SIEGE	65
97	89	94	11	<b>AL JARREAU</b> GRP 547884/VG (11.98/17.98)	TOMORROW TODAY	43
98	RE-ENTRY	5	5	<b>SOUNDTRACK</b> GHOST DOG: THE WAY OF THE SAMURAI — THE ALBUM WU-TANG/RAZOR SHARP 63794*/EPIC (11.98 EQ/16.98)		28
99	97	99	79	<b>WHITNEY HOUSTON</b> ● ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
100	99	98	25	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62

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



## WHATEVER

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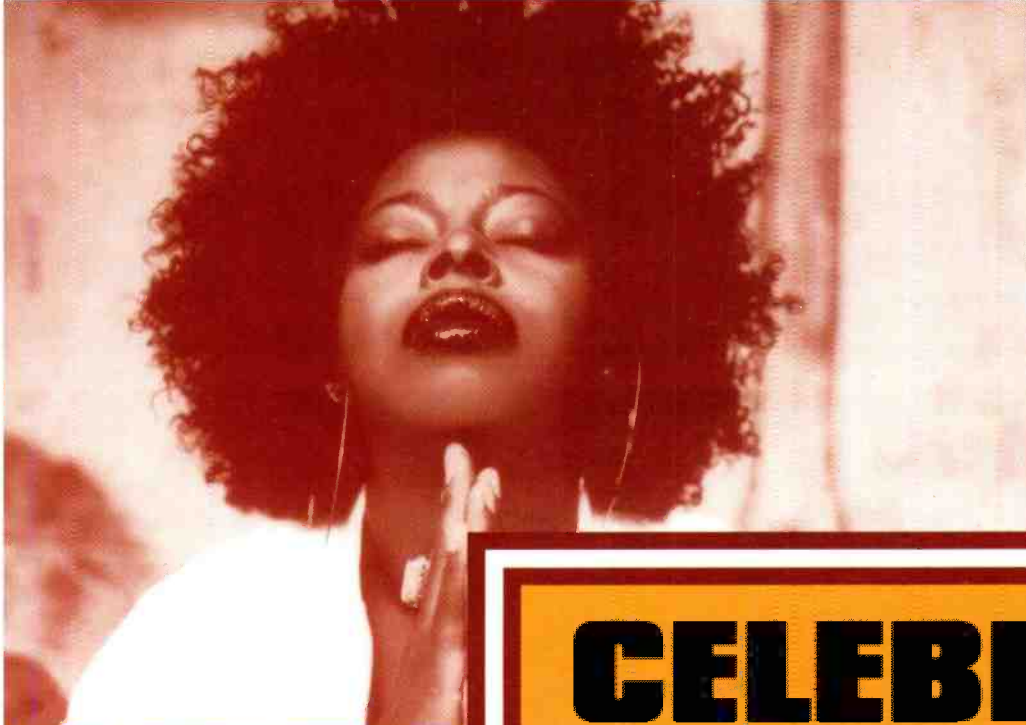
Produced by Kaygee for D.M. Production, Eddie Berkeley for Fingazgo! Entertainment and Kobie for Proceed, Inc.

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Management: Carmonique Roberts for High Places Entertainment/Rhythm Jazz

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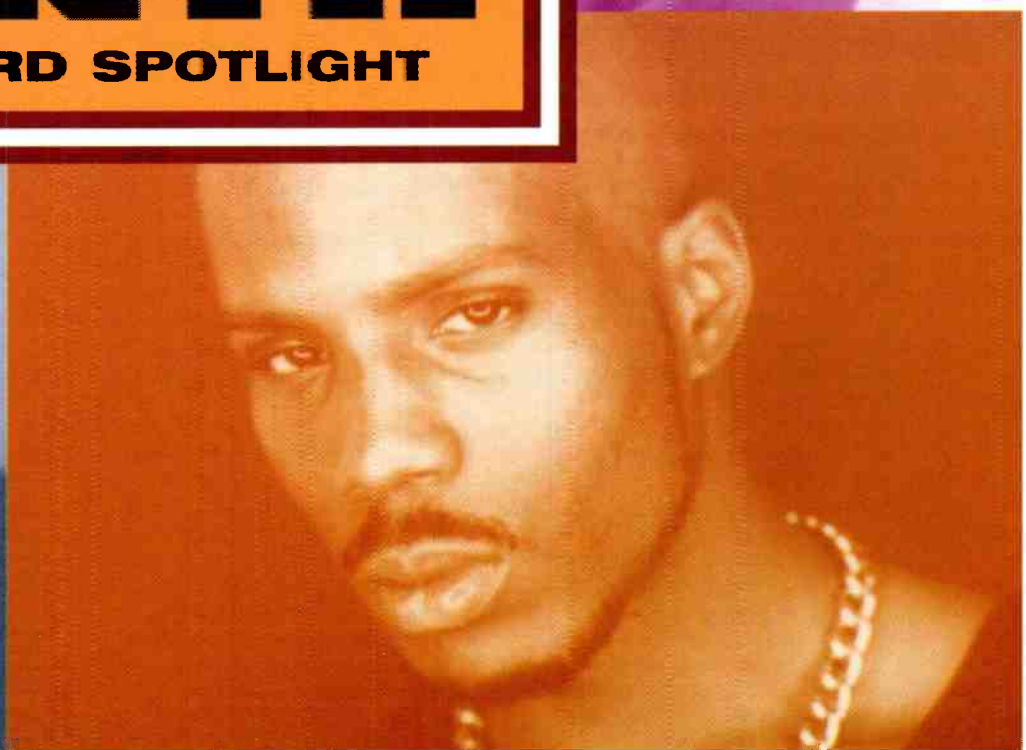
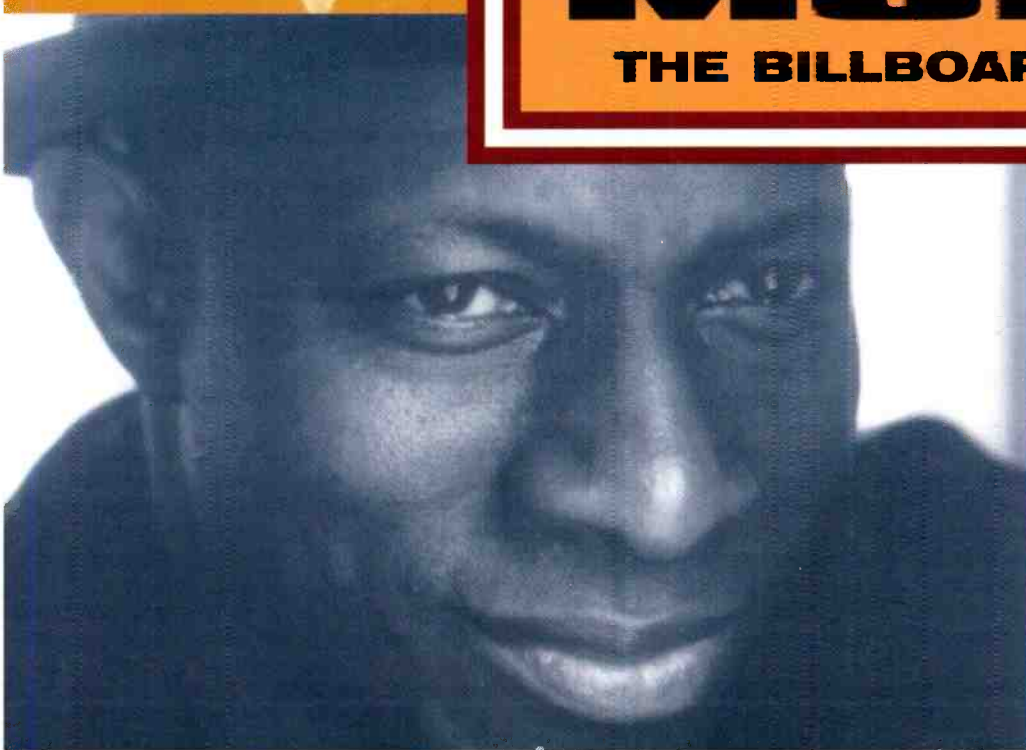






**CELEBRATING  
BLACK  
MUSIC  
MONTH**

**THE BILLBOARD SPOTLIGHT**





# urban's new home

cole · dilated peoples · mike e · rachelle ferrell · puff johnson · dave koz · k-os · myna · pru · sammie · jurnee smollett · tracie spencer · sunday · supervision · vega



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# Billboard Celebrates BLACK MUSIC MONTH

If further confirmation of the pervasive mainstream popularity of R&B, hip-hop and other black-music genres is needed, you don't have to go far. Simply turn on the radio or television, go to the movies, flip through lifestyle magazines or plug into the ever-encroaching Internet.

Or turn to the back of this magazine and check out The Billboard 200. Over the last six months alone, R&B and hip-hop have accounted for anywhere from eight to 12 of the top 20 albums. Artists ranging from Sisqo, DMX, Destiny's Child and Dr. Dre to the "Romeo Must Die" soundtrack, Common, Macy Gray, Jay-Z and Bone Thugs-N-Harmony have been tuning up cash registers and clicking up multiple online hits—both legal and illegal—from coast to coast. According to RIAA statistics from last year (Billboard, Sept. 11, 1999), R&B and rap accounted for 23% of offline record sales. And, given the current resurgent trend in R&B and hip-hop, there happily appears to be no end in sight.

That certainly was among the hoped-for goals two decades ago when music-industry executives banded together to establish an organization whose central focus would be the black music industry. Under the auspices of the Black Music Association, founded in 1978 by such industry pioneers and visionaries as Philadelphia International heads Kenneth Gamble and Leon Huff, Stevie Wonder, Berry Gordy, Smokey Robinson and former NARM executive Jules Malamud, the concept of Black Music Month was crafted and declared an annual celebration by then-President Jimmy Carter in 1979.

"Black people were fighting for recognition even more so back then," recalls Malamud. "We sat down with key people and decided we should have a month—much like Black History Month in February—that would be dedicated to promoting and perpetuating black music in all sectors of the industry: retail, radio, consumers and so forth."

Although the Black Music Association disbanded in 1985, according to Malamud, the spirit behind the annual observance has continued to march forward. As has the music. So it is in that spirit that Billboard pays tribute to black music and its rhythmic counterparts in the new millennium. Among the features inside:

- On the R&B front, editor Gail Mitchell queries label executives, producers and new artists about the emerging trend of artist-driven real R&B—versus the formulaic, producer-driven music responsible for a slew of R&B and crossover hits over the last several years—and what this means for the genre in terms of future growth and new directions.
- From her rap/hip-hop vantage point, Words & Deeds columnist Marci Kenon evaluates the genre's current state and future prospects with insights from a cross section of veteran rap and R&B producers who place the genre in the historical context of earlier black music.
- In the wake of Elektra's success with Grammy-winning gospel artist Yolanda Adams and such new message-in-the-music disciples as Mary Mary, In The Spirit columnist Lisa Collins examines gospel's budding progressive wing and its mainstream mission.
- Jazz/Blue Notes columnist Steve Graybow explores current directions on the jazz scene, focusing on marketing strategies being used to attract the younger African-American audience.
- Contributor Jim Bessman weighs in with a report on the present state of the still-vital blues market.
- Black music's rich heritage has been—and still is—the basis for a number of greatest-hits and best-of compilations, as well as in-depth artist anthologies. Richard Henderson cruises the reissue market, providing an update on new and forthcoming releases. ■

## Reinventing The Real R&B Gets Its Groove Back

BY GAIL MITCHELL

Shh...what's that sound? Just the growing pains R&B has been experiencing over the last several years as it evolves into what many in the industry are calling "real R&B"—more meaningful lyrics, more real instrumentation and more self-contained artists who can write, sing and play for themselves.

Many would say this permutation dates back to 1995 with D'Angelo channeling such legendary R&B masters as Marvin Gaye and Smokey Robinson. Then, in 1996, the Fugees successfully melded the tenets of R&B with the freshness of hip-hop to update the Roberta Flack classic "Killing Me Softly."

Since then, the movement has gained momentum, ushering in such neo-soul singer/songwriters as Maxwell and Erykah Badu, who added jazz and other nuances to their signature sounds. Then former Fugees' frontwoman Lauryn Hill hit in 1998.

Among the recruits mixing it up big-time in the real R&B regiment are Angie Stone, Eric Benét, Kevon Edmonds, Rahsaan Patterson, Donell Jones, Lucy Pearl, Carl Thomas and Kelly Price.

And let's not forget the second coming of D'Angelo, whose rhythmic "Voodoo" cast its spell on the new year and a revitalized music scene as evidenced by projects encompassing R&B and beyond by such promising newcomers as Jill Scott, Amel Larrieux, Majesty, SoulBone, Ruff Endz, Kina, Product G&B, Cleopatra, Sammie

and N-Loon, the modern-day R&B/pop incarnations of Michael Jackson and New Edition, respectively, plus gospel acts Trin-I-Tec 5:7, Kirk Franklin, Yolanda Adams and Mary Mary. The list goes on.



Knockin' the barriers: Angie Stone, D'Angelo

### IN TOUCH, OUT OF THE NORM

What R&B is doing is reinventing itself—something every music genre eventually goes through to fit the changing times and audience tastes.

"I like to believe that we're now at the forefront of what I've nicknamed the 'rebirth of soul,'" says Arista executive VP, black music, Lionel Ridenour. "It really started emerging with D'Angelo. Then you had success with artists who were basically out of the norm, like Maxwell and Erykah Badu. They weren't the typically producer-driven, formulaic acts."

"That sent a message out to the industry as a whole, especially radio. Record companies have been trying to get back there for a

while. But you can't sell records like that if you can't get them played. So those barriers are being knocked down by artists like Angie Stone, who is showing that this music can achieve commercial success."

"The trend is going all the way back to what was happening before, with Berry Gordy and Gamble & Huff," adds DJ Jazzy Jeff, who helms Philadelphia-based A Touch of Jazz Productions. "Now we're starting to get real instrumentation, with people writing a lot more soulful and meaningful songs. But you still have a touch of modern technology in there, which is cool, because it can't go back to what it was in the '70s. Every time R&B comes back around, it comes back with the old but with some reinventing."

Notes uber-producer Rodney Jerkins, "I definitely believe R&B music is becoming more lyrical and artist-driven. I don't use samples in my music because I create my own beats, and I think the trend will also move in that direction."

"It's almost like a return to the old Motown days," says Fred Crawford, manager of producer Armando Colon—who also partners with Colon in full-service entertainment company Launch Pad Entertainment, which just signed a production/distribution deal with Qwest/Warner Bros. "It's real music with singer/songwriters creating songs with real stories"

*Continued on page 42*

## Hearing Heritage New Reissues Highlight Timeless Sounds

BY RICHARD HENDERSON

For years, black-music fans had to pay import prices in order to hear vintage favorites reissued on CD. Domestic labels, in recent years, have been catching up with the English and Japanese chroniclers of American musical culture. This summer's reissue schedule features the reappearance of many favorites from across the spectrum of urban sounds.

A bumper crop of jazz reissues is due to appear in coming months. The great Ornette Coleman is represented by both his "Skies Of America" and "The Complete

### DUKE AND 'TRANE

L.A.'s reissue kings Rhino Records celebrates the heritage of jazz with an ongoing slate of John Coltrane reissues; in May, his "Jazz" and "Avant-Garde" albums were re-released, then in September come "Coltrane Blues" and "Olé California." Duke Ellington, whose "Swingin' With The Duke" is reissued by Varese Vintage, is a precursor to these innovative sounds, as are the artists heard on Rhino's "Rhapsodies In Black: Music And Words From The Harlem Renaissance," a boxed set



Science Fiction Sessions" (a double-disc set, newly remastered) on Columbia Legacy. Also from Legacy come three titles, each in expanded editions, by jazz veteran Louis Armstrong: "Ambassador Satch," "The Complete Satch Plays Fat" and "Satchmo The Great," a four-CD set of Satchmo's "The Complete Hot Five & Hot Seven Recordings" is due in August. A new entry in Columbia Legacy's Jazz Fusion series will be Mahavishnu Orchestra's "Birds Of Fire," and from the '70s period of the Miles Davis catalog, the enormously influential "On The Corner, along with 2-CD sets of Get Up With It" and "Big Fun."

documenting the vibrant culture of uptown Manhattan during the early 20th Century.

Rhino is also commemorating American soul music with new entries in its Soul Train series (1970 and 1971 were issued last month, with 1972 and 1973 due in July and "The Dance Years: 1974 And 1975" to follow in September). "The Very Best Of Dionne Warwick" was released in May, to be followed by "The Best Of T-Bone Walker," "The Very Best Of Betty Wright" and a George Benson anthology.

Of course, Motown has more back catalog in the pipeline, with

*Continued on page 52*

**BLACK MUSIC MONTH**

# Hip-Hop

*It's Here To Stay, OK?*

BY MARCI KENON

**H**ip-Hop, the music that was supposed to just fade away in the early '80s, is still here and stronger than ever in its undeniable influence on the American and world cultures. Hip-hop's economic impact on the recording industry as a whole keeps it in the spotlight. Nonetheless, when executives who have played a variety of roles in this musical evolution talk about the genesis of hip-hop, the culture behind the music and its future, its significance clearly surpasses mere dollars and cents.

"Hip-hop was created as a strategy for a better living, a better way a life," says KRS-One, veteran hip-hop artist who was first introduced to the genre in 1977. "MCing, DJing, graffiti art, beatboxing and breaking—the original five elements of hip-hop—were not a means to make money, but a means to have victory over the streets, to have an identity, to be somebody when you walked down the street."

Even those who don't have the ground-floor affiliation with hip-hop of a KRS-One echo its significance, pinpointing other factors.

"Hip-hop has underscored the word 'hope,'" says Jheryl Busby, head of Dreamworks' black music division. "It has sold hope to kids who have very little. They'd given up on education because education had given up on them. The arts have been taken out of schools. Everything that would develop one's soul has been disappearing. Hip-hop became an art form that allowed young kids to not only express themselves, but to start businesses and actually see a return. A sense of pride, a sense of ownership and a sense of culture have also come out of it."

**CHANGING POP'S COMPLEXION**

Bill Adler, independent music consultant and former publicist for Def Jam Records in the early days, notes another contribution of hip-hop. "One of the great things that rap music did, incidentally, was reintegrate American pop music," Adler suggests. "There had been this sort of weird, forced segregation in radio in the '70s. Then, in the early '80s, you had these [rap] artists who were so popular and so magnetic emerging. They literally changed the complexion of the pop scene."

Hip-hop's commercial viability was noticed and acted upon early on, as suggested by the success of the 1984 Fresh Fest, said to be the first hip-hop arena tour. It was

fueled by the release of "Breakin,'" a film focusing on hip-hop culture as well as "Breakin'...There's No Stopping Us," the subsequent single (No. 8 on Billboard's Top Pop Singles chart) and album (No. 33 on Top Black Albums) by Ollie and Jerry on Polydor Records.

"In '85, I really felt the momentum as we did the Fresh Fest a second time," says Michael Mauldin, COO of So So Def Records, who was a coordinator of the festival working on behalf of CW & Associates. "It was totally phenom-



From left: Execs Russell Simmons, Jheryl Busby, chart-topper DMX

—sold out across the country. You had kids of all walks of life attending. We had 12,000 to 19,000 people every night, four times a week. In some cities we actually did matinees."

Acts on the bill included Run-DMC, Kurtis Blow, Whodini, the Fat Boys and L.L. Cool J. Four rap albums were in the Top Black Albums chart for 1985. Run-DMC's "King Of Rock" on Profile Records and the Fat Boys' eponymously entitled album on Sutra cracked the Top Pop Albums chart that year. By 1988, nearly a quarter of the Top Black Albums chart was occupied by hip-hop, and there were four hip-hop albums on the Top Pop Albums chart. In 1989, the trend continued, as 16 hip-hop albums occupied slots on the Top Black Albums charts. Run-DMC had a deal with Adidas, the Fat Boys were endorsing Swatch watches, and L.L. Cool J was endorsing Troop, a fashion line, Adler says, pointing out the early commercial opportunities explored by pioneers like Russell Simmons.

**OVERGROUND IN AN INSTANT**

"There was hardly ever a moment when [rap music] was underground," Adler says. "One of the very first so-called rap records, was a monster hit ("Rapper's Delight" by the Sugar Hill Gang on Sugarhill Records). It was not a fluke that artist after artist and record after record turned out to be hits. This music struck a very popular chord from the beginning."

"It didn't make a difference that some folks found it very odd and other folks found it very hostile

and threatening. It wasn't even music to some folks. Radio wouldn't play it. The press wouldn't write about it. Yet kids would still find these records and support these artists. Something seems to be built into this music, built into the culture."

Russell Simmons, co-founder of Def Jam and numerous hip-hop focused business ventures—including 360hip-hop—suggests just what that "something" might be. "The integrity and the honesty of the artist is what makes it different than the other art forms that come and go," Simmons says. "I think people buy authenticity, and that's what has kept it alive much longer than the initial rock 'n' rollers who came and went. The attitude [of early rock] came and went. Authenticity and integrity is what we have been trying to preserve over the years."

**LIBERATION PHILOSOPHY**

While many applaud the financial success of hip-hop music, others like KRS-One, a.k.a. Kris Parker, feel that the commercial success of the music has in fact "killed" the culture and hip-hop's initial purpose.

"The major corporations have turned rap—one element of hip-hop—into a money-making thing, and the rappers who are desperate for money have sold out the culture," says Parker, who is also VP of A&R for Reprise/Warner Bros. Records. "In a very real and literal sense, they sold pieces of the culture like most cultures have done in the face of Western man. Only a few of us have maintained the original purpose—liberation through hip-hop."

Parker also refutes the value of the deals that the hip-hop business community is making with the major labels. He believes that there are no real hip-hop record labels, or even owners for that matter. "We are posing and fronting and taking loans from banks—loans from Warner Bros., MCA, Sony and putting ourselves in debt," Parker says. "The only way you have your own business is when you can prove you are not in debt. That's Capitalism 101. The one who you are in debt to owns your business."

**LACK OF COMMUNITY**

Mauldin feels that many young entrepreneurs, including Jermaine Dupri, Mauldin's son and owner of So So Def Records, have developed into shrewd and sophisticated businessmen. But

*Continued on page 52*

**R&B GETS ITS GROOVE**

*Continued from page 41*

and lyrics that make sense, so you can enjoy the entire song and understand what they're talking about."

What they're talking about is more real-life issues revolving around love and relationships, of course, but also about growing up in the inner city, political issues and more.

**HIP-HOP INFLUENCE**

"Hip-hop has had a major influence on R&B," says Epic Records group executive VP, A&R and urban music, David McPherson, "because lyrically the stories that even mainstream R&B groups are telling now are more true-to-life direct accountings of situations. Artists are moving away from 'the moon in June, oooh I love you baby' kind of lyrics. You're seeing R&B spreading its wings."

Dante "Chi" Jordan, who, with David "Davinch" Chance, comprises Epic's new singing/song-writing soul duo Ruff Endz, wholeheartedly agrees. "There's no doubt there's a realness to it," he says. "Things seemed like they were watered down for a minute, so it's definitely time for this to happen. It's coming back around, just like bell bottoms came back around."

"People say a lot of our songs are emotionally driven," continues Chi. "They're right. We're living in Baltimore's rough urban scene, using music as an escape and expressing it in a way that helps ease the pain of what we're going through. There's no secret, fantastic ingredient to real R&B—like your mother had to sing to you or you had to eat oatmeal every day. It's just being real as to how you grew up. It doesn't have to be about 'I can buy you a diamond the size of the world.'"

**THE REALITY FACTOR**

New Jersey-based producer Chucky Thompson also pays attention to the reality factor in his work. "I'm kind of getting tired of the cliched music. That whole reality thing is happening," he says. "The closer you can get into reality, then people will buy into that. I'm not a formulaic producer who has a 'sound,' and maybe that's a downfall. I'm a musician who's also caught up in the hip-hop culture. So I appreciate both sides of the story."

Noted producers SoulShock and Karlin are happy about R&B's changing guard in spite of the 'hit sound' dilemma. Notes SoulShock, "I'm extremely happy with what's going on because I thought R&B was going in the wrong direction: the same old lyrics and very much the same production too. Which is hard for a producer, because you kind of have to do whatever's happening out there to get a song on the radio. But, since we're going back to more artist-driven projects, hopefully this means producers will start making

whole albums like we used to do back in the day. But that doesn't necessarily mean you need to use live instrumentation. You can be artistic and creative without that and still make great albums."

**PRODUCERS STAY**

Thomas McElroy, one-half of the En Vogue production team with Denzil Foster, notes, however, that producers can't and shouldn't be entirely taken out of the mix. "It has to be a little producer-driven because it's very rare that you'll get an artist who can be objective and flexible enough. But lately there are more artists who are a lot more dynamic in what they do. So then it's not just the producer or the track. It's them bringing their personas and flavor into play and making music that's alive. The public's ears are a lot different now: they have an appreciation for a good voice or lyric."

Michael Traylor, senior VP/GM, urban music, Hollywood Records, says that appreciation—as well as the merger of R&B and hip-hop—has definitely opened the door to other musical possibilities. "The merger between the two has brought it to the point where radio treats it all like hip-hop. Now groups like 702 are bundled along with D'Angelo, Dr. Dre and Snoop."



Neo-soul artists: Maxwell (top) and Kina

Most notable among those other things is the emergence of artists who, for lack of a better term, are being billed by the industry as "alternative R&B" for their forays into rock. Among the notable examples are Macy Gray, Janice Robinson and former Brownstone member and now DreamWorks solo act Kina.

"R&B alternative has always been here," contends Elektra Entertainment VP of urban promotion Michelle Madison. "I think Gil Scott-Heron would be considered alternative R&B right now. But I think the exposure for it is greater today. R&B is moving in different directions, according to the different needs of the audience."

**DEPTH BENEATH SURFACE**


Banking on the audience's different needs is Warner Bros.' new R&B trio Sól Eklypse, whose member Belle describes their rock-inflected sound as "ghetto soul...a gumbo." McElroy, who with Foster produced Sól Eklypse's summer debut, points again to the aforementioned reality factor: "This group has a presence about them that's a lot different than anyone else. They look like three ghetto kids who know nothing about nothing. But when you start working with them and listening to their songs, you find out just how deep their thought process is, and just how intelligent they are about issues."

Steve McKeever, president of Hidden Beach/Epic (Jill Scott, Brenda Russell), cautions that any new trends will be hampered if the industry doesn't move beyond the standard musical stereotyping. "Just because an act is black and

*Continued on page 47*

1 <b>50</b> 50 Cent Track Masters/Columbia								2 <b>Na</b> Nas Ill Will/Columbia
3 <b>Av</b> Ali Vegas Columbia	4 <b>Bl</b> Blaque Columbia					5 <b>Je</b> Jagged Edge So So Def/Columbia	6 <b>Mn</b> Marc Nelson Columbia	7 <b>Jd</b> Jermaine Dupri So So Def/Columbia
8 <b>Ka</b> Kandi Columbia	9 <b>Lbw</b> Lil' Bow Wow Columbia	10 <b>Db</b> Da Brat So So Def/Columbia	11 <b>Bmh</b> Big Momma's House So So Def/Sony Music Soundtrax	12 <b>Be</b> BET 20th Anniv. Columbia	13 <b>Lh</b> Lauryn Hill Ruff House/Columbia	14 <b>Wj</b> Wyclef Jean Ruff House/Columbia	15 <b>Tf</b> The Fugees Ruff House/Columbia	16 <b>Tp</b> The Product G&B Columbia
17 <b>Ws</b> Will Smith Columbia	18 <b>Ma</b> Maxwell Columbia	19 <b>Mm</b> Mary Mary Columbia	20 <b>Dc</b> Destiny's Child Columbia	21 <b>Sy</b> Sygnature Columbia	22 <b>Nat</b> Nature Ill Will/Columbia	23 <b>Ch</b> Cypress Hill Columbia	24 <b>Mc</b> Mariah Carey Columbia	25 <b>Ewf</b> Earth Wind & Fire Columbia
26 <b>Bp</b> Big Pun Loud/Columbia	27 <b>Wu</b> Wu-Tang Clan Loud/Columbia	28 <b>Gt</b> Groove Theory Columbia	29 <b>Md</b> Mobb Deep Loud/Columbia	30 <b>Am</b> Amil Rocafella/Columbia	31 <b>De</b> Devin Columbia	32 <b>Bm</b> Branford Marsalis Columbia	33 <b>Wm</b> Wynton Marsalis Columbia	34 <b>Mr</b> Marcus Roberts Columbia



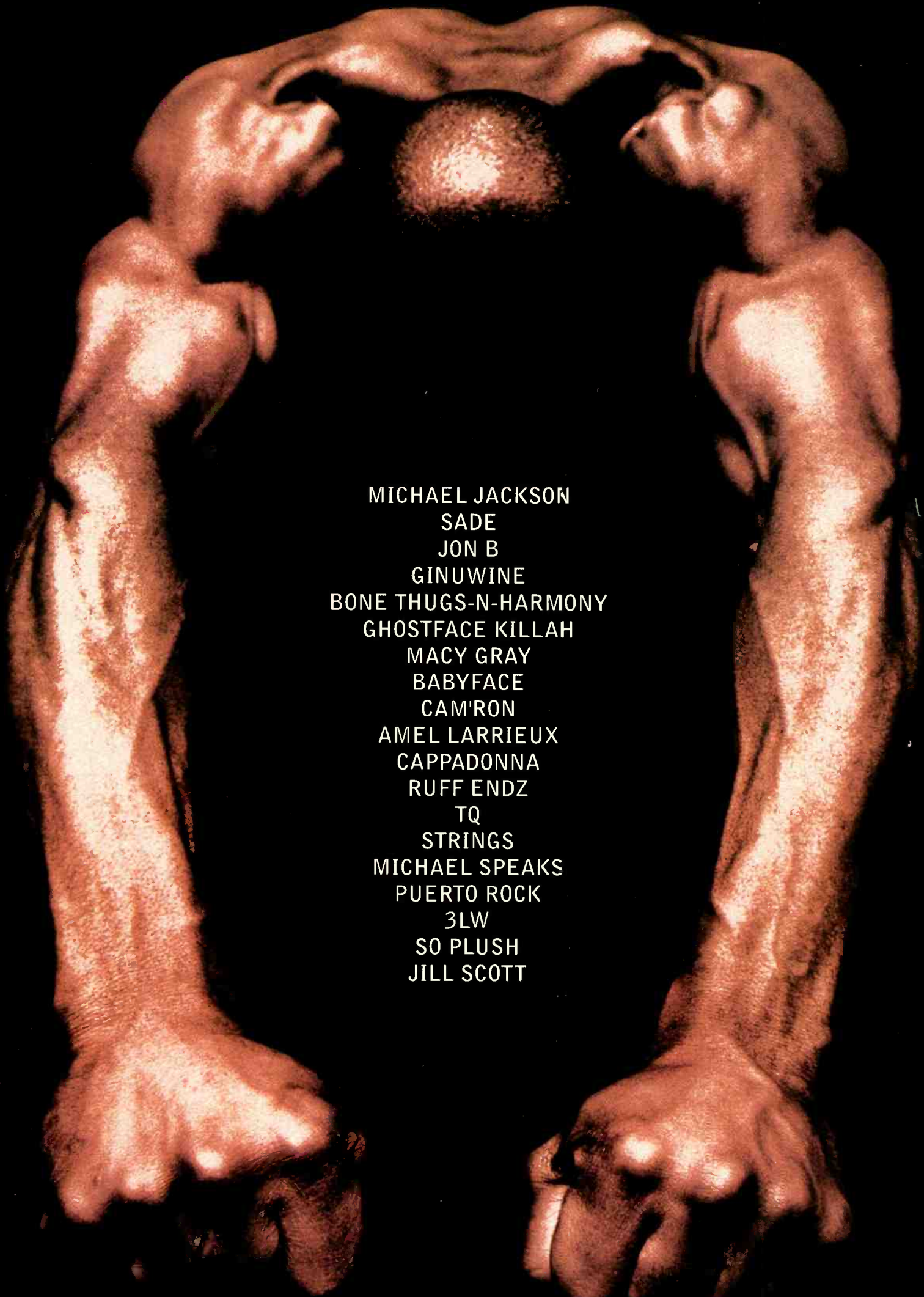
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RUFF ENDZ  
TQ  
STRINGS  
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PUERTO ROCK  
3LW  
SO PLUSH  
JILL SCOTT



**BLACK MUSIC MONTH**

# Jazz And The Urban Audience

## A Rough Sell Even When It's Smooth

BY STEVEN GRAYBOW

Despite its African-American roots, marketing jazz to an urban audience can be a tricky proposition. "One of the problems we constantly face is breaking down the stigma of what jazz is," says Chris Jonz, senior director of jazz and urban AC music at Warner Bros. "Many people hear the word 'jazz' and think of John Coltrane or Louis Armstrong. But jazz encompasses much more."

Warners has had the most urban success with smooth-jazz saxophonist Boney James, whose R&B-flavored songs mirror the sounds popularized at urban-adult radio. "Urban AC has become more accepting of jazz artists, particularly smooth-jazz artists, over the last few years," opines Jonz. "In the past, urban radio wouldn't even listen to the smooth jazz records I would send them, because there was a stigma of playing a 'jazz' artist. They were afraid of sharing music with the smooth-jazz station in the market, afraid that listeners would be confused over which station they were listening to."

"Music was made for people to enjoy, to tap into their emotions," says Jonz. "People don't have just one type of emotion, which is why I am a fervent believer in crossing music over between formats."

**THE TRANS-FORMAT SWITCH**

In addition to James, Warner Bros. has successfully crossed saxophonist Kirk Whalum, guitarist Norman Brown and keyboard player George Duke from smooth-jazz radio to urban AC. The key to

making the transform switch, says Jonz, is picking the right song. "We capitalize on the rhythmic elements of the music," he explains. "The trick is to not have radio judge the music by who the artist is, but rather on the sound of the music."

Carl Griffin, president of N-Coded Music, agrees that picking a song with the right sound is the key to crossing an artist over from smooth jazz to urban adult. Often that means working the sole vocal track from an instrumental album. "On [smooth saxophonist] Paul Taylor's album, there is a track ['My Love'] that features vocals from the group Portrait, who have had several successful songs at urban AC," says Griffin. "If you look at the history of successful crossovers, you see Kenny G paired with Toni Braxton, Boney James with Shai, and the new



Crossover candidates: Joshua Redman, Maysa, Kirk Whalum

Dave Koz with Montell Jordan. Using a track with an established vocalist is a way to open doors for your artist."

N-Coded chose to work the track "Got To Be Strong Now" by vocalist Maysa to urban AC due to its textural resemblance to the music of crossover pioneer Sade (Maysa has had previous urban AC success as a featured vocalist with Incognito). "Sade still tests very well at urban AC," notes Griffin, "and we have been having success with Maysa's track because it has that familiar sound." Griffin

believes that both smooth-jazz and urban-AC airplay are essential to successfully working a record. "If you have both formats work for you," he says, "it will translate into sales."

**TRICKY CROSSINGS**

Crossing a traditional jazz artist over to urban-adult radio is an even trickier proposition, says Warner Bros.' Jonz, who has worked tracks from saxophonist Joshua Redman's last album, "Timeless Tales (For Changing Times)," to the format. "It is a hard sell," he says, noting that the label did have some success with several remixes from the album (which featured covers of popular American songs from artists ranging from Gershwin to The Artist Formerly Known As Prince). Plans to work tracks from Redman's current release, "Beyond," to urban AC

are still under consideration.

**JAZZ CRAVINGS**

Dimensions In Music CEO Larry Jeter agrees that the first step to crossing over is familiarizing the public with the artist. The Baltimore retailer, who hosts a local jazz television show taped on location in his store, says that he "often sells a hundred pieces or more" when an artist performs on his sound stage, which is set up to resemble a small, intimate club.

Despite urban radio's wait-and-see response to jazz, Jeter is confident that young consumers are eager to learn about the music. "[Saxophonist] Gary Bartz comes

*"I find customers who start out appreciating smooth jazz and eventually gravitate to traditional jazz. They crave more and want to get deeper into the music."*

—Larry Jeter, Dimensions In Music

down to our store all the time, and it's the young kids who are coming in to see him," he says. Jeter is quick to note that he sees a large number of teenagers purchasing traditional jazz recordings. "I think that maybe the younger kids are musicians, and they are curious about jazz and have an appreciation for it," he says. "I find customers who start out appreciating smooth jazz and eventually gravitate to traditional jazz. They crave more and want to get deeper into the music." ■

Discovery

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JAY-Z



DMX



LL COOL J



METHOD MAN



DJ CLUE



REDMAN



BEANIE SIGEL



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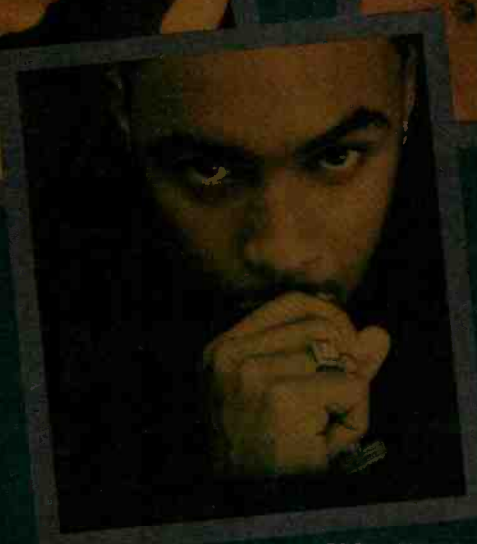
KELLY PRICE



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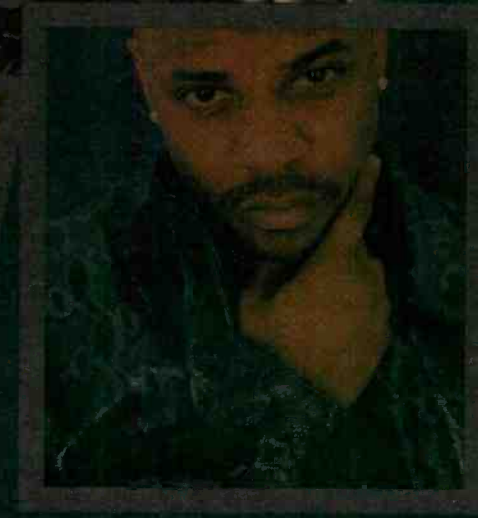
PLAYA



MONTELL JORDAN

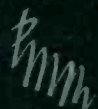


DRU HILL

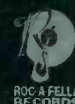


CASE

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# BLACK MUSIC MONTH

## Everybody's Got The Blues Behind The Popularity Surge

BY JIM BESSMAN

It may lack prominent radio and retail exposure, but, thanks to young stars like Susan Tedeschi and Bernard Allison—not to mention still-active legends like B.B. King and Little Milton—the blues is alive and well. In fact, it may be in the best shape ever—with qualifications.

"It's probably at the peak of visibility," says Bruce Iglauer, head of Chicago's Alligator blues label, citing the genre's unprecedented presence in movies and commercials—while noting, however, its continued overshadowing by other popular music forms. "It's being heard more than ever, but it's still pretty obscure, with less awareness of the traditions from which it springs."

Tommy Couch, Jr., director of the Jackson, Miss. soul/blues company Malaco Records and, like Iglauer, a founder of the recently instituted Blues Music Association (BMA) trade organization, cites BMA research showing a blues "upswing."

"It's really surprising how many people say they like the blues or are blues fans," says Couch. "It's still one of the more favored forms of music—and has a lot more potential."

A key factor here, notes New York blues industry veteran Buddy Fox, is "recognizing some of the brilliant new young talent out there and, especially, taking what he calls a "secular attitude to the blues," instead of the more "parochial" bearing.

"We must allow all the music in," says Fox, a partner in the blues production/management firm Simron Productions, whose clients

include Rounder blues artist Tutu Jones. "This includes the blues that spawned R&B, jazz and all the other American musical forms, which we're now seeing imploding back into it with people like Duke Robillard and Ronnie Earl, with jazz in their blues, or a young guy like the Allman Brothers' Derek Trucks, with blues in his jazz. We have to open our minds and let them expand to all these idioms within the idiom."

### NEW YORK TO MISSISSIPPI

New York, notes Fox, is particularly fertile for new blues acts like singer-songwriter and violinist Heather Hardy, Long Island slide guitarist Kerry Kearney,



Shemekia Copeland's keyboardist Dona Oxford, as well as local stalwarts Dave Keyes, the pianist and assistant musical director of the Broadway show "Smoky Joe's Cafe," and the ubiquitous Jimmy Vivino, guitarist for the Conan O'Brien show band. Outside of New York, Fox points to the North Mississippi All Stars, a Tone-Cool Records group which is "bringing the Mississippi hill country blues into the 21st Century."



The next-generation: Deborah Coleman, Keb' Mo'

Miki Nord, who manages Susan Tedeschi and Johnny Lang for Blue Sky Management in Minneapolis, is also well-positioned to view the contemporary blues landscape. "The doors are more open than ever, due to young

artists getting larger deals that the older ones unfortunately never had the opportunity to get," she says. "But they've been exposed to the B.B. Kings and the Luther Allisons and the Muddy Waters's and the Albert Collins's, which is a good thing: For a while, a lot of young musicians weren't choosing the blues, because it's such a harder road than rock. Even blues-based black musicians went to other genres. So we're hoping for a continued resurgence and a much longer run—instead of the blues being hip and cool for two years and then we're over it."

### WHAT THE NEW BREED SAYS

Nord singles out next-generation black blues artists like Shemekia Copeland (daughter of the late Johnny Copeland), Wayne Brooks (son of Lonnie Brooks) and, especially, the late Luther Allison's son Bernard Allison among the new breed of black blues artists with crossover potential, noting "how few black players get the opportunities of young white players." Blind Pig Records president Edward Chmielewski has high hopes for his label's Big Bill Morganfield—son of McKinley Morganfield, a.k.a. Muddy Waters.

"He's not a novelty act but definitely a talent in his own right, with a more traditional blues background," says Chmielewski, who also points to Blind Pig's fast-rising Tommy Castro and Deborah Coleman as part of "the next generation of blues performers taking the genre into the next century."

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### R&B GETS ITS GROOVE

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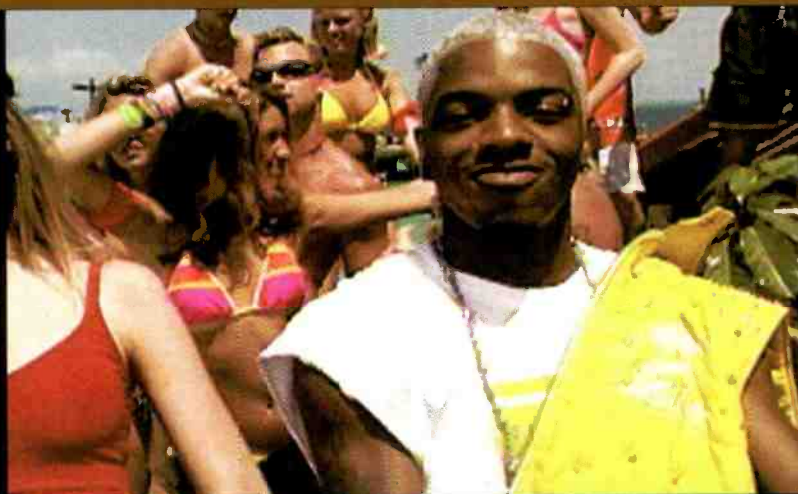
sings rock doesn't mean they should still be categorized as R&B," he says. "Everything doesn't necessarily fit neatly into a box. There's always room for more great artists/performers who put emotion into their work as opposed to following formulas. And more important."

Which is what Colon and Crawford are working toward at Launch Pad. "We want to transcend genre and racial lines...rock and soul versus rock 'n' roll," says Crawford. The main concern, adds Colon, is "whether the music is good, be it country, rock, or R&B."

"R&B's changing trends are starting to tear away a lot of the barriers categorizing music."

—Jazzy Jeff

DJ Jazzy Jeff takes that argument one step further. "R&B's changing trends are starting to tear away a lot of the barriers categorizing music," he contends. "Pop used to mean popular music in the '60s and '70s. But nowadays, it's getting to the point where you can start looking at a DMX and say he's pop because he's very popular. There's a soul in any kind of music. And once people tap into the soul of R&B, hip-hop, rock, country or classical and you tie all of those together, you realize that we're all very closely linked." ■



+Celebration



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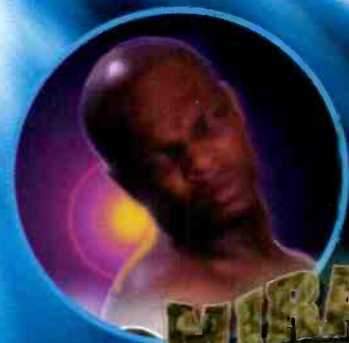


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**BLACK MUSIC MONTH**

# Selling Soca, Respecting Reggae

## The Caribbean Cruise

BY ELENA OUMANO

The music-makers of the Caribbean suffer no illusions. Trinidad & Tobago's [T&T] calypso/soca and Jamaican reggae, in particular, may find their way onto European and Asian turntables, but in the U.S., that music gets lost in a thicket of American sounds.

One promising solution being pursued aggressively—particularly by Jamaica—is showcasing Caribbean music within the context of the cultures that birthed and nurtured it and using the music as a lure for tourists. T&T now recognizes that its annual Carnival [from the day after Christmas until Ash Wednesday]—and, by extension, the music that motors the event—is a national economic opportunity. “Trinidad & Tobago is positioning itself as the cultural capital of the Caribbean, with good reason, as our country possesses a richness and diversity of culture that is unsurpassed,” says Dr. Carla Noel, VP/director of tourism for the Tourism and Industrial Development Company of Trinidad & Tobago Limited [TIDCO]. “For example, the steel pan (steel drum), now world-renowned as the only new musical instrument invented in the 20th Century, as well as calypso, soca and chutney soca, were all born in Trinidad and Tobago. Our Carnival is world-famous and has given impetus to other Caribbean carnivals.

**WORLD-CLASS DRAW**

T&T Carnival may be a local event, but its multiple attractions are a world-class draw. The local T&T music industry is also beginning to market the

Carnival sound and T&T's sub-genres to unfamiliar ears. Five year-old Rituals Music produces compilations of Carnival hits and markets top artists, like rapso group 3 Canal, to the world by pursuing creative remix strategies.

“No one else puts together a structure to export the music and creativity in Trinidad,” says co-owner Jean-Michel Gibert. Along with former U.K.-based Baxter Records managing director Phillipe Renaux, Gibert recently founded the Yahra label for the exclusive purpose of crossing over artists “by reformatting [their hits] with French, Belgian and English producers and licensing to majors,” Gibert explains. “Our strategy is ‘Once it happens in Europe, it’s easier to sell it in America.’”

**SELLING SOCA**

Queens, N.Y.-based Jamaican-American VP Records has been releasing soca sets—including



Jamaican Byron Lee's soca covers, the “Soca Gold” and “Soca Switch” series and Machel Montano's 1999 CD, “Any Minute Now”—for the past two to three years, in addition to its virtual Niagara of new reggae product. “The problems are similar to reggae, another niche genre,” says VP's director of marketing, Randy Chin. “The average radio program director isn't famil-

iar with that music, so it's a sell to get it on the air. We focus on specialty and community radio first to build core support and, once it gets to a critical mass, go after real adds in regular rotation in other radio formats. We've had more success with reggae because it's much more established [in the Caribbean and the U.S.]. We're still in the early stages with soca. Soca is huge during Carnival. Afterwards, it slows down. The biggest help is the music itself. Once we've gotten reggae on, it's exploded.”

VP also plans to tap into the tourist market by packaging the “soft” style reggae and calypso/soca that tourists hear at shows staged by the islands' hotels. “If we could say, ‘Here's a memento of your travels in Jamaica or Trinidad-Tobago,’ it would be

embraced,” says Chin. “The music is a critical part of why people go to Jamaica, and we should be providing them with CDs and downloads through the Internet.”

Of course, the towering talents of Bob Marley, Jimmy Cliff and others were the first to market reggae to the world. And Jamaican music first officially linked to the tourist market when L.A.-based travel agent Tom Linton happened on Reggae Sunsplash '78 and went home to sell vacation packages created around future Sunsplash festivals.

**JTB'S SUPPORT**

“We've always capitalized on our music in conjunction with tourism,” says Tony King, regional manager, Northeast, for the Jamaica Tourist Board [JTB]. This year, the JTB worked with *Rolling Stone* magazine on Spring Break Week 2000 in Ocho Rios, which included a concert headlined by Kid Rock, P.O.D. and Morris Day. “We package events through our tour operators and market through our retail trade and our Web site, [www.jamaicatravel.com](http://www.jamaicatravel.com), and calendar events' sites,” King explains. The JTB also supports local promoters' events.

The past 12 months' musical offerings suggest no other nation in the world matches Jamaica as the premier musical-vacation destination. The 7th Reggae Sunfest (Aug. 1-7), in Montego Bay proved that Jamaica's music depends on no single act. Veterans like Chaka Demus & Pliers, Sugar Minott and Derrick Morgan, alongside America's Temptations,

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**+Innovation**

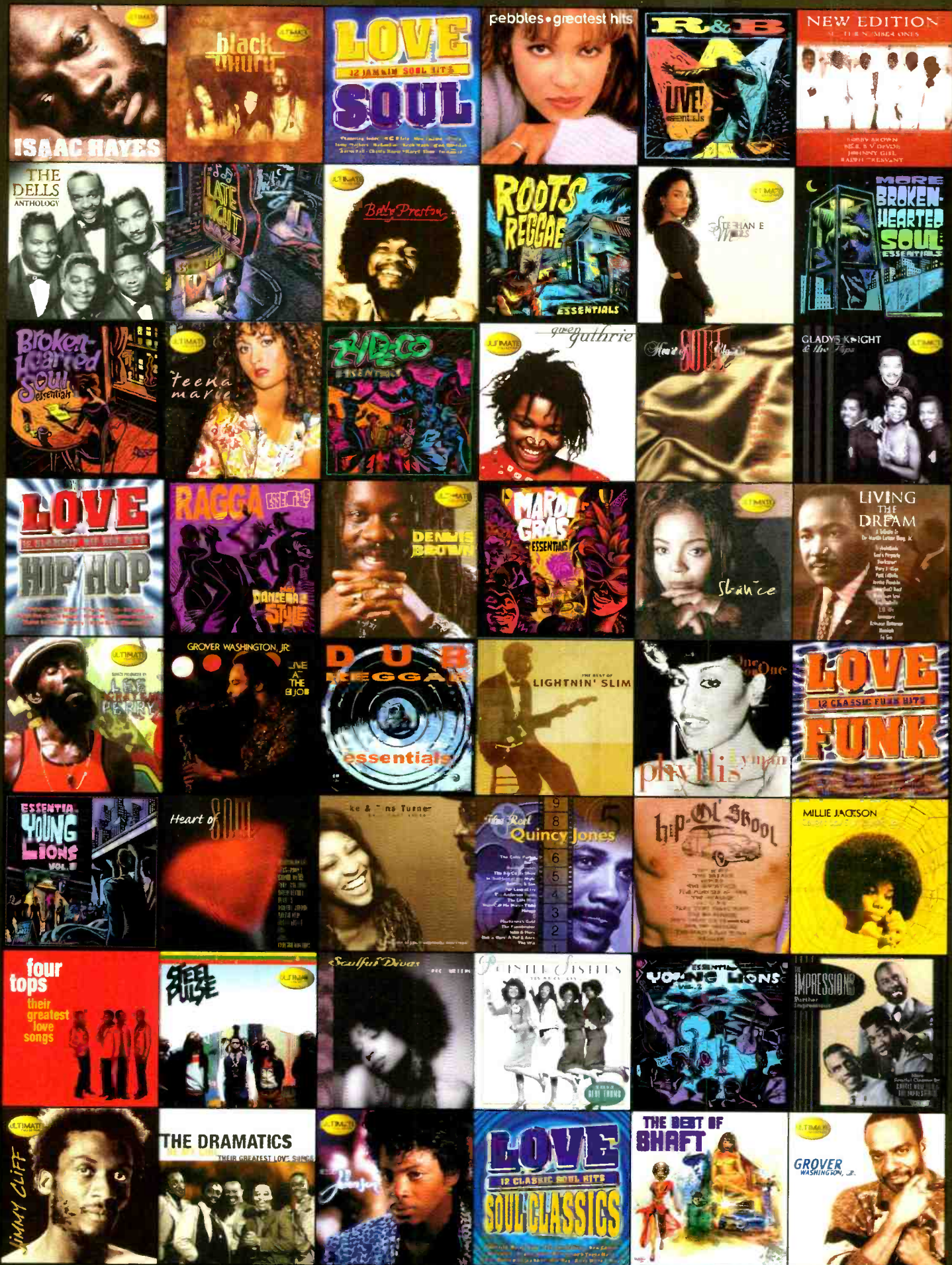


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**BLACK MUSIC MONTH**

# Gospel

## A New Wave Of Artists Gets To Church On Time

BY LISA COLLINS

It was in December of 1994 that Vickie Winans took to the stage of UCLA's Royce Hall for a televised segment of The 10th Annual Gospel Music Stellar Awards. Winans, then a cutting-edge contemporary gospel artist, hoped to wow the SRO crowd with the modern dancers she had hired to set off the vocalization of her then-current MCA single, "Don't Throw Your Life Away." But the moment she came offstage, she knew—in her gut—that she had just made what could have been the biggest blunder of her career.

"I remember, CeCe [Winans] coming over to me and saying something to the effect of, 'Oh Lord, they're going to put us all out of the church,'" Winans laughs, recounting the experience. "Hard to believe it was just six years ago. Compared to the dances they're doing now, what those dancers were doing was ballet. Nonetheless, after it aired, I started hearing everybody calling what I'd done a shame before God and that people were offended. They say controversy sells. Well, mine didn't. Not only was I hurt, but after hearing so much flak, I went in the studio and recorded a tape—apologizing. I made 1,500 copies and sent them to radio stations.

"I was criticized for asking people to forgive me, but now I'm on top of the world," recalls the artist often dubbed the queen of traditional gospel music, who performs nearly 300 shows per year, released two albums last year and hosts a gospel TV show. "They slapped me down so hard that when I went down I was contemporary, but when I got up I was

traditional, singing 'No Cross, No Crown.'"

Winans' story illustrates the dramatic evolution gospel music has undergone over the last decade. "It's amazing to see the acceptance of what I was ostracized for just six years ago," Winans observes. "I just don't think gospel was ready. Kirk Franklin, Mary Mary, Hezekiah Walker—they're all on time."

Not only are they on time, but, as part of gospel's new breed—and amidst a youth-oriented hip-hop culture—they are steadily daring to push the envelope, encouraged by labels and gospel-music executives seeking bigger profits and all too willing to trek through uncharted mainstream territory.

Columbia spent \$600,000 on a video for dynamic new sister duo Mary Mary—whose smash single, "Shackles," was among the most-added at urban radio. Elektra hired a first-class set of producers, including Jam and Lewis, to launch Yolanda Adams' label



Contemporary and traditional: Vickie Winans

debut, "Mountain High, Valley Low," last fall. Among the producers Gospo Centric hired to ensure the success of Trin-I-Tee 5:7's sophomore release, "Spiritual Love," are R. Kelly and Darkchild's Fred Jerkins.

Those efforts are paying off. Adams recently nabbed a prime spot as the final act on Fox TV's NAACP Image Awards. Pre-orders for Mary Mary's May release, "Thankful," topped 350,000 (not including the Christian market). And Trin-I-Tee 5:7's latest set has been certified

gold and is fully expected to surpass the sales of their debut set; to that end, Loud Records is expected to shell out big bucks to reintroduce the teen group Five Young Men to the marketplace later this year. Similarly, Atlantic Christian will pull out the stops with the solo debut of 24-year-old Damita Haddon next month.

### RULE-CHANGING ARTISTS

"Since Kirk Franklin, there has been a new wave of entertainers who are changing the rules," reports Jazzy Jordan, VP of marketing at Verity Records. "When you look at Mary Mary, [inspirational rapper] BBJ, Tonex, Damita Haddon, Deitrick Haddon, Tarralyn Ramsey, Kirk Franklin's One Nation Crew, J. Moss and Montrell Darrett—you realize that today's gospel music is a far cry from what you may have grown up listening to. The thing that's driving this is that young people want music that's praising God but is closer to what they hear

on the radio, and, as platinum-selling artists like Fred Hammond have shown, they have more than enough disposable income."

Gospel's growing commercial acceptance has been driven by creative imaging and a "glamour factor" that has increasingly become an integral part of gospel. Both are driving costs way up, becoming a source of concern for many gospel executives. Some, however, like Tyrone Murray, director of national marketing for Columbia, defend the growing budgets. "When you think about most gospel groups, they don't get the exposure because they're not supported," says Murray. "Mary Mary is a groundbreaking act for us, and we're doing what we have to do to get their music to the masses." In fact, Mary Mary's full-scale marketing campaign will have the group performing as opening act to some of the label's top secular stars, like Maxwell and Wyclef Jean.

"Still," warns Gospo Centric CEO Vicki Mack-Lataillade, "We've got to be careful about what the market bears, especially since the excitement of secular is always tied to profits. That's why I'm always thankful for the traditional side of gospel—the choirs and the quartets. That's what keeps us in business, and it's growing as well. Take Kurt Carr, an artist who 10 years ago might have been projected at [sales of] 30,000 [units]. These people are hitting over 100,000, and they're not getting urban airplay. That's phenomenal, and it shows just how much gospel truly has grown—inside and out." ■



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# BLACK MUSIC MONTH



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### REISSUES

*Continued from page 41*

summer releases scheduled for two sets entitled "20th Century Masters: The Millennium Collection," commemorating Rick James and Diana Ross & The Supremes, respectively.

#### '70S FUNK AND SOUL

The sounds of '70s funk and soul will provoke much testifying this summer. Capitol's reissue label The Right Stuff releases "Greatest Hits: Straight Up" by Parliament/Funkadelic master-



mind George Clinton, in addition to "Last Days (Live)" by Marvin Gaye and two-CD anthology sets devoted to Peabo Bryson, Lou Rawls and Natalie Cole. The label has also issued "Ridin' Slow—Funk Jams," which features classic cuts by Parliament, Donald Byrd and Midnight Star.

Columbia/Legacy has "Greatest Hits Volume 2" by Earth, Wind And Fire in the pipeline for spring release, along with Marvin Gaye's "Midnight Love," "The Best Of Bill Withers: Lean On Me" (a brand-new compilation with liner notes by Marvin Gaye collaborator and biographer David Ritz). The O'Jays' "Survival" is also slated to reappear on Epic Legacy. And, for those who still can't get enough Marvin Gaye, his "Every Great Motown Hit" just hit retail in May.

While not technically a reissue, "A Tribute To Roger Troutman" on Thump Records commemorates the first anniversary of the passing of this influential talent. Troutman's name is synonymous with quality funk and R&B, based on his own work and that of the group Zapp. The tribute album features many of his best-known tunes, performed by such contemporary urban stars as EPMD, Tupac Shakur, Jodeci and Ronnie Hudson.

### RADIOACTIVE RHYTHM

A fascinating package, one which stems from R&B radio but functions also as a cultural document, is "Soul On The Dial," due in late summer from the Past Due imprint of Tommy Boy Records. Clearly a labor of love for compiler Rex Doane, the two-disc set contains 120 minutes of recordings of some 60 on-air personalities from four decades of black radio. Such DJ's as the late Martha Jean the Queen and Electrifyin' Mojo, both from Detroit, are heard, along with material so rare that Doane maintains "Even the diehard

aircheck collectors won't have heard 80% of the material here." The discs will be housed in a slipcase that also contains a 50-page booklet with an essay by Professor Bill Barlow of Howard University.

#### GOOD FELA

An interesting entry in the world-music category comes from MCA, which is reissuing a string of CDs by the notorious Nigerian bandleader Fela Anikulapo-Kuti. Though Fela enjoyed only marginal recognition in the U.S. at the height of his career in the late '70s and early '80s, he will receive posthumous recognition with a series of discs, each containing two of his original Afrobeat classics, including "Zombie" and "Original Suffer Head." The Hip-O label issued "The Ultimate Collection" entries for both British reggae favorites Steel Pulse and dancehall fave Buju Banton, as well as a collection of "Ragga Essentials" in May. Music Club issued "Reggae Floorfillers" in May as well, and Rounder's Heartbeat imprint offered "Feel Like Jumping: The Best Of Studio One Women." Due for release on Rounder are two more titles in their awe-inspiring Alan Lomax Collection, a pair of volumes comprising "Deep River Of Song: Big Brazos," an anthology of African-American prison songs. ■

### HIP-HOP

*Continued from page 42*

Mauldin, like many, feels there is still a lack of community among the leaders in hip-hop music and admits that maybe he should have started an organization while he was in power as president of the black music division of Columbia Records and senior VP of the Columbia Group. "We all get caught up in what we do on a day-to-day basis, allowing things to go by us," Mauldin says. "Then, upon reflection, we look back saying we should have done this and we should have done that."

Parker agrees that a prevalent body or organization representing the interest of the hip-hop community is needed. "Every rap artist signed to a label should give a point to a hip-hop foundation of some sort for the preservation of hip-hop," suggests Parker, who runs an educational organization called Temple Of Hip-Hop and

cites Rap Coalition, Zulu Nation and The Point as other potential recipients of such an effort. "That is something we must do."

#### ELASTIC ART FORM

Despite the numerous issues that surround the genre, whether or not hip-hop is here to stay is no longer up for debate. "What has been demonstrated in the last 20 years is that, as an art form, rap is tremendously elastic," Adler theorizes. "There is such a variety of rap right now that it's hard to characterize. If in fact, you are looking for consciousness in the music, you can find consciousness in the music. At the present moment, we live in an extremely materialistic age, where, no matter who you are talking to, ain't nothin' goin' on but the rent. Many of today's rappers are [lyrically] in sync with their times." ■

## CARIBBEAN CRUISE

Continued from page 49

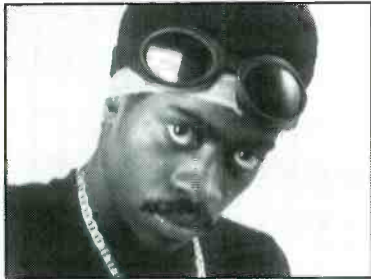
demonstrated decades of experience translating into timeless performance magic. Thursday and Friday's double dancehall dose—featuring reggae's newer stage masters Beenie Man, Tanto Metro & Devonte, Mr. Vegas, Bounty Killer, Capleton and Spragga Benz—was an equally proud show of reggae's cutting-edge mutations. Saturday's International Night pitted R&B act Dru Hill's American showbiz savvy against Jamdung's more ingenuous, "rootical" Buju Banton, Beres Hammond and others whose potent juju needs no bells, whistles or fireworks.

### TNT'S MARLEY TRIBUTE

The Dec. 4 taping in Oroca-bessa, Jamaica, of TNT's "One Love: Bob Marley All-Star Tribute" featured Erykah Badu, Lauryn Hill, Queen Latifah, Busta Rhymes, Chrissie Hynde, Ziggy Marley & The Melody Makers and other international pop luminaries licking a page from Marley's songbook. The show won enthusiastic critical reviews Stateside following its Dec. 19 broadcast. The 2000 Air Jamaica's Jazz & Blues Festival (Jan. 20-23, 2000) put together equally stunning lineups from R&B, world music, jazz and reggae, drawing more than 20,000 attendees for this fifth staging, in Ocho Rios and St. Ann's Parish. Performers included jazz guitarist Ernie Ranglin; Gladys Knight; Cuba's Orquesta Ibrahim Ferrer with Ruben Gonzales and Omara Portuondo; Jamaican jazz

keyboardist Monty Alexander; Mary J. Blige; Najee; Eric Benet; Morgan Heritage; Kool & The Gang; Kenny G; Al Jarreau and Dr. John. After-hours shows featured reggae singer Luciano, R&B legend Chuck Brown and premier Jamaican saxophonist Dean Fraser.

More surprising was the JTB's support of "Rebel Salute '99," the



Festival draw: Beenie Man

type of roots & culture reggae event that first fired international imaginations and brought music-minded tourists to the island. The seventh annual concert, promoted by top reggae singjay Tony Rebel on his birthday, Jan. 15, took place this year at a venue in developing tourist area St. Elisabeth's Parish and upheld its tradition of forbidding alcoholic beverages, meat and slackness [lewdness]. Performers out of Jamaica, England and America (including Luciano, Buju Banton, Cocoa Tea, Everton Blender, Edi Fitzroy, Kulcha Knox, Culture, Big Youth, Mikey Spice, Prezident Brown, Macka B, and Richie Spice, Sugar Black & Leh-Banchuleh, Queen Irica, Tyrone Taylor, and "Fireman" Capleton) all worked at their

inspirational peaks and created a warm, inclusive family atmosphere that recalled memorable but now defunct Sunsplash concerts.

### "YARD" RESTORATION

Even a community-based group from Kingston's inner city is making its own distinguished bid for the tourist dollar. England's Prince Charles, along with Bunny Wailer and Rita Marley, attended the official opening of what promises to be Jamaica's most essentially Jamaican musical tourist site, the Trench Town Culture Yard. Sponsored by the Franciscan Ministries together with the Trench Town Development Association (TTDA), the project is a non-profit, non-governmental and non-political company, devoted to developing and promoting the community's arts, health, culture, sports and education by restoring the "yard" where The Wailers and other reggae legends originally lived. The location celebrates that legacy by restoring the homes at numbers 6, 8 and 10 Lower First St. Donations are also funding a Bob Marley museum, entertainment stage, restaurant, a souvenir shop and a mural depicting Rastafari and Marley's songs.

While no studies have determined music's precise contribution to Jamaica's tourism revenues, "It's clearly a big draw for tourists," says King, "especially because Jamaica is the source of reggae. Bob Marley is known everywhere, and reggae music has followed alongside him and the many others who have succeeded overseas." ■

## THE BLUES

Continued from page 47

Here, Alligator's Iglauer notes that "We're in an odd moment, because a great number of first- and second-generation artists are dying or retiring." While legends B.B. King and John Lee Hooker are still out there, Iglauer adds, "it's now a transition time, and we're defining the blues tradition for the next 30 years: It can't be what it was in the heyday of Muddy Waters because words [from that era] don't mean that much [today] and the dance rhythm has changed, so we're not looking to fossilize the traditions, but find artists who can carry them forward and be relevant into the next century."

### DO THE CROSSOVER

Prospective artists on Alligator include Copeland and Cory Harris, who, Iglauer notes, has explored New Orleans brass, reggae, gospel, rumba and even waltzes in his "blues-based world music." He also mentions Keb' Mo' and Taj Mahal as artists who have likewise found ways of finding an audience of people who don't define themselves as blues fans.

Iglauer further differentiates the blues category into "crossover blues rock," as exemplified by Kenny Wayne Shepherd and the R&B-styled blues of such veteran Malaco artists as Little Milton, Johnny Taylor, Tyrone Davis and Bobby Blue Bland. That label's Couch says Grammy-nominated newcomer Mel Waiters is bringing "fresh blood" to that side of the blues equation as well.

Still missing, of course, is radio and retail support. "We need more penetration," says a perplexed Couch. "There are blues songs in TV commercials and movies, yet radio is still reluctant to program it regularly, and retail is still slow to stock it." On the plus side is the proliferation of blues festivals, with Chmelewski counting over 200 annually. "It seems that every city or county has one, which is a sign of health," he says.

### WHO'S A FAN

Also auguring well for the genre are the newly formed BMA and the established Blues Music Foundation, the Memphis-based organization whose goals are more educational. Its executive director, Howard Stovall, sees the need to overcome the "tremendous misconception" of who the blues fan is.

"Our work shows a fairly affluent, educated audience with a lot of purchasing power," says Stovall. "Understanding this, I think, is the first step in making blues a more mainstream format."

Stovall concedes that sales of 20,000 units of what would be a top-selling blues album pales next to the 500,000-plus sales of mainstream pop albums. But he looks at the Internet as a possible distribution channel that can "change the balance of the equation. We've been approached by Internet and satellite radio and audio-streaming technologies, so there seems to be an assumption upfront of demand for blues content. If we create alternative distribution channels to get that 'hit mentality' going, we may see a sea change in the way blues is presented." ■



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**Dru Hill**  
Tuesday, June 6th  
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**R. Kelly**  
Wednesday, June 7th  
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**Brian McKnight &  
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## Sony Has New Classic Sets In 'Milestones' Series

BY RAY WADDELL

NASHVILLE—The latest batch of classic country reissues as part of Sony Legacy's "American Milestones" series features material that was previously successful commercially and critically, as well as offerings more notable for their historical significance.

In stores July 4, the new "Milestones" releases come from the Columbia and Epic vaults. They are Willie Nelson's "Red Headed Stranger," "Johnny Cash At San Quentin," "The Spectacular Johnny Horton," George Jones' "I Am What I Am," and the original Carter Family's "Can The Circle Be Unbroken: Country Music's First Family."

Previous releases in the series were Merle Haggard's "Big City," Nelson's "Stardust," Cash's "Live At Folsom

Prison," Tammy Wynette's "Stand By Your Man," and "Gunfighter Ballads And Trail Songs" by Marty Robbins.

Sony Legacy refers to the concept as "front-line reissues," and the country albums follow previously successful reissues from the Sony jazz, blues, and classic rock catalogs.

"At the end of the century, people were doing a review in general," says Steve Berkowitz, VP of A&R for Sony Legacy. "And Miles Davis—or George Jones, for that matter—doesn't get uncool."

Dale Libby, VP of sales at Sony Nashville, is instrumental in choosing which titles are reissued. He admits his

first choices were "a little selfish," but he later received input from others in the Sony Nashville office. They came up with a short-list of between 30 and 40 titles that were likely candidates.

### CLASSIC COUNTRY

Each of the five new reissues is special in its own right. "San Quentin" is sequenced unedited as Cash's 1969 show was originally performed, and it features five songs not on the first release. The Horton LP is regarded as his finest and features the classics "The Battle Of New Orleans" and "When It's Springtime In Alaska (It's Forty Below)."

Many regard Jones' "I Am What I Am" as the singer's best overall studio effort. Produced by Billy Sherrill, the record contains "He Stopped Loving Her Today," "I've Aged Twenty Years

In Five," and several other legendary performances. Originally released in 1980, the album boasts some of Jones' finest vocals despite—or perhaps because—it was recorded when his personal life was in shambles.

"Those sessions put a few gray hairs on my head," says Sherrill. "George was kind of messed up, but I caught him a few times with a good voice."

"He Stopped Loving Her Today" is regarded as one of the greatest country songs of all time, and Sherrill knew it was the showpiece of the album, even if it was difficult to lay down. "From the time he sang the opening line, it was six months later before we got the recitation done," says Sherrill. "He kept singing it to the tune of 'Help Me Make It Through The Night.' I'd say, 'George, that's not the right tune,' and he'd say, 'But that's a great melody.' I said, 'Yeah, [Kris] Kristofferson thinks so, too.'"

Sherrill says Jones wasn't initially sold on the song. "He said, 'Nobody's gonna buy that morbid sumbitch.' I guess I got the last laugh on that."

The Carter Family collection was recorded in 1935 and 1940 and includes some of the pioneering group's best-known songs, such as "Can The Circle Be Unbroken," "Lulu Walls," and "I'm Thinking Tonight Of My Blue Eyes."

"Some of this stuff has been out of circulation for 50-60 years," says Berkowitz. As for "Red Headed Stranger," the reissue comes 25 years after the record's original release. Initially met with head scratching by the Nashville music community when it was issued, the album has since been hailed as visionary.

This is Nelson's second release in the "Milestones" series, following "Stardust." "I think it's great," says Nelson. "I still play 'Red Headed Stranger' almost every night, along with [the album's] 'Blue Eyes Crying In The Rain.'"

While acknowledging that the album had an impact, Nelson says he's not sure what he was thinking when he recorded "Stranger."

"Who knows?" he says. "I've slept since then. But I'd always wanted to do a concept album, and the label said they'd let me do whatever I wanted to, supposedly."

The tracks were cut in one day, and the album was mixed the next day at Autumn Sound Studios in Garland, Texas. "All the musicians were there when we started except Sister Bobbie [Nelson]. She was stuck in traffic, so we started without her," Nelson recalls.

Nelson describes the album as "the story of a preacher who supposedly thought he was above doing anything that bad, then all of a sudden he's a murderer. He goes wandering around the world until he has to realize he's capable of the same things anybody else is."

### TECHNOLOGICALLY SOUND

Much of the material cries out for reissue, particularly in light of how technology has advanced in the past decade.

"With the advent of CD, digital converters were of one standard, and now they are many levels above that," says



**Proud Moment For Andrews.** DreamWorks artist Jessica Andrews displays the trophy she won as top new female vocalist at the 35th annual Academy of Country Music Awards. She is pictured backstage surrounded by award presenters Patti Page, left, Trace Adkins, center, and Pam Tillis, right.

Berkowitz. "Now we can go back to what the artists and producers actually mixed in the studio. Back then they got it exactly how they intended it to be; then it was mastered to fit album specs. With CD, we don't have to do that."

Sony has what Berkowitz refers to as "sonic archaeologists" who go back to the original tapes a step before the album master. "They remaster it again using the expanded EQ of digital," he says.

Technological advances are fine, Sherrill says, "as long as they don't mess with it."

### MARKETING HISTORY

Berkowitz says catalog reissues typically have been based on low price. "For the 'Milestones' series, we think a mid-range price is a fair price," he says. "The question is how we can be the Smithsonian, Library of Congress, and a major retailer all at the same time. The answer is, you never go wrong with quality."

As for commercial viability, some "Milestones" are proven entities:

"Stranger" sold 3 million copies, "San Quentin" went double-platinum, and "I Am What I Am" is Jones' only platinum studio recording. Others, like the Carter Family collection, sold far less but remain in high regard.

Libby says the first batch of reissues, released in late October 1999, have sold between 120,000 and 130,000 units combined, which he calls "real solid."

Upcoming possibilities for the "Milestones" series include Mary Chapin Carpenter's "Come On Come On," Rodney Crowell's "Diamonds & Dirt," Rosanne Cash's "King's Record Shop," Charlie Rich's "Behind Closed Doors," Kris Kristofferson's "Kristofferson," and a Bob Wills anthology.

The concept will also spread to Americana, with reissues to come from Sony's Lucky Dog imprint. They will possibly include Marty Stuart, Joy Lynn White, and the O'Kanes.

## Thanks To 'How Do I Live,' Diane Warren Finds A Home For Her Songs In Nashville

EVEN FOR AN ARTIST of Diane Warren's caliber, breaking into the country music market in Nashville was not easy. "Before 'How Do I Live,' I couldn't get arrested out there," says Warren of her 1997 song, which went on to be a country hit for Trisha Yearwood and a pop smash for LeAnn Rimes. Since that song "put me on the map," Warren says, things have gotten a little easier in Music City for her and her Los Angeles-based publishing company, Realsongs.

More recent hit country cuts include Faith Hill and Tim McGraw's "Just To Hear You Say That You Love Me," Reba McEntire's "I'll Be," and Mark Chesnutt's version of "I Don't Want To Miss A Thing" (originally a mega-hit for Aerosmith), plus Wynonna's "You Were Loved," Anita Cochran's "Last Kiss," and Yearwood's "I'll Still Love You More."

Undaunted by the ongoing controversy over pop crossovers, several other country artists have recently recorded Warren songs that were originally hits in other formats. BNA's Jennifer Day cut "I Turn To You," currently a pop hit for Christina Aguilera, and RCA's Sara Evans cut Edwin McCain's AC hit "I Could Not Ask For More," previously done by Kevin Sharp.

Warren was surprised it took her so long to break into country, given her track record. "I thought a lot of my songs could totally work as country songs, like 'I'll Never Get Over You Getting Over Me,' even 'Because You Loved Me,'" she says. But "no one would do the songs. I was always kind of baffled by it." But she says the same thing happened in R&B, where it took "Un-Break My Heart" and "Have You Ever" to break into that format. "I just try to write a great song. I don't think about format."

"Certainly 'How Do I Live' opened up the doors for us," says Realsongs president Doreen Dorion, who remembers Nashville as "very difficult in the beginning," partly due to "a little bit of resistance from the country community." But, Dorion adds, country music was changing at the same time. "The country market was opening

up to different ideas and was accepting things that in the past they had not, on a limited level. They are very true to their format." Now, Dorion says, "we're fortunate the phone does ring more, but Diane and I are working harder than ever, and there is maybe 30% of the calls coming in and 70% of us pursuing those opportunities."

Warren says, "My batting average is pretty good because I haven't had a lot of songs done in country, but the ones I've had done have been hits. There's a soulfulness that I like to think I have in my songs," which she says translates particularly well into country and its "emotional singers."

Nevertheless, she doesn't seek out writing appointments with Nashville's professionals. "I'm not really a co-writer. I'm not in that scene of going out and writing with 20 people. I'm in my own kind of world here. My most successful songs have been ones I've written on my own."

She is, however, a disciplined writer, whose preferred instrument is a keyboard. "I write pretty much seven days a week," she says. "I don't sit around and wait for inspiration. I'm in my office at 9 a.m. every day. And I don't usually go home until 9 or 10 p.m."

Addressing country's current pop vs. traditional debate, Warren says, "There is room for everything, isn't there? I don't believe in any kind of purity with all that. May the best song win, whatever kind of song it is."

Whatever the genre, Warren has sometimes been used in place of traditional artist development. Labels look to an album's big Warren ballad as a sure shot, sometimes after other singles fail to break though.

But she insists, "That's a whole delusion. My songs aren't guaranteed hits. It's a song-by-song world out there. I think it's good to bet on me, but nobody is a guarantee. Nobody's going to do any favors. [Stations] do their research and all that, and if a song's not working, it's not working whether my name's on it or [someone else's]."

Warren's favorite song, "I See Castles," has not yet been recorded, although she believes that for the right artist, the ballad about dreamers could be "a career song. I've never written a better song than that."

Warren, 43, has been seriously writing since she was 14 and says, "I'm just as obsessed now as I was then."



NELSON



by Phyllis Stark



WARREN



## COUNTRY CORNER



by Wade Jessen

**THE BAND:** With more than 8,500 scans, a set of hits gleaned from six years with Arista/Nashville puts **BlackHawk** at No. 18 on Top Country Albums and No. 152 on The Billboard 200. Beginning with its self-titled 1994 debut album, the band has charted four sets of new material, including "Strong Enough," which gave the group its biggest opening-week sales when it entered with more than 38,000 pieces in the Sept. 30, 1995, issue.

"I Need You All The Time," a new track from the hits set, gains 73 detections to move 46-43 on Hot Country Singles & Tracks, with spins at 110 monitored stations.

Following the recent departure of label chief **Tim DuBois**, BlackHawk is expected to join other Arista/Nashville artists when the imprint becomes part of Nashville's RCA Label Group July 1.

**UNTASTED HONEY:** **Kathy Mattea** returns to Top Country Albums after a three-year absence, as "The Innocent Years" (Mercury) bows at No. 35 with more than 4,000 units. She scored her biggest opening week in the SoundScan era with "Walking Away A Winner," which scanned 11,000 units in the June 4, 1994, Billboard.

"Trouble With Angels," the lead single from the new set, finishes at No. 62 on Hot Country Singles & Tracks, with airplay at 48 stations.

Mattea is a longtime industry favorite who is among only a handful of active country acts that established careers prior to the prodigious '90s boom period (which most agree began in 1989) and still hold contracts with the major labels to which they first signed. Others such artists with titles on Top Country Albums this issue are **George Strait**, **Dwight Yoakam**, **the Judds**, **Alabama**, and **Wynonna**.

**HALF PINT:** **Billy Gilman**, the 11-year-old who stole the May 3 Academy of Country Music Awards show with his rousing performance of "Roly Poly" with **Asleep At The Wheel**, advances into the top five on Top Country Singles Sales with "One Voice" (Epic).

With more than 6,000 units, Gilman's debut single jumps 6-4 to finish with the second-largest gain on the chart, up approximately 20%.

Initially driven primarily by video play on CMT and Great American Country (GAC), "One Voice" also spins on 39 monitored country stations, including KYCY San Francisco; WQMX Akron, Ohio; and KATM Modesto, Calif., and moves 71-59 on Hot Country Singles & Tracks.

After little more than a week, **John Hendricks**, PD at GAC, says he soon expects the videoclip to be among the 15 most-requested titles at the Denver-based cable outlet. "Emotions are running pretty high about [kids with] guns right now, especially after the Million Mom March in Washington [D.C.]," Hendricks says. "The message [in the song] is pretty universal. From what we've seen so far, it appears to be impacting adults more than kids. I wouldn't be surprised if pop stations picked up on this soon."

For the week, Broadcast Data Systems logs 14 plays for "One Voice" from GAC, while competing channel CMT aired the clip 22 times.

## Greater Vision Sees 7 Wins At Gospel Awards

**BY DEBORAH EVANS PRICE**  
**NASHVILLE**—Daywind trio Greater Vision took home top honors at the fourth annual Southern Gospel Music Assn. (SGMA) Awards, held May 24 at the Park Vista Resort in Gatlinburg, Tenn.

The group received seven awards, including trio, album of the year (for "Far Beyond This Place"), and song for "My Name Is Lazarus." Greater Vision member Rodney Griffin was named songwriter of the year, and the trio's Gerald Wolfe was honored as male vocalist of the year.

The Cathedrals were also among the top winners, taking home the honor for male quartet and the James D. Vaughn Award. The evening's festivities also included the induction of the 2000 class of the Southern Gospel Music Hall of Fame. This year's inductees are Eugene Monroe "E.M." Bartlett, Smitty Gatlin, James Roy "Pop" Lewis, Doy Ott, Anthony Johnson "A.J." Showalter, Earl Weatherford, and Lily Fern Weatherford.

Bartlett, who died in 1941, was a Missouri native best known for writing such classics as "Victory In Jesus," "Just A Little While," and "Everybody Will Be Happy Over There." Gatlin was a Pulaski, Tenn., native who became one of Southern gospel's best-known lead singers. He spent time with the Country Boys and the Oak Ridge Boys before becoming pastor of the First Baptist Church in Dallas and later formed the Smitty Gatlin Trio. He died in 1972.

Pop Lewis was born in 1905 and continues to travel and perform as part of the legendary Lewis Family. Known as the "First Family of Bluegrass Gospel Music," the group began performing in 1951. In the following years, Lewis has missed only four performances. He was also an integral part of the family's weekly syndicated TV show, which aired continuously from 1954 to 1992.

"I don't feel worthy of it, but I appreciate the honor," says Lewis, who will celebrate his 95th birthday in September and still tours. "I always loved gospel singing and taught my children to sing gospel songs. My

daddy loved it so much that he would have singing schools in our home when I was young."

Ott began his career in the 1930s playing piano for the Stamps-Baxter Melody boys and the Hartford Quartet. He began playing piano for the Statesmen in 1951 and was acclaimed as one of the industry's best baritone singers. He left the Statesmen in the late '70s and opened a chiropractic business. He died in 1986.

Showalter was born in 1858, and by the time he passed away in 1924, he had gained fame as a teacher, author, editor, and publisher. One of his best-known contributions is the famed gospel classic "Leaning On The Everlasting Arms."

Earl Weatherford, who died in 1992, guided the Weatherfords to prominence in the Southern gospel community. Born Lily Fern Goble in 1928, Lily Fern Weatherford became one of the most celebrated female voices in Southern gospel. She married Earl Weatherford, and the two broke with the tradition of all male quartets to form one of Southern gospel's first mixed groups. The Weatherfords became staff members at Rex Humbar's Cathedral of Tomorrow, an influential Ohio church that became known for its popular TV show.

After being with Humbar's 10 years, they returned to touring in 1963 and toured relentlessly. The week before Earl Weatherford's passing he had performed eight shows. Even after his death, the group continues.

Lily Fern Weatherford, who has been performing Southern gospel music for 57 years, accepted the Hall of Fame honor on behalf of herself and her late husband.

"I am very humbly honored and very, very thrilled because of receiving it for my husband," she told Billboard. "He lived, breathed, and ate Southern gospel music. He loved it and did it until three days before he

passed away . . . I am elated that they would honor my husband and [me] this way."

The annual awards banquet serves as a fund raiser for the Southern Gospel Music Hall of Fame and Museum, which is located in Dolly Parton's Dollywood theme park in Sevierville, Tenn. The museum opened last April and received more than a million visitors before the end of 1999.

This year's awards banquet sold out well in advance for the first time. "We've been sold out for over a month and a half," says SGMA executive director Heather Campbell. "Everybody is really getting behind it. The first three years are building years. It's nice to see you've done something people really want to be a part of."

"It's neat to see people like James Blackwood and George Younce get to be there," she continues. "They are so proud to be members of the Hall of Fame. It makes it extra special to see all of them coming together to say, 'This is our history. This is our past. Let's do everything we can to preserve it.'"

Following is a list of this year's SGMA Award recipients.

- Female vocalist:** Debra Talley.
- Mixed quartet:** the Hoppers.
- Song:** "My Name Is Lazarus," written by Rodney Griffin, recorded by Greater Vision, published by Songs of Greater Vision, BMI.
- Arranger:** Lari Goss.
- New artist:** Dove Brothers Quartet.
- Solo artist:** Kirk Talley.
- Producer:** Wayne Haun.
- Concert promoter:** Frank Arnold.
- DJ:** John Campbell, WSEV Knoxville, Tenn.
- Musican:** Anthony Burger.
- Radio promoter:** Rhonda Thompson.
- Radio station:** WXRI Winston-Salem, N.C.
- Recorded music packaging:** "Far Beyond This Place," Greater Vision/Daywind Records.
- Studio musician:** Gary Prim.
- Studio engineer:** Kevin McManus.
- Video:** "Fire On Stage," Greater Vision.



LEWIS

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.			
34 <b>ALMOST DOESN'T COUNT</b> (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manutti L.A., ASCAP) HL/WBM	46 <b>DO I LOVE YOU ENOUGH</b> (Of Music, ASCAP/The Music Palas, ASCAP)	62 <b>TRIBUTE WITH ANGELS</b> (Songs Of Universal, BMI) WBM	74 <b>YOU WANNA WHAT?</b> (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempoint, BMI)
17 <b>ANOTHER NINE MINUTES</b> (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM	73 <b>THE END OF THE WORLD</b> (Edward Proffitt, ASCAP/Music Sales, ASCAP/Keith-Valerie, ASCAP)	63 <b>YOU ARE</b> (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Angram-LeBrun, BMI/Steve Dean, BMI) WBM	
75 <b>BEAUTY'S IN THE EYE OF THE BEERHOLDER</b> (EMI April, ASCAP/Rope And Dally, ASCAP/WB, ASCAP) HL/WBM	31 <b>FAITH IN YOU</b> (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM	28 <b>YOU'LL ALWAYS BE LOVED BY ME</b> (Sony/ATV Tree, BMI) WBM	
18 <b>BEEN THERE</b> (Blackened, BMI/Steve Warner, BMI) WBM	54 <b>FALLIN' NEVER FELT SO GOOD</b> (Universal-MCA, ASCAP/WB, ASCAP) WBM	22 <b>YOUR EVERYTHING</b> (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Hamstein Cumberland, BMI) WBM	
10 <b>THE BEST DAY</b> (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM	51 <b>FEELS LIKE LOVE</b> (Vinny Mae, BMI) WBM	53 <b>THERE YOU ARE</b> (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM	
39 <b>BLUE MOON</b> (Acrynon, BMI/WCR, BMI)	19 <b>FLOWERS ON THE WALL</b> (WallTower, BMI/Copyright Management International, BMI)	62 <b>TROUBLE WITH ANGELS</b> (Songs Of Universal, BMI) WBM	
50 <b>BREATHLESS</b> (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's White, BMI) HL/WBM	42 <b>FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY)</b> (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM	6 <b>UNCONDITIONAL</b> (Starstruck Writers Group, ASCAP/Glen	
7 <b>BUY ME A ROSE</b> (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL	71 <b>GOING NOWHERE</b> (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP)		
16 <b>CARLENE</b> (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rory Bourke, BMI) HL	58 <b>GOODBYE IS THE WRONG WAY TO GO</b> (Shawn Camp, BMI/Foreshadw, BMI/Will Smith, ASCAP)		
3 <b>THE CHAIN OF LOVE</b> (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM	69 <b>GOOD TIMES</b> (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM		
49 <b>CHANGE</b> (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM	11 <b>HOW DO YOU LIKE ME NOW?!</b> (Tokoco Tunes, BMI/Wacissa River, BMI/CMI, BMI)		
27 <b>COLD DAY IN JULY</b> (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP)	52 <b>IF YOU CAN</b> (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL		
5 <b>COULDN'T LAST A MOMENT</b> (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM	8 <b>I HOPE YOU DANCE</b> (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM		
47 <b>COUNTRY COMES TO TOWN</b> (Tokoco Tunes, BMI)			
23 <b>COWBOY TAKE ME AWAY</b> (Woolly Puddin', BMI/Bug,			

# TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	38	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	28	<b>FAITH HILL</b> ▲ <sup>9</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	11	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
4	4	5	133	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	5	4	51	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
6	6	6	55	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	8	7	121	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	1
8	7	11	54	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
9	12	12	29	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
10	14	14	54	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	6
11	9	10	8	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
12	13	13	30	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
13	17	15	64	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
14	11	16	26	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	10	8	5	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
16	16	—	2	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
17	15	9	3	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
<b>▶ Hot Shot Debut ◀</b>						
<b>(18)</b>	<b>NEW</b>	1	1	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
19	21	18	5	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
20	19	21	39	<b>CLAY WALKER</b> GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
21	25	25	50	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	15
22	18	19	36	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
23	24	24	19	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
24	26	20	4	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
25	20	23	5	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
<b>(26)</b>	29	28	5	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	21
27	22	22	51	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98) <b>HS</b>	WHO NEEDS PICTURES	13
28	27	27	30	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
29	23	17	3	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) <b>HS</b>	YES!	17
30	28	26	34	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
31	30	29	59	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) <b>HS</b>	TATTOOS & SCARS	10
32	32	30	30	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
33	34	31	4	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
34	35	36	79	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
<b>(35)</b>	<b>NEW</b>	1	1	<b>KATHY MATTEA</b> MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
36	36	48	7	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
37	33	35	31	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
<b>(38)</b>	43	41	93	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	29

◀ 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

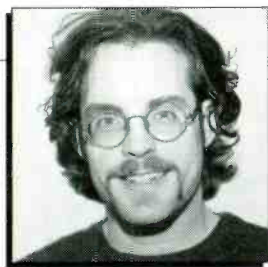
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  
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THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	114
2	6	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	11
3	4	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	155
4	5	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	140
5	2	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	109
6	3	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	100
7	9	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	311
8	7	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	239
9	8	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	75
10	11	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	143
11	13	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	277
12	10	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) <b>HS</b>	THE WOMAN IN ME	276
13	12	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	321

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
39	37	39	16	<b>WYONNNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
<b>(40)</b>	45	42	59	<b>JOHNNY CASH</b> COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
41	40	37	29	<b>TY HERNDON</b> EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
42	38	38	53	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98) <b>HS</b>	SINGLE WHITE FEMALE	15
43	31	—	2	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
<b>(44)</b>	48	45	16	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	37
45	41	34	7	<b>THE WILKINSONS</b> GIANT 24736/WARNER BROS. (11.98/17.98) <b>HS</b>	HERE AND NOW	13
46	39	32	48	<b>GEORGE JONES</b> ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
47	46	40	17	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) <b>HS</b>	I'M DIGGIN' IT	18
48	42	33	55	<b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) <b>HS</b>	HEART SHAPED WORLD	24
<b>(49)</b>	53	49	6	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) <b>HS</b>	UNCONDITIONAL	33
50	47	46	5	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
51	49	52	80	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
52	55	53	50	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
<b>▶ Greatest Gainer ◀</b>						
<b>(53)</b>	67	60	7	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
<b>▶ Pacesetter ◀</b>						
<b>(54)</b>	65	61	7	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
55	50	47	16	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
56	52	50	13	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891 (10.98/16.98) <b>HS</b>	PHIL VASSAR	23
57	58	56	91	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
58	60	58	53	<b>DWIGHT YOAKAM</b> REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
59	51	43	39	<b>ASLEEP AT THE WHEEL</b> DREAMWORKS 450117/INTERSCOPE (10.98/16.98) <b>HS</b>	RIDE WITH BOB	24
60	61	64	35	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
61	63	59	32	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
62	56	51	29	<b>TRACE ADKINS</b> CAPITOL 96618 (10.98/16.98)	MORE...	9
63	54	57	42	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
64	57	62	64	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
65	62	55	35	<b>YANKEE GREY</b> MONUMENT 69085/SONY (10.98 EQ/16.98) <b>HS</b>	UNTAMED	41
66	70	74	52	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
67	69	68	55	<b>MERLE HAGGARD</b> LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
68	64	63	60	<b>GEORGE JONES</b> EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
69	66	65	90	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
70	59	71	97	<b>VARIOUS ARTISTS</b> ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
71	72	67	61	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
<b>(72)</b>	<b>RE-ENTRY</b>	58	58	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
73	75	66	13	<b>HANK WILLIAMS III</b> CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
74	68	69	6	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
<b>(75)</b>	<b>RE-ENTRY</b>	6	6	<b>MERLE HAGGARD</b> SMITH MUSIC GROUP 85000/RAZOR & TIE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61

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.

## Classical KEEPING SCORE



by Bradley Bamberger

**NEW AVENUE:** Even though the most astute and committed classical collectors (as well as the most astute and committed classical retail buyers) continue to have a yen for deep catalog items, their relatively small numbers make major labels increasingly reluctant to move such titles through their regular retail distribution systems. EMI Classics has come up with an unprecedented solution to satisfy both the bean counters and the record geeks: The label has partnered with independent distributor Allegro Corp. to issue in the U.S. hundreds of back catalog discs available in Europe but hard to find stateside.

As of April, the Portland, Ore.-based Allegro—veteran distributor of such European labels as Winter & Winter, Nimbus, and Linn and the American imprints Dorian, Arabesque, and Vanguard Classics—has been distributing EMI Imports, with the plan to make more than 1,000 EMI and Virgin Classics titles available over the next couple of years at both brick-and-mortar and online retail. Along with new classical releases, EMI Music Distribution (EMD) will still handle select reissues and such priority lines as the “Great Recordings Of The Century” series.

According to **John Dalton**, director of market development for Capitol Classics & Jazz, EMI’s move is in response to calls from customers and retailers regarding titles reviewed or advertised in European magazines like Gramophone and BBC Music but unavailable in the States. “While the interest in any one title may be relatively small, the interest in the European catalog overall is consistent and strong,” he says. “We eventually want to make the entire EMI/Virgin catalog available at retail worldwide.”

Obviously, profit margins are slimmer than usual for EMI with the Allegro import arrangement, but the size of the catalog and the enduring quality of much of its contents should have an effectual impact. Moreover, Dalton says, “there are always benefits to cultivating the core collector.”

The Allegro/EMI program should not only lighten EMD’s classical load but also provide the back catalog items with a more focused marketing campaign, helping to rescue some of the music that got lost in the shuffle the first time around and making a proper introduction for new offerings. Allegro’s release book will feature about 25 titles most months, with double that offered during such special emphasis periods as this August.

According to Allegro classical product manager **John Shaw**, the response from such retailers as Tower Records, Borders Books & Music, and Amazon has been strong, particularly regarding the consistency of the program and the ability to make returns. The most popular titles so far have been his-

toric, such as a four-disc survey of the classic **Busch Quartet** and treasurable lines of early **Karajan** and latter-day **Klemperer**. Shaw also predicts success for a batch of previously elusive operetta albums, a series of Salzburg Festival recordings, and discs from **Mstislav Rostropovich’s** EMI collection.

Not everything in the EMI Import range is vintage, though, as there are also recordings from as recently as a few years ago by such current stars as **Sir Simon Rattle**, **Mikhail Pletnev**, **Mariss Jansons**, and **Sabine Meyer**. There is also a fascinating album of Estonian music led by **Paavo Järvi** (including rarely heard early scores by **Arvo Pärt**) and some live-wire **Schubert** by the **Alban Berg Quartet**. Plus, excellent early music is available by way of Virgin Veritas sets from the likes of the **Hilliard Ensemble**, **Andrew Parrott’s Taverner Consort**, and **Harry Christopher’s** choir; the **Sixteen**.

**GIMELL HAS GONE INDIE** again. After a rather mystifying relationship with Universal, the Oxford, England-based early-music label has returned to its own devices. Owned by **Peter Phillips of the Tallis Scholars** and label manager **Steve Smith**, Gimell will forge new distribution arrangements later this year; in the U.S., a deal is likely with Harmonia Mundi (reprising its pre-Universal partnership). All Gimell titles in the Universal catalog—primarily the Scholars’ sizable discography of Renaissance polyphony—have been deleted in line with its new independence, which comes in time for the label’s 20th anniversary next year.

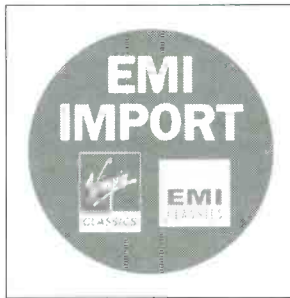
The Tallis Scholars will have a new **Morales** disc out via Gimell in the fall. The label is also developing a reissue series for the choir’s back catalog, and there are plans for future releases from the Italian medieval-specialist group **Acantus**, the lauded debut album of which Gimell/Universal issued last year.

**THE DUTCH LABEL** Channel Classics has scored by far its biggest U.S. hit with **Rachel Podger’s** recordings of the **Bach** Sonatas and Partitas for solo violin, which registered on Billboard’s Top Classical Albums chart after a glowing review of the discs aired on a late-April edition of NPR’s “All Things Considered.” Prior to the NPR review, the first volume of her solo Bach (played on a Baroque violin) had sold 850 copies in the U.S. since its release last fall, and the second volume had sold 1,230 since its issue early this year, according to Channel’s stateside distributor, Harmonia Mundi. Sales following the review increased to nearly 6,300 copies for the first volume and 4,250 for the second.

Those aren’t **Charlotte Church** numbers, of course, but for serious music by a performer virtually unknown in the U.S. as a solo artist, these stats are impressive enough. And, while typically potent for NPR, the boost comes from exposure that was pretty brief, after all.

A young veteran of some of the U.K.’s most esteemed period-instrument groups, Podger now serves as concertmaster of **Trevor Pinnock’s English Concert** (which is set to

make a new record for Channel). She is also a founding member of the **Palladian Ensemble**, a chamber quartet specializing in 17th- and 18th-century repertoire that records for the Scottish Linn label. And, until recently, Podger was a longtime member of the Baroque chamber group **Florilegium**, which has made several recordings for Channel (including a fine set of **Telemann’s** “Paris Quartets” from last year). The Londoner’s hit Bach discs make for an estimable solo debut on record, as well as another worthy advertisement for the composer’s 250th anniversary year.



*‘We eventually want to make the entire EMI/Virgin catalog available at retail worldwide’*

— JOHN DALTON —

## Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			▶ <b>NO. 1</b> ◀	
1	NEW		<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	1 week at No. 1 THE EVER PASSING MOMENT
2	2	8	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
3	3	34	<b>P.O.D. ●</b> ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	1	8	<b>VARIOUS ARTISTS ●</b> HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
5	7	35	<b>YOLANDA ADAMS</b> ELEKTRA 62439/CHORDANT <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW
6	4	2	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
7	5	9	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
8	9	30	<b>VARIOUS ARTISTS ▲</b> SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
9	8	49	<b>VARIOUS ARTISTS ▲</b> MARANATHA/INTEGRITY 1563/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	6	3	<b>KATHIE LEE GIFFORD</b> ON THE LAMB/VALLEY 15115/DIAMANTE <b>HS</b>	BORN FOR YOU
11	13	49	<b>STEVEN CURTIS CHAPMAN ●</b> SPARROW 1695/CHORDANT	(SPEECHLESS)
12	16	5	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 COMMUNICATIONS 7312/WORD	GOD IS WORKING — LIVE
13	12	21	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
14	15	12	<b>JENNIFER KNAPP</b> GOTE 2816/CHORDANT	LAY IT DOWN
15	20	65	<b>SONICFLOOD</b> GOTE 2802/CHORDANT <b>HS</b>	SONICFLOOD
16	14	26	<b>MICHAEL W. SMITH</b> REUNION 10041/PROVIDENT	THIS IS YOUR TIME
17	11	4	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
18	17	31	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
19	22	3	<b>CRYSTAL LEWIS</b> METRO ONE 7452/WORD	FEARLESS
20	19	31	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
21	18	4	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 2267/CHORDANT	OH, MY GLORY!
22	21	11	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
23	27	86	<b>KIRK FRANKLIN ▲<sup>2</sup></b> GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
24	24	39	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
25	26	10	<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 1740/CHORDANT <b>HS</b>	PASSION: THE ROAD TO ONE DAY
26	25	3	<b>VARIOUS ARTISTS</b> PAMPLIN 2150	BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS
27	31	28	<b>JARS OF CLAY</b> ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
28	23	12	<b>FERNANDO ORTEGA</b> MYRRH 6852/WORD <b>HS</b>	HOME
29	28	44	<b>VARIOUS ARTISTS ●</b> WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
30	34	36	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
31	29	27	<b>NEWSBOYS</b> SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
32	33	9	<b>GINNY OWENS</b> ROCKETOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
33	30	4	<b>FIVE IRON FRENZY</b> 5 MINUTE WALK 2401/CHORDANT <b>HS</b>	ALL THE HYPE THAT MONEY CAN BUY
34	39	49	<b>PASSION WORSHIP BAND</b> STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
35	10	2	<b>VESTAL GOODMAN</b> PAMPLIN 2058 <b>HS</b>	VESTAL & FRIENDS
36	RE-ENTRY		<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
37	35	61	<b>AVALON</b> SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
38	RE-ENTRY		<b>DC TALK ●</b> VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
39	40	31	<b>JACI VELASQUEZ ○</b> MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
40	RE-ENTRY		<b>VARIOUS ARTISTS</b> HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000

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

## In the SPIRIT



by Lisa Collins

**RED CARPET ROLL-OUT FOR VERITY NEWCOMER:** Verity Records is so sure that newcomer **Taralyn Ramsey** has what gospel stars are made of that it is pulling out all the stops with the promotional and marketing rollout of Ramsey's self-titled debut project, which is set for release June 20. The first single, "Tell It," was serviced to gospel radio in late April, and the response has been overwhelming.

"I've been hearing from all the heavy hitters on how great the record is," reports **Jeff Grant**, national director of radio promotions at Verity Records. "We've got ABC Radio Networks' 'Rejoice' on this out of the box, Willis Broadcasting, and **Mike Gamble**, program director for the Light [a leading syndicator of gospel programming]. People are really gravitating to this project. By the second week out, we had about 60 adds."

As part of Verity's marketing rollout, gospel and mainstream stations are being blanketed with fliers, postcards, and advance CDs to complement a consumer print and Internet advertising campaign and a heavy slate of promotional appearances, beginning with Ramsey's taking part in a tribute to **Yolanda Adams** May 25 at the Black Radio Exclusive Convention in Atlanta.

"Taralyn Ramsey is not your typical gospel act," stresses VP of marketing at Verity/Jive Records **Jazzy**

**Jordan.** "Our goal is for total exposure. You'll see her everywhere, and it's going to work because this girl can sing. And when you see this woman, that's going to separate her from everything else, because to hear it is to believe it. Her voice is that unique."

**POP STAR TO LIVE OUT GOSPEL DREAM:** Nashville-based EMI Gospel recently scored a coup with its signing of pop star **Aaron Neville's** Tell It Productions to an exclusive distribution agreement in conjunction with the release of an album of newly recorded inspirational gospel from the singer. While not yet titled, the forthcoming set is tentatively being scheduled for release Aug. 29 and will feature both original songs from Neville and several spiritual classics.

"This project is a labor of love," he says in a statement. "It's something we've talked about doing since 1989. The record company wasn't ready then, so I sort of put a spiritual song on each of my records. Now, the opportunity to get to do some material that I really love takes me back to my roots, when I was a little boy sitting on my grandmother's knee and listening to spiritual radio stations."

**BRIEFLY:** Air Records is putting a major push behind "Wherever I Go," the latest release from **Luther Barnes & the Sunset Jubilaires**. A promotional tour targeting retail and radio in the top 15 markets—including New York, Atlanta, and Nashville—kicked off May 1 and will culminate June 18 in Chicago. The tour will support the follow-up to the group's highly successful "Heaven On My Mind." Meanwhile, labelmate **Dottie Peoples**, whose "God Can" recently won a Dove Award for best traditional gospel song, just finished wrapping a national tour with the play "God Don't Like Ugly." She'll head into rehearsals for a new studio release, which she will record in July. Air hopes to release it Nov. 7.

## HIGHER GROUND



by Deborah Evans Price

**INDUSTRY LAMBS ROAR FOR BRINER:** One of the men who had had the greatest impact on the Christian music community's top artists and executives in the last decade wasn't a musician or a pastor: **Bob Briner** was a television and sports executive who wrote a book that challenged the way Christians everywhere interact with the world at large. Briner's 1993 book, "Roaring Lambs," encouraged Christians to shape the culture and especially served as a wake-up call to the recording industry to take a look at just who it was affecting with its music.

Briner's philosophy is celebrated on the new multi-artist album "Roaring Lambs," due Tuesday (30) from Squint Entertainment. The project features songs by **Burlap To Cashmere**, **Steve Taylor**, **Delirious**, **Jars Of Clay**, **Sixpence None The Richer**, **PFR**, **Vigilantes Of Love**, and **Over The Rhine** and collaborations between **Ashley Cleveland** and **dc Talk's Michael Tait**, **Ginny Owens** and **Brent Bourgeois**, **Charlie Peacock** and **Ladysmith Mambazo**, and **Michael W. Smith** and **Steven Curtis Chapman**.

"Every artist involved has done a good job of taking what they do outside of strictly the Christian subculture," says Taylor, who is also the president of Squint. He admits it was hard narrowing the list of artists who wanted to participate in the project.

All the artists featured on the album were influenced by—and many were personal friends of—Briner, a Dallas native who was president and co-founder of ProServ Television. He began his career as a local coach before accepting a position as promotions director for the Miami Dolphins. He went on to become co-founder of

World Championship Tennis and the Assn. of Tennis Professionals, winning numerous awards, including a Cable Ace Award and an Emmy. In addition to "Roaring Lambs," he authored 1995's "Lambs Among Wolves."

Briner died last year following a battle with cancer, but he left a powerful legacy. His impact is celebrated on the "Roaring Lambs" album. Taylor credits **Dave Palmer**, Squint's executive director of marketing, with originating the idea for the project 2½ years ago. "Bob was really excited about it and very gracious," recalls Taylor. "He was a great help. He contacted a number of the artists right at the beginning that were friends of his and got the process rolling."

According to Taylor, Briner saw the cover design of the project but passed away before hearing any of the music. That's a tremendous shame, because he would have loved the project. There are some incredible songs, including **Cleveland and Tait's "Salt & Light,"** with a lyric penned by Cleveland that celebrates Briner's mandate of being "salt and light" in the world. Taylor's "Short Stop" is a frisky tribute to Briner that pays homage to the late author's love of sports. The song also asks the question on everyone's mind now that Briner is gone: "Lord, who will rise up when that number's retired?"

The first single from the album is the PFR track, "Kingdom Come," which Taylor says "does a great job of summarizing the message of the book." The group hasn't recorded together since disbanding in 1996. The Chapman/Smith duet, "Out There," marks the first time Christian music's two top male artists have recorded

together, and the song actually began with some lyrics written by Briner.

"Before he died, he had an idea for a song," says Taylor of the piece, which Chapman and Smith completed. "It was about the importance of Christians having some friends who aren't [Christians]. It's such an obvious concept, but sometimes that gets lost as Christians con-

(Continued on page 62)

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	3	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG 2 weeks at No. 1	THANKFUL
2	3	35	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
3	2	10	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
4	4	15	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43145/VERITY WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
5	6	5	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
6	5	22	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE [RS]	SPIRITUAL LOVE
7	7	32	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
8	8	28	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 [RS]	FAMILY AFFAIR
9	9	86	<b>KIRK FRANKLIN</b> ▲* GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
10	11	5	<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
11	12	12	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 [RS]	TRI-CITY4.COM
12	13	30	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
13	16	59	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG [RS]	SACRED LOVE SONGS
14	10	5	<b>WILLIAM BECTON AND FRIENDS</b> CGI 5370/PLATINUM	B2K: PROPHETIC SONGS OF PROMISE
15	21	8	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
16	15	16	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
17	19	24	<b>NORMAN HUTCHINS</b> JDI 1258	BATTLEFIELD
18	24	43	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG [RS]	BRENT JONES AND T.P. MOBB
19	14	10	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
20	17	70	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
21	18	2	<b>VARIOUS ARTISTS</b> BELLMARK 51000/RVKO	GOSPEL GOLD
22	22	38	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC [RS]	WE GOT NEXT
23	20	21	<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE [RS]	THE MCCLURKIN PROJECT
24	RE-ENTRY		<b>VICKIE WINANS</b> CGI 5325/PLATINUM [RS]	LIVE IN DETROIT II
25	28	15	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
26	26	52	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 [RS]	HEALING—LIVE IN DETROIT
27	29	13	<b>COMMISSIONED</b> VERITY 43136 [RS]	TIME & SEASONS
28	25	60	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10250 [RS]	GOD CAN & GOD WILL
29	NEW ►		<b>DARWIN HOBBS</b> EMI GOSPEL 20252	VERTICAL
30	RE-ENTRY		<b>DOC MCKENZIE</b> FIRST LITE 4016	LIVE
31	30	38	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
32	23	65	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
33	39	33	<b>CARLTON PEARSON</b> ATLANTIC 46006/AG [RS]	LIVE AT AZUSA 3
34	NEW ►		<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011	GET YOUR PRAYZE ON
35	RE-ENTRY		<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR
36	27	65	<b>VARIOUS ARTISTS</b> ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
37	36	6	<b>AL GREEN</b> HI/THE RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
38	RE-ENTRY		<b>TRIN-I-TEE 5:7</b> ● B-RITE 490094/INTERSCOPE [RS]	TRIN-I-TEE 5:7
39	32	59	<b>LEE WILLIAMS &amp; THE SPIRITUAL QC'S</b> MAJESTIC 7004	LOVE WILL GO ALL THE WAY
40	34	36	<b>THE CANTON SPIRITUALS</b> VERITY 43135 [RS]	THE LIVE EXPERIENCE 1999

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

# Songwriters & Publishers

ARTISTS & MUSIC

## Graham Parker Songs Tell The Story Compositions Penned To Complement Short-Story Collection

BY JIM BESSMAN

NEW YORK—Veteran singer/songwriter Graham Parker had plenty of new songs—not to mention his first book in the can—when Allan Pepper, co-owner of Manhattan music club the Bottom Line, asked him to write more.

“I was playing there with Steve Forbert, and my editor brought in the first galley,” says the comically sardonic Parker, whose collection of short stories, “Carp Fishing On Valium,” will be published by St. Martin’s Press June 28.

“So I mentioned the book to Allan, and he said, ‘Why not write songs to go with the stories?’ and I basically sneered at him. I’d just written two albums’ worth of songs that nobody’s interested in, the record business is worse than it’s ever been, and now you’re telling me to write more songs. Get out of here, man!”

But Pepper suggested that Parker, a leader of Britain’s mid-’70s pub-rock scene who now lives in upstate New York and London, play the Bottom Line in the summer and bring along some books to sell.

“I didn’t think I could do it, because the stories are the *stories*, and what’s that got to do with songs?” Parker asks, adding, “My feeling was that they’d need to be too literal, whereas my [album] songs don’t exactly get to the point. But I came back home and picked up a guitar and suddenly saw a challenge.”

On fire, Parker wrote nine songs in three weeks—leaving one of the book’s 10 stories lacking a song. Then he realized that the song “Soultime,” from his 1989 RCA album “Human Soul,” worked as a “precursor” to the story “Aub.”

“‘Aub’ is about a ‘moddy boy,’ which is what we called ourselves back in ’66 and ’67, when flower



PARKER

power was happening and I looked like a skinhead,” continues Parker. “Our music was Stax/Tamla/Motown and very importantly ska music, and the song details that period—and there’s a reference in it to what’s in the story: some ‘bovver’ [meaning “bother” or “trouble,” according to Parker] which I was involved in and bounced the whole story off of.”

“But the rest are brand-new songs for the stories, not telling exactly what’s going on in them literally—which would be very boring—but elusive, nonspecific G.P. [Graham Parker] songs,” he says.

Other songs accompanying “Carp Fishing On Valium” include “Anything For A Laugh,” which goes with “The Birdman Of Cleveland,” a tale about a comedian touring America. “It’s a country tune, sort of a Neil Young/Willie Nelson hybrid,” says Parker.

“Chloroform” complements the story of the same title, which finds Brian Porker, who narrates the stories, working for an English company that breeds animals for research. “He becomes embroiled in a bit of a fiasco, and chloroform makes an appearance,” says Parker. “The song

has nothing literal to do with the story but picks up on Brian’s desperation—and rocks like a monkey.”

Parker, who is booked by Performers of the World, premiered “Anything For A Laugh” before a live audience at the Rosendale Cafe in New York state’s Woodstock area. He now looks to do a short Carp Fishing on Valium—the Stories, the Songs club tour, combining the new songs with readings from the corresponding stories, in mid- to late summer, after the book, which has already gained positive notice in Esquire, Publishers Weekly, and CMJ New Music Monthly, garners more attention.

Parker may include some of the story songs on his next album, but he says there won’t be an entire “Carp Fishing On Valium” companion disc.

“There’s also a story, ‘Me And The Stones,’ where Mick Jagger falls under a bus on the Kings Road in London and dies, and Keith amazingly enough decides to look for a replacement,” says Parker. “Brian [Porker] hears about it and out of the blue gets a call from Keith to audition, and of course the Stones have a new album out with song titles, and I’ve written three songs with the same titles I’ve used in the story, though one goes with another story. But the two that go with ‘Me And The Stones’ are rather parodic, so they wouldn’t be good to put on a real G.P. album.”

Parker began writing the stories that became “Carp Fishing On Valium,” which will be published in England by Simon & Schuster in October, in 1992.

“I realized that songwriting is boys’ stuff, and fiction is men’s stuff,” says Parker, whose music is published through Elliscan Music, which is administered by Bug Music.



**The Food Of Love.** Universal Music Publishing Group (UMPG) and Universal Studios recently launched a series of luncheons to introduce key executives from the film and TV community to some of the publisher’s top writers. At one of the first events, Glen Ballard discussed his writing career and played highlights of his hits for music supervisors, soundtrack executives, and Universal executives and staff. Shown at the luncheon, from left, are David Renzer, UMPG’s worldwide president; Scott Stuber, executive VP of the motion picture group; Scott James, senior VP of film, TV, and new media at UMPG; Harry Garfield, senior VP of music at Universal Pictures; Ballard; Marisa Porter, associate director of motion picture and TV music at UMPG; and Tom Eaton, associate director of motion picture and TV music at UMPG.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
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
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
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
<b>HOT R&amp;B SINGLES</b>		
I WISH	Carl Thomas, Mike City	Tom/ASCAP, Mike City/ASCAP
<b>HOT RAP SINGLES</b>		
(HOT S**T) Country Grammar	Nelly Jason ‘Jay E’ Epperson	Jackie Frost/BMI, Careers-BMG/BMI, Publishing Designee/BMI, Universal/ASCAP, Basement Beat/ASCAP
<b>HOT LATIN TRACKS</b>		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

## Catalogs Hot Buys For Music Firms; Music & Media Makes Six Deals

SEASON OF DEALS? Led by music publishers, music industry companies are particularly interested this season in acquiring publishing catalogs. The appeal of songs in this age of “content” has added a new urgency to making buys. This sense of “get ‘em before someone else cuts a deal” is hardly limited to the big players; it applies to lesser lights as well.

In one instance known to Words & Music, a media company not known for its keen interest in owning music publishing catalogs—its constant need to deal with publishers notwithstanding—is on the lookout. Yes, this means further consolidation, but it appears that some middle-ground companies—publishers included—will also get a chance to grow in the marketplace.

**MMI CATALOG DEALS:** Speaking of the above, Los Angeles-based Music & Media International (MMI) has concluded six publishing deals, says its chief, **Billy Meshel**. With **Michael Henderson**, whose Electrocord Music (ASCAP) includes several hit R&B songs, the company has made a worldwide administration deal.

Electrocord’s top R&B successes include “Take Me I’m Yours,” released by Henderson himself in 1978 on Buddah Records, and “You Are My Starship,” recorded by **Norman Connors** for Buddah in 1976.

In other MMI deals, Lehsem Music, a wing of MMI, has purchased the following catalogs: **Marc Tanner’s** Otherwise Music (ASCAP), **Jerry Michael’s** Fifty Grand Music (BMI), **Bob Farrell Music** (ASCAP), and **Jetstar Publishers** (BMI).

**SGA WEEK SEMINAR:** The Songwriters Guild of America (SGA) will present “SGA Week,” a seminar for professional songwriters, July 10-13 in Nashville. Named after an annual program held in New York, SGA Week will be conducted at various locations on

Music Row. Topics include a songwriting career, the international marketplace, new media and technology, marketing, taxes, and business issues.

Confirmed panelists are **Tony Brown, Dan Ekback, Fred Knobloch, Bruce Burch, Paul Schatzkin, Bob Pattea, Mike Kraski, Melissa Allen, Cathy McCormick, Pan Gaines, Ralph Murphy, and Dave Weigand.**

For more info, contact SGA at 615-329-1782 or E-mail SGANash@aol.com.

**VOICE FOR VOICES:** Hal Leonard Corp.’s new “2000 Choral Spectrum” “senior edition,” with four sample CDs, comes at a good time for the music print giant.

“It’s one of the biggest growth areas at Hal Leonard,” chairman/CEO **Keith Mardak** tells Words &

Music. And, he adds, “we are now the largest choral music publisher in the business. In addition, a few years ago we started to focus on the church choral market, and we’re a substantial factor there as well.”

The catalog’s CDs include almost 200 recorded songs, “Between the senior high and junior high editions, we will mail out more than 40,000 packages,” Mardak says.

A “Joy Of Singing” flier that accompanies the catalog calls detailed attention to Hal Leonard Corp.’s New Choral Music Reading Sessions and the John Jacobson Workshop, which are being held around the country.

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

1. **AC/DC**, “Stiff Upper Lip” (guitar tab).
2. **Tori Amos**, “To Venus And Back.”
3. **Tom Waits**, “Mule Variations.”
4. **Eddie Money**, “His Greatest Hits.”
5. **Pink Floyd**, “The Wall” (guitar tab.)



by Irv Lichtman

# Guitar Is Star Of GRP's Benson's Latest

**ABSOLUTELY, BY GEORGE:** Those who yearned for more guitar on recent **George Benson** projects will be pleasantly surprised by "Absolute Benson" (GRP, May 23), a nearly all-instrumental set that puts Benson's distinctly melodic guitar front and center. With assistance from **Joe Sample**—who performs almost exclusively on acoustic piano—Benson's latest harks back to such recordings as "Breezin'" (Warner Bros., 1976) that paved the way for smooth jazz, while incorporating Latin rhythms and R&B flavors that give the project a wholly contemporary sound.

"Joe Sample and I are men of our time," explains Benson. "We bring our experiences to the table, but we live in the world today, which means that when there is something in the air, it naturally shows up when we make music. If you are out and about, you are going to be affected by everything you hear."

Listening to the sympathetic interplay between Sample's gentle piano and Benson's warm, fluid guitar, it is hard to imagine that the two had rarely played together before. "Our bands had done some shows together, but we never recorded together," notes Benson. "We work well together because we are both ears, we are both listeners. Joe is like myself; I don't put my fingers on my instrument unless I have a reason to do so. If something is coming at me, I like to bounce off it."

The prominence of Benson's guitar is immediately noticeable in the one-two Latin-inflected punch of the album's opening tracks: "The Ghetto," an update of the **Donny Hathaway** classic, and "El Barrio," a companion piece Benson composed along with **Kenny Gonzalez** and **Louie Vega** (Benson appeared on the duo's 1997 "Nuyorican Soul").

For those two songs, Benson says, "we recorded the guitar directly through the console, without an am-

plifier, so the sound is much more snappy, more poignant. It came back at me differently, and I responded to it."

The tracks feature a custom-made guitar that Benson designed in 1978. Benson recently purchased the instrument back; he had sold it to a friend a number of years ago. "It has historical significance," he explains.



by Steve Graybow

"Absolute Benson's" remaining vocal track, **Ray Charles'** "Come Back Baby," is a slow blues song that simmers with the lyrical licks that mark the guitarist's most celebrated work. It ends with a Benson vocal/guitar scat, a signature move liberally peppered throughout the album. Along with Sample, "Absolute Benson" features bassist **Christian McBride** and drummers **Steve Gadd** and **Cindy Blackman**.

"I first heard Cindy playing traditional jazz, and she was just fantastic," says Benson of drummer/composer Blackman, a well-kept secret in jazz circles who is more than worthy of a higher profile. "I've been looking for a reason to work with her for a while, and I couldn't pass up the opportunity."

**THE JAZZ CONFAB:** **Herbie Hancock** is set to co-host the **Billboard/BET On Jazz Awards** show, to be held June 9 in Washington, D.C. Among the performers scheduled to perform are **Kurt Elling**, **Allan Harris**, **Eliane Elias**, and **Ramsey Lewis**. Artists showcasing at the conference, which runs June 7-9 at D.C.'s **J.W. Marriott**, include **René Marie** and **Phillip Manuel** (MaxJazz), **Lenora Zenzalai Helm** (J Curve), **Soul Conversation** featuring **Mark Whitfield** and **JK** (Transparent), **Masque** (Meek), **Derek Bronston** (Hacate),

and **Julie Hall** (Soulmates). Go to [jazz.com/awards](http://jazz.com/awards) for more information, or call 212-536-5002.

**PERCUSSIONISTS UNITE:** This year's **Thelonious Monk International Jazz Competition** will feature, for the first time ever, Afro-Latin hand drummers. Prospective applicants can surf to [monkinstitute.com](http://monkinstitute.com).

**AND:** "Secret Ellington" (True Life, May 23) features 13 never-before released songs that **Duke Ellington** co-wrote with lyricist **Herb Martin** for an unproduced musical. Performers include the late **Grover Washington Jr.**, **Freddy Cole**, **Arturo O'Farrill**, and **George Mraz**. . . Xien Records bows with **Hong Kong Dragon Club's** "Take Out" (May 30), where contemporary jazz co-mingles with traditional Chinese instrumentation. . . Smooth jazz saxophonist **Warren Hill** has signed with **Narada Jazz**; his first for the label will be "Chapel Studio Sessions," scheduled for Aug. 15. . . Italy's **Tommaso/Rava Quartet** (contrabassist **Giovanni Tommaso**, trumpeter **Enrico Rava**, pianist **Stefano Bollani**, and drummer **Roberto Gatto**) sees the stateside release of "Jazz In The Movies," a collection of jazz interpretations of Italian movie themes, on the C.A.M. label (May 30). . . **Peter Green**, who founded **Fleetwood Mac** as a blues band in the late '60s, saw the U.S. release of "Hot Foot Powder" (Snapper Music) this month. It is the latest in a series of albums that follow decades of virtual silence from the blues guitarist.

## HIGHER GROUND

(Continued from page 60)

gregate themselves in a subculture."

Taylor hopes the project will encourage Christians to embrace Briner's philosophy. "The reason we did this album was to try and get this concept out to the Christian community, not only on the importance of being part of the broader culture instead of Christians sealing themselves off in a subculture, but also because Bob was really passionate about excellence," says Taylor. "If you're going to pursue something, pursue it to the best that it can be."

He adds, "The thing that impressed me the most is I don't think I ever met anybody who I first got to know through their writing, and then when I met the author there was such a high level of harmony between what they said in their books and the type of person they were. It was a wonderful thing."

Taylor says that he considers Briner to be Squint's "patron saint" and that his advice was instrumental in the label's starting up. "The spirit of what he was about and the way he lived his life embodied so much of what I wanted Squint to be about," he says. "The call to excellence is another thing that continually inspires me. On many levels he continues to inspire all of us to do better work. . . to live life in harmony with what we profess to believe and to hopefully affect the culture in a positive way by being part of it."

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	<b>BLUES AT SUNRISE</b> LEGACY 63842/EPIC	<b>NO. 1</b> STEVIE RAY VAUGHAN AND DOUBLE TROUBLE 7 weeks at No. 1
2	2	32	<b>LIVE ON GIANT/REPRISE 24729/WARNER BROS.</b>	KENNY WAYNE SHEPHERD BAND
3	4	2	<b>CIRCLE</b> PACHYDERM 8 [RS]	INDIGENOUS
4	3	4	<b>MAKIN' LOVE IS GOOD FOR YOU</b> MCA 112241	B.B. KING
5	5	32	<b>LOUD GUITARS, BIG SUSPICIONS</b> ARISTA 14614 [RS]	SHANNON CURFMAN
6	6	61	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	8	28	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	JOHNNIE TAYLOR
8	7	83	<b>WANDER THIS WORLD</b> ● A&M 540984/INTERSCOPE	JONNY LANG
9	13	13	<b>THE BEST BLUES ALBUM IN THE WORLD...EVER!</b> VIRGIN 48428	VARIOUS ARTISTS
10	11	37	<b>MATERIAL THINGS</b> WALDOXY 2825/MALACO	MEL WAITERS
11	12	40	<b>IN SESSION</b> STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
12	9	46	<b>BEST OF ETTA JAMES</b> MCA 111953	ETTA JAMES
13	14	45	<b>BLUES</b> ● POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
14	10	53	<b>BEST OF B.B. KING THE MILLENNIUM COLLECTION</b> MCA 111939	B.B. KING
15	RE-ENTRY		<b>GREATEST HITS</b> MCA 111746	B.B. KING

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	<b>CHANT DOWN BABYLON</b> ● TUFF GONG/ISLAND 546404*/IDJMG	<b>NO. 1</b> BOB MARLEY 27 weeks at No. 1
2	2	9	<b>STAGE ONE</b> 2 HARD 1572*/VP	SEAN PAUL
3	NEW		<b>MORE FIRE</b> DAVID HOUSE 1587*/VP	CAPLETON
4	3	44	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
5	4	46	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	PETER TOSH
6	6	25	<b>1999 BIGGEST RAGGA DANCEHALL ANTHEMS</b> GREENSLEEVES 4001	VARIOUS ARTISTS
7	5	53	<b>REGGAE GOLD 1999</b> VP 1559*	VARIOUS ARTISTS
8	9	17	<b>THE JOURNEY</b> GEE STREET 32527/V2	KY-MANI
9	7	10	<b>PLANET REGGAE 2000</b> VP 1580*	VARIOUS ARTISTS
10	12	80	<b>PURE REGGAE</b> POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
11	15	45	<b>SPIRIT OF MUSIC</b> ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
12	14	12	<b>JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2</b> JAMDOWN 40025	VARIOUS ARTISTS
13	10	27	<b>STRICTLY THE BEST 24</b> VP 1570*	VARIOUS ARTISTS
14	11	13	<b>JIMMY CLIFF — ULTIMATE COLLECTION</b> HIP-O 546727/UNIVERSAL	JIMMY CLIFF
15	8	4	<b>FULLY LOADED</b> VP 1577*	SPRAGGA BENZ

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	60	<b>SOGNO</b> ▲ POLYDOR 547222	<b>NO. 1</b> ANDREA BOCELLI 56 weeks at No. 1
2	2	2	<b>BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH 79603/AG [RS]	OMARA PORTUONDO
3	NEW		<b>ISLAND FEELING</b> MASS APPEAL 2000 [RS]	TEN FEET
4	5	50	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
5	4	13	<b>WATER FROM THE WELL</b> RCA VICTOR 63637	THE CHIEFTAINS
6	6	3	<b>TANTO TEMPO</b> ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
7	3	11	<b>THE IRISH TENORS LIVE IN BELFAST</b> MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
8	8	5	<b>ISLAND ROOTS</b> QUIET STORM 1008	VARIOUS ARTISTS
9	7	63	<b>THE IRISH TENORS</b> ● MASTERTONE 8552/POINT [RS]	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
10	9	12	<b>O</b> RCA VICTOR 63358	CIRQUE DU SOLEIL
11	10	5	<b>VIVA LA MUSICA</b> HOLLYWOOD LATIN 162182	GIPSYLAND
12	11	15	<b>HONEY BABY</b> POI POUNDER RECORDS 7002	THREE PLUS
13	RE-ENTRY		<b>DRALION</b> RCA VICTOR 63559	CIRQUE DU SOLEIL
14	12	51	<b>VOLUME 2 RELEASE</b> REAL WORLD 47324	AFRO CELT SOUND SYSTEM
15	NEW		<b>TARKAN</b> UNIVERSAL LATINO 157978	TARKAN

▲ 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. 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 only available. [RS] indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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Carl Griffin, N2K Encoded Music  
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Huub van Riel, European Jazz Network  
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## Purcell May Start Another Trend With New Sony Mixer

LIKE AN E.F. HUTTON of the recording industry, **Denny Purcell** is a man who gets people to listen to him.

When Purcell—owner and chief engineer at Georgetown Masters in Nashville—embraced the Pacific Microsonics HDCD platform several years ago, he helped launch a product that has since



Georgetown Masters owner/chief engineer Denny Purcell conducts a demonstration of the Sony DMX-R100 digital console, which he plans to install at the Nashville facility in June.

been widely accepted in the mastering and audiophile markets.

Then, when Purcell bucked conventional wisdom by using small-format digital mixers in his studio, he proved his detractors wrong and made some of the best-sounding stereo and multichannel masters to date.

Purcell's latest fascination is the new Sony DMX-R100 digital mixer, a \$20,000 board that attempts to fill the demand for a high-end, professional product at a fraction of the cost of high-end consoles, which typically run hundreds of thousands of dollars.

So far, professional end users have had to choose between those Rolls Royce-style consoles and a battery of low-end digital mixers that cost less than \$10,000 and sound good but fall short when it comes to such features as surround sound and high-resolution audio. The DMX-R100, by contrast, comes with a built-in 5.1-channel monitor matrix, 24-bit conversion, and sampling rates up to 96 kilohertz (kHz).

Purcell says, "I've played with all the toys out there and done more 5.1 sessions than anyone in this part of the country. The boards I've used are good, but I was starting to think that I'd have to get something hand built to handle the work I do."

Purcell adds that his criterion was finding a digital console that had a small footprint but big sonic credentials, with on-board EQ and

compression that met the rigorous demands of a mastering studio.

"With most other digital boards, you can stop at the compression," he says. "This is the best I've heard of any of those types of consoles."

Purcell also appreciates the board's 96 kHz resolution. "Most all the consoles only do 48K, and they're usually working with 16-bit digital recorders," he says. "For me, the throughput was the main thing."

Purcell tested the DMX-R100 on a **Steve Wariner** project and plans to use it with producer **Paul Worley** for touch-ups on an upcoming **Sara Evans** CD.

Another early fan of the DMX-R100 is **Roger Nichols**, the producer/engineer best known for his work with **Steely Dan**. Nichols has raved about the console in print and has been giving Sony vital feedback in developing features for the software-oriented product.

Like many digital consoles, the DMX-R100 is undergoing revisions before its commercial launch, which is expected in late August, according to **Karl Kussmaul**, product manager for Sony Pro Audio.

Kussmaul says, "Right now, we're in a time frame in terms of the launch where we're taking in as much input as we can from all the pro audio disciplines to build a feature path that meets the demands of professional end users."

Among the features that distinguish the 48-channel DMX-R100 from such competitors as the Yamaha 02R, Panasonic DA7, and Mackie D8B are dedicated function knobs, a color touch screen, an inherent surround-sound architecture, and audio resolution up to 96 kHz.

In fact, Sony's determination to address the surround issue head-on and build the best-sounding console at that price point led the company to Purcell's Georgetown Masters for its initial marketing efforts.

"Mastering was an easy fit in that it's a market where a lot of work is being done that requires 5.1," says Kussmaul. "Also, mastering engineers are focused on sound quality. That's their job. On the other hand, if you go into a music recording or broadcast or post-production studio, which we intend to do as well, the attention gets spread out to a number of areas, sound quality being only one of them."

One of the marketing challenges Kussmaul and the Sony Pro Audio team face is conveying the intricate relationship between the DMX-R100 and Sony's flagship large-frame digital console, the OXF-R3 "Oxford."

Kussmaul says, "The technology that's used in the DMX-R100 is completely different than that of the Oxford. The idea of the Oxford



by Paul Verna

was to build a world-class digital console from the ground up; they weren't looking at making a \$20,000 product."

However, Kussmaul acknowledges that people in the industry have been referring to the DMX-R100 as "a little brother of the Oxford" and that some affinities exist between the two consoles, notably the user interface. (Kussmaul notes that many of the engineers who worked on the Oxford also contributed to the design of the DMX-R100.)

As Sony prepares for the full-scale rollout of the DMX-R100

later this year, Purcell is eagerly awaiting the shipment of his own console in June. Then he can get on with his next challenge, which is building a 37-foot-by-25-foot, surround-sound suite in the basement of the Georgetown complex. Stay tuned.

**PRO PEOPLE ON THE MOVE:** New York equipment rental shop Toy Specialists has appointed industry veteran **Roger Key** to the position of chief technical engineer, according to a statement from Toy Specialists founder and president **Bill Tesar**.

Key was previously chief technical engineer at nearby Avatar Studios, hardware product manager at Voyetra Technologies, chief technical engineer at Photomag Studios, and a field service engineer for Neve.

"Roger was responsible for ensuring a positive experience for all of the clients who passed through the doors of his studios,"

says Tesar in the statement. "Now our clients will be the beneficiaries of that same high level of service."

Besides the rental outfit, Toy Specialists operates a consulting division and the Transfer Mat studio, which specializes in transfers and archiving.

**WELCOME BACK:** Nashville's Woodland Digital, which was hit by a tornado earlier this year, is back in action, according to administrative director **Sheila Barnard**.

She reports that the facility, which was down for some time, is now fully operational. Recent clients include **John Hiatt**, the **Kinleys**, **Lee Ann Womack**, **Robert Cray**, **Beth Nielsen Chapman**, **Danni Leigh**, **Junior Brown**, and **Richard Marx**.

The two-room complex is about to add a third suite, Studio C, which will feature a Soundcraft Ghost console with MIDI mute automation.

## AUDIO TRACK

### NEW YORK

**IT'S OFFICIAL:** Sterling Sound is a two-headed beast.

The venerated New York mastering studio has begun a gradual relocation to its new space in the Chelsea section of Manhattan. Two of the studios' veteran owner/engineers, **Ted Jensen** and **Greg Calbi**, have already made the move, taking with them their assistants, **Paul Agnelli** and **Steve Fallone**, respectively, and their booking managers, **Rachel Jodejuan** and **Danielle Crisafulli**, respectively.

The rest of the Sterling creative, executive, and support staff—led by owner/engineer **Tom Coyne**, veteran engineer **George Marino**, newcomer **Chris Gehringer** (of Hit Factory fame), and president **Murat Aktar**—continues to operate in the studio's longtime midtown space and will move in 2002. At that point, all of Sterling's operations will be consolidated in Chelsea.

**AT CLINTON RECORDING**, rock band **Creed** worked with producer/engineer **Ron St. Germain** and assistant **Mark Freunfelder** in Studio B on a string tracking date for a new single. In Studio A, a string session of a different sort took place as classical cello virtuoso **Yo-Yo Ma** tracked a solo for a feature film with producer **Steven Epstein**, engineer **Richard King**, and assistant **Keith Shortreed**.

### LOS ANGELES

**POP/ROCK ICON Don Henley** recorded and mixed his latest album, the Warner Bros. release "Inside

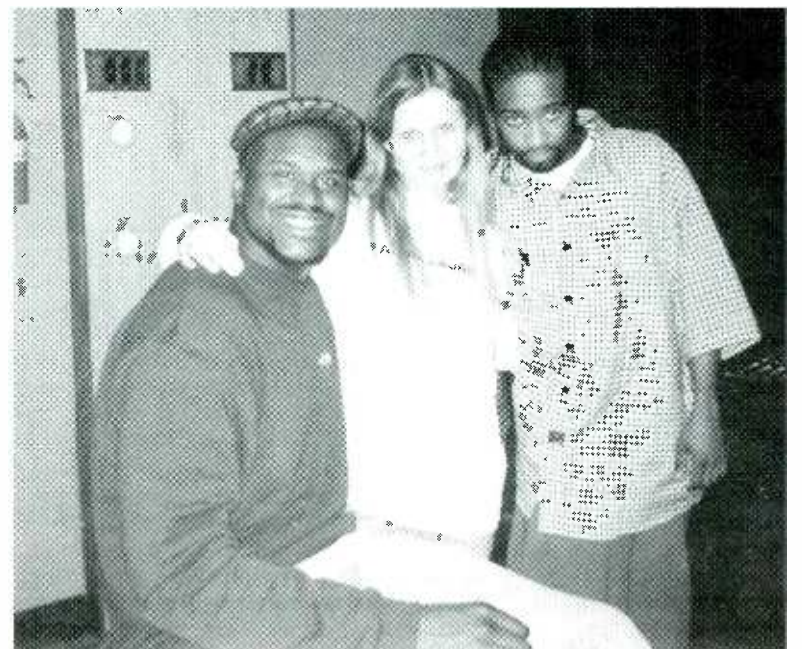
Job," at various facilities, including his private studio. However, for the mixes, Henley and his team—producer **Stan Lynch** and engineer **Rob Jacobs**—relied on the Record Plant, one of the top recording venues in the world. Working in Studio 4, Lynch and Jacobs brought Henley's tracks to life.

"Don is very precise about his recording projects and is detail-oriented," says Lynch. "A top-flight facility like Record Plant is a necessity for an artist like Don. His desire and intensity is to keep the project

at a high level, so everything must work smoothly."

Besides its Solid State Logic (SSL) 9000 J board, Studio 4 features Record Plant's largest live room and state-of-the-art gear, including custom **George Augspurger** cabinets and two Studer A800 MK III machines with Lynx II synchronizers.

**AT CHEROKEE**, a supergroup featuring **Jonathan Davis** of **Korn**, **Richard Gibbs** of **Oingo Boingo**,  
*(Continued on next page)*



**Heavy, Short, And Tall.** Heavyweight Records artist Short Khop, right, mixed his upcoming album, which features basketball star/rapper Shaquille O'Neal, in Studio 2 at Cherokee Studios in Los Angeles. Shown, from left, are O'Neal, Cherokee staffer Susan Donaldson, and Short Khop.

## AUDIO TRACK

(Continued from preceding page)

Sam Rivers of Limp Bizkit, and Munky and Head of Korn tracked for the motion picture "Queen Of The Damned" in Studio 1. Vinnie Colauita and Terry Bozzio were the featured drummers. Nick DiDia engineered, assisted by Sander DeJong and Dan Scala.

Also at Cherokee, jazz icon Ronnie Laws produced his new album with engineer David Henszey, and Glen Ballard produced rock band Bliss for his Capitol-distributed

Java label; the latter project was engineered by Karl Delfler and assisted by DeJong and Valente Torrez. Jim Monroe produced and engineered the KROQ Los Angeles "Hootenanny" compilation on the Otari Radar hard disc recorder in Studio 3. Producer/engineer Andy Johns mixed an album for 333 Music Group act Unified Theory, assisted by Torrez and C.J. Furtado. Engineer Phil Griggs mixed a Morrissey

live recording, assisted by Israel Hernandez. And Motown's Temptations worked with producer Joe Thomas and engineer Henszey on mixes for an upcoming release, assisted by Torrez.

In other prominent sessions at Cherokee, Heavyweight Records artist Short Khop mixed his upcoming album in Studio 2 (see photo, page 64).

**C**OLUMBIA RECORDS artists Evan & Jaron worked at Studios A and D at the Village, recording their as-yet untitled label debut with producer T Bone Burnett and engineers John Fields, Bradley Cook, and Rick Will. The artists—who are identical twins—collaborated with Mick Fleetwood, Glen Ballard, Burt Bacharach, and Dan Wilson of Semisonic.

**A**T SCREAM STUDIOS in Studio City, producer David Kahne was in tracking and mixing the new k.d. lang single, titled "Summer Fling." Kahne also recorded and mixed tracks for the upcoming album by Orgy. Both albums are due for release on Reprise Records and were mixed and engineered by Kahne and Rob Brill. Also at Scream, Chris Vrenna of Nine Inch Nails fame produced Gangsta Bitch Barbie for Den Music, with Bill Kennedy mixing. All sessions

were assisted by Jay Goin and recorded and mixed on the SSL 9000J, using both analog 2-inch tape and Pro Tools.

### NASHVILLE

**I**MMORTAL/VIRGIN recording artist Bare Jr. worked at East Iris' Studio A on the Solid State Logic 9000J console. The project was produced by Sean Slade, engineered by Paul Hager, and assisted by Kevin Szymanski. Also at East Iris, Interscope act Rubyhorse worked in Studio A with producer Jay Joyce, engineer Giles Reaves, and assistant Szymanski. Australian artist Danielle Greenwood worked with producer Charles Fisher, engineer David Leonard, and assistant Szymanski. And Caroline Cameron worked in the Pro Tools suite on

overdubs for a release produced by Keith Gattis and engineered by Chuck Turner.

**A**T SOUND STAGE, Wheatus mixed a self-produced album for Doug Delong Productions with Dave Thoener engineering. Cavier mixed a self-produced project for Island/Def Jam with engineer Paul Hagar. Terri Clark tracked with producer Steve Lowry and engineer John Kelton for Doug Delong Productions. And Trini Triggs overdubbed for Curb with producer Anthony Smith and engineers Ben Fowler and Alan Diddo.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: [prevna@billboard.com](mailto:prevna@billboard.com).



**At The Village.** Alt.country band the Jayhawks worked with noted rock producer Bob Ezrin at the Village in Los Angeles. Shown, from left, are Jayhawks songwriter/vocalist/guitarist Gary Louis, Ezrin, Jayhawks songwriter/vocalist/guitarist Mark Olson, and engineer Jay Healey. Not shown are bassist Marc Perlman and drummer Norm Rogers.



**Grand Ole Sound.** Grand Ole Opry star Bill Anderson, right, and engineer/musician Rex Schnelle work on Anderson's upcoming album project at Sony/ATV Studios in Nashville. The all-acoustic project features writing contributions by Steve Wariner, Sharon Vaughn, Dean Dillon, Walt Aldridge, Roger Miller, and Chuck Cannon.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 27, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	THE WAY YOU LOVE ME Faith Hill/ B. Gallimore, F. Hill (Warner Bros.)	BREATHE Faith Hill/ B. Gallimore F. Hill (Warner Bros.)	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	SOUND ON SOUND (New York) Ben Allen	OCEANWAY (Nashville) Julian King	OCEANWAY (Nashville) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	Neve VR/SSL 9000J	Neve V	Neve 8078	custom Neve 8038
RECORDER(S)	Studer A827	Studer A827	Studer A827	Sony 3348	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) "Prince Charles" Alexander, Paul Logus	STARSTRUCK (Nashville) Mike Shipley	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McKonkey	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	SSL 9000	SSL 9000	SSL 4080 G plus
RECORDER(S)	Sony 3348 HR	Pro Tools	Sony 3348	Sony 3348	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 499	Ampex 467	Ampex 467	GP-9
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	THE MASTERING LAB Doug Sax	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	UNI

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# Maverick Launches Latino Division

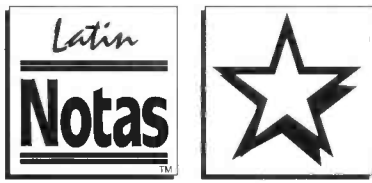
This week's column was prepared by Ramiro Burr.

THE RIPPLES from the Latin music wave begun last year by Ricky Martin are still being seen. One of the latest is from Madonna's label, Maverick Records, which just launched a Miami-based Latino division and formed an alliance with WEA Latina for promotion and distribution.

"Last year when Ricky exploded, those of us who were already part of the Latin music scene knew it was just a matter of time. But we also needed to see if it was just hype," says Maverick Latin president Bruno Del Granado. "There was so much written about the Latin explosion that by the end of the year you thought, 'When we start the new year 2000, the Latin thing will probably go away, so let's wait and see.'"

Instead, Del Granado notes, Santana made a massive splash at the Grammys, and the pop releases by Latino artists Marc Anthony and Enrique Iglesias have enjoyed chart and sales success this year.

He says that the label will not be limited to one genre or language.



"Latin music is so diverse that we're looking for anything that has the potential of doing well in the States and Latin America," he says. "We plan to build Maverick into a truly pan-American record company that will include Spain, Latin America, and the U.S. Hispanic market."

"As far as the bilingual crossover, the mainstream is a lot more open now to sounds from other countries, specifically Latin America," he adds. "We will be chasing artists that have that potential. Maybe it's about recording them in Spanish initially and then having them record in English, or simultaneously."

Del Granado declines to specify the initial investment in the label or the size of the staff he will be working with.

Born in Majorca, Spain, Del Granado came to the U.S. as a student in the early 1980s, working as

a marketing staffer for then CBS Records. He joined MTV just as the network was launching MTV Latin America in 1983 and has since worked as a consultant on Latino TV specials.

**BACHATA MOVES:** Milly Quezada is back on the regional charts with a new single from her latest Sony Discos album, "Tesoros De Mi Tierra." But unlike her previous hits in a quarter-century of artistry, "Pídemle," a duet with merengue maverick Fernando Villalona, is sung to a different beat: *bachata*, the Dominican Republic's other dance music.

Developed in the 1950s as a sort of house music for bars and cabarets where Dominican soldiers partied away their paychecks, bachata carried a stigma until Karen Records' Juan Luis Guerra legitimized it with his lilted love song "Bachata Rosa" in 1990.

In recent years, an increasing number of tropical artists such as Manny Manuel and Elvis Crespo have experimented with an occasional bachata track. But "Tesoros De Mi Tierra" (Treasures From *Continued on next page*)

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## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
  - 25 ACARICIAME (Warner/Chappell)
  - 12 AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
  - 38 AYUDAME DIOS MIO (Universal Musica, ASCAP/Peermusic, BMI)
  - 35 CARITA DE SOL (Not Listed)
  - 23 COMO TU ME QUIERE A MI (Not Listed)
  - 17 CORAZON DE MELAO (Universal Musica, ASCAP)
  - 31 DA LA VUELTA (F.I.P.P., BMI)
  - 21 DE CREE EN TI (ON MY KNEES) (Seat Of The Pants, ASCAP/Word, ASCAP/Ochisongs, BMI)
  - 16 DESDE QUE NO ESTAS (Maracas/Pichaco)
  - 19 DIMELO (I NEED TO KNOW) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Copyright Control)
  - 30 ENAMORADO DE TI (Warner-Tamerlane, BMI/Dustelli, BMI)
  - 2 ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
  - 40 ENTRE TU Y YO (Erami, ASCAP/Warner/Chappell)
  - 22 FALSAS ILUSIONES (Garmex, BMI)
  - 18 FRUTA FRESCA (Gaira Producciones)
  - 36 LA RAZON DE MI SER (F.I.P.P., BMI/Pop Media, BMI)
  - 14 EL LISTON DE TU PELO (Not Listed)
  - 29 LOBO HERIDO (Manzmusic, SACM)
  - 13 MORIR DE AMOR (Seg Son, BMI)
  - 37 MUJER, MUJER (Leo Musical/Universal, ASCAP)
  - 15 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
  - 3 NO ME DEJES DE QUERER (F.I.P.P., BMI)
  - 32 PARA PODER LLEGAR A TI (EMI)
  - 39 PORQUE TE QUIERO (Not Listed)
  - 11 QUE ALGUIEN ME DIGA (EMOA, SESAC)
  - 20 QUE BONITO AMOR (Phamm/Peermusic, BMI)
  - 28 QUEMAME LOS OJOS (Not Listed)
  - 10 QUE VOY A HACER SIN TI (KMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
  - 5 QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
  - 9 SECRETO DE AMOR (Not Listed)
  - 34 SI LA VES (Not Listed)
  - 4 SOLO ME IMPORTAS TU [BE WITH YOU] (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
  - 33 SOY UN SABORDIN (Caliente/West Latin Soul, BMI)
  - 6 TE HICE MAL (ADG, SESAC)
  - 24 TE SUPLIQUE MUCHAS VECES (De Luna, BMI)
  - 26 TUS REPROCHES (Promosongs, BMI)
  - 8 VOLVER A AMAR (F.I.P.P., BMI)
  - 27 YA ESTOY CANSADO (Ser-Ca, BMI)
  - 7 YO SE QUE TE ACORDARAS (Maximo Aguirre)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	1	14	<b>SON BY FOUR</b> SONY DISCOS †	<b>No. 1</b> A PURO DOLOR A. JAEN (O. ALFANNO)
				<b>GREATEST GAINER</b>	
2	4	7	6	<b>THALIA</b> EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E. ESTEFAN JR., M. FLORES (M. FLORES)
3	3	6	5	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS †	NO ME DEJES DE QUERER E. ESTEFAN JR., G. NORIEGA, R. BLADES (G. ESTEFAN, E. ESTEFAN JR., R. BLADES)
4	2	2	9	<b>ENRIQUE IGLESIAS</b> INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M. TAYLOR, B. RAWLING (E. IGLESIAS, P. BARRY, M. TAYLOR)
5	5	3	11	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS †	QUIEREME R. BARLOW, G. NORIEGA, E. ESTEFAN JR. (R. BARLOW, A. CHIRINO, G. NORIEGA)
6	6	4	15	<b>LOS TEMERARIOS</b> FONOVISIA †	TE HICE MAL R. PEREZ (A. A. ALBA)
7	9	8	7	<b>BANDA EL RECODO</b> FONOVISIA †	YO SE QUE TE ACORDARAS NOT LISTED (J. MARQUEZ)
8	7	5	14	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	VOLVER A AMAR K. SANTANDER (K. SANTANDER)
9	14	16	5	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	SECRETO DE AMOR J. SEBASTIAN (J. SEBASTIAN)
10	12	12	15	<b>PABLO MONTERO</b> RCA/BMG LATIN	QUE VOY A HACER SIN TI R. PEREZ (R. PEREZ)
11	15	13	28	<b>GILBERTO SANTA ROSA</b> SONY DISCOS †	QUE ALGUIEN ME DIGA J. M. LUGO, G. SANTA ROSA, A. JAEN (O. ALFANNO)
12	8	9	11	<b>LUIS MIGUEL</b> WEA LATINA	AMARTE ES UN PLACER L. MIGUEL (J. C. CALDERON)
13	10	10	19	<b>CONJUNTO PRIMAVERA</b> FONOVISIA †	MORIR DE AMOR J. GUILLEN (R. GONZALEZ MORA)
14	13	14	29	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN †	EL LISTON DE TU PELO J. MEJIA AVANTE (J. MEJIA AVANTE)
15	11	11	7	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C. ROONEY (M. ANTHONY, C. ROONEY)
16	16	22	5	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS O. PICHACO (O. PICHACO, E. GARCIA)
17	23	32	4	<b>EMMANUEL</b> UNIVERSAL LATINO	CORAZON DE MELAO E. RUFFININGO (J. A. RODRIGUEZ, M. TAJADA)
18	17	15	28	<b>CARLOS VIVES</b> EMI LATIN †	FRUTA FRESCA E. ESTEFAN JR., J. V. ZAMBRANO (C. VIVES)
19	18	17	39	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS †	DIMELO C. ROONEY (M. ANTHONY, C. ROONEY)
20	29	40	6	<b>BANDA MAGUEY</b> RCA/BMG LATIN	QUE BONITO AMOR NOT LISTED (J. A. JIMENEZ)
21	31	—	2	<b>JACI VELASQUEZ</b> SONY DISCOS †	DE CREE EN TI R. PEREZ (D. MULLEN, N. COLEMAN, MULLEN, M. OCHS)
22	20	24	7	<b>LOS HURACANES DEL NORTE</b> FONOVISIA †	FALSAS ILUSIONES NOT LISTED (M. FLORES)
23	19	25	4	<b>LIMI-T 21</b> EMI LATIN †	COMO TU ME QUIERE A MI E. TORRES SERRANT (J. BERMUDEZ)
24	24	35	6	<b>ARKANGEL R-15</b> SONY DISCOS	TE SUPLIQUE MUCHAS VECES NOT LISTED (J. NAVARRO)
25	21	29	3	<b>LIMITE</b> UNIVERSAL LATINO †	ACARICIAME J. CARRILLO (ALAZAN)
26	25	27	22	<b>LOS SEMENTALES DE NUEVO LEON</b> SONY DISCOS	TUS REPROCHES NOT LISTED (B. CORPUZ)
27	26	21	10	<b>INTOCABLE</b> EMI LATIN †	YA ESTOY CANSADO NOT LISTED (L. PADILLA)
28	38	—	2	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE	QUEMAME LOS OJOS R. AYALA (R. AYALA)
29	<b>NEW</b>	1	1	<b>VICENTE FERNANDEZ</b> SONY DISCOS	LOBO HERIDO NOT LISTED (A. MANZANERO)
30	22	19	9	<b>FRANKIE NEGRON</b> WEA/CARIBE/WEA LATINA	ENAMORADO DE TI R. PEREZ, R. SANCHEZ (R. CONTRERAS, M. CANCEL, J. GRECO)
31	35	36	10	<b>MARC ANTHONY</b> COLUMBIA/SONY DISCOS	DA LA VUELTA M. ANTHONY, K. SANTANDER, E. ESTEFAN JR. (E. ESTEFAN JR., K. SANTANDER)
32	<b>RE-ENTRY</b>	8	8	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b> ARIOLA/BMG LATIN	PARA PODER LLEGAR A TI M. A. SANCHEZ (L. DAN)
33	37	38	8	<b>MARCO HERNANDEZ</b> ARIOLA/BMG LATIN	SOY UN SABORDIN NOT LISTED (M. HERNANDEZ)
34	27	20	8	<b>VICTOR MANUELLE</b> SONY DISCOS	SI LA VES NOT LISTED (O. ALFANNO)
35	34	28	4	<b>TONY VEGA</b> RMM	CARITA DE SOL NOT LISTED (NOT LISTED)
36	30	23	11	<b>CARLOS PONCE</b> EMI LATIN †	LA RAZON DE MI SER F. PINERO JR., T. MITCHELL, E. ESTEFAN JR. (F. PINERO JR., T. MITCHELL, C. PONCE)
37	39	—	13	<b>LOS TRAVIEZOS DEL NORTE</b> SONY DISCOS	MUJER, MUJER NOT LISTED (J. SCOTT)
38	32	26	10	<b>TAMARA</b> UNIVERSAL LATINO †	AYUDAME DIOS MIO B. SILVETTI (M. DE JESUS)
39	<b>NEW</b>	1	1	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN †	PORQUE TE QUIERO B. SILVETTI (J. SALINAS)
40	<b>NEW</b>	1	1	<b>JYVE V</b> EMI LATIN †	ENTRE TU Y YO E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN)

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

# Artists & Music

## NOTAS

(Continued from preceding page)

My Homeland) marks the first time an established artist from outside the genre has recorded a disc dominated by this once-taboo music form. (Two of the 10 tracks are merengues; the rest are bachata.)

Quezada credited Sony Discos' top executive, Oscar Lord, with breathing life into the project. Lord—a key player in Quezada's career since her 1996 solo debut on his erstwhile label, Sun Tropic Music—executive-produced "Tesoros."

"Oscar Lord saw how many records bachata artists in the

Dominican Republic were selling and how it was gaining popularity internationally, so he decided to pick an established artist to do a bachata album," she says.

Quezada adds that the producer, Manuel Tejada, sampled an array of artists and styles in selecting the disc's eight bachata tracks, all covers of Dominican classics.

"It wasn't easy to select the songs because I'm a woman, and a lot of the best-known songs contain lyrics that are crude or sexist," she says. "When my son heard the lyrics to 'Antología De

Caricias,' he asked me, 'Are you really going to say that?'"

**TEX-MEX SINGER:** Universal Music Latino Tex-Mex recording artist Fidel Hernandez is recording in Monterrey, Mexico, with Jesus "Chuy" Carrillo and Cacho Cantu as co-producers. Carrillo is best-known for his work as producer of Grupo Limite, Universal's superstar pop/norteno recording act, and Cantu is known for his work with singer/songwriter José Guadalupe Esparza and norteno star act Bronco.

Hernandez made a minor splash a year ago with his debut self-titled album that bristled with cool accordion-fueled polkas and rancheras that showcased his emotive vocals. Hernandez's album, which produced a hit single, the Richard Allenn-penned *cumbia* "Tormentas Del Amor," benefited from the skills of producer/keyboardist/arranger Joel Guzman; Guzman also worked on the Los Super Seven self-titled album, which won a Grammy in 1998 for best Mexican-American performance.

"Fidel is really excited to be back in the studio, and he's taking his time in selecting the right songs for this project," says his manager, Matt Stevens.

Hernandez was signed to PolyGram Latino in late 1998 and released his debut album three months before Universal Music Latino took over the PolyGram Label.

**TIDBITS:** *Conjunto* accordionist Santiago Jimenez Jr. and record producer/Arhoolie Records founder Chris Strachwitz have been recognized with a National Heritage Fellowship, one of the highest honors bestowed on cultural artists by the National Endowment for the Arts. The men were two of 13 people to receive the prestigious honor, which recognizes outstanding practitioners of folk and traditional arts, and a \$10,000 award in Washington, D.C., in September. Others awarded include Western singer/guitarist Don Walsler, Afro-Cuban drummer Felipe Garcia Villamil, African-American gospel quartet Dixie Hummingbirds, blues piano player Joe Willie "Pinetop" Perkins, and Hawaiian singer Geona Keawe... East Los Angeles rock act Los Lobos and Anglo rock act Jethro Tull are touring as special guests opening for the Chieftains. Tour dates include June 13 at Humphreys in San Diego; June 15 at the Sun Theater in Anaheim, Calif.; June 16 at the Oregon Zoo Amphitheater in Portland, Ore.; June 18 at the Chateau Ste. Michelle in Woodinville, Wash.; and June 20 at the Wolf Trap Filene Center in Vienna, Va.



'On The 6' Sells 5 (Million). Sony Music Entertainment executives recently presented Work/Epic Group artist Jennifer Lopez with a plaque commemorating worldwide sales of 5 million units of "On The 6," her debut album. Shown at the presentation, from left, are David R. Glew, chairman of Epic Records Group; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Lopez; Polly Anthony, president of Epic Records Group; and Benny Medina, Lopez's manager.

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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	14	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
▶ GREATEST GAINER ▶					
2	3	4	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
3	7	2	OMARA PORTUONDO	WORLD CIRCUIT/UNESCO/9603/46 HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
4	4	28	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
5	5	12	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
6	6	69	MARCO ANTONIO SOLIS	FONOVIISA 0516 HS	TROZOS DE MI ALMA
7	13	61	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
8	9	4	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
9	11	12	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
10	12	12	LOS TEMERARIOS	FONOVIISA 0519	EN LA MADRUGADA SE FUE
11	8	31	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
12	10	51	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
13	14	24	ENRIQUE IGLESIAS	FONOVIISA 0518	THE BEST HITS
14	2	8	VARIOUS ARTISTS	LIDERES 950016	GUERRA DE ESTADOS PESADOS
15	21	87	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
16	18	4	THALIA	EMI LATIN 26232 HS	ARRASANDO
17	16	4	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS
18	19	25	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
19	23	48	MANA	WEA LATINA 27864	MTV UNPLUGGED
20	22	17	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVIISA HS	MORIR DE AMOR
21	25	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS
22	17	36	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
23	26	50	IBRAHIM FERRER	WORLD CIRCUIT/UNESCO/9603/46 HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
24	20	5	LIMI-T 21	EMI LATIN 25308	SABE A LIMI-T
25	15	29	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
26	28	46	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
27	24	32	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
28	29	23	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
29	34	43	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
30	30	30	BANDA EL RECODO	FONOVIISA 80769 HS	LO MEJOR DE MI VIDA
31	31	9	VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO
32	27	37	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
33	33	39	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
34	38	26	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
35	35	7	ANA GABRIEL	SONY DISCOS 83817	ETERNAMENTE
36	41	2	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
37	32	54	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
38	37	29	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
39	40	4	GRUPO MOJADO	FONOVIISA 9964	LOS ANGELES TAMBIEN BAILAN
40	44	17	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO
41	36	16	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
42	47	3	VARIOUS ARTISTS	SONY DISCOS 83869	LO NUESTRO Y LO MEJOR
43	RE-ENTRY		LOS ANGELES DE CHARLY	FONOVIISA 9863	LA MAGIA DEL AMOR
44	RE-ENTRY		JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 71410/BMG LATIN	HOMENAJE A RAMON AYALA 25 ANIVERSARIO
45	48	91	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
46	42	84	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
47	RE-ENTRY		LOS TIGRES DEL NORTE	FONOVIISA 80761	HERENCIA DE FAMILIA
48	RE-ENTRY		BANDA MAGUEY	RCA 74910/BMG LATIN	ESCORPION
49	RE-ENTRY		LOS ACOSTA	DISA 25037/EMI LATIN	LOS CABALLEROS DE LA NOCHE
50	RE-ENTRY		GIPSYLAND	HOLLYWOOD LATIN 162182	VIVA LA MUSICA
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
1	ALEJANDRO FERNANDEZ	1	SON BY FOUR	1	JOAN SEBASTIAN
2	SHAKIRA	2	OMARA PORTUONDO	2	SELENA
3	MARCO ANTONIO SOLIS	3	MARC ANTHONY	3	LOS TEMERARIOS
4	A.B. QUINTANILLA Y LOS KUMBIA KINGS	4	CARLOS VIVES	4	VARIOUS ARTISTS
5	CHRISTIAN CASTRO	5	IBRAHIM FERRER	5	LOS ANGELES AZULES
6	ENRIQUE IGLESIAS	6	LIMI-T 21	6	CONJUNTO PRIMAVERA
7	SHAKIRA	7	GILBERTO SANTA ROSA	7	RAMON AYALA Y SUS BRAVOS DEL NORTE
8	THALIA	8	VARIOUS ARTISTS	8	PEPE AGUILAR
9	VARIOUS ARTISTS	9	ELVIS CRESPO	9	INTOCABLE
10	MANA	10	SOUNDTRACK	10	BANDA EL RECODO
11	LUIS MIGUEL	11	TONY VEGA	11	VICENTE FERNANDEZ
12	LOS TRI-O	12	ALBITA	12	GRUPO MOJADO
13	ELVIS CRESPO	13	VICTOR MANUELLE	13	GRUPO BRYNDIS
14	JACI VELASQUEZ	14	MILLY QUEZADA	14	LOS ANGELES DE CHARLY
15	VARIOUS ARTISTS	15	OLGA TANON	15	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO

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Assistance in preparing this column was provided by Karl Ross in Miami.

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. 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). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Asian Firms Join Digital Test

### 'Zeus' Public Distribution Trial Offers Free Music Downloads

BY STEVE McCLURE

TOKYO—Asia may be at least two to three years behind major markets like the U.S. when it comes to online music distribution, but that could be about to change.

In an effort to jump-start the online music business in the region, a 16-company consortium based in Singapore has been conducting a three-month public trial in secure digital music distribution dubbed "Project Zeus"—and so far

the project's offer of the chance to download 300 songs free of charge has proven something of a hit in Asia's nascent online community.

Overseeing Project Zeus is digital rights management service provider MERCURiX, a National Computer Systems (NCS) subsidiary and the first company in Asia to provide such services using technology developed by California-based InterTrust Technologies.

*'Cooperation [among the consortium's members] has been very, very good thus far'*

—MARTIN SNG—

The trial, which began April 28, is billed as the biggest such test in which any major international label—BMG Entertainment Asia Pacific, in this case—has taken part. Thai label Grammy Entertainment is the other record company taking part in Project Zeus.

Martin Sng, business development manager at MERCURiX, says that as of the last week in May, the trial was on target in terms of signed-on users.

"We'll be quite happy with about 1,000 activations, and to date we've got about 250," says Sng. To spread the word about the free-music trial period, MERCURiX has been holding what Sng terms small marketing promotions, such as sponsoring a recent concert in Singapore by Irish boy band Westlife and a recent press party at Singapore disco Zouk.

"Everyone's been very excited about how the whole thing is going," says Sng. "Cooperation [among the consortium's members] has been very, very good thus far."

Those registering for Project Zeus via the MERCURiX Web site ([mercurix.com/zeus](http://mercurix.com/zeus)) will be able to activate a private account with MER-

CURiX. Each participant also will be allocated a promotional budget of \$250, valid during the trial period, which can be used to purchase songs by renowned artists. All the songs available for the trial will be timed out, meaning participants will not be able to play any of the downloaded tracks after July 31.

Shabnam Melwani, one of the co-founders of Singapore music portal Soundbuzz.com, which is part of the Project Zeus consortium, says that so far the trial has been going well.

"We've been doing a lot of usability tests to see how the consumers are reacting to the actual process of downloading the software, and making sure it's very smooth-running for the consumer," Melwani says. "It's very early days, but it's 'so far, so good.'"

(Continued on page 87)

## Retail Group HAMM Set Up In Germany

BY WOLFGANG SPAHR

HAMBURG—A new German retail trade group, Handelsverband Musik und Medien (to be known as HAMM), has been established to represent the interests of the country's major music merchants.

According to Wolfgang Orthmayr, president of the new body's ruling council and also managing director of the Kiel-based World of Music chain, HAMM members have a combined total of 2,000 outlets, representing more than 50% of the record market.

Membership fees will fund the body, although no rates have been agreed on yet. Hiring administrative personnel and appointing a managing director are among the group's immediate priorities.

Hamburg-based HAMM's found-

ing members are WOM, HMV, aMM-Aktiv Musik Marketing, AMS GmbH & Co. KG, JPC-Schallplatten GmbH, Jora Tontraeger & Medien Vertriebs GmbH, Mueller GmbH & Co. KG, and TMI Vertriebs GmbH.

The new body's aims are expected to involve the coordination of marketing campaigns and political lobbying.

There is already an existing retail trade group for independent retailers, GDM. According to HMV Germany regional manager Alfred Beck—a member of the new body's ruling council—HAMM will "work very closely together" with GDM, which he estimates accounts for "about 2%-3% of the market."

"The main members of GDM," he says, "are organized in aMM, which is a marketing/buying group of smaller specialist retailers which does national cooperative campaigns with the labels. They are quite strong in the German market, and their president, Huwe Imhof, is on the board."

Three other nonspecialist retail groups representing, according to HAMM, 35% of the German market are ineligible to join HAMM but have pledged to actively assist the body. Links with the recently unveiled Global Entertainment Retail Alliance are being discussed.

The GDM and German labels' body BPW would not comment about the new body until further details are revealed.

Additional reporting for this story was provided by Tom Ferguson in London.



## MTV Awards To Cap Music Week In Stockholm

BY KAI R. LOFTHUS

STOCKHOLM—A coalition of record companies and music organizations in Sweden is teaming up with international music video network MTV to launch what is intended to become the annual Stockholm Music Week.

The joint effort, to be held in the Swedish capital between Nov. 12 and 16, will close with MTV's European Music Awards and will showcase new talent before international music industry executives and media. MTV is planning daily programming from the city, including "MTV:Select" and "MTV:New." A Web site, [stockholmweek.com](http://stockholmweek.com), will be set up in the coming months to support the initiative.

"We want to have [label executives and journalists] here for longer than the one day that the European Music Awards are held," says Stockholm Records managing director Ola Håkansson, one of the main forces behind the event. "We also want to capitalize on the momentum gained through the Swedish opening ceremony at MIDEM in Cannes in 1999," he says.

(Continued on page 72)



**Honors For Nipper.** U.K. Minister for Trade and Industry Dr. Kim Howells visited Abbey Road Studios in London to present EMI Group chairman Eric Nicolini with a Centenary Trademark Award for its famous dog and gramophone trademark—Nipper the dog listening to "His Master's Voice." Pictured at the ceremony, from left, are Brian McLaughlin, managing director of HMV Europe; Tony Wadsworth, president/CEO of EMI Records U.K. and Ireland; Howells, with the current Nipper; Richard Lyttelton, president of EMI Classics; and Nicolini.

## Savage Garden Wins Multiple Honors At Australasian Awards

BY CHRISTIE ELIEZER

SYDNEY—Australia's publishers said thank you to Savage Garden and the government-run Triple J radio network at the annual Australasian Performing Rights Assn. (APRA) Awards held May 22 in Sydney.

Savage Garden's total 18 million sales has inspired local songwriters and composers to chase global opportunities, resulting in APRA announcing a 10% rise in foreign royalties in the past 12 months for its 28,500 members, worth \$70 million Australian (\$40 million).

Savage Garden picked up three awards, including songwriter of the year (which members Darren Hayes and Daniel Jones also won in 1998). Its "Animal Song" was the most-performed Australian work; "Truly Madly Deeply,"

from the debut 1996 "Savage Garden" album, made APRA history by winning its category—most-performed Australian work overseas—a second time in a row.

Says Hayes, "It's probably our favorite part of the industry, because it's focusing on the songwriting and artistry and it's acknowledgement by your peers."

Savage Garden is signed to its former manager John Woodruff's Rough Cut Music, which was administered locally for the band's debut self-titled album by EMI Music (which has sold 12 mil-

lion globally) and by Warner/Chappell Music for its second and current album, "Affirmation," which has shifted 6 million units since its release in October 1999.

Hayes was careful to acknowledge both administrating publishers in his thank-yous.

"I was pleased we could acknowledge their immense contribution as an industry," Saville Abramowitz, managing director of Warner/Chappell Australia, tells Billboard. Savage Garden contributed to Warner/Chappell's tally of five wins for the night.

*'[Savage Garden has] inspired other writers . . . that the world is achievable'*

—PETER HEBBES—

Adds EMI Music managing director John Anderson, "Darren and Daniel continue to make history. Their win overall was for their body of work, rather than just the second album, and it was nice to be acknowledged for our part in their early success."

Other publishers were equally appreciative. Peter Hebbes, managing director of Universal Music Publishing, acknowledges, "They've inspired other writers, including those in our catalog, that the world is achievable."

Universal had two wins. Rock band Powderfinger took song of the year for "Passenger." The most-performed foreign work was Shania Twain's "That Don't Impress Me Much" (sharing credits with BMG Music) from the "Come On Over" album, which has

(Continued on page 101)

# MP3 Debate Emerges At Conference

## NetSounds Confab Confronts Music Industry/Online Issues

BY JULIANA KORANTENG

LONDON—Call it a cheap shot, or music-industry wit at its most incisive. But when Jay Alan Samit, EMI Recorded Music's senior VP of worldwide new media, indicated that one of his favorite songs includes the line "Here's to you, Mr. Robertson," he hadn't forgotten the lyrics to the Simon & Garfunkel classic "Mrs. Robinson."



SAMIT

Instead, he was triumphantly referring to Michael Robertson, chairman/CEO of MP3.com, the beleaguered online free-downloads music service provider that a U.S. District Court ruled had violated copyrights of major labels belonging to the Recording Industry Assn. of America.

Samit's jibe, made during a keynote speech at the Internet conference NetSounds May 15-16 in London, indicated that the clash between MP3.com and the major record companies is still setting off sparks. Carolyn Kantor, MP3.com's senior VP, stood in for Robertson as the other keynote speaker before an audience of more than 200 music and Internet industry executives at the conference organized by the IBC Group.

The District Court judge had ruled that MP3.com's My.MP3 service, which allows music fans to customize their CD collections online, infringed existing U.S. copyright laws. Now, MP3.com has been forced to block access to all major-label content that had been digitized on the site.

Kantor told the audience, "We have been in settlement discussions with the labels. We're cautiously optimistic." Yet she also told Billboard that some kind of licensing agreement with the majors would be preferable. "A business resolution is preferred to a legal one."

She added she's not surprised by Samit's negative views of Internet-only operators such as MP3.com and Emusic.com. "Almost all new-technology companies have faced this type of resistance—the battle-ship mentality instead of the speed-boat mentality."

Her comments to Billboard were made after Samit used his presentation to debunk what he described as myths in the online music sector—that the multinationals are the bad guys and that the emerging online-only players are the good guys.

First, he agreed that traditional record companies need to quickly grasp the implications of the rapid-

ly developing Internet sector. He outlined the hypothetical scenario along the following lines. A consumer in Greece downloads music licensed to a German publisher written by a French composer and performed by a Brazilian band but pays for the download with a Japanese credit card.

"Where did the sale take place? Was it a performance or a recording? Who collects the money?" he asked. "This is a world that 100 years of legal contracts didn't anticipate."

He denied that the majors consider the Internet a threat. With Amazon.com able to carry more than half a million CDs, compared with 40,000 titles at a brick-and-mortar mega-store, the Internet can only be a blessing, he

(Continued on page 100)



## Boxman Plans Expansion, But Losses Mount

BY KAI R. LOFTHUS

OSLO—In spite of Boxman.com's reported increase in losses for 1999 (Billboard Bulletin, May 22), the London-based online entertainment retailer remains confident about its growth potential in Europe.

The company has announced plans to enter more European territories later this year and tells Billboard it also will eventually feature digital downloads and streaming activities.

While Boxman continuously evaluates new areas of business development, it says it intends to maintain a core business philosophy as "an entertainment E-commerce company" but through multiple distribution channels.

Although with 10.1 million pounds (\$15 million) in cash and equivalents at hand, Boxman's operating loss last year increased 238% over 1998 from 5.6 million pounds (\$8.3 million) to 18.9 million pounds (\$28 million).

Through last year's expansion into France (March), the U.K. (April), Germany (May), and the Netherlands (August), the launch and marketing expenses accordingly absorbed a high share of the income. Furthermore, the corporate headquarters, with central purchasing, were relocated from Stockholm to London, while a new layer of executive staff also was installed. A centralized fulfillment facility also was established in the Netherlands.

Last year's results were heavily influenced by the U.K. company iMVS.com's reverse takeover of Boxman AB, the former parent com-

(Continued on page 72)



# newsline...

**JOHN DEACON, DIRECTOR GENERAL** of the British Phonographic Industry (BPI), has been honored with the International Federation of the Phonographic Industry (IFPI) medal for services to that organization and the European recording industry. Deacon, who has been BPI director general since 1979, is due to retire in July. He was presented the medal by IFPI chairman/CEO Jay Berman, who said, "John has been a champion for the music industry in the U.K. and in Europe. His leadership over three decades has played an enormous part in the success of the modern British recording industry." The last recipient of the IFPI medal was its former board chairman, David Fine.

**SPAIN'S AUTHORS AND PUBLISHERS' SOCIETY** SGAE has agreed to a seven-year deal with three highway bus associations—representing 95% of all regular routes—over the payment of authors' rights for the broadcasting of music and the showing of videos during long journeys. The question of paying such rights had long been in dispute. Under the accord, bus companies will pay a fixed sum of money for every bus registered after Jan. 1 this year, and in return SGAE has promised to withdraw dozens of lawsuits currently going through the Spanish courts. SGAE director of public communication Javier Trujillo said, "The bus associations have understood that the authors of musical and videographic works played on buses are offering a service to the public and must be compensated."

HOWELL LLEWELLYN

**ONLINE MUSIC COMMUNITY VITAMINIC.IT** has signed a deal with Italy's second-largest telecom operator, Omnitel, to develop a wireless application protocol (WAP)-based service to offer MP3 files to consumers' cell phones. Omnitel's customer base in Italy is 11 million people, according to Vitaminic. The company claims this will be the first WAP service to offer MP3 files. Through a portal operated by Omnitel, omnitel2000.it, consumers can access a specifically designed MP3 outlet by using voice, WAP, and Internet technologies.

KAI R. LOFTHUS

**DANIEL AGOSTINELLI**, CEO of Australia's largest music retail chain, Sanity Music, has been given more responsibility. Brazin Ltd., owner of the chain, has promoted him to COO of all its retail interests. These include two fashion chains, Bras 'N Things and Viva Lingerie, as well as the In2Music chain. Agostinelli remains director of Sanity's online division, Sanity.com. The move comes as Brazin is set to announce further retail diversification, including a chain of coffee shops. Sanity has more than 200 stores and claims to have between 25% and 29% of the Aussie music retail market.

CHRISTIE ELIEZER

**SWEDISH PERFORMING RIGHT SOCIETY** Svenska Tonsättares Internationella Musikbyrå reported a 4.4% increase in revenue for 1999 to 823.2 million Swedish kronor (\$102 million). Income from local music performed in Sweden, taking a 38% revenue share, amounted to 314 million kronor (\$38.9 million), an increase of 4.6%. Revenue garnered on behalf of mechanical licensing society Nordisk Copyright Bureau rose 11.7% to 404.5 million kronor (\$50 million).

KAI R. LOFTHUS

**AUSTRALIAN E-TAILER CHAOSMUSIC** has launched TV and radio online services to provide a 24-hour supply of Australian music content. ChaosVision (chaosvision.com) and ChaosRadio (chaosradio.com) will be provided free to subscribers, currently estimated at 51,000, although CEO Rob Appel predicts that figure will double by the end of the year. ChaosVision will feature a music video channel called Australian Showcase, a visual arts and multimedia channel (Junkyard Theatre), a live concert and festival channel featuring footage from April's East Coast Blues & Roots Music Festival, and Internet content supplier K\*Grind's extreme sports and alternative music channels (Planet X and Nerve). ChaosRadio has a "click to buy" online purchasing function.

CHRISTIE ELIEZER

**GRAN VIA MUSICAL** began distributing on May 11 the extensive Latino catalog of Spain's BAT Discos in that country, following similar recent deals with Mexico's Fonovisa and Miami-based Dominican Republic label Karen Records. BAT until now distributed product in Spain from many U.S. and Latin-American Latino labels, and its roster includes Tito Puente, Marc Anthony, Celia Cruz, Flavio Cesar, Onda Vaselina, and Manny Manuel. It was the first label to distribute Enrique Iglesias in Spain. BAT scored a major non-Latino hit in Spain late last year when an album of children's clown songs by Miliki spent several weeks at No. 1 and sold more than 500,000 units. The label, founded by Cuban-born brothers Oscar and Jorge Gomez, had 1999 turnover in excess of 1 billion pesetas (\$5.5 million). Gran Via Musical, recently created by Prisa, Spain's biggest audiovisual group, also distributes other labels, such as Disconforme, MuXXIc, Eurotropical, Romero Records, Manzana Discos, Tin Records, Blue Moon, EPF, and DMK.

HOWELL LLEWELLYN

## In A Flat Japanese Market, Indie Avex Performs Well

BY STEVE McCLURE

TOKYO—Avex, Japan's biggest independent record company, continues to do well despite the generally flat Japanese market, reporting higher sales and profits in the year ending March 31.

Sales of the parent company, Avex Inc., were up 11.2% to 58.1 billion yen (\$550.9 million), while after-tax profit posted a 54% increase to 4.6 billion yen (\$43.6 million). On a consolidated basis, the Avex group's sales rose 14% to 74.1 billion yen (\$702.6 million), while after-tax profit increased 50.2% to 5.9 billion yen (\$55.9 million).

Besides Avex Inc., which comprises the Avex Trax, Avex Tune, Cutting Edge, and other labels, the Avex group includes such subsidiaries as music publisher/concert promoter Prime Direction Inc., nightclub management company Velfarre Entertainment Inc., and audio software distributor Avex Distribution Inc. Other operations are AV Experience America Inc., Hong Kong-based Avex Asia Ltd., and Avex Taiwan Inc., as well as the London branch offices of Avex Inc. and Prime Direction.

Avex's biggest-selling titles were the greatest-hits compilation of pop trio Globe, "Cruise Records 1995-2000," which sold nearly 3 million copies; Ayumi Hamasaki's album "LOVEppears," which sold 2.8 million copies; and Nanase Aikawa's album "ID," which moved 1.2 million units.

The business year that ended in March saw Avex, which has grown exponentially since being established in 1988 as an importer of foreign dance music, reach two significant milestones. In November Avex joined the Asia-Pacific regional board of the International Federation of the Phonographic Industry, in recognition of the label's increasing

activity in Asia outside of Japan. And in December it became a listed company in the first section of the Tokyo Stock Exchange (TSE)—the only record label apart from hardware/software maker Nippon Columbia to be in the TSE's first section.

In the year ending March 31, 2001, Avex forecasts parent-company sales of 62.5 billion yen, up 13%; 8.4 billion yen in operating profit, up 0.02%; and 4.7 billion yen in after-tax profit, almost unchanged.







# HITS OF THE WORLD CONTINUED

EUROCHART 05/20/00				MUSIC & MEDIA				SPAIN (AFYVE/ALEF MB) 05/17/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE	SANTANA SUPERNATURAL ARISTA	1	2	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	1	6	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
2	NEW	IT'S MY LIFE BON JOVI MERCURY	TONI BRAXTON THE HEAT LAFACE/ARISTA	2	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	TOM JONES GOLD UNIVERSAL	2	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	TOM JONES GOLD UNIVERSAL
3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	MOBY PLAY MUTE	3	3	NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC	THALIA ARRASANDO EMI	3	5	NO ME DEJES DE QUERER GLORIA ESTEFAN EPIC	THALIA ARRASANDO EMI
4	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	TOM JONES RELOAD GUT/V2	4	10	BOMBA KING AFRICA VALE	FRANCISCO CESPEDOS DONDE ESTA LA VIDA WEA	4	2	BOMBA KING AFRICA VALE	FRANCISCO CESPEDOS DONDE ESTA LA VIDA WEA
5	7	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	GUANO APES DON'T GIVE ME NAMES GUN/BMG	5	NEW	TEARS OF FIRE AREA VALE	MONICA NARANJO MINAGE EPIC	5	4	TEARS OF FIRE AREA VALE	MONICA NARANJO MINAGE EPIC
6	RE	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	CYPRESS HILL SKULL & BONES COLUMBIA	6	9	MAMMA MIA AZUCAR MORENO EPIC	RAUL SUENO SU BOCA HORUS	6	NEW	MAMMA MIA AZUCAR MORENO EPIC	RAUL SUENO SU BOCA HORUS
7	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	A-HA MINOR EARTH MAJOR SKY WEA	7	7	SOBREVIVIRE MONICA NARANJO EPIC	NINA PASTORI CANAILLA ARIOLA	7	5	SOBREVIVIRE MONICA NARANJO EPIC	NINA PASTORI CANAILLA ARIOLA
8	4	AMERICAN PIE MADONNA MAVERICK/WARNER BROS.	STING BRAND NEW DAY A&M	8	5	ASI JON SECADA EPIC	MANA UNPLUGGED WEA	8	5	ASI JON SECADA EPIC	MANA UNPLUGGED WEA
9	10	CES SOIRES LA YANNICK LATRIBU/SONY	SASHA ... YOU WEA	9	NEW	SUENO SU BOCA RAUL HORUS		9	NEW	SUENO SU BOCA RAUL HORUS	
10	NEW	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO ARIOLA	NEIL YOUNG SILVER & GOLD REPRISSE	10	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA		10	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	

MALAYSIA (RIM) 05/02/00				HONG KONG (IFPI Hong Kong Group) 04/27/00			
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	ALBUMS
1	6	'N SYNC NO STRINGS ATTACHED JIVE/BMG	JOEY YUNG JOEY EP 2 EGG	1	NEW	JOEY YUNG JOEY EP 2 EGG	JOEY YUNG JOEY EP 2 EGG
2	NEW	VARIA IDEOLOGI KRU ROCK	ELLE ELLE BMA	2	1	ELLE ELLE BMA	ELLE ELLE BMA
3	2	WESTLIFE WESTLIFE BMG	CECILIA CHEUNG LIVE IN CONCERT UNIVERSAL	3	2	CECILIA CHEUNG LIVE IN CONCERT UNIVERSAL	CECILIA CHEUNG LIVE IN CONCERT UNIVERSAL
4	1	VARIOUS ARTISTS MAX 6 WARNER	SOUNDTRACK MY DATE WITH A VAMPIRE II YAMAHA	4	8	SOUNDTRACK MY DATE WITH A VAMPIRE II YAMAHA	SOUNDTRACK MY DATE WITH A VAMPIRE II YAMAHA
5	3	SANTANA SUPERNATURAL ARISTA/BMG	KELLY CHEN LOVE YOU SO MUCH GO EAST	5	NEW	KELLY CHEN LOVE YOU SO MUCH GO EAST	KELLY CHEN LOVE YOU SO MUCH GO EAST
6	4	XPDC UN'METAL LIFE	LO KA LEUNG NEAR BEST EGG	6	6	LO KA LEUNG NEAR BEST EGG	LO KA LEUNG NEAR BEST EGG
7	9	VENGABOYS THE PLATINUM ALBUM BREAKIN'/MUSIC STREET	AARON KWOK JOURNEY.CHEER WARNER	7	NEW	AARON KWOK JOURNEY.CHEER WARNER	AARON KWOK JOURNEY.CHEER WARNER
8	8	CELINE DION ALL THE WAY ... A DECADE OF SONG SONY	WILLIAM SO BECAUSE I LOVE YOU GO EAST	8	3	WILLIAM SO BECAUSE I LOVE YOU GO EAST	WILLIAM SO BECAUSE I LOVE YOU GO EAST
9	NEW	VARIOUS ARTISTS MTV NONSTOP HITS EMI	VARIOUS ARTISTS BEST OF EEG VOL. 1 EGG	9	5	VARIOUS ARTISTS BEST OF EEG VOL. 1 EGG	VARIOUS ARTISTS BEST OF EEG VOL. 1 EGG
10	5	RENE LIU WAITING FOR YOU ROCK	HUANG PIN YUAN HEN BU SHIA SIN ROCK	10	7	HUANG PIN YUAN HEN BU SHIA SIN ROCK	HUANG PIN YUAN HEN BU SHIA SIN ROCK

IRELAND (IRMA/Chart-Track) 05/18/00				BELGIUM/WALLONIA (Promovi) 05/19/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THE BAD TOUCH BLOODHOUND GANG GEFFEN	WHITNEY HOUSTON THE GREATEST HITS ARISTA	1	1	FREESTYLER BOMFUNK MC'S DANCECITY/SONY	MIKE BRANT 25IEME ANNIVERSAIRE EMI
2	2	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	MOBY PLAY MUTE	2	5	CES SOIRES LA YANNICK EPIC/SONY	HELENE SEGARA AU NOM D'UNE FEMME EASTWEST
3	3	MANIAC 2000 MARK MCCABE ABBEY DANCE	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE	3	4	AIMER CECILIA CARA & DAMIEN SARGUE MERCURY/UNIVERSAL	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
4	4	AMAZED LONESTAR BNA	TOM JONES RELOAD GUT	4	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	SANTANA SUPERNATURAL ARISTA/BMG
5	6	THE WHISTLE SONG DJ ALLIGATOR FLEX	PAUL BRADY OH WHAT A WORLD RY40DISC	5	3	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	ETIENNE DAHO CORPS ET ARMES VIRGIN
6	5	TOCA'S MIRACLE FRAGMA POSITIVA	PEARL JAM BINAURAL EPIC	6	6	ELLE, TU L'AIMES HELENE SEGARA EASTWEST	ENFOIRES ENFOIRES EN 2000 UNIVERSAL
7	NEW	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT	KIERAN GOSS RED LETTER DAYS COG COMMUNICATIONS	7	7	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIEN LORCA MERCURY/UNIVERSAL	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
8	NEW	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	DAVID GRAY WHITE LADDER IHT	8	9	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	PATRICK FIORI CHRYSALIDE EPIC
9	7	THONG SONG SISQO DEF SOUL	SANTANA SUPERNATURAL ARISTA	9	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	JOE DASSIN SES PLUS GRANDES SUCCES SONY MUSIC MEDIA
10	NEW	WHO'S IN THE HOUSE FATHER BRIAN & THE FUN LOVIN' CARDINAL FATHA	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS.	10	10	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	WHITNEY HOUSTON THE GREATEST HITS BMG/ARIOLA

AUSTRIA (Austrian IFPI/Austria Top 40) 05/18/00				SWITZERLAND (Media Control Switzerland) 05/28/00			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ICH VERMISS' DICH (WIE DIE HOELLE) ZLATKO BMG	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA	1	2	IT'S MY LIFE BON JOVI UNIVERSAL	BRITNEY SPEARS OOPS! ... I DID IT AGAIN ZOMBA
2	2	IT'S MY LIFE BON JOVI UNIVERSAL	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	2	3	FREESTYLER BOMFUNK MCS SME	SANTANA SUPERNATURAL ARISTA/BMG
3	6	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	3	1	OOPS! ... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG
4	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	GUANO APES DON'T GIVE ME NAMES BMG	4	5	NEVER BE THE SAME AGAIN MELANIE C EMI	TOM JONES RELOAD GUT
5	4	BONGO BONG MANU CHAO VIRGIN	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	5	9	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION BMG	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
6	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	SANTANA SUPERNATURAL ARISTA/BMG	6	8	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO BMG	DESERT ROSE STING & CHEB MAMI UNIVERSAL
7	7	SHALALA LALA VENGABOYS BREAKIN'/EMI	STING BRAND NEW DAY UNIVERSAL	7	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
8	9	BLA BLA BLA GIGI D'AGOSTINO ZYX	STING BRAND NEW DAY UNIVERSAL	8	9	DESERT ROSE STING & CHEB MAMI UNIVERSAL	PRIVATE EMOTION RICKY MARTIN SME
9	10	DESERT ROSE STING & CHEB MAMI UNIVERSAL	STING BRAND NEW DAY UNIVERSAL	9	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	BRITNEY SPEARS OOPS! ... I DID IT AGAIN ZOMBA
10	8	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION BMG	STING BRAND NEW DAY UNIVERSAL	10	NEW	PRIVATE EMOTION RICKY MARTIN SME	SANTANA SUPERNATURAL ARISTA/BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**FORMER LED ZEPPELIN SINGER** Robert Plant has returned to his roots with the formation of the **Priory Of Brion**. The five-piece folk/rock group—which includes guitarist **Kevin Hammond**, who played with Plant in the pre-Zeppelin **Band Of Joy**—has been touring folk clubs and other small venues in the U.K. in recent months. The repertoire consists entirely of covers of Plant's favorite songs and finds him singing compositions by folk writers **Tim Hardin**, **Donovan**, and **Tom Rush**, among others. In June the group plays dates in Scandinavia and the Baltic states, and it will appear at the U.K.'s Cambridge Folk Festival in July. "I've heard bootlegs of concerts, and they sound great," Plant told Pulse after a sold-out date in Frome, Somerset. "But I'm reluctant to put out an official album, because I'm doing this for fun and I want to avoid all that rock'n'roll hassle."



PLANT

NIGEL WILLIAMSON

**EMI-MEDLEY** has licensed the hit single "Please Ya, Lisa" by Danish soft-rock act **Zididada** to Warner Music Germany—the first such cooperation following the announcement of the planned EMI-Warner merger. "It's a straight licensing agreement. But it's a start, as the people at Warner will soon be our colleagues," says **Ole Mortensen**, EMI-Medley's director of international exploitation. Warner sent the single to radio on May 25, and it goes to retail on July 10. A major hit in Denmark, "Please Ya, Lisa" also hit No. 1 in South Africa in mid-'99, and the band's debut album, "Welcome To Zididada," enjoyed a long run on the Danish sales charts. "Warner thinks the song has an excellent chance and that the video will get a lot of airplay," Mortensen says. Zididada is currently finishing a new album for release later this year. A busy live act, the band logged 179 concert dates last year and is fully booked for the summer concert circuit.

CHARLES FERRO

**MORE THAN A** decade after **Tanas** unleashed its self-titled debut album on a small but highly appreciative South African audience, the group is finally reaching a wider international market. The group's sixth studio album and Epic label debut, "Seed," was one of four inaugural releases on Sony Music U.K.'s World Up! label in April. **Tanas**—**Steve Newman** (acoustic guitar), **Gito Baloi** (bass guitar and vocals), and **Ian Herman** (drums and percussion)—is also scheduled to take part in **WOMAD** festivals in Italy, Asia, America, and the U.K. this year.



TANAS

"With each album, the sound and material is slightly different," acknowledges Newman. "We all live in different places and come together for about two months a year to work on **Tanas**, bringing into the mix many different influences." Adds Baloi, "With 'Seed' we made the music much simpler. It seems to have made the music more accessible."

DIANE COETZER

**A TORCH SONG** with a difference: Former **Noiseworks** singer **Jon Stevens**' new single, "Carry The Flame," heralds the beginning of the Olympic Torch Relay May 11 in Greece. The record will be utilized as a soundtrack when the torch is relayed through Australia before arriving in September for the games in Sydney. Stevens has also been asked to help relay the torch on its final leg into the Olympic Stadium. "But first I'll have to give up the cigarettes," he says. "Carry The Flame" is included on an album sponsored by the Olympics organization that is due in June. It was compiled by **Midnight Oil** drummer **Rob Hirst** and features such acts as **Paul Kelly**, **Marcia Hines**, **Killing Heidi**, **Taxiride**, **Vika & Linda Bull**, **Mark Lizotte**, **Jimmy Little**, **Deborah Conway**, and **Wendy Matthews** with athletes **Cathy Freeman**, **Michael Klim**, and **Nova Peris-Kneebone** and swimmers **Grant Hackett** and **Ian Thorpe**.

CHRISTIE ELIEZER

**TO MARK THE** 75th anniversary of Sweden public radio station **Sveriges Radio**, the top 40 outlet has assembled a "dream team" to record different versions of the song "Det Måste Vara Radion" (It Has To Be The Radio). Originally played by local punk pioneers **Ebba Grön**, the song has been recorded by a station-arranged super-group that includes members of **Lok** (Universal), **Therese Granqvist** (Arcade), **Sahara Hot-nights** (BMG), **Lambretta** (Universal), **Patrik Isaksson** (Sony), and the **Facer** (Stockholm Records). The song, performed live May 5 at **Tranans Bar** in Stockholm, will now be released as a single and music video.

KAI R. LOFTHUS

**BERTIN OSBORNE** is best known in Spain as the presenter of mildly saucy Saturday-evening TV shows. Now his first album in seven years, "Sabor A México" (Mexican-Flavored) on Universal Music Spain's Mercury label, has reached the top of the charts after 13 weeks with nearly 300,000 units sold. Osborne adopted an early liking for Mexican music, and on his last tour seven years ago, he incorporated mariachi performers into his show. He now plans to record a duet with Mexico's leading mariachi, **Pedro Fernandez**. His album is a sugary, orchestrated treatment of Mexican folklore, recorded in Guadalajara, Mexico, and Seville, Spain. The album will be released in Latin America this summer, while Osborne's earlier label, **EMI Hispavox**, has rushed out a double-CD greatest-hits collection called "Mayor De Edad" (Of Age).

HOWELL LLEWELLYN

# Luba, Canada's Original Diva, Returns With Set On Her Own Label

BY LARRY LeBLANC

TORONTO—Following an extended career layoff, Canadian singer/songwriter Luba is now seeking a comeback. An aptly titled album, "From The Bitter To The Sweet," her first new recording in 11 years, was independently released May 23 on her own Azure Music label, which is distributed nationally by Montreal's Select Distribution.

In the '80s, as the namesake, lead singer, and principal songwriter of Montreal pop band Luba, and before the breakthroughs of Celine Dion, Alanis Morissette, and Shania Twain, Luba (Kowalchuk) was Canada's reigning pop diva. A volatile, gut-wrenching entertainer, she won three straight Juno Awards (1985-87) for top female vocalist.

Before its demise in 1990, the group Luba enjoyed an extensive

chart run in Canada. With its range of dance, soul, and pop music on three albums for Capitol Records-EMI Canada (now EMI Music Canada), the band scored top 20 hits here with "Let It Go," "Every Time I See Your Picture I Cry," "Storm Before The Calm," "How Many (Rivers To Cross)," "Giving Away A Miracle," and a torchy concert rendition of Percy Sledge's 1966 No. 1 hit "When A Man Loves A Woman."

Yet, when Luba and her manager of three years, Eric Lange, began seeking a new recording affiliation 18 months ago, executives at major labels based in Canada practically shunned them.



LUBA

"We had so many doors slammed in our faces," she recalls. "I was quite disheartened the way I was treated. Their reaction was, 'The '80s is over. Next.'"

One executive who welcomed the two, however, was Select's director of national distribution, Mario Lefebvre. He had, ironically, tried to sign Luba in the early '80s while he was working at CBS Canada. "Several major record companies are going to soon feel stupid for passing on this album," he says. "From the outset, I wanted to distribute it because I thought Luba could still provide a contribution to Canada's musical landscape."

"From The Bitter To The Sweet" was produced by Borza Ghomesi and Lange, says Luba, who trained briefly as a mezzo-soprano. However, her delivery on this set is more

*'I'm the type of person who wants to please others. With this recording, I just wanted to please myself'*

- LUBA -

restrained than previously, and her music is more robust. "I decided not to scream and yell," she jokes. "I've matured a lot. My major problem used to be I had so many people telling me what to do—I'm the type of person who wants to please others. With this recording, I just wanted to please myself."

Serviced to Canadian radio March 27, the album's leadoff track, "Is She A Lot Like Me," is currently No. 29 on Broadcast Data Systems' AC chart.

The first station to add "Is She A Lot Like Me" was AC CFQR in Luba's hometown, Montreal. "The lyrics really hit me," says music director Ted Silver. "I never do this [add a record first]. I'm usually the last and proud of it, but this song is so good."

Another early booster of the track was Darren Robson, music director at AC CHFM Calgary, Alberta. "It's a great-sounding record, and the name Luba is still familiar to our listeners," he says. "We are now starting to get phone requests with it."

Wayne Webster, music director at AC CKFM Toronto, has yet to playlist the track. "The tune stands up, but it's getting lost in the shuffle [of other records]," he says. "We have featured it but haven't added it yet. [Management] doesn't think she's an artist for us because of her ['80s] image."

Lefebvre is not surprised by such an adverse reaction. "There's bound to be resistance on an artist that hasn't released a record in 11 years," he says. "We knew from day one that was a reality. We've told retailers just to listen to it. Everybody who has done that has either increased their initial order or committed in a big way."

To launch the album in Quebec, Luba will perform in a one-hour special on Montreal's AC-styled video service MusiMax, followed by a half-hour interview to be aired June 4. She's hoping to tour nationally in the fall.

Formed in 1979 at Concordia University in Montreal, the group Luba released an eponymous EP in 1982, followed by its debut full-length album, "Secrets And Sins" (1984), produced by fellow Canadian Daniel Lanois. "Between The Earth And Sky" (1986) was produced by Narada Michael Walden and Pierre Bazinet. All were recorded for Capitol Records-EMI Canada.

It took the group three years to record its next album due to an almost fatal bus crash in Moncton,

(Continued on page 105)

## Japanese Labels Lose Digital Broadcast Suit

BY STEVE McCLURE

TOKYO—The Tokyo District Court has rejected a bid by 16 Japanese labels to halt digital broadcasts of music by Daiichikosho Co. and Japan Digital Broadcasting Services Inc. via their Star Digio 100 service on satellite broadcaster SKY PerfecTV.

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, Uni-

versal Victor, and Avex (Billboard *Bulletin*, 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 broadcast-

ers under Japan's Copyright Law. Sympathizing with the plaintiffs, the court said that such conflicts between record labels and digital broadcasters should be dealt with by making revisions to the Copyright Law.

"We believe that the ruling is unjust because it does not take into account the true picture of Star Digio amid the ever-diversifying broadcast businesses, and we are going to appeal to a higher court to reverse the lower court's decision," the RIAJ said in a statement.

## BOXMAN PLANS EXPANSION

(Continued from page 69)

pany of Boxman, which in turn was transformed into Boxman.com plc in October.

Boxman CEO Tony Salter—who joined the company in March last year from a position as EMI eastern Europe VP—says he's now looking to raise investment capital through public listings in London and Stockholm, which would help fund the addition of operations in Spain, Italy, Belgium, Austria, and Switzerland.

Although he declines to discuss details and timetables surrounding European expansion, Salter says, "There are a number of elements, where there'll be opportunities sooner than later, that will be changing our [core business] focus. We're now going out and looking for acquisition opportunities, while still largely focusing on the European markets. It's much more complex trying to expand by acquisitions if you don't have a trading price, [so] we need to create an acquisition currency."

In the financial report for 1999, he adds that "Boxman will actively promote the development [of downloads and streaming media] and is investing in the technology and relationships to

support these new formats."

Keeping his plans close to his chest, Salter says, "We're looking at a couple of [specific music genres], although I can't say much more than that. There are also a couple of areas we're going to introduce in terms of addressing musicians. Sites with unsigned bands are interesting. But, generally, if you're going to do that, you have to nurture the ground for the artists. Most [sites] don't do that," he says.

Boxman also will continue to utilize new sales channels, such as mobile phones (based upon the wireless application protocol-technology), broadband Internet service providers, and interactive digital TV (which already accounts for 2% of Boxman's turnover in the U.K.). Leading that part of the expansion will be Patrick Cox, formerly involved with NBC Europe and Sky Channel, who succeeded Jan Carlzon as chairman of Boxman in early May.

The group's turnover last year, in part powered by a 130% increase in actual customers (as compared to registered users) from 288,000 to 503,000, rose an impressive 69%, from 7.5 million pounds (\$11.2 mil-

lion) to 12.2 million pounds (\$18.2 million). The repeat customers order rate was reportedly 65%.

The U.K. market, where Boxman's entry was aided by iMVS' separate yalplay.com site, accounted for a major portion of that rise, claiming a 22% slice of the company's income. Yalplay's customer base and Web site were migrated onto the Boxman.co.uk site in May.

Sweden, however, remains the most important market for Boxman, with its 47% share of group income. Other office locations have the following income shares: Norway (11%), Finland (9%), Denmark (4%), Netherlands (3%), Germany (2%), and France (2%). CDs account for 85% of the sales, with video/DVD accounting for 11%, computer games 1%, and other product groups, such as MiniDiscs and vinyl, 3%.

Marketing costs (advertising, promotion, public relations, salary, and other marketing personnel expenses) amounted to 11.3 million pounds (\$16.9 million), compared to 2.5 million pounds (\$3.7 million) the year before. Distribution costs increased from 650,000 pounds (\$970,000) to 850,000

pounds (\$1.27 million) but accounted for a lesser share of the turnover (7% in 1999 compared with 9% in 1998).

Operations and development expenses increased from 1.8 million pounds (\$2.7 million) to 4.4 million pounds (\$6.6 million). Boxman said an increase from 1.9 million pounds (\$2.8 million) to 3.8 million pounds (\$5.7 million) in general and administrative costs reflects "increased payroll and related expenses for expanding the corporate infrastructure to support the growth of the business."

Salter claims that the customer base increased a further 16% in the first quarter of 2000, to 585,000 at the end of March. He adds that marketing activities, which commenced mid-April, will provide further growth during the second quarter.

On the other hand, Salter remains cautious about growth in the markets Boxman is entering. He says, "It's important to note that Spain and Italy are fairly early in E-commerce terms. They're important markets and will be extremely important to us, but you have to wait for the markets to be ready. Spain and Italy are probably four to five years behind Sweden."

## MTV AWARDS

(Continued from page 68)

While final details haven't been disclosed yet, it's understood that Stockholm Music Week will offer a cross section of fashion, information technology, film, video, photography, art, and music, scheduled for various locations throughout that week. An international music trade day, with panel debates, also is scheduled to take place.

On Nov. 15, the Swedish mobile phone company Ericsson is expected to announce the winner of its Make Yourself Heard Award, a new-talent showcase organized with the Swedish affiliate of the International Federation of the Phonographic Industry.

"Stockholm is [characterized] by music, information technology, design, and many other things than traditional trade and industry," says Håkansson. "We want to show the entire variety of what Sweden has to offer in musical terms, and not just rock music. There'll be music and entertainment at locations where you usually wouldn't expect it, such as restaurants, clubs, art galleries, and the [subway]."

MTV Nordic marketing manager Annika Jonsson says, "The rationale is to build on Stockholm's international profile as a hot venue in which to watch cool music, to celebrate Sweden's creative musical heritage, and to showcase stars of the future."

## GOING DIGITAL

### Fast-Paced Online Developments Create A New Breed Of Entrepreneurs In Asia

BY STEVE McCLURE

TOKYO—Asia: diverse, daunting and, now, digital. As Asia follows the lead of the rest of the world in making music available online, a new breed of e-entrepreneurs has emerged, each one with a different vision of how to lead Asian consumers into the promised land of online music.

The entrepreneurs are smart, motivated and hungry. Hungry to get in early on what they sense is a golden opportunity. With some 60% of the world's population, Asia still accounts for only 20% of global music sales, but e-commerce is expected to play a crucial role in boosting the region's music consumption.

Asia's e-entrepreneurs bring to their new ventures a wealth of experience in fields such as music publishing, marketing, media, hardware and software/hardware development. They are developing sites under monikers, including gogo.com, AsiaMix.com, Soundbuzz.com and MusicZone. The one thing they have in common is vision—a gut sense that the music business needs to reach out to Asian consumers through the Internet. The question is, how to do that best.

The site name gogo.com is apt, given the fast pace of change in the Asian online environment. It's the brain child of David Loiterton, a seasoned music-industry player whose résumé includes being general manager of MMA International, the management company for superstars INXS; two years as GM of rooArt, one of Australia's leading record companies; and, until earlier this year, six years as regional VP of BMG Music Publishing Asia.

Loiterton explains the vision behind www.gogo.com, which is due to begin operating in July. The way he sees it, there are two critical factors to making online music sales work: music-business experience and security.

"If you look at the music sales sites which are out there in Asia, almost all of them are what I would call opportunistic," says Loiterton. "It's as if someone has said, 'Gee, I've heard a lot about the music business and the Internet and there seem to be some great opportunities,' or 'I'm in technology and I understand that side,' or 'I'm a banker and I'll hire a couple of people from a record company and I should be OK.' The problem is that they do not understand how the music business works.

"Anybody can sell CDs online, hang out their shingle and say, 'Here's a list of CDs.' The key is how you add value," Loiterton notes. And that's where record companies come in, he adds.



#### SMOKE, MIRRORS AND MARKETING

"Record companies, for all their faults, are fabulous at selling music," observes Loiterton. "This is why I think the whole notion of record labels being undermined by the Internet is largely smoke and mirrors. Because, if you pare down what the record companies do, they find music, they develop music and then sell it. They are A&R and marketing machines." This is why gogo.com intends to work with record companies and not against them, Loiterton adds.

Although at first gogo.com will sell CDs, Loiterton emphasizes that gogo.com's ultimate game plan is to concentrate on digital distribution, working in partnership with record companies to help build the careers of the artists that the labels are trying to promote.

He adds, "It means getting involved in marketing, saying 'We have X million people coming through this site every day, we'd like to help you access those people, because they're all potential consumers.'"

The real value of any e-commerce site,

in Loiterton's book, is community: "You're able to build a loyal community of customers who want to come back to gogo.com because gogo is better, gogo is fun, gogo is cool...this is where the real value to the record companies lies.

"We are a music company, but we'll also be a music retailer, an online radio station, a music magazine and a meeting place for people who love music," Loiterton says.

Gogo.com's July launch will see it open sites in Hong Kong, Taiwan and Singapore, both in English and traditional Chinese. Sites in Japan, Korea and China will follow before the end of the year. The site will build a detailed profile of customers' music tastes, allowing gogo.com to make suggestions of music the site's operators think customers will like.

On the question of security, Loiterton is adamantly anti-MP3.

"I come from a copyright industry—I don't understand why anybody in their right mind would support a format [MP3] that doesn't protect copyright," he says. "Unless there's a compelling reason to have MP3 on the site, it'll be a

no-MP3 zone. I'd prefer to find a secure technology that protects the rights of the artists."

And Loiterton notes, "I don't know any single artist that is willing to not be paid."

Like gogo.com, online music site AsiaMix.com (www.asiamix.com) is based in Hong Kong. But unlike gogo.com,

the emphasis at AsiaMix is on free MP3 downloads of songs provided by unsigned acts and independent labels in Asia. The driving force behind AsiaMix is James Fong, a Chinese-American who moved to Hong Kong in 1993 to work for Citibank after graduating from law school. Fong's involvement with the music business dates back to his days as a law student at the University of Minnesota, when he was Sony Music's college marketing representative for the Midwest.

After working as an investment banker for Citibank, UBS and, finally, Merrill Lynch in spring 1999, Fong decided it was time to become an entrepreneur.

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**GOING DIGITAL**

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"I really wanted to do music because I had always enjoyed music, and I felt that in Asia there was a lack of choice in terms of what was available," Fong says.

Fong feels that a key difference between the Asian and American music scenes is that in Hong Kong, for example, it can be difficult to find undiscovered talent or up-and-coming bands due to the lack of venues. Instead, Fong says, the Asian music scene is dominated by "a lot of prepackaged, overproduced music that doesn't have a lot of heart or soul to it."



Gogo.com

Fong's basic idea was to create an Asian music site modeled on successful U.S.-based sites such as mp3.com and emusic.com. He then wrote a business plan, hired a team of programmers and designers, rented office space and got to work on the site.

**THE BUZZ ON THE MIX**

AsiaMix.com was officially launched last Oct. 26, with nearly 400 free and legal MP3 files by some 150 unsigned Asian artists. Since then, the site has rapidly grown to where it now features about 1,500 MP3 files by artists from all over Asia, including Japan. Fong says that AsiaMix has already helped some artists get signed to labels in the region.

Fong stresses that AsiaMix is an online digital music distributor—the company does not physically distribute product.

Fong, whose title is simply "founder," says AsiaMix has "working relationships" with more than 40 record labels in the region, including Malaysia's Life Records, the Philippines' Viva and South Korea's Odyssey.

"I think we are probably the leaders [among Asian music sites] at this point in terms of relationships and the amount of content we have on our site," he says.

Next on AsiaMix's agenda is rolling out the pay portion of the site, most likely this month. Currently, AsiaMix's revenues come from advertising. The site will use Interttrust's digital-rights management service on the site but will also explore other options in this regard.

Fong sees the continuing confusion over which digital format will become the industry standard as the biggest obstacle music e-commerce faces. "I think that's one of the things holding the record companies back," Fong says. "They can't decide which one to use."

Currently, AsiaMix has about 20,000 page-views a day and some 300 downloads weekly. The site is available in English, traditional Chinese (for Hong Kong and Taiwan) and simplified Chinese (for mainland China), and now has offices in Hong Kong, South Korea and Malaysia. Most of AsiaMix's 22 employees previously worked in the music industry.

"We're purely focused on Asian music, where some of the other sites may not be," says Fong. "We don't really get very involved in producing editorial content. We're probably the only people out there who have an on-the-ground presence, and we are definitely music lovers."

Another key player in Asia's nascent online music industry

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# SITE MAP

## One Shopper's Guide To Online Music Retailers

BY WINNIE CHUNG

**HONG KONG**—Online music sales are coming to Asia, slowly. Market Tracking International (MTI) says online music, the second largest e-commerce market after computer products, is estimated to reach US\$3.3 billion in 2004, of which Asia will account for \$360 million.

Surprisingly, despite these staggering numbers, few sites offering actual online CD sales have sprung up in Asia in recent months, with most sites preferring to concentrate on Asian movies in the expectation of emerging broadband capabilities.

Brick-and-mortar retail chains have yet to set up e-commerce sites here, nor have the multinational record companies—although sites such as Getmusic.com, the joint venture of BMG and Universal, are expected to launch in Asia in the future.

With computer, modem and mouse at hand, this writer recently accepted Billboard's invitation to go shopping for online music in Hong Kong. What follows is one cyber-consumer's perspective.

One of the earliest Chinese CD sites to be set up in Hong Kong is www.hkmusic.com, but a lack of promotion and publicity has seen it lag behind other new sites. By appearance, the bilingual (Chinese and English) site does look as if its founders were hoping to be the Asian answer to CDNow. It has the same clean blue and white layout and is music-oriented, although it has started stocking movies and karaoke videos.



OneAsia.com

At first glance, I didn't think much of the selection on hkmusic.com, with only a fraction of the new releases available and even less information on the releases themselves. If you want to browse, it certainly is not an easy site to navigate. But if you know what you want, the search engine is capable enough. It took me 15 minutes, for instance, to find a CD by new singer Elle even though it was No. 1 on the IFPI charts that week.

I found prices to be pretty competitive on the site, with

CDs ranging between \$8.99 and \$15.99 each, comparable to prices at HMV and Tower Records. (All figures are expressed in U.S. dollars.) And they offer the cheapest shipping rates: if you buy more than two CDs to be delivered in Hong Kong, delivery is free. For overseas orders, delivery averages about \$2.50 an item by Speedpost, which takes two to five days.

One of the drawbacks of the site is the lack of company information. Although there are assurances that it is "safe" to order online—and at business addresses in Hong Kong and New York—I was hesitant about providing my credit card information, especially after e-mails inquiring about the site were not answered.

**HOT PANTS AND E-COMMERCE**

Another site, OneAsia.com, has big plans following a big injection of funds from the infamous tom.com site owned by billionaire property tycoon Li Ka-shing. OneAsia.com went "live" late last year with a bilin-

gual presentation. It offers music and movies and plans to have mirror sites all around Asia, including China. At present, it has offices in Hong Kong and Taiwan but ships all around the world.

"We're an Asian-based company and will be sourcing products and content in Asia," says OneAsia's CEO David Largent. "At the moment, a lot of our orders come from overseas. We've had an overwhelming response from the grassroots newsgroups."

Sites like OneAsia primarily offer Asian releases, which are rarely available at online stores such as Amazon.com or CDNow. OneAsia was designed by US Web (now March First), the same U.S. company that set up Amazon.com and has similar teal and white colors. OneAsia looks deceptively "empty" but has a good selection of updated CDs, videos and DVDs.

One letdown is the lack of information on the CDs—especially in English. A description like "producers from Hong Kong and Taiwan introduce a sexy album without hot pants" does nothing for me.

One of the more frustrating things about the site is that you need to scroll down to the end of the page to find the release date of any album, when it should be the first thing you see, especially since the album names are usually translated from Chinese and it can be hard to tell one from the other.

OneAsia may eventually offer audio clips of songs like a lot of CD e-commerce sites in the U.S., but these are not evident yet.

The prices are on par with what is being charged at traditional music retailers, ranging from \$8.99 to \$15.99 for a full album, although a majority of the products are on the higher end. Shipping via DHL within Hong Kong is free but, within Asia, one would have to pay \$16 per shipment plus \$2 per item, which is a little on the pricey side. Ship-

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# CAPTIVATING ASIA

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\* Represents distribution across 20 territories. Include 24 hours services and programming blocks delivered via cable, DTH, MMDS, VHF and UHF terrestrial redistribution

## GOING DIGITAL

Continued from page 74

try is Soundbuzz.com, whose choice of Singapore as its base of operations has put it at the epicenter of online developments in the region and has helped it forge a number of key alliances with other companies since it was set up last November.

"In Singapore, we're really well-connected at the grassroots level," says Sudhanshu Sarronwala, Soundbuzz's head and co-founder. In February, Soundbuzz ([www.soundbuzz.com](http://www.soundbuzz.com)) and Lycos Asia ([www.lycosasia.com](http://www.lycosasia.com)) signed a deal



Soundbuzz.com

whereby Soundbuzz would distribute its digital music on Lycos Asia's network of localized portals, starting with Singapore and Malaysia in early March, and then Hong Kong, Taiwan, China, India, the Philippines and Indonesia through the rest of the year. From April 30 through mid-August, Soundbuzz is conducting a trial of its service across Southeast Asia, India, Taiwan and Hong Kong with MERCURiX for the secure delivery of downloadable music using Intertrust's Digital Rights Management Systems and encryption technology. Soundbuzz plans to have its pay-per-download/e-commerce model up and running in September.

In early April, Singapore-based digital-entertainment solutions provider Creative Technology Ltd. announced a strategic investment in Soundbuzz. Next was an alliance with LAVA.com, an Internet venture from Creative, in a collaborative effort to design and produce custom 3-D interactive LAVA music videos for selected downloadable songs.

Later the same month, Soundbuzz became the first company to sign up with digital rights management provider MERCURiX, a subsidiary of Singapore-based National Computer Systems, as an official partner. MERCURiX is the first Asian company to provide a DRM service using technology developed by Calif.-based InterTrust Technologies.

"MERCURiX and Soundbuzz pretty much visited every record company and music company across the region, introducing the concept of digital-rights management," says Sarronwala, previously MD of MTV Southeast Asia. "It was as new to us as it was to them."

"I firmly believe that the sooner the recording industry in Asia gets on to digital-rights management systems, the more they're going to be able to limit piracy," says Sarronwala. He also played a key role in the Singaporean government (whose National Science And Technology Board has an equity stake in Soundbuzz), setting up a broadband infrastructure in the city/state.

Besides Sarronwala, Soundbuzz's three other co-founders are Shabnam Melwani, former director of communications at MTV Southeast Asia; Simon Lower, formerly involved with two other Internet startup companies; and Justin Reis, formerly a capital markets specialist.

Interviewed in mid-April, Sarronwala said he expected

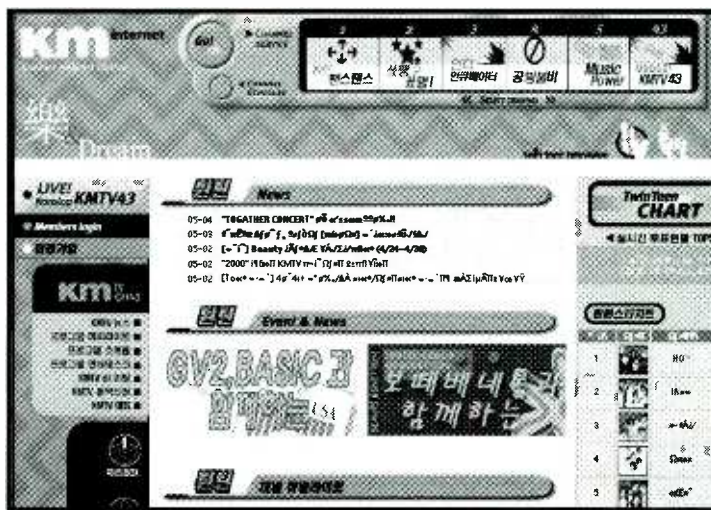
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## Programming

# Cyber Radio, Online TV and Worldwide J-Pop

**THE RISING USE** of the Internet in Asia has caught many in Hong Kong unaware, and many media companies here have, unfortunately, been struggling to keep up with the advancing technology. Many have struggled to emulate traditional media with a balance of news, entertainment and features. Commercial Radio, in contrast, has at least been able to stick to more music-related features. One of the most commendable things about its Web site ([www.crhk.com.hk](http://www.crhk.com.hk)) is a multitude of different music pages. It offers a page with RealAudio clips of all its Ultimate Chart hits in international and Chinese-language repertoire; pages dedicated to international music and J-pop, or Japanese pop, which has a strong following among the local Chinese; and even pages devoted to indie bands. The Web site at present is only produced in a Chinese-language version.

**KOREAN CABLE TV** channel KMTV is using the Internet as a forum to break the rules of music programming. By using the Internet to broadcast indie groups and songs that are forbidden for public broadcasting, KMTV has exploded onto the domestic cyberspace scene with gall and panache. Broadcasted 24 hours a day, KMTV's offline mainstay consists of a music video network which, since February, has expanded into Internet broadcasting territory. Together with its competitor M-net, the station is incredibly popular among youth in Seoul and has already garnered over 100,000 members for its online site. KMTV.co.kr offers viewers a chance to chat online with artists, request videos for both on and offline channels and sample music even before the master is completed. Music restricted from public airwaves has also found a popular vehicle to the masses, marketing itself with a black-market, bootleg feel that seems to resonate with Korea's youth.



KMTV.co.kr

**THE FM RADIO OUTLET ERA** in Malaysia, which programs Malay music to listeners in the 18-39 age group, promotes itself heavily on the Internet. "We have about 150,000 hits daily on our Web site [[www.eraradio.com.my](http://www.eraradio.com.my)]," says Kudsia Kahar, network manager. "There are weekly polls, contests and updates for our new music. We are also using the Internet to ask our listeners what they think of a song that we might be unsure about playing on a regular basis.

We drop in an MP3 file with a 30-45 second snippet of a song and ask them to vote—these votes are considered when we make playlist decisions. It's also quite economical, using the Web site to take in things like song requests and dedications. You have no idea how much paper it saves the company! This way, we just print the ones we pick." Kahar



Crhk.com.hk

adds that getting information about artists from the Internet is so much faster than relying on magazines and newspapers. "I make it compulsory for all the ERA announcers to surf the Net for about an hour each day," she says. Internet users in Malaysia are estimated at around 10% of all people 15 years old and above, and many more than that can listen to any one radio station.

**POP METRO MANILA** radio station 939KCFM is launching a Web site to feature a daily listing of the station's top eight requested songs, called the Power Cut List, as well as a weekly listing, called Big Charts 20, of the most popular songs in the world, culled from various international charts. The address of the site is not yet confirmed. The station also plans to transmit daily via the Web in RealAudio. Information about 939KCFM can be found at the Web site of the station's parent network, Radio Mindanao Network, at [www.rmn.com](http://www.rmn.com). The 939KCFM Web site will eventually include profiles of international and domestic artists, as well as links to artist Web sites. Information about a current popular 939KCFM program, called "Wo," can be found at [www.wo.freehosting.net](http://www.wo.freehosting.net).

**INDIA'S LEADING NEWSPAPER**, *The Times of India*, has decided to grab the cyber bull by the horns. Although the newspaper got on to the Internet bandwagon a couple of years ago through the common "shovelware" strategy of producing a Web version of its print edition, its Web site is now one of the country's leading portals for a broad range of information, which includes some music coverage. Aggressively marketed with the brand name India Times ([www.indiatimes.com](http://www.indiatimes.com)), the site is understandably

given a big push in the newspaper's daily editions published in the major metros of Delhi and Mumbai. Reflecting the usual content cocktail of news from the subcontinent with a spicy mix of Bollywood gossip, fashion, cricket, astrology, greeting cards that cater to numerous Indian festivals and daily online chat sessions with leading personalities, India Times is a favorite not just for the estimated 4 million Net users in India, but also for the huge Indian diaspora worldwide, which numbers about 20 million. ■

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**GOING DIGITAL**  
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Soundbuzz to have signed deals with 20-25 labels, including at least two majors, in the region to digitally distribute their music by the time of Soundbuzz's official launch at the end of April. One of Soundbuzz's key label alliances is with BMG.

"The fact that we have digital distribution deals with the labels is very significant for us and for the industry," says Sarronwala. "They're the first digital distribution deals to be signed in Asia."

Like gogo.com's Loiterton, Sarronwala believes that working closely with labels is crucial.

"A lot of the other people who are talking about digital music online are concentrating on unsigned artists," Sarronwala says, "but what we're trying to do is sell mainstream music over the Internet."

Sarronwala stresses that Soundbuzz will concentrate exclusively on digital downloads, although he believes selling CDs online will be bigger than the digital download business in Asia for the next three to four years. "But I think that we are poised, with the connections with MERCURIX and Creative and having moved first within the recording industry, to be one of the major digital players," he says.

Citing analysts' projections, Sarronwala says the digital



MusicZone.com

download business in Asia should be worth roughly \$750 million by the end of 2003, although he stresses that a lot of work has to be done in terms of Internet connectivity and broadband access throughout the region.

**ENTERING THE INTERNET ZONE**

"If we can move first with the recording industry and build a brand, I think we should be in a position to take somewhere in the 40% range of that market," he says. "I think that we're on a sane track. People ask us if this isn't part of the whole Internet bubble and, frankly, I don't know how quickly the numbers will move, but what I can see very clearly is that this is going to happen. Whether there's a bubble or no bubble, the Internet is going to change the way music is bought and sold."

At Taipei-based MusicZone (www.musiczone.com), the emphasis is on creating what the company describes as the Internet's first music-lifestyle network for the global Asian community.

"We're building a single-source destination and a music community that will allow us to create a business-to-business application in the music space," says Bryan Biniak, co-founder and CEO of MusicZone. "It is our intention to revolutionize the way in which music is marketed, distributed and retailed. We want to enable consumers to get what they want with the least amount of effort in the least amount of time."

Unlike many other emerging Asian music sites, MusicZone will not offer digital downloads. Instead, MusicZone will act as a portal that guides consumers to the music they want.

"It is our belief that, in order for this business to be successful, it has to be simple and easy and fit into the lifestyles of consumers," says Biniak. "Part of the mission of Music-

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# From Korean Hip-Hop to Hong Kong Canto-Pop, It's All On The Net

**IN A REGION WHERE**

most successful singers are also usually popular actors, it is surprising that there hasn't been more joint-promotional efforts between labels and film production companies, especially since one of the movie's main theme songs is inevitably sung by the star. In that respect, Hong Kong's Sony Music Web site (www.sonymusic.com.hk) has actually been one of the more innovative ones by plugging Leon Lai Ming's most recent movie, "Sausolito," in an effort to promote his new single, "In Time To Embrace" (which can be found at www.sonymusic.com.hk/leon\_movie\_f.html).

Besides offering a music teaser, the site also boasted a simple quiz, in which entrants stood a chance to win tickets to the movie, and a photo gallery, which was popular with Lai's enthusiastic fans. Lai is one of the most popular Canto-pop singers in Hong Kong, as well as other parts of Asia.

**KOREAN HIP-HOP SINGER**

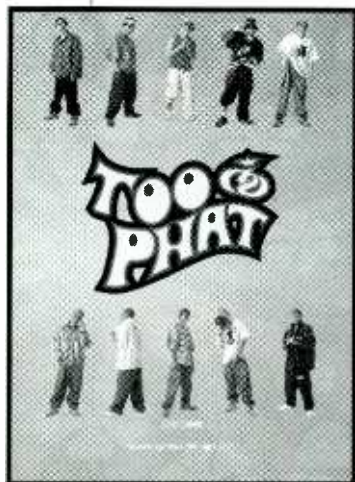
Jo PD bulldozed his way to stardom via the Internet in 1998. Completely unknown at the time, the artist began what is now a trend: placing MP3 files of songs he composed, performed and produced on Nownuri, an Internet portal site in Korea. He attracted a remarkable 35,000 downloads the first week. Since then, thousands of Korean youngsters have targeted the Internet as their vehicle to stardom. Supported by Korea's advanced Internet infrastructure, the nation's large number of young Internet users are now targets for direct marketing from heretofore unknown artists. A music business, which was once ruled by the deep pockets of production companies that could pour money into promotion endeavors and marketing, has become cheap and very accessible for any new youngster with a guitar, some passion and, perhaps, a high-speed Internet connection.



Jo PD

**TOO PHAT**

the Malaysian hip-hop duo signed to indie label Positive Tone, has always been Internet friendly. In fact, Malique and Joe Flizzow met on the Internet early in 1998 in a hip-hop chat group and then began performing at underground hip-hop gigs promoted on the Internet. Too Phat's following grew quickly, aided by live performances and focused Internet hip-hop support, including regular chats with fans. Too Phat launched its Web site, www.toophat.com.my, one month before the New Year release of its debut album, "Whuttheadilly," and logged 4,000 hits in the first week. The duo released an interactive single, "Jezzebelle," in April, featuring



Toophat.com.my

downloads that will give any computer a Too Phat desktop design. Other downloads include a Too Phat cursor, Malique and Joe Flizzow folder icons and a colorful Too Phat background and Too Phat audio loops with instructions on

how to use the Internet to re-mix the music. Although the Internet is essential for marketing and promotion, sales are encouraged through retail outlets to facilitate charting. (Malaysia's official charts are entirely sales-based on point-of-sale bar code monitoring.) Offshore customers can order through www.xsmusic.com.

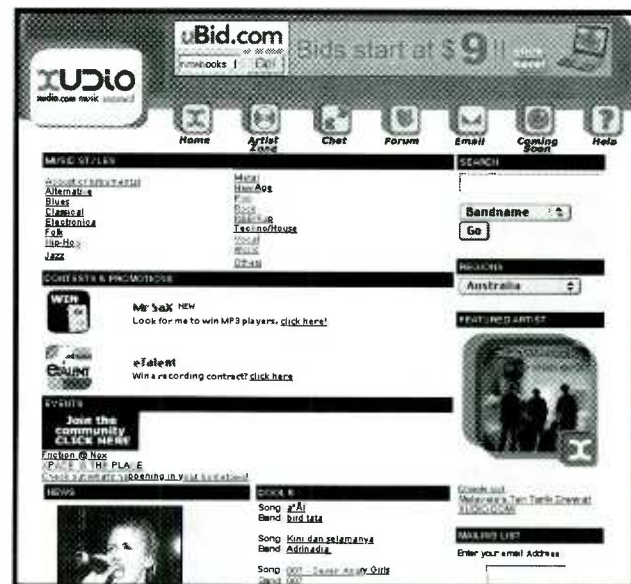
**STAR RECORDING**

, an independent record company based in the Philippines, expects to beef up its artist promotion on the Internet this spring with a dedicated Web site, says marketing manager Raymond Son. Currently, information about Star artists can be found at www.abs-cbn/starrecords, operated by ABS-CBN, the label's parent

company. According to Son, plans include profiles of its domestic artists as well as links to Web sites operated by the artists themselves. In addition, the new Web site will offer free MP3 downloads of various songs recorded by the artists. Fans can also find out at the Web site when and where artists will have concerts and TV or radio appearances. The current ABS-CBN Web site offers audio and video clips of various Star domestic artists, but the site has not been frequently updated. A Web address from the new Star Recording site has not yet been established.

**XUDIO.COM**

in Singapore launched in February with the goal of being a dedicated artist-oriented Web site for unsigned acts in the Asia Pacific region. "We are totally free," says Alex Sootho, chief marketing officer. "We don't sign exclusive contracts with the acts. They are free to post their works elsewhere. They can choose what music to platform and the price they want to sell it." Xudio.com currently covers 13 countries, and the site is accessible in eight different languages. The company has opened offices in five other countries, including Malaysia, the Philippines, Thailand, Indonesia and Australia. At the moment, each country has about 25 acts listed with MP3 music files for download. "Each artist is given their own home page," says Sootho, "so that they can



Xudio.com

track the number of hits they get." In addition, the company has been organizing monthly alternative-music gigs to get the independent music community to log on. ■





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**GOING DIGITAL**  
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Zone is to serve as a catalyst for the adoption of the Internet music lifestyle, as opposed to the offline music lifestyle, but also for the growth of the industry.”

But before that can happen, Biniak says the issue of consumer confusion needs to be dealt with.

“There are many competing formats and emerging standards, but none that are benefiting consumers as of yet,” he notes. “You’ve got multiple hardware devices to access the content, you’ve got an array of software applications that operate on those hardware devices and, depending on where you live in Asia, you’ve got lots of connectivity issues.

“There are days in Taiwan when we can’t get our e-mail, so forget about getting that audio file or watching that streaming video,” says Biniak, who previously was VP of Harmonix Music Systems, which develops cutting-edge interactive music technologies and products for the Internet, PC, game console, arcade, toy, karaoke and location-based entertainment markets.

Biniak relocated from the U.S. to Japan three years ago to set up Harmonix’s Asian operation, and for the past year he’s been based in Taipei.

“We’re looking at things and asking, ‘Where is the music going? And how is this being evolved?’ And with everything happening with the Internet, it all came together and we decided that now is the time to do this if this market is ever going to happen here in Asia.”

Biniak spun MusicZone off from Harmonix last fall, and the new company began looking for investors and developing partnerships with other music-industry companies. Biniak says MusicZone is looking to launch this month, at first in English, traditional Chinese and simplified Chinese, followed by Japanese and Korean later in the year.

In terms of content, Biniak says there are issues specific to Asia that need to be addressed before online music gets going in the region. Piracy is one obvious problem. Another, Biniak says, is securing the cooperation of labels that, in the case

*“It is our intention to revolutionize the way in which music is marketed, distributed and retailed. We want to enable consumers to get what they want with the least amount of effort in the least amount of time.”*

—Bryan Biniak, MusicZone

of most of the majors, are waiting for their international corporate headquarters to tell them what their online strategy should be.

As well as designing a consumer-friendly site, Biniak says, MusicZone realizes the need to secure the cooperation of labels in the region.

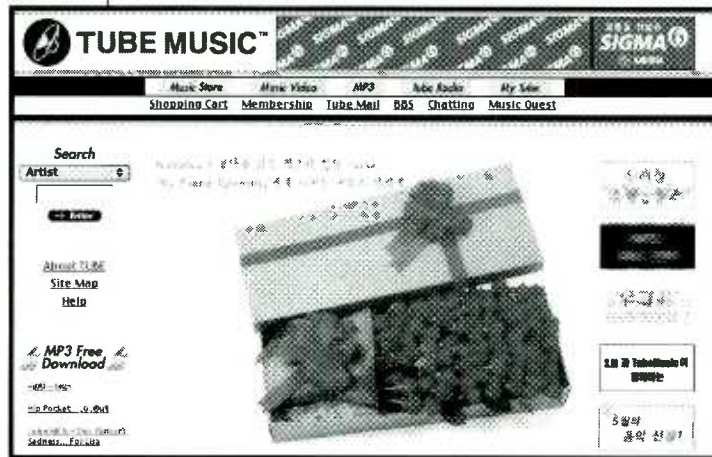
Stressing the need to harmonize standards and formats to help the nascent industry get a firm footing, MusicZone is working to set up an industry group called the Internet Music Consortium in which people from various music-related companies can exchange ideas and information.

“If we can get things straight on that side and, at the same time, start some kind of outreach or education program for the consumer market, things are going to move a lot faster and people are going to start making money faster and the actual cost of sales will decrease,” says Biniak. “That’s the ultimate goal.” ■

**Merchants & Marketing**

**Tube Music, Odyssey Records And Fabmart**

**TUBE MUSIC** in Korea (www.tubemusic.com) is a comprehensive music company owned by the Internet/media house Media Laboratory. Its business is focused on four areas: CD e-commerce, MP3 downloads, an Internet radio service and an offline megastore. The business is designed to draw users



Tubemusic.com

from one area into others, building customers for each division. Although total revenues from the “brick-and-mortar” store are higher than e-commerce revenues (a reported \$5,500 per day offline, compared to \$4,500 online), Tube Music is gaining attention for its online capabilities. Since its launch in November 1999, Tube Music has gained the largest number of subscribers (236,459 as of March) of any Korean ISP. Tube’s price competitiveness is a primary reason for its success. Its prices run some 10% below competitors and 30-40% below other retail stores. With equity backing from several Korean music companies, Tube Music’s financial strength gives it a formidable competitive advantage in this market place. Tube also offers services such as free overnight delivery if the purchase exceeds \$23, along with various music chart information services and industry news.

**MALAYSIA’S ONLY**

comprehensive online music ordering service is just one of the many activities of CMA (cybermusicasia) at www.xsmusic.com, which has had affiliation with the Billboard Talent Net and a variety of fledgling portals. Director Azhar Borhan describes their service as “e-convenience, rather than e-commerce. We’re really a mail-order service, selling Malay music product at normal retail prices.” Record companies at this stage do not want to upset retailers who have suffered in the economic downturn of the last few years, he says. Most of CMA’s orders are multiple copies requested by overseas buyers,

with orders averaging around \$1,000. Delivery and check clearance costs are extra to the purchaser. So far, the majority of orders have been fulfilled but the move to true e-commerce will depend on the establishment of reliable and accountable third-party payment guarantors in Malaysia.

**THE LARGEST MUSIC**

retail chain in the Philippines, Odyssey Records & Tapes, is preparing to sell albums online within the year, according to Odyssey operations VP Sony Escarilla. According to Escarilla, Odyssey is negotiating with the country’s only banking institution that currently handles credit card usage on the Internet, Equitable Bank, on the commission rate it would charge Odyssey. The bank now charges a higher rate than it does for brick-and-mortar retail usage. “We’re trying to keep the commission rate down so that we can absorb most of the cost and not pass it on to the consumer. We want prices to be only a little above what an album would cost in the store,” says Escarilla. Currently, he adds, CDs in Philippine retail outlets average \$10.63, at the current U.S. exchange rate, while cassettes average \$3.25 per album. Escarilla notes that Odyssey plans to sell both international and domestic product over the Internet and is counting on Filipinos living abroad to make up a large part of that market. “We get many letters, faxes and e-mail from Filipinos around the world asking how they can buy albums by Filipino artists,” Escarilla says. The address for the Odyssey Web site is not yet established nor are there plans at this time to offer any song or album downloads.

**DISCVAULT.COM**

which launched in October 1998, has become one of Asia’s largest online music stores with a catalog of 202,000 titles, according to the company. Every three days, the site puts up new special offers in every music genre. Owned by Net Megastore Pte Ltd, a Singapore company, the site has been drawing 60% of its sales from Singapore and the rest from the world. “In the early months, most of our sales came from Europe and the U.S.,” says Colin Miles, executive VP of discvault.com. “But that has changed now to more Singapore customers. Still, the local majors are not supplying us with inventory, and we are sourcing through middlemen and wholesalers. We also sometimes take stock from HMV in Singapore.” Pricing and payment are done in U.S. dollars.



Discvault.com

**INDIA’S FABMART.COM**

was founded in August 1999 to sell music, books and gifts online, and its music catalog has now grown to more than 8,000 titles, according to K Vaitheeswaran, VP of marketing. Fabmart will soon be opening other online stores, selling groceries, jewelry and PCs. “With traffic ranging between 2,500 to 3,000 visitors per day, that translates into 30,000 page views per

Continued on page 82

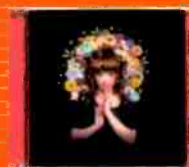
Japan's Top-Selling Artists

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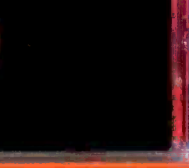
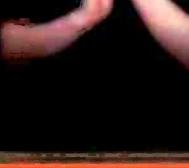
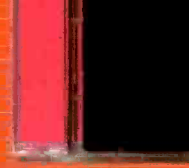
## Utada Hikaru

"Wait & See ~RISK~"



## Shena Ringo

"Shoso Strip"



**SITE MAP**

*Continued from page 74*

ping to a U.S. address costs \$21 per shipment plus \$2 per CD. The site had a "free shipping" offer through May 1.

The actual purchase itself is relatively painless with just two sections to fill out: billing and delivery information and credit card details.

OneAsia's most notable competition right now is the upcoming YesAsia.com, formerly known as AsiaCD.com, which is certainly, in appearance, a much busier site.

As a one-stop shop, YesAsia, set up in 1998 in San Francisco, has a lot more to offer. Besides music and movies, it also sells games, electronics and concert tickets.

Most of the releases are Asian-based, with a lot more Korean and Japanese releases than the other sites. There is even a very limited range of international releases on offer.

One of the features that places the site above OneAsia is that vital information is placed up front: name of artist and album, release date and price. The CD prices at YesAsia average about \$13.99 but offers good deals on pre-orders (\$11.99). There are also good deals on Japanese CDs, which are generally more expensive.

The site is obviously aimed at overseas Chinese in North America, with free shipping there. Shipping charges elsewhere average about \$5 an item.

*Brick-and-mortar retail chains have yet to set up e-commerce sites here, nor have the multinational record companies—although sites such as Getmusic.com, the joint venture of BMG and Universal, are expected to launch in Asia in the future.*

**ONLINE BUILDING BLOCKS**

Joshua Lau, founder and CEO of YesAsia, said the company was embarking on plans to expand its Asian operations. "In the past two years, we have been very successful. We went from sales of \$200,000 in 1998 to \$2.3 million last year," he says. "At the moment, we have found an 8,000-square-foot warehouse in Hong Kong to add to the one we have in San Francisco, and we plan to roll out in South Korea, China and Singapore after we do Taiwan and Japan later this year."

Chinesebooks.com is another company poised to enter into the online music trade. At the moment, it is still essentially a Chinese language Web site, although CEO Philip Leung stressed that English-language information would be available shortly. As the name suggests, chinesebooks.com originally started as a book retailer working out of Hong Kong but has recently set up a branch in San Francisco.

Although product prices are comparable to other sites and regular retailers, shipping by express delivery is fairly costly, at \$2.60 per item for Hong Kong and \$17.90 to the U.S.

Hong Kong's leading brick-and-mortar chains, Tower Records and HMV, have been slow in building an e-commerce presence online.

"We don't have a site now," says Emily Butt, HMV Hong Kong's marketing manager. But she says HMV will have its Web site up and running soon.

Record companies, too, have not hopped on the bandwagon, although some are starting to spiff up their own Web sites, largely for promotional purposes. Unfortunately, one of the things largely missing from label sites in Asia is links to where people can go to buy their CDs online.

But with research showing that 81 million users will be online in the Asia Pacific markets by 2003 (up from 21 million in 1998) and online spending in the region will rise from \$2.7 billion to \$72 billion, the growth of Asian e-commerce seems unstoppable. ■

# THE FUTURE OF MUSIC: A Look At The Third Annual MTV-Billboard Asian Music Conference

**HONG KONG—"The Future of Music: Content and Convergence" is the theme of the third annual MTV-Billboard Asian Music Conference taking place June 1-2 at the Hong Kong Convention and Exhibition Center.**

**This year's gathering follows the success of the AMC held for the past two years and is co-presented by MTV and Billboard. The event, sponsored by Chivas Regal and InterTrust Technologies Corporation, will begin with an evening reception on Thursday and continue with a day of panel discussions and presentations on Friday.**



**SCHEDULE OF CONFERENCE EVENTS**

**THURSDAY, JUNE 1**

StarEast Bank of America Tower, Central Hong Kong  
**Welcome Cocktail Party: 7:30-10:30 p.m.**

**FRIDAY, JUNE 2**

Hong Kong Convention And Exhibition Centre  
**Registration: 8:30-9 a.m.**

**Welcome Address: 9-9:15 a.m.**

- \* Frank Brown, President of MTV Networks Asia
- \* Adam White, International Editor-In-Chief of Billboard

**Keynote Address: 9:15-9:45 a.m.**

"The Future Of Music In The Digital Age"  
\* Jason Berman, Chairman & CEO of IFPI

**Panel Discussion On The Sites And Sounds In Asia: 9:45-11:15 a.m.**

- "Distribution Of Music Via The Internet"
- \* Sudhanshu Sarronwala, Co-Founder of Soundbuzz.com
- \* Mark Brimbelcombe, CEO of DiscVault
- \* Mauro Montanaro, Director of Strategy of Nokia
- \* Philip Chan, COO of StarEast Net
- \* David Loiterton, CEO of gogo.com

**Break: 11:15-11:30 a.m.**

**Speaker To Be Announced: 11:30 a.m.-12 p.m.**

**Panel Discussion On The Music Makers: 12-12:30 p.m.**

- "How Can The Internet Help—And Hurt—The Artist?"
- \* Jacky Cheung, Artist, Universal Music
- \* Kelly Chan, Artist, Go East

- \* Wang Lee Hom, Artist, Sony
- \* Nicholas Tse, Artist, EEG

**Lunch And Keynote Address: 12:30-1:30 p.m.**

"Climbing The Digital Mountain"  
\* Les Bider, Chairman & CEO of Warner Chappell Music, Inc.

**Panel Discussion On The View From The World: 1:30-3 p.m.**

- "Building A Successful Model To Unleash The Power And Full Potential Of E-business"
- \* Nic Garnett, senior VP of InterTrust Technologies
- \* Nicholas Butterworth, President of MTV Interactive
- \* Chris Blackwell, Founder of Island Records

**Afternoon Tea Break: 3-3:15 p.m.**

**Youth Focus Group And Highlights From Web Poll Findings: 3:15-4 p.m.**

**Panel Discussion: 4-5 p.m.**

- "The Japan Factor"
- \* Katsumi Nishimura, Executive Director of J-Wave Music
- \* John Possman, VP of EMI Music International
- \* Alex Abramoff, President of Tokyo-based entertainment consultancy AIA
- \* Masao Morita, Director of Sony Music Entertainment
- \* Shoji Doyama, President/CEO of japanmedia.com

**Speaker: 5-5:30 p.m.**

\* John Tsang, Commissioner of Customs & Excise, Hong Kong SAR

**Chivas Regal Aftershow At The Renaissance Harbour View Hotel: 7 p.m.**

*Updates and further information are available at [www.mtv.com/amc](http://www.mtv.com/amc).*

**MERCHANTS & MARKETING**

*Continued from page 80*

day, or approximately 300,000 hits daily. Fabmart touched a high of 2.1 million page views in January 2000," says Vaitheeswaran. "This has translated into about 20,000 registered shoppers over the last six months. As for fulfillment, Fabmart has built a 'virtual inventory model' where we do not stock any inventory on our own," explains Vaitheeswaran. "All the ordered items are sourced from music companies and book publishers and shipped out to customers by Fabmart." In terms of prices, Fabmart offers an 8% discount compared to brick-and-mortar outlets, with extra promotions offered on certain albums. The site has offered a discount of 20% for a compilation, "The Best of College Classics," released by Milestone/EMI and has launched a co-branded dance compilation with Milestone, "Fabmart Millennium Mega Mix," that is being promoted with spots on MTV and Channel V. Discounts can also go

up to 40% for releases such as a Hindi film soundtrack released by an indie label. Another traffic-building promotion has been the Net-only release of a single by popular Indian artist Remo, whose track "Cyber Viber" has been available for sale only at Fabmart. Vaitheeswaran agrees that online stores cannot offer the "touch and feel" of traditional retail, so "it is important for e-tailers to replicate physical shopping as much as possible and, in some areas, go beyond what is available in brick-and-mortar stores. For instance, Fabmart offers close to 1,000 song samples, which consumers can listen to before buying. It is really a question of 10 listening posts in a physical store versus 10,000 listening posts in a Web store." For delivery, Fabmart has tied up with courier company Blue Dart to deliver to 850 locations throughout India, though foreign deliveries have not yet commenced. Considering that the overseas Indian diaspora numbers about 15 million, Vaitheeswaran agrees that this market needs to be tapped when logistics are worked out. ■

Billboard's Asia Pacific Quarterly was reported by: Asian Bureau Chief Steve McClure in Tokyo; International Deputy Editor Thom Duffy in New York; Winnie Chung in Hong Kong; Elisa Kim in South Korea; David Gonzales in the Philippines; Philip Cheah in Singapore; Graeme Nesbit in Malaysia; and Nyay Bhushan in India.

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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Is The Future In Subscription?

Conference Considers Models For Selling Music Online, On Demand

BY MARILYN A. GILLEN

NEW YORK—Napster executives weren't represented on any of the panels at the Digital Hollywood New York conference, held here May 15-18, but the controversial file-sharing service was a key presence nonetheless.

As executives from a wide range of music and technology companies, and artist/entrepreneurs such as Herbie Hancock and Courtney Love, explored the question of how to better the online music experience for consumers—and, possibly, make some money in the process—the discussions invariably circled back to Napster and the now-ingrained habit among many music fans of securing MP3 files for free online.

Whatever their feelings on Napster itself—which is being sued for copyright infringement by the Recording Industry Assn. of America and the acts Metallica and Dr. Dre—many here agreed that the 10-million-plus registered users of the service represented a strong “proof of concept,” at least, that consumers are eager to access music of their choosing online and on demand.

Whether, and under what circumstances, they would be willing to pay to do so was a hot topic of debate.

Ted Cohen, former Webnoize executive and newly named VP of new media at EMI Recorded Music, noted that, although it “scares the hell out of everybody” at the majors, “the ‘s’ word—subscription—is being used at a lot of labels now.”

In early May, Sony Music Entertainment and Universal Music Group said they would be working together to develop a subscription-based service for music and video content across multiple plat-

*‘Even if Napster is declared illegal, that’s not going to solve the record industry’s problems’*

—DAVE GOLDBERG—

forms (*Billboard* Bulletin, May 3).

MP3.com also announced May 2 that it had launched an on-demand music subscription service, the Classical Music Channel, offering streams and downloads for \$9.99 per month. And Horsham, Pa.-based MusicChoice.com says it plans to expand its cable and satellite music-subscription model to the Internet by launching a subscription area on its Web site called Backstage Pass.

“Even if Napster is declared illegal, that’s not going to solve the record industry’s problems,” argued Dave Goldberg, chairman/CEO of online company Launch. “Labels have to change their business models and adapt to this world.” Subscription models, he contended, “will actually generate more revenue for the labels and would give people less incentive to cheat.”

“The real impact of a subscription model is wider consumption,” agreed Adam Somers, senior VP of partnerships at Music.com. “It’s why cable TV works.”

Incentivizing people to pay for such a service might be a matter of bettering the freebies at their own game, some here said.

“The answer is the ‘upsell,’” said Francois Nuttall, founder/CEO of

Audiosoft. “From a consumer point of view, subscription can upsell from one level of [audio] quality to another. And soon now, people will also start wondering when there will be a virus on an MP3 file [that they download from someone else’s computer]. That’s something else that a paid service can add value in” by protecting against such infections.

“All of the things that are acceptable in the black market will not be in a legitimate market,” agreed Charles Jennings, founder/CEO of online serv-

(Continued on next page)



**Byrd Business.** Roger McGuinn stopped by the Virgin Megastore in Orlando, Fla., to promote the recently released “Byrds Live At The Fillmore 1969” album. Pictured, from left, are Tom Lanzillotti, Sony Music Distribution sales representative; Michelle Snow, Virgin folk and catalog buyer; Jimmy Steward, Virgin Orlando’s head buyer; Lenny Piazza, Virgin GM; McGuinn; Jeff Clifford, Virgin regional director; Jenna Wells, Sony Music Distribution field marketing representative; and Shelby Wheeler, Virgin promotions manager.

## Hi Frequency Targets The Youth Market

BY JIM BESSMAN

NEW YORK—From its origins as a grass-roots music marketing company, Hi Frequency Marketing has evolved into a full-fledged youth marketing organization.

The Carrboro, N.C.-based firm, which directs over 200 part-time field representatives in the top 60 markets, now promotes films, video games, and apparel for such clients as Acclaim Entertainment, MTV, New Line Cinema, Polo Jeans, and designer Todd Oldham. But the focus remains on music, and its most ambitious undertaking is its current push on behalf of the Independent Music Network, a national music video channel premiering June 1 simultaneously on TV stations and the Internet.

To establish the network, which programs videos from unsigned bands in all genres, Hi Frequency

*‘We’re arming all 200 reps with video cameras, so they [can provide] video content [to] our Web site’*

—RON VOS—

needed to achieve the kind of street presence that has marked its campaigns since the company’s inception five years ago.

“We customized two vans made to resemble news crew vans, with huge satellite dishes mounted on the top, and sent them out zigzagging the country according to a well-organized itinerary,” says Hi Frequency

president Ron Vos. “They have video cameras, laptops, and cell phones, and they go to Kiss concerts, outdoor festivals, and popular places where there are lots of people and interview them to find out their thoughts on videos played on the Internet.”

The interview footage is then relayed back to an ad agency for editing into TV commercials, which are running on the major networks in a multimillion-dollar time buy. But the magnitude of the Independent Music Network campaign is a natural extension of the grass-roots marketing approach of Hi Frequency’s foundation, for the company has always relied on street teams to market to the college demo target.

Vos hired his first street marketing team early in Hi Frequency’s tenure. “We were working a hip-hop record and hired someone in each market who was hooked into the local music community,” says Vos, who had worked in sales for a major label in Carrboro, which borders on the campus town of Chapel Hill, N.C.

“At that time telemarketing companies surveyed record stores—but they’d tell you anything you wanted to hear on the phone,” he says. “So to get reliable information, we got together a national street team for an indie hip-hop label that distributed market by market, then figured that the model would work for alternative music—which the majors were just getting involved in.”

After helping create a buzz on albums by “hip alternative jazz” guitarist Charlie Hunter, Hi Frequency was snagged by Capitol Records for assistance in promoting Everclear and Radiohead.

“We came up with an Everclear ‘Sparkle And Fade’ cut-and-paste

(Continued on page 89)

## Valley Media’s Cohen Faces A Drop In Music Purchasing

BY ED CHRISTMAN

NEW YORK—In replacing Rob Cain as CEO, Valley Media chairman and founder Barney Cohen appears to have his work cut out for him.

In the first nine months of the company’s fiscal year, Valley had income of \$636,000 on sales of \$685.5 million for the period ending Jan. 1. Valley reports its year-end numbers after the stock market closes May 25 (after press time).

While Valley refused to comment on the results, a survey of music manufacturers indicates that the company’s music purchases are off about 40% in the current calendar year.

Among the reasons why the company’s music purchases are apparently down is that the company has consciously tried to reduce inventory,

sources say. But they also add that purchases are probably off due to some large retail account reductions and/or the elimination of retail’s reliance on Valley.

First, Valley is no longer supplying Blockbuster stores with product. When Warehouse first acquired the Blockbuster chain, its own distribution facility wasn’t sufficient to handle the additional 400 stores it picked up, so it tapped Valley for a helping hand. But as it beefed up its distribution capabilities, Warehouse’s warehouse gradually took over Blockbuster stores and was completely sufficient by June of last year. Valley’s first-quarter numbers last year still reflected its Warehouse business.

Second, Best Buy, which for the last two years has been leaning heav-

ily on Valley Media for deep catalog and independent product, switched to sourcing more product from suppliers.

Finally, sources suggest that Amazon.com, which initially bought the majority of its music product from Valley, can now buy directly from three of the majors: EMI Music Distribution, Universal Music and Video Distribution, and WEA.

In addition to the perceived drop-off in music sales, Valley Media has some “operational issues” that have been plaguing the company, concedes Cohen. “We grew very fast, and when you grow fast, at some point you have growth-related issues,” he says.

Cohen says he will focus the company on dealing with the operational issues during his tenure as interim

CEO. The company has hired the Korn Ferry search firm to seek a replacement for Cain, who resigned May 17. Cohen says he expects the search to take from three to six months.

Major-label executives, meanwhile, say they are happy to see Cohen involved in the day-to-day running of Valley again. For the last year as chairman, he was involved in the strategic direction of the company but focused on the Valley Entertainment label, which he started two years ago.

As for Cain, a press release issued at the time of the announcement says he will “pursue other challenges and opportunities.”

Cohen says of Cain, “Rob has done a great job for the company. He was one of the architects of our success.”



## newsline...

**GAYLORD ENTERTAINMENT** reports that it has monetized \$600 million of its stock holdings in Viacom Inc. The company, which netted approximately \$500 million after fees, raised the funds via a seven-year forward purchase contract with Credit Suisse First Boston. Proceeds will be used to repay existing bank debt and to finance developing projects, namely Opryland Hotels in Florida and Texas. Gaylord continues to own its Viacom shares and can ultimately retain the stock by repaying Credit Suisse First Boston in cash rather than delivering the shares. Gaylord acquired its Viacom shares from CBS Corp.'s merger with Viacom. In October 1999, the company sold KTVT-TV in Dallas/Fort Worth, Texas, to CBS in exchange for stock.

In other news, the company's Internet arm, Gaylord Digital—home to Christian music site Musicforce.com and country music site MusicCountry.com—signed a long-term sponsorship deal with the MTVi Group. Under the terms of the agreement, Gaylord sites and content are being promoted across the MTVi network, which includes MTV.com, VH1.com, and SonicNet.com.



**MUSICLAND STORES** says that its customer loyalty program, "Replay," has reached 1 million members, fueled by the program's rollout to its Media Play stores in early May. The company adds that Replay customers spend twice as much as an average customer in its stores. Replay—which offers access to unique information, merchandise discounts, and member-only offers and allows customers to accumulate points toward merchandise with each purchase in stores or online—is now available at each of Musicland's 1,300 stores, including Sam Goody, Suncoast Motion Picture Company, Media Play, and On Cue, as well as its branded E-commerce sites.

**BEST BUY** has entered into a multi-year strategic sales, marketing, and distribution agreement with XM Satellite Radio Inc. Under terms of the deal, Best Buy will sell the XM Radio service and XM-capable radios throughout its stores beginning with the launch of XM service in 2001. XM will offer up to 100 channels of digital-quality music, news, sports, talk, and children's programming for a monthly subscription fee of \$9.95.

**MP3.COM** says that a 1995 Elliott Murphy and Bruce Springsteen song, "Everything I Do" from Murphy's album "Selling The Gold," has been downloaded and played more than 130,000 times (in combined downloads and streamed plays) since the track was added to Murphy's artist page on the site back in early April.

**IMIX.COM**, the company formerly known as CustomDisc.com, has expanded its deal with Liquid Audio. Approximately 70,000 Liquid Audio tracks will be made available for download at imix.com, adding to the site's current library of 200,000 tracks. Liquid Audio already provides encoding, hosting, and distribution services to imix, which recently completed licensing deals with Sony Music Entertainment and BMG Entertainment.

**NAVARRÉ** has signed an exclusive distribution agreement with Contagious Records, the label formed by Big Management partners Gary Salzman and Joe Koppie. Contagious is home to dance artists including Judy Albanese, Wendy Phillip, and Shannon.

**BARNES & NOBLE** reports "robust" music sales at its 544 superstores for the first quarter ending April 29. Total superstore revenue—which also includes sales from books and cafes—increased 11.5% to \$692.5 million from \$620 million. Overall company sales increased 25% to \$894 million from \$718 million last year. The company reports a loss of \$4.14 million, or 6 cents a share, compared with a loss of \$5.94 million, or 9 cents a share, a year ago.

**CHECKOUT.COM** has entered into an agreement with Sony Music Entertainment to serve as a featured retailer for Sony's new 24-hour streaming video service, Video Music Network (VMN). Under the arrangement, VMN users looking to purchase music can link to Checkout's Warehouse Online store.

**DIRECTV** has entered into a multi-year agreement with Viacom Inc. to deliver CBS Television's owned-and-operated stations to its satellite television customers. In addition, beginning Thursday (1), DirecTV will carry Noggin, the interactive network for kids from Nickelodeon and the Children's Television Workshop, in its "Total Choice" package. The two companies also have extended the agreement through which DirecTV carries MTV Networks' MTV, Nickelodeon, VH1, TV Land, and MTV2. Financial terms of the agreements were not disclosed.

## IS THE FUTURE IN SUBSCRIPTION?

(Continued from preceding page)

ices company Supertracks. "There will be a new level of quality demanded."

David Ring, VP of business affairs and business development at Universal Music Group's eLabs division, said value can also be added by porting over some of the extras that consumers have grown to love in the physical realm into the online space.

"You can offer something attractive to consumers online," he said. "The excitement of the artwork and the liner notes has to be reintroduced in some way in the digital world."

Another potentially viable sub model bandied about was an "artist-centric" one, in which the artist establishes an ongoing dialogue/product flow with his or her fans.

That approach is already being taken by Todd Rundgren, whose PatroNet service was recently acquired for an undisclosed sum by ArtistEnt.com, which is part of Danny Goldberg's operations, which also include Artemis Records.

"It is uneconomical in the traditional music business to sell 20,000 to 50,000 records—the costs eat up all of the profits," said Goldberg, CEO of Artemis. "I believe this [subscription service] is going to be a strong model for niche artists."

Peter Lupoff, president/CEO of Webcentric hip-hop label Sub Verse, agreed. "The subscription model is interesting to us because we are so narrowly focused," he said. "You either like underground hip-hop or you don't."

Stuart Shapiro, president of Artist ENT.com, said PatroNet will offer a link between fans and artists. "It is a sense of being a patron with the artist," he explained. "That negates the current sense that music should be free."

The PatroNet service launches in June. Shapiro said that more artists will be brought into the service soon.

Love, who delivered a closing keynote address that excoriated the major labels' allegedly predatory relationship with artists, also homed in on the artist/fan connection as a means of earning a living online in the face of services like Napster, which she defended.

"I'm in the service industry. I work

for tips," she said. "And if I'm providing an honest and real experience [online], I believe fans will leave a tip based on the service I provide."

The level of "tipping" to be sought is another matter of debate.

"The paradox is that consumers think that because there is no shiny disc, the music should cost less," said Rioport executive VP J.D. Heilprin of the sub pricing issue. "And the major labels think that because the consumers get immediate access to the music in a form that they want, they should pay a premium. We need to find a middle ground on this."

Other tough questions for the sub model are the division of revenue—what split would artists and labels take in the absence of "per unit" tallies, for instance—and whether new acts would be lost in the shuffle.

"The challenge in the subscription model is, How do you get new music to

be noticed and cared about?" said Paula Batson, VP of communications and industry relations at Myplay.com.

Sandy Smallens, executive VP of GetMusic, suggested a tiered pricing level might be one answer. "You might pay \$40 not to be marketed to and \$20 if you agree to have new acts suggested to you," he said.

However labels ultimately choose to move online, the decision to simply do so—soon—could be the most important action of all, most panelists here agreed. "MP3 is like bathtub gin: It is a result of the prohibition that you can't get legitimate product online," said Supertracks' Jennings. "If we don't start moving faster, we will find that there is a whole generation lost as music buyers."

"You have to have content out there in order to have any chance of generating any revenue," summed up Audiosoft's Nuttall.

## ASIAN FIRMS JOIN ON DIGITAL TEST

(Continued from page 68)

Like other members of the Project Zeus consortium, Soundbuzz is exploring a variety of options in the burgeoning digital rights management/content delivery field. Melwani says the portal will begin a trial of Microsoft's Media Rights Manager technology in July, for example.

Its backers say key goals of Project Zeus are to popularize the concept of downloading legitimate product securely and to give content providers insights into consumers' tastes and preferences.

During the trial, MERCURiX is giving away 10,000 CD-ROMs containing installation software and music players that can also be downloaded at the Project Zeus Web site. Those taking part in the trial, which is being promoted in Singapore, Thailand, Hong Kong, and Malaysia, can play a selection of songs contained on this CD-ROM and download more songs from the various partners' Web sites. Most of the music available for free download during the trial is by

Asian regional artists.

Sng says that so far those in the 15-25 age bracket account for 60% of those signing on for the trial, with males making up 67% of all participants.

In addition to BMG Asia Pacific and Grammy Entertainment, MERCURiX's partners in Project Zeus are Creative Technology Ltd., a leading provider of personal digital entertainment solutions; InterTrust Technologies, a leading developer of digital rights management technology; SingTel companies LycosAsia, mysingtel.com, and SingNet; MediaCorp Interactive, a subsidiary of MediaCorp Singapore; Music & Movement Singapore Pte. Ltd., an artist management company; Soundbuzz.com, an Internet music portal; I-Content Technology Ltd., a joint venture between Acer and Golden Harvest; EastWest Entertainment and the Morningside Group of Hong Kong; eDaily, the Internet company representing Hong Kong's Emperor Entertainment Group; DiscVault, an online music retailer; and Acer 121, Acer's Internet portal site based in Taiwan.

Says MERCURiX managing director Jeffery Tan, "Project Zeus is designed to be a platform for SingTel/NCS to interact with content companies, device manufacturers, portals, and other distributors to create a compelling and secure environment that will attract consumers to enjoy digital merchandise legitimately."

Sng says that following the trial period, MERCURiX hopes to set up a commercial service based on Project Zeus sometime in the fourth quarter. Once this system is up and running, he says, content owners can use it to back up their offline business—giving consumers free previews of songs on upcoming CDs, for example.

"This provides a solution here and now," he says. "Broadband is not very prevalent in Asia just yet—that market will probably happen two, three, four years down the road. When that happens, we'll be there too. But we're not going to wait for that."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Kent Norton is named chief information officer of USA Video Interactive in Mystic, Conn. He was director of technology and information systems at beenz.com.

**Cara Mertes** is named executive producer of P.O.V./American Documentary in New York. She was VP and senior producer for Clio Inc.

**DISTRIBUTORS.** EMI Music Distribution promotes **Derek Tenbusch** to director of artist development and single sales; **Herb Agner** to director of product development, catalog marketing group; and **Devney Cavanaugh** to director of retail marketing, in Woodland Hills, Calif. EMI Music Distribution also names **Marc Rashba** VP of catalog marketing in Woodland Hills. They were, respectively, manager of artist development and



FRESTON

JORDAN

singles sales; manager of product development, catalog marketing group; manager of retail marketing; and president of Chipmunk Records/Bagdassarian Productions.

**NEW MEDIA.** ClickRadio names **Bill Freston** VP of entertainment and **Traci Jordan** VP of music and talent, in New York. They were, respectively, president of EnVisage Multimedia and partner and senior VP of Motown Cafe.

# Sir Doug Sahm, Aka 'Wayne Douglas,' Plays Inspired Country On Tornado

**SIR DOUG'S LAST RIDE:** Not long after our recollections of Sir Doug Sahm, the great Texas musician who died suddenly last November, and a preview of some then-pending reissues of his early work ran in this space (Declarations of Independents, Billboard, April 1), we received a package from Reprise VP of publicity **Bill Bentley**.

Bentley wasn't pitching some forthcoming Reprise release but instead was delivering an advance copy of Sahm's last album, "The Return Of Wayne Douglas." The set was recorded for Tornado Records, an imprint run by Bentley and former Reprise VP of A&R **David Katznelson** (and for which Sahm served as head of A&R). It will be released June 20 via Alternative Distribution Alliance.

Bentley says Sahm was inspired to cut the album after working on Tornado's debut release, by Texas country singer **Ed Burleson** (Declarations of Independents, Billboard, Oct. 23, 1999).

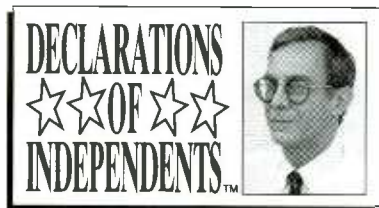
"After the Burleson project, Doug said, 'I gotta do a country album,'" says Bentley, a longtime friend of the late singer. "And Katznelson, bless his heart, put up the money."

"This is the music Doug started with when he was 6 years old, when he was [known as] 'Little Doug,'" adds Bentley. "Weirdly enough, he never did a straight country record [before]. He'd get in the studio and start doing rock'n'roll songs."

"The Return Of Wayne Douglas" (the title is a reference to Sahm's country music alias, which was similar to his Tex-Mex alias, **Doug Saldana**) is a wonderful record, on which Sahm is accompanied by longtime compadre **Augie Meyers**, son **Shawn**, and former **Commander Cody** guitarist **Bill Kirchen**, among others; the repertoire ranges from such revisited Sir Doug classics as "Yesterday Got In The Way" and "Beautiful Texas Sunshine" to delights like the hilarious "Cowboy Peyton Place."

"He was so proud of this record," Bentley says. "He'd come to my office, and he'd start singing [the tart Music City commentary] 'Oh No, Not Another One' and say, 'Wait'll they hear this in Nashville! Fuck those guys!' . . . He loved country music so much, and he was so offended and hurt by what was happening to it."

"The Return Of Wayne Douglas" is a divine send-off for a great musician, but it won't be the last offering from Tornado. Bentley says he has his sights on some future Lone Star State-related projects, including a new recording by Sahm's working horn section, the **West Side Horns**; a reissue of **Joe King** Carrasco's saucy first album; and a first release of a Jer-



by Chris Morris

ry **Wexler**-produced album by **Freda & the Firedogs**, an Austin, Texas, progressive country group of the early '70s that featured the pseudonymous **Marcia Ball**.

**QUICK HITS:** Smithsonian Folkways Recordings has renewed its exclusive North American distribution agreement with Koch International in Port Washington, N.Y. The Washington, D.C.-based label, which owns the historic Folkways Records catalog, has been handled by Koch since 1993; the new agreement is retroactive to the beginning of 2000 and will be effective through the end of 2004 . . . **Vic Chesnutt**, the unique Georgia singer/songwriter who most recently recorded for Capitol, has an album, "Merriment," due June 20 on Backburner Records, the label run cooperatively by musicians **Jack Logan** and **Kelly Kneipp**. The record is being handled exclusively by Graham, N.C.-based Redeye Distribution . . . **Edmonton**, Alberta-based **Stony Plain Records** has signed a pair of blues legends, Chicago's **Billy Boy Arnold** and Memphis' **Roscoe Gordon**. Former **Roomful Of Blues** guitarist **Duke Robillard** will produce albums with both artists for release this summer.

**FLAG WAVING:** "I experience music on a song-by-song basis," says singer/guitarist **Alvin Youngblood Hart**. And every succeeding song on his new Rykodisc album, "Start With The Soul," will likely bring a fresh surprise to listeners.

Hart started his recording career on the 1996 OKeh release "Big Mama's Door" as a relatively conventional blues singer. However, with his Ryko bow, "Territory," in 1998 and now with his current release, Hart has moved further afield stylistically.

Only the last track on the new record, the **Tommy Johnson**-style "Will I Ever Get Back Home?," can really be described as straight blues. Hart non-ironically uses the term "freedom rock" to describe some of his freewheeling, socially conscious originals.

And the album's covers run a wild gamut, including songs originally cut by the '70s R&B act the **Cornelius Brothers & Sister Rose**, primordial Southern rock unit **Black Oak Arkansas**, '60s Seattle garage-rockers the **Sonics**,

country vocalist **Dave Dudley**, and rock'n'roll pioneer **Chuck Berry**.

Hart says of the cover tunes, "It's all stuff from my record collection—[they come from] sitting around my house and listening to records."

He says of his diverse approach, "That's how I live through music. It's not so much following one thing or another. Even my, quote, blues record, unquote, is full of diversity. It's not all the same song."

Hart's unusual, anything-goes style has probably been nurtured by a recent relocation. The singer/guitarist, who was born in Oakland, Calif., and spent most of his life on the West Coast, moved to Memphis two years ago. There, he hooked up with **Jim Dickinson**, the maverick keyboardist/producer, who helmed "Start With The Soul."

"Names started popping up," Hart says. "Locality kind of played a big part in it. Dickinson's name popped up, and I'd been familiar with Dickinson mostly through [his



HART

work on] the **Ry Cooder** [records], and watching [the **Rolling Stones** documentary] 'Gimme Shelter.' I was into that idea, and we met. I went down to his place [in North Mississippi] and hung out for a couple of hours, and we talked about different stuff. He's in tune with just about everything I'm in tune with and then some, so we thought it'd be a great tag team."

"Start With The Soul" is a groundbreaking work that should delight listeners with open minds, but Hart appears convinced that some fans of his original discipline may not be so fond of it.

"There are so many of those blues-world academics who really wouldn't let it be a step forward," he says with a guffaw. "I can't really say it's a step forward for me, personally. It's the same thing I've been doing the last 20 years. Some of the songs I wrote on there are 10 years old."

Hart is currently on a Western tour that will pair him on several dates with the funky New Orleans horn band **Galactic**. The swing ends June 10 in San Francisco.

## Top Independent Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	5	<b>SOUNDTRACK</b> OVERBROOK 3506/NEW LINE (12.98/17.98) 4 weeks at No. 1	<b>LOVE AND BASKETBALL</b>
2	3	19	<b>SLIPKNOT</b> ▲ I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT
3	5	16	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
4	2	19	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
5	4	5	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
6	6	19	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT
7	10	10	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
8	9	3	<b>AIMEE MANN</b> SUPEREGO 002 (16.98 CD) BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO	
9	11	17	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	
10	14	3	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) <b>HS</b>	THUG WALKIN'
11	7	3	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98) <b>HS</b>	BORN FOR YOU
12	15	19	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
13	13	19	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
14	12	3	<b>SLEATER-KINNEY</b> KILL ROCK STARS 360* (11.98 CD) <b>HS</b>	ALL HANDS ON THE BAD ONE
15	<b>NEW▶</b>		<b>TEN FEET</b> MASS APPEAL 2000 (15.98 CD) <b>HS</b>	ISLAND FEELING
16	17	7	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD) CLASSIC COUNTRY LATE '60S	
17	19	19	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98) BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS	
18	22	4	<b>JERRY GARCIA/DAVID GRISMAN/TONY RICE</b> ACOUSTIC DISC 41 (16.98 CD) THE PIZZA TAPES	
19	16	18	<b>MARCO ANTONIO SOLIS</b> ● FONOVI 0516 (10.98/16.98) <b>HS</b>	TROZOS DE MI ALMA
20	28	9	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) <b>HS</b>	MY LIFE
21	36	2	<b>KEOKI</b> MOONSHINE 80128 (17.98 CD) <b>HS</b>	DJMIXED.COM
22	18	4	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (9.98/16.98) <b>HS</b>	SECRETO DE AMOR
23	27	19	<b>VENGABOYS</b> ● GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!
24	21	2	<b>INDIGENOUS</b> PACHYDERM 8 (10.98/17.98) <b>HS</b>	CIRCLE
25	20	12	<b>LOS TEMERARIOS</b> ● FONOVI 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
26	33	5	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) <b>HS</b>	STATE
27	26	8	<b>SOUNDTRACK</b> KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
28	29	7	<b>VARIOUS ARTISTS</b> WEBSTER HALL NYC 16 (16.98 CD) TRANZWORLD 3	
29	43	3	<b>SUPREME BEINGS OF LEISURE</b> PALM 2006 (11.98 CD) <b>HS</b>	SUPREME BEINGS OF LEISURE
30	34	6	<b>DEL THE FUNKY HOMOSAPIEN</b> HIRO IMPERIUM 230103* (10.98/16.98) <b>HS</b>	BOTH SIDES OF THE BRAIN
31	31	19	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) <b>HS</b>	AMBER
32	30	19	<b>ENRIQUE IGLESIAS</b> FONOVI 0518 (10.98/16.98)	THE BEST HITS
33	40	6	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) <b>HS</b>	MAKE IT PHAT, BABY!
34	24	14	<b>SOUNDTRACK</b> 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
35	35	4	<b>DIMITRI FROM PARIS</b> RESPECT IS BURNING PRESENTS: A NIGHT AT THE PLAYBOY MANSION ASTRALWERKS 49122*/CAROLINE (16.98 CD) <b>HS</b>	
36	41	12	<b>AIR</b> SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) <b>HS</b>	THE VIRGIN SUICIDES (ORIGINAL SCORE)
37	32	19	<b>JIM JOHNSTON</b> ▲ KOCH 8808 (10.98/17.98) WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	
38	39	17	<b>CONJUNTO PRIMAVERA</b> ● G.M.P. 9926/FONOVI 0518 (10.98/16.98) <b>HS</b>	MORIR DE AMOR
39	38	4	<b>SEAN PAUL</b> 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
40	<b>RE-ENTRY</b>		<b>EVERLAST</b> ▲ TOMMY BOY 1236 (11.98/17.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES
41	47	3	<b>VARIOUS ARTISTS</b> COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
42	37	14	<b>COUNTDOWN MIX MASTERS</b> MADACY 0399 (3.98/7.98) <b>HS</b>	BLUE (DA BA DEE) DANCE PARTY
43	<b>NEW▶</b>		<b>CAPLETON</b> DAVID HOUSE 1587*/VP (9.98/15.98)	MORE FIRE
44	<b>NEW▶</b>		<b>THE JOHN TESH PROJECT</b> GARDEN CITY 34580/GTSP (11.98/16.98)	PURE MOVIES 2
45	<b>RE-ENTRY</b>		<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) <b>HS</b>	THE 3RD WISH
46	<b>NEW▶</b>		<b>ELWOOD</b> PALM 2047 (11.98 CD)	THE PARLANCE OF OUR TIME
47	<b>RE-ENTRY</b>		<b>LUKE</b> LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
48	<b>NEW▶</b>		<b>SPICE 1</b> THUG WORLD 2000/MOBB STATUS (9.98/16.98)	THE LAST DACE
49	<b>RE-ENTRY</b>		<b>VARIOUS ARTISTS</b> WARLOCK 2818 (11.98/17.98)	DANCE HITS SUPER MIX 2000
50	49	15	<b>VARIOUS ARTISTS</b> TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 130 minutes or more, the RIAA multiples 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 are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			<b>NO. 1</b>		
1	NEW		<b>THE GREATEST HITS</b> Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
2	1	4	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
3	2	4	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
4	3	26	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup> Jive/Zomba Video 41651-3	Britney Spears	19.98
5	5	20	<b>DEATH ROW UN CUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
6	6	218	<b>HELL FREEZES OVER</b> ▲ <sup>1</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
7	35	32	<b>MIRRORBALL</b> ▲ BMG Video 15740	Sarah McLachlan	24.98
8	10	27	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
9	7	28	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	9.98
10	8	4	<b>SILVER &amp; GOLD</b> Warner Reprise Video 3-38521	Neil Young	19.98
11	9	80	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	'N Sync	19.95
12	4	2	<b>LIVE IN CHICAGO</b> Columbia Music Video Sony Music Entertainment 50216	Jeff Buckley	14.98
13	17	26	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
14	13	54	<b>LIVE</b> ▲ <sup>1</sup> USA Home Entertainment 45059955	Shania Twain	19.95
15	RE-ENTRY		<b>LIVE ON VH-1</b> BMG Video 32121	Weird Al Yankovic	19.98
16	14	56	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
17	20	75	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	34.98
18	15	28	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
19	NEW		<b>LIVE IN DETROIT</b> Image Entertainment 8816	Peter Frampton	19.99
20	22	23	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
21	12	27	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
22	19	103	<b>ALL ACCESS VIDEO</b> ▲ <sup>1</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
23	18	141	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
24	23	28	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
25	21	71	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
26	33	217	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
27	26	24	<b>MARIAH #1'S</b> ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
28	27	24	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
29	25	24	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
30	24	23	<b>RICKY MARTIN LIVE!-ONE NIGHT ONLY</b> ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
31	11	14	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	28	51	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
33	RE-ENTRY		<b>LIVE SHIT: BINGE &amp; PURGE</b> ▲ <sup>12</sup> Elektra Entertainment 5194	Metallica	89.98
34	34	27	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
35	RE-ENTRY		<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
36	37	5	<b>VH1 DIVAS LIVE/99 (DVD)</b> Image Entertainment 9231	Whitney Houston, Cher, Tina Turner, Brandy	24.99
37	38	117	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
38	RE-ENTRY		<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	19.98
39	RE-ENTRY		<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup> Jive/Zomba Video 41657	Backstreet Boys	19.95
40	RE-ENTRY		<b>WE WILL ROCK YOU</b> Pioneer Entertainment 70415	Queen	14.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

## HI FREQUENCY

(Continued from page 86)

contest, where we made huge sparkly stickers with the title for store customers to create different shapes," says Vos. "The rest is history, because Everclear and Radiohead took off like crazy, and we rode their coattails."

Other marketing projects worked by Hi Frequency include Limp Bizkit; the movie "The Wedding Singer," for which it devised a karaoke contest and handed out soundtrack cassettes in shopping malls; and Buckcherry, for whom Vos claims the company hooked lead singer Josh Todd up with Calvin Klein for an international billboard campaign.

Hi Frequency's Music4Food campaign, which supports national non-profit food bank Second Harvest, has resulted in a compilation CD of alternative artists and a tie-in with Internet food delivery service Food.com to stage benefit concerts by such alternative bands as Guster. Current efforts include marketing Capitol act Bosson's tour with Britney Spears, promoting the Live365.com Internet radio station, and Internet marketing for Stanleecomics.com. Hi Frequency also has an Internet partnership with ArtistDirect.

Meanwhile, the company is bent on expansion. "We're arming all 200 reps with video cameras, so they'll be content providers throwing up video content onto our Web site," says Vos, "If Buckcherry's in Des Moines, Iowa, and our rep's hanging out backstage, he can supply live video and text."

But Vos would like to increase his number of street reps fivefold. "The problem is, How do we manage 1,000 reps?" he asks. In moving in that direction, Vos says he will look to set up entrepreneurs who are "motivated by the fact that they love what they do and can make more money the harder they work."

And with the "thousands of résumés" it has received, the company has also been able to amass valuable consumer profile data. "If we don't hire them as reps," Vos says of these applicants, "we can use them as virtual focus groups, so when a company hires us to do a study on national brand awareness, we can send out an E-mail to thousands of people from our database and get instant results from 17,000 people throughout the country with a particular profile."

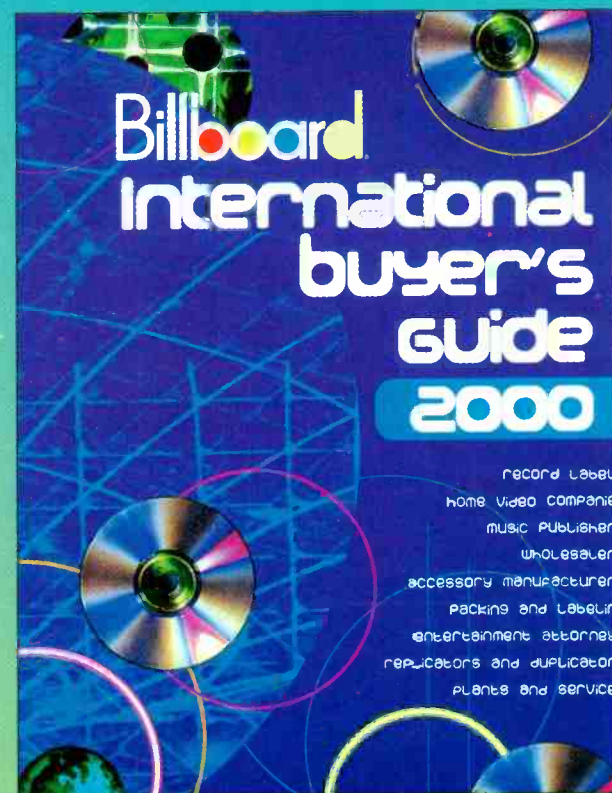
Besides the company's home base, Hi Frequency has six offices throughout the country. "They're in people's homes," notes Vos, "so the whole growth model is not bigger offices and more employees but building a network by setting up franchises and entrepreneurship—with everyone wired up with cell phones and laptops and working out of the home and keeping the overhead low."

Keeping it all in-house, the company has also designed an advertising arm as "a creative think tank" that fashions cutting-edge campaigns, Vos says, subcontracting them out to the street marketing franchises and reps.

Hi Frequency's Chicago-based Web site operation is another growth area. "It started as a cool way to recruit the best reps and gather demographic info," Vos says. "But we've built it into a cutting-edge monster dotcom, which headhunts for companies hiring entry-level marketing people and is linked extensively to kids interested in music and cutting-edge marketing."

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## Hastings Prognosis Is Good, Despite Hard Times

IF ANYBODY'S FOLLOWING Hastings Entertainment's plight, the company's problems seem to be growing. But in Retail Track's view, there is a light at the end of the tunnel.

The story so far: On March 7 the company announced that it would have to recalculate earnings going back more than five years, which would probably result in the company taking a \$27 million charge. Almost immediately, a number of class-action suits were filed against the company, alleging fraud.

On May 3 Hastings announced that it wouldn't be filing its 10-K with the Securities and Exchange Commission because it hadn't completed its determination of how much of the charges would be allocated to which reporting periods during the five years in question. The company announced that **Gaines Godfrey**, a board member and formerly the CFO for Mesa Petroleum, had replaced **Thomas Nugent** as CFO. Nugent had only been with the company for six months, and he stays on in a consulting position.

Hastings also announced that it was in violation of covenants on its revolver and on senior notes, and as a result it would have to pay higher interest and its debt would be secured (more on this later).

On May 22 Hastings announced that it had been notified by Nasdaq that if it didn't file its 10-K by May 25, it would be delisted at the start of trading on May 30. It also changed the company's symbol from HAST to HASTE.

Once a company is delisted from Nasdaq, its stock loses liquidity, so shareholders generally try to trade out

of it, which probably will help it earn the designation generally given to stocks that are not listed on any of the major exchanges—a pink sheet or penny stock.

Hastings, however, probably will sidestep the problem of being delisted from the Nasdaq exchange, according to financial executives familiar with the situation.

When Nasdaq notifies a company that it is considering delisting, it allows the company to appeal that decision. In this case, the appeal hearing will likely be held in mid-June, and the delisting wouldn't occur until after the hearing is held.

Hastings, meanwhile, will use the time the hearing date gives it to complete work on its year-end numbers. So by the time the hearing is to be held, the company will have probably filed its 10-K. Not only will that filing eliminate the reason for the delisting, it also will give shareholders an idea of the company's health.

Lately, shareholders haven't been too confident about the company. Since March 7 the company's stock fell from \$3.50 to the \$1.25 it closed at on May 23, which means its capitalization is about \$14.4 million. But when they see the company's performance in the 10-K, I predict they will see a viable company with an ongoing business.

Let's look more closely at its May 3 announcement. In it, Hastings revised its pretax charge estimate from \$27

million to about \$28 million to \$32 million. Of that, \$25 million to \$28 million would be non-cash charges; so, \$3 million or \$4 million would be cash charges.

The company also points out that it believes the charges it is going to take can be used to reduce current tax liability and to amend its tax returns for the years 1996 to 1998 so it can realize about \$6.8 million in a refund.



In March **John Mar-maduke**, president/CEO of Hastings, told Billboard that, despite its accounting problems and charges, Hastings

would achieve about \$50 million in earnings before interest, taxes, depreciation, and amortization this year and that the company had a net worth of about \$100 million.

However, it now looks as if the company's net worth will be about \$90 million, according to its May 3 press release. That valuation falls short of a net worth covenant of \$98 million required in its \$60 million revolving credit facility, supplied from a consortium of banks led by Bank of America.

Also, because it is restating earnings, the company is not in compliance with the fixed-charge coverage ratio as required by the \$20 million in notes, held by Metropolitan Life and due June 13, 2003. That ratio measures the amount of breathing room between cash flow and interest payments.

Metropolitan Life and Bank of America have both given the company

waivers until June 1 on compliance.

In exchange for the waiver from its banks, Hastings' revolver is capped at \$26 million and is secured by the company's assets, presumably inventory. It had drawn down \$18 million as of May 3. Also, Hastings is paying a higher interest rate while under waiver.

Similarly, the interest rates on the senior notes jump from 7.75% to 10.25% during the period, and that loan is also collateralized by Hastings' assets for the period of the waiver. Both the bank and insurance company are on a *pari passu* basis as it concerns the secured assets, which means that they both are on even footing in claiming assets, should it come to that.

When Hastings finally completes its financials, the company will be able to renegotiate the terms of its loans. In all likelihood, it will then get a reduction in interest payments and will probably get access to a larger portion of its revolver, if not all of it. But although Hastings will probably try to get the loans returned to an unsecured state, lenders are generally loath to give up that feature once they get it. That means if things go wrong for Hastings and it comes to dividing its assets, product vendors will be last in line.

Financial executives at the majors say that while they are puzzled by the company's accounting problem, which some term "bizarre," in general they say they aren't worried about the long-term health of Hastings. But they also acknowledge that they don't like the fact that the other lenders are secured and they are not. Of course, if I am right about there being light at the end of the tunnel, vendors won't have to worry about where they stand in line.

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# Disney Hatches An Innovative Play-Along For 'Dinosaurs'

**JURASSIC LARK:** Walt Disney Records' troika of audio products attached to Disney's just-opened animated blockbuster film "Dinosaur" includes a unique enhanced CD titled "Dinosaur Song Factory."

Containing eight tunes inspired by the computer-animated movie, "Dinosaur Song Factory" features technology that turns the user's computer keyboard into a musical keyboard, allowing kids to play along with the songs.

"Dinosaur Song Factory" was released simultaneously with the "Di-

nosaur" soundtrack, composed by **James Newton Howard**, and read-along "Aladar's Adventure."

"Dinosaur Song Factory," priced at \$12.98, was designed with recent research in mind—specifically, information released by the American Music Conference that demonstrates that the strongest effects of music, proved to be a developmental enhancer in kids, came about via active participation in music-making.

The way it works is harmonic information is taken for each song on "Dinosaur Song Factory," including the key, the chords, where chord changes occur, the complexity of scales for each chord, etc. This information is then translated for the keyboard as the song is playing, so that no matter which key a child hits, a harmonious note sounds, making it impossible to play a sour note. This way, kids can concentrate on rhythm and get a feel for playing with an ensemble. The disc also enables them to record their improvisations and E-mail them to friends.

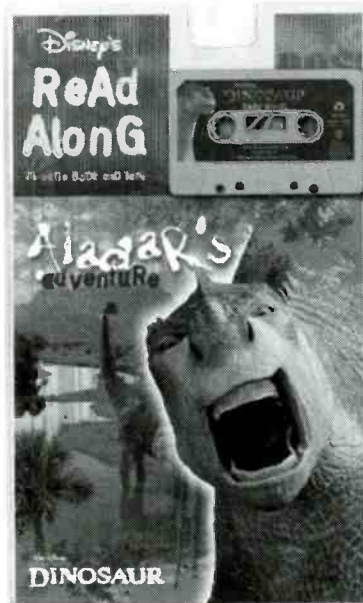
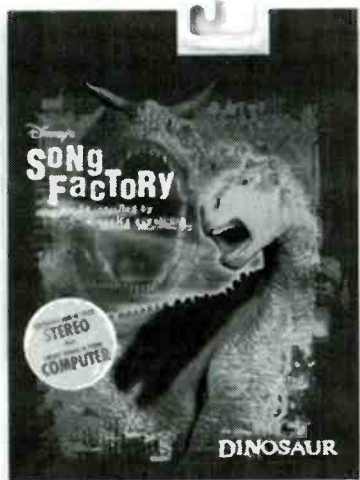
As for the "Dinosaur" soundtrack, Howard's orchestral work is enhanced by the vocal arrangements of **Lebo M** (Billboard, Feb.



by *Moira McCormick*

15, 1998), the Soweto native whose soaring voice and evocative arrangements gave "The Lion King" its distinctive African flavor.

And "Aladar's Adventure" presents the story of "Dinosaur" via cassette and 24-page book, narrated by actor **Tim Curry** (who does not appear in the film) and including "Dinosaur" character voices provided by **D.B. Sweeney, Julianna Margulies, Samuel E. Wright, Joan Plowright, Della Reese, Ossie Davis, Alfre Woodard, and Max Casella**. The accompanying book includes photos from the film, which seamlessly places



computer-generated dinosaurs against live-action backgrounds.

Also new from Disney, through Buena Vista Records, is "The Flintstones In Viva Rock Vegas Read-Along," which contains a 24-page book and cassette. Spun off the Universal Pictures' theatrical feature of the same name, "Viva Rock Vegas" includes original character voices from the film, including those of **Stephen Baldwin, Mark Addy, Kristen Johnson, Jane Krakowski, Jack McGee, and Joan Collins**.

Another recent Disney release of note is the soundtrack to the ABC-TV movie "Geppetto," starring **Drew Carey**, which features seven **Stephen Schwartz**-penned songs from the network special. Of particular note are performances by two "Star Trek" alums: **Brent Spiner's** dizzyingly verbose tour de force "Bravo, Stromboli!" and **Rene Auberjonois's** "Satisfaction Guaranteed."

**WHAT'S UP, DOC?** With ABC-TV's hit "Who Wants To Be A Millionaire?" spreading trivia fever throughout the nation, it figured that someone would devise a trivia game for schoolchildren. Up to the task is **Kid Rhino**, which just debuted its audio-only quiz show series, "You Don't Know Doc!" Two editions are available, priced at \$9.98 for CD and \$5.98 for cassette. The Acme Wise Guy edition tests players' knowledge of general-information topics, while the Coast-to-Coast edition concerns itself strictly with travel-related trivia. Looney Tunes characters **Elmer Fudd, Daffy Duck, Tweety,**

**Foghorn Leghorn, and Yosemite Sam** are the contestants, and **Bugs Bunny** is the "You Don't Know Doc!" host. Listeners can play along and guess the answers to trivia questions, which are punctuated with sound effects, typically off-the-wall Acme "commercials," and Looney Tunes music. Both "You Don't Know Doc!" titles will be part of Warner Consumer Products' "Interact For Fun" initiative, which launches this month and runs through December. The marketing effort involves cross-promotions with five Looney Tunes licensees, including **Kid Rhino**.

(Continued on page 93)

Billboard®

JUNE 3, 2000

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	1	12	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	3	3	READ-ALONG WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
3	2	180	VARIOUS ARTISTS ● BENSON 84056(3.98/5.98)	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
4	4	2	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
5	5	229	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
6	7	82	VARIOUS ARTISTS WALT DISNEY 860865(10.98/16.98)	TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)
7	6	111	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
8	8	248	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
9	13	194	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
10	10	13	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER
11	14	163	CEARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
12	12	183	CEARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
13	15	192	CEARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
14	11	8	VARIOUS ARTISTS BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS
15	9	8	CEARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
16	18	234	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
17	17	212	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
18	19	28	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
19	25	16	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
20	20	160	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
21	24	47	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
22	RE-ENTRY		BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
23	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
24	22	13	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	WONDER KIDS: KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
25	23	93	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

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## New Media

MERCHANTS & MARKETING

### Microsoft Ups Commitment To Digital Media

Revamped Windows Media Site, New Software Offer More Options

This issue's column was prepared by Steve Trainor.

**M**ICROSOFT IS totally committed to 'do it better' for digital media," emphasizes **Geordie Wilson**, product manager for the company's digital media division in Redmond, Wash.

He cites the year-ago release of Windows Media Player (WMP) version 6.4—for streaming and Secure Digital Music Initiative (SDMI)-compatible secure downloading of audio and video files from the Internet—as marking the company's commitment toward providing a full suite of digital media software for audio and video.

With both sound and video increasingly becoming important parts of the computer experience, Wilson notes two recent developments of particular significance within the Windows Media (WM) technology.

The official relaunch of the windowsmedia.com site in April made it the first audio and video guide to incorporate the artist and album information from Alliance Entertainment Group's All Music Guide.

"We're now the largest such portal with more than 5.2 million unique users a month [based on recent Media Metrix research]," Wilson says. "We're trying to build a really youthful site that will make it easy and fun for users to find seamlessly integrated great music and movies."

At the same time, Wilson points out that Microsoft is working with both music and video content providers as a true portal. There is no hosting or servicing of content, as users click directly to the particular music or video label's site for any order fulfillment.

The other key development is the May 2 release of WMP version 7.0 beta. Available as a free download from microsoft.com/windowsmedia, the new software enables consumers to enjoy a full range of digital media activities including playback of CD audio, streaming and downloading audio and video, jukebox capabilities for CD recording, media management, and Internet radio.

Although its operating system is the heart of the PC platform, Microsoft in April announced the availability of WMP for Macintosh version 6.3 beta 2. This version is the first to support playback of Internet download content copyright-protected by Windows Media Rights Manager, the company's digital rights management technology.

Microsoft also recently announced the addition of 13 international versions of its WMP 7 Media Guide, offering direct access from the player to localized audio and video from more than 260 of the world's foremost con-



tent providers.

By the end of May, international versions were to be available in Brazil, Japan, Latin America, Australia, Canada, France, Germany, Hong Kong, Korea, Singapore, Spain, Taiwan, and the U.K. Edel music, the largest European-based independent record label, recently chose Windows Media as a preferred format for secure downloads and audio and video streaming.

Microsoft currently offers WMP 6.4 in 24 languages, with more than 2,000 radio stations from 39 countries broadcasting online in WM format. When WMP 7 is officially released this summer, it will be distributed in 26 languages.

In a related hardware move, I-Jam Multimedia LLC, a pioneer in the development of the smallest digital music players, and Microsoft recently unveiled the new Win-Jam Digital Music Player, the first device to exclusively

support the Microsoft WM format. Enabling consumers to easily enjoy CD-quality digital music in a format half the size of MP3 files, the unit is available on the Web for consumer pre-order and will be in stores in July.

"I-Jam's support for WM digital rights management technology, combined with the new secure, portable device music transfer system in WMP 7, makes Win-Jam the perfect SDMI-compatible device for the secure transfer of music," Wilson emphasizes. "We'll continue to modify and improve our digital media products to meet the rapidly changing demands of consumers, as well as those of the music industry and content providers."

**IMIX PROMOTIONS:** With both "click-and-mortar" and online retail partners, the new imix.com, formerly CustomDisc.com (Billboard, May 20), launched creative Father's Day and June is Jazz Month promotions on May 25, as well as a Black Music Month promo (see the Rhythm and the Blues, page 33). Also debuting was a new Download Lounge for users to access the company's extensive music catalog.

Until Father's Day on June 18, consumers have the opportunity to choose from more than 300 of Dad's favorite songs and create a personalized Father's Day gift CD. Tunes from artists including Frank Sinatra, Louis Armstrong, Little Richard, Fats Domino, Glenn Miller, and Jim Croce are offered.



Customers can also create exclusive mixes from categories called the Fishing Buddy, the Sports Fan, the Golf Nut, the Mr. Fix It, the Auto Expert, and the Barbecue and Beer Dad. CD cover art, titles, and messages can also be personally designed and created, and the CD can be delivered to Dad within 24 hours. The suggested list price is 12 songs for \$15.99 plus shipping and handling.

The imix.com June is Jazz Month promotion through the end of the month offers customers the opportunity to choose from a selection of jazz tracks to create a personalized CD. The jazz catalog includes such labels as Concord Jazz, Instinct, and 32 Records. Customers can further personalize their choice by selecting CD cover art and titles and can have the CD delivered within 24 hours. For the 12-track CD, the suggest-

(Continued on next page)

### TRAFFIC TICKER Top Music Info Sites

#### Unique Visitors (in 000s)

##### TOTAL VISITORS

1. mtv.com	2,427
2. mp3.com	2,302
3. napster.com	1,793
4. sonicnet.com	1,655
5. launch.com	1,013
6. rollingstone.com	890
7. vh1.com	739
8. listen.com	736
9. ppeeps.com	712
10. nsync.com	702

##### AT-HOME VISITORS

1. mtv.com	2,163
2. mp3.com	1,833
3. napster.com	1,515
4. sonicnet.com	1,391
5. launch.com	835
6. rollingstone.com	751
7. listen.com	602
8. nsync.com	593
9. ppeeps.com	591
10. vh1.com	552

##### AT-WORK VISITORS

1. mp3.com	565
2. mtv.com	389
3. napster.com	337
4. sonicnet.com	290
5. vh1.com	212
6. pollstar.com	182
7. launch.com	179
8. ubl.com	165
9. rollingstone.com	164
10. bmg.com	152

Source: Media Metrix, April 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



### SITES + SOUNDS

(Continued from preceding page)

ed list price is \$15.99 plus shipping and handling.

Customers will also receive a free Concord CD sampler with 10 hits from such artists as **Poncho Sanchez**, **Stanley Turrentine**, and **Stan Getz** and free Internet downloads from the likes of **Charlie Parker**, **Sarah Vaughan**, and **Chuck Mangione**, among others.

Imix.com is teaming with music retail stores, destination sites, and jazz radio stations to syndicate and expand the reach of the promotion.

Participating click-and-mortar retailers include **Sam Goody**/Musicland, **MediaPlay**, **On Cue**, **Tower Records**, **Harmony House**, and **National Record Mart/Waves Music**. The online retail list includes **Jazz Online**, **JazzWorld**, **MuZicDepot**, **CD Universe**, and **Cjazz**, among others, an imix representative confirms.

With the launch of the new **Download Lounge**, imix.com users will have another chance to access the imix.com music catalog and will have more control over their

format of choice.

The lounge offers music from a wide range of genres, including alternative, jazz, and blues. Such acts as the **Go-Betweens**, the **Charlatans UK**, **Charlie Parker**, **Art Blakey**, **Howlin' Wolf**, **John Lee Hooker**, **Muddy Waters**, **Frank Sinatra**, **Billie Holiday**, **Johnny Cash**, **Patsy Cline**, and **Merle Haggard** can be found on the new site.

With 500 free downloads being offered to launch the new service and thousands of additional songs on the way as free promotions and paid downloads later this spring, imix.com says it expects the **Download Lounge** to nicely complement its other digital entertainment offerings.



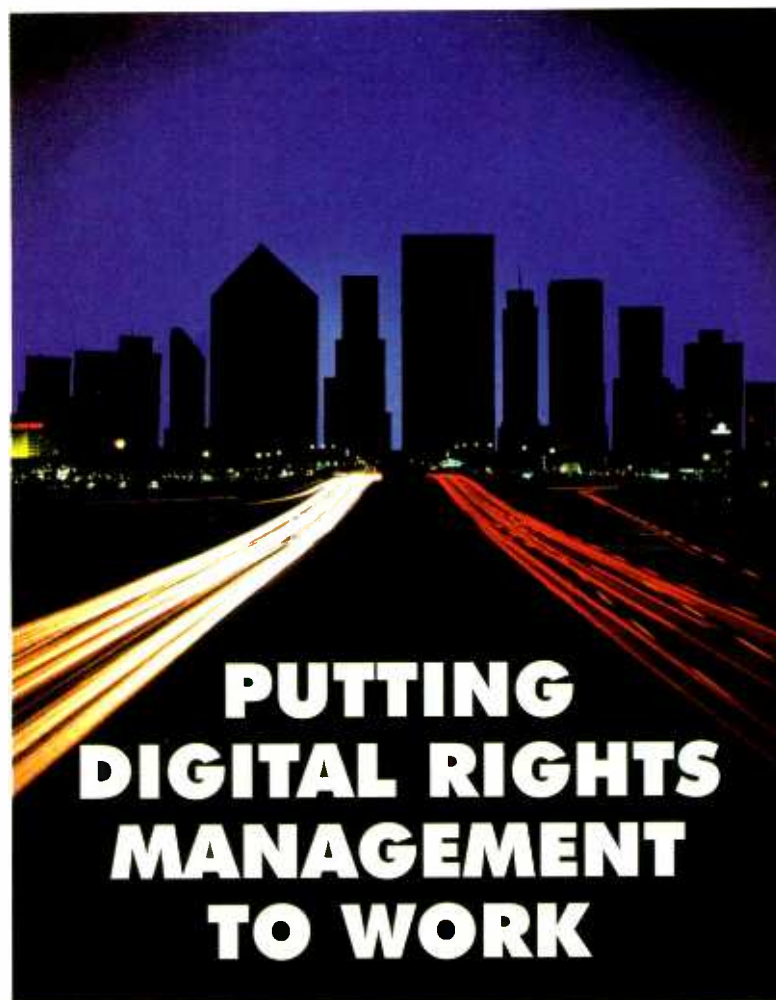
### CHILD'S PLAY

(Continued from page 91)

**FUN, FUN, FUN:** Continuing the spirit of last year's "All You Need Is Love—Beatles Songs For Kids," **Music for Little People (MFLP)** has released "Catch A Wave—Beach Songs For Kids." Like its predecessor in MFLP's "For Kids" series, the album recasts classic rock'n'roll songs in a more contemporary mold, enlisting a phalanx of kid singers to perform them. "Catch A Wave" features hang-10 standards from the **Beach Boys**, as well as **Brian Hyland** and the **Surfaris**.

Selections include "Fun, Fun, Fun," "Surfin' Safari," "All Summer Long," "In My Room," "Dance, Dance, Dance," "Kokomo," "Wipe Out," and "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini." Teen musicians include guitarist **Jonathan McEuen**, son of the **Nitty Gritty Dirt Band's John McEuen**.

**KIDBITS:** The venerable **Hap Palmer** is back with a new preschool recording on the Educational Activities label of **Baldwin, N.Y.** It's called "Early Childhood Classics" and is a follow-up to "Classic Nursery Rhymes" . . . Another new follow-up recording is **Naxos of America's "Listen, Learn, And Grow Lullabies: Music To Stimulate And Inspire Young Minds,"** which is released Thursday (1) and features classical pieces like **Brahms' "Lullaby"** and the **Mozart** melody "Twinkle, Twinkle, Little Star." Its predecessor, "Listen, Learn And Grow," was originally given free of charge to all newborns in Tennessee in 1999 (that's nearly 80,000 babies). The label says the title has sold more than 50,000 units, and it spent time on **Billboard's Classical Budget** chart . . . Independent artist **Tina deVaron** performed a custom version of her song "If Mama Ain't Happy" at the New York location of the **Million Mom March** last month. "It's tailored to the goals of the **Million Mom March**," such as gun control, says deVaron.



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Billboard

JUNE 3, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		<b>NO. 1</b> <b>OOPS!...I DID IT AGAIN</b> JIVE 41704	BRITNEY SPEARS	1
2	NEW		<b>BINAURAL</b> EPIC 63665*	PEARL JAM	2
3	NEW		<b>WHITNEY: THE GREATEST HITS</b> ARISTA 14626	WHITNEY HOUSTON	5
4	2	4	<b>SILVER &amp; GOLD</b> REPRISE 47305/WARNER BROS.	NEIL YOUNG	57
5	NEW		<b>FARMHOUSE</b> ELEKTRA 62521/EEG	PHISH	12
6	NEW		<b>MAD SEASON</b> LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	—
7	NEW		<b>PURE MOVIES 2</b> GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT	—
8	4	9	<b>NO STRINGS ATTACHED ▲<sup>8</sup></b> JIVE 41702	'N SYNC	4
9	6	49	<b>SUPERNATURAL ◆<sup>12</sup></b> ARISTA 19080	SANTANA	8
10	7	4	<b>THE HEAT ▲</b> LAFACE 26069/ARISTA	TONI BRAXTON	11
11	1	4	<b>THE '70S</b> ISLAND 542473/IDJMG	SOUNDTRACK	188
12	13	22	<b>HUMAN CLAY ▲<sup>4</sup></b> WIND-UP 13053*	CREED	9
13	10	23	<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	34
14	17	18	<b>ON HOW LIFE IS ▲<sup>7</sup></b> EPIC 69490* [RS]	MACY GRAY	13
15	16	17	<b>PLAY ●</b> V2 27049* [RS]	MOBY	48
16	11	6	<b>RETURN OF SATURN</b> TRAUMA 490441*/INTERSCOPE	NO DOUBT	32
17	9	3	<b>2000 YEARS — THE MILLENNIUM CONCERT</b> COLUMBIA 63792/CRG	BILLY JOEL	71
18	8	2	<b>MISSION:IMPOSSIBLE 2</b> HOLLYWOOD 162244	SOUNDTRACK	6
19	NEW		<b>THE BETTER LIFE ●</b> REPUBLIC 153920/UNIVERSAL [RS]	3 DOORS DOWN	14
20	18	32	<b>CALIFORNICATION ▲<sup>3</sup></b> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	30

\*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. All albums available on cassette and CD. \*Asterisk indicates vinyl available [RS] indicates past and present Reissues titles © 2000, Billboard/BPI Communications and SoundScan, Inc.

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## Best-Selling Big Red Dog Clifford Paws PBS, Video Via FHE

BY ANNE SHERBER

NEW YORK—Although he already towers over everyone he knows, Clifford the big red dog is poised to grow even bigger.

Under a new distribution agreement with Artisan Home Entertainment, Clifford will become the centerpiece of the supplier's Family Home Entertainment (FHE) division.

The agreement covers all animated episodes based on the property, including a new PBS "Clifford The Big Red Dog" series scheduled to start in the fall. Episodes from the series will debut the video line in the first quarter.

FHE plans to release the first four videos of the animated series in the first quarter of 2001, according to Glenn Ross, president of FHE and executive VP of



Artisan.

Scholastic Entertainment Inc., which owns the franchise, has a commitment from the nonprofit network to air episodes of the series five days a week in its new morning "Ready To Learn" block.

Ross says that the PBS exposure is key to the success of the video release.

"PBS has made a long-term commitment to ["Clifford"], and we think that there's a tremendous amount of growth potential," he notes.

In fact, FHE is betting on the success of the television series to drive sales and is timing its video release and marketing strategies to take fullest advantage of that exposure.

"We're going to wait for PBS to re-establish the brand in the marketplace and build demand for it at retail," says Ross.

He adds that FHE has chosen to delay the video release until first-quarter 2001 because "the fourth quarter [of 2000] is packed with product clutter."

Price points have not been determined, Ross says.

The franchise is already a best-selling collection of children's books by Norman Bridwell. First published in 1963, the books have sold more than 75 million copies, according to Scholastic.

"There are very few properties out there that are already well-established franchises in the kids' marketplace. 'Clifford' is certainly one of them," says Ross.

This is not the first time that "Clifford" has made the jump from the page to video; it is the second time that FHE has distributed the line. Videos based on the books were available through FHE in the early 1990s. Ross says, though,

that the company put those titles on moratorium almost a year ago.

According to Scholastic director of worldwide video marketing Cathy Evans, the FHE and PBS deals are part of a larger effort by the company to grow the Clifford franchise. "The overall brand initiative involves not only the video, television, and books but new merchandising as well," she notes.

When the new "Clifford" video product is released, both Ross and Evans are confident that it will benefit from a cross-merchandising program that will take full advantage of the wide range of consumer products available.

"One of the most important things that Scholastic does is to serve as the mechanism to allow our various licensing partners to work closely together," says Evans.



## Europe Catches DVD Fever; Special 'Steel Magnolias' Blossoms On Columbia TriStar

EUROPE CATCHES UP: After lagging behind in the adoption of DVD, player sales in Europe are catching up to U.S. levels, according to Warner Home Video and Sony Europe.

The two companies jointly announced that first-quarter dealer shipments of players in Europe totaled more than 425,000 units, a 310% increase over 1999.

U.S. hardware shipments during the same period were more than 411,000 units, which is a 287% increase over the first quarter of 1999.

In March at the International Recording Media Assn. DVD Conference, industry leaders reported that European consumers didn't appear to be warming up to the format. Apparently they spoke too soon.

According to Sony Europe, DVD dealer shipment levels are on track to top 5.8 million units since the format was introduced to the continent in 1998. The rate is seven times higher than the introduction of the VCR or CD.

Sony and Warner have partnered for a DVD advertising campaign in Europe, which the companies expect will continue the trend.

'STEEL' DEAL: Columbia TriStar Home Video has signed on Merle Norman Cosmetics for a promotion of the "Steel Magnolias Special Edition" DVD and VHS.

The title is due in stores July 25, priced at \$24.95. The film, which launched Julia Roberts into superstardom and earned her an Academy Award nomination, will be accompanied by commentary from director Herbert Ross, deleted scenes, a making-of featurette, isolated music score, production notes, talent files, and trailers.

Merle Norman will promote the title with a coupon insert giving purchasers a free lip color at any participating Merle Norman Cosmetic Studio. Much of the film takes place in a beauty parlor where the central characters go to talk and get their hair done. Other cast members include Sally Field, Dolly Parton, Shirley MacLaine, and Daryl Hannah.

Merle Norman has more than 1,800 stores, and each will display "Steel Magnolias" counter advertisements touting the free lipstick offer.

In addition, "Steel Magnolias" will be featured in a Merle Norman ad running in the August edition of Redbook.

DIGITAL AWARDS: The Video Software Dealers Assn. will recognize achievements in DVD technology with the DVD Festival at its annual convention, July 8-10 in Las Vegas.

Festival elements will include a two-hour business session and an awards presentation.

Awards will be given out in such categories as best audio commentary, best supplement material, best menu graphics, and other areas specific to the format. Titles released from March 1997 through December

1999 are eligible. Suppliers are required to pay \$150 per entry.

The event is sponsored by Pioneer Entertainment, Image Entertainment, E-Real Biz, DVD International, Deluxe Video Services, and the magazines Broadcast DVD and DVD Preview With Leonard Maltin.

WHEELING AND DEALING: Pioneer says it is getting into the theatrical distribution business and will release a feature starring the rock band Phish.

"Phish: Bittersweet Motel," produced by Bittersweet Films, chronicles the band's 1997-98 tour throughout the U.S. and Europe. It is directed by Todd Phillips.

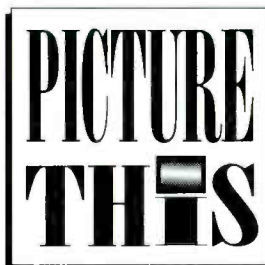
Pioneer expects to release the film in more than 70 markets this summer, followed by a DVD release.

Rhino Home Video has secured video distribution rights to "The Flip Wilson Show," as well as rights to behind-the-scenes photos of the comic and the stars that appeared on the variety show.

The supplier will distribute 65 half-hour episodes that were recently licensed to the TVLand cable network. Initial releases will be available Aug. 22 in a two-video set consisting of four episodes, priced at \$19.95. Individual units are \$9.95. The DVD will contain all four episodes and is priced at \$19.95.

EXPRESS MUSIC: Express.com, formerly DVD Express, has added a 200,000-title CD store to its Web site. The online retailer added television and movie soundtracks last year.

The music area, launched May 17, offers 40% discounts on new and catalog titles. Other features include sound samples, reviews, and artist interviews.



by Eileen Fitzpatrick



## Children's Artist Joanie Bartels Debuting On DVD With 3 Releases

BY CATHERINE CELLA

COOKERVILLE, TENN.—Best-selling children's performer Joanie Bartels is set to make her DVD debut June 30 with "Rainy Day Adventure," "The Extra-Special Substitute Teacher," and "The Best Of Joanie Bartels" from BMG Entertainment.

But the singer has never seen a DVD and admits to dragging her feet when it comes to technology. Here's what else we learned about the certified-gold children's musician.

Do your DVDs include any new material?

Yes, there are some outtakes, and we shot some new introductions. Plus we have a Q&A contest and other interactive games. From what I understand, there isn't a great deal available for children on DVD, so I feel very happy that we're a part of the earlier stage.

You've had many successful audio cross-promotions with the likes of Playskool, Gund, and Beechnut. Will you do this with the DVDs, too?

We certainly hope so. Cross-promotion is pretty critical in the children's market. We have so few ways to get product out there in a big way. Cross-promotions are all about parent awareness.

You sing in a variety of vocal

styles. What is your training?

I work with a wonderful voice coach named Donald Eaholtz. But as a kid I just listened to a lot of singers and experimented. Where I grew up—outside of Boston—the trainers had everybody come out singing like Barbra Streisand. And I didn't want

to be Barbra Streisand, I wanted to be Joni Mitchell! So I tried to expose myself to as many musical styles as possible, which really helped my career. One of the gifts of children's music is that I can experiment with different musical styles. Somehow there's more freedom in the

children's market. Your songwriting, too, is varied, with a strong pop influence rather than the usual folk background of children's artists.

I do have folk roots, but I think our approach has been different from the start. As opposed to a voice and a guitar, for example, we had an orchestra, and the arrangements were a little more lavish and intricate. My co-writer Chris Rhyne and I both love old vaudeville-style music. That became a trademark of the "Magic" series. Even the comedy part of vaudeville comes through in songs like "Sillie Pie," which is on the "Substitute Teacher" DVD. It came about from my getting stuck on a

(Continued on page 97)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	5	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
2	2	6	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
3	7	3	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
4	3	22	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
5	4	9	THE POKEMON MOVIE	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
6	25	8	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
7	8	6	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
8	15	16	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
9	NEW ▶		THE WORLD IS NOT ENOUGH	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
10	5	7	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
11	9	7	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
12	13	26	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
13	14	2	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
14	20	25	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
15	6	10	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
16	22	2	CINDY CRAWFORD: A NEW DIMENSION	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
17	24	5	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
18	21	22	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
19	10	29	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
20	11	4	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
21	16	6	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	Animated	2000	NR	14.98
22	28	25	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
23	23	17	DEATH ROW UNCU	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
24	12	6	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
25	29	28	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
26	33	2	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Tae-Bo Retail Ventura Distribution TB2271	Billy Blanks	1999	NR	29.95
27	RE-ENTRY		SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
28	32	5	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
29	18	13	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
30	30	7	THE OMEGA CODE	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	2000	PG-13	22.95
31	17	21	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
32	36	19	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
33	38	11	AN EXTREMELY GOOFOY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
34	19	34	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
35	37	20	THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
36	27	102	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
37	35	4	PUSHING TIN	FoxVideo 1424830	John Cusack Billy Bob Thornton	1999	R	19.98
38	34	27	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
39	26	6	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
40	31	2	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99

● 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™

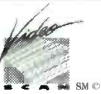
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	10	2	GALAXY QUEST (PG)	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
2	11	3	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
3	2	9	THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
4	3	7	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
5	6	4	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
6	5	4	END OF DAYS (R)	Universal Studios Home Video 85240	Arnold Schwarzenegger
7	16	2	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
8	14	2	BEING JOHN MALKOVITCH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
9	1	5	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg
10	4	5	THE INSIDER (R)	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
11	NEW ▶		AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
12	NEW ▶		FLAWLESS (R)	MGM Home Entertainment Warner Home Video M907297	Robert De Niro Philip Seymour Hoffman
13	8	6	STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)	FoxVideo 2000092	Liam Neeson Ewan McGregor
14	12	9	EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
15	NEW ▶		ANYWHERE BUT HERE (PG-13)	FoxVideo 2000378	Susan Sarandon Natalie Portman
16	18	4	FOR LOVE OF THE GAME (PG-13)	Universal Studios Home Video 84156	Kevin Costner Kelly Preston
17	15	4	STUART LITTLE (PG)	Columbia TriStar Home Video	Geena Davis Michael J. Fox
18	NEW ▶		BRINGING OUT THE DEAD (R)	Paramount Home Video 335643	Nicolas Cage Patricia Arquette
19	NEW ▶		THE STRAIGHT STORY (G)	Walt Disney Home Video Buena Vista Home Entertainment 10454	Richard Farnsworth Sissy Spacek
20	7	12	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	NEW ▶		THE WORLD IS NOT ENOUGH (PG-13) (34.98)	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
2	1	3	GALAXY QUEST (PG) (26.99)	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
3	2	8	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
4	3	3	DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
5	4	5	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger
6	7	35	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
7	8	6	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
8	6	3	BEING JOHN MALKOVICH (R) (24.99)	USA Home Entertainment 59757	John Cusack Cameron Diaz
9	5	2	BRINGING OUT THE DEAD (R) (29.99)	Paramount Home Video 335647	Nicolas Cage Patricia Arquette
10	17	22	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
11	NEW ▶		BUTCH CASSIDY AND THE SUNDANCE KID (PG) (29.98)	FoxVideo 2000043	Paul Newman Robert Redford
12	9	2	MYSTERY, ALASKA (R) (32.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18291	Russell Crowe
13	10	10	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
14	11	3	THE FOX AND THE HOUND (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18453	Animated
15	14	6	THE INSIDER (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
16	15	9	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
17	RE-ENTRY		HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
18	NEW ▶		JAMES BOND COLLECTION-SPECIAL EDITION (PG) (149.98)	MGM Home Entertainment/Warner Home Video 908403	Sean Connery Roger Moore
19	12	5	STUART LITTLE (PG) (27.95)	Columbia TriStar Home Video 05214	Geena Davis Michael J. Fox
20	RE-ENTRY		FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N3019	Ice Cube Chris Tucker

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### CHILDREN'S ARTIST JOANIE BARTELS DEBUTING ON DVD WITH 3 RELEASES

(Continued from page 95)

lyric, and he'd come up with something that would have me on the floor laughing. I'd think, "We can't use this—it's too ridiculous!" But we did, and it worked.

**Like all children's recording artists, you must work pretty hard on the road. Is it worth it?**

Most definitely. I really enjoy getting that immediate response to what I'm doing. I am touring a little less these days. But I still do solo concerts during the school year, and then in summer I do a lot of outdoor city fests. I love those because I'm getting introduced to a whole new audience. I'm reaching kids I might not otherwise, because of the expense of going to a concert.

**How has your act changed over the years?**

Originally, I was known as the Lullaby Lady, and I had a very young audience. Since "Jump For Joy" and "Family And Friends," I'm getting older children as my audience. So it's a challenge to keep everybody enter-



BARTELS

tained—including parents and grandparents. But I've found that if I gear [the music] a bit older, the younger ones will follow. I also used to have it very choreographed. I

knew everything I was going to say and every move I was going to make. But what I've learned is that when you're working with children, you have to expect the unexpected. So I keep it a little more loose now and try to make the show theirs.

**Aren't there pitfalls to that?**

Of course! Especially since I always invite kids up on the stage. Sometimes they're great, like acting out a Tyrannosaurus Rex during "Dinosaur Rock 'N' Roll." Other times, they get up onstage and freeze like a deer in headlights. One time this little boy, who was probably all of 3, got up onstage and was just hugging me around the knees and wouldn't let go. Next thing I knew, it was a massive group hug in the middle of a song. I had to stop because I couldn't move! That's always stayed in my mind because it was so sweet and so charming, it took my breath away. And it taught me to expect the unexpected with kids.

### Billboard

JUNE 3, 2000

## Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
1	1	5	<b>NO. 1</b> WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
2	2	49	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95
3	3	4	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95
4	4	26	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95
5	NEW		JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	19.95
6	5	5	WWF: MICK FOLEY-MADMAN UNMASKED World Wrestling Federation Home Video 255	14.95
7	6	49	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95
8	7	49	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95
9	8	5	XTREME WRESTLING: HARDCORE CONCEPTION DGD 001	14.95
10	9	5	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 9630600413	14.95
11	10	9	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95
12	11	6	THE STORY OF GOLF Ventura Distribution 148	49.98
13	12	3	WWF: NO WAY OUT World Wrestling Federation Home Video 245	29.95
14	15	72	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
15	14	48	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95
16	RE-ENTRY		WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
17	19	51	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
18	20	88	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98
19	16	26	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA World Wrestling Federation Home Video 239	14.95
20	18	21	WWF: WRESTLEMANIA 15 World Wrestling Federation Home Video WWF10223	39.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
1	1	73	<b>NO. 1</b> BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	65	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	46	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	4	21	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
5	5	52	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
6	8	50	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
7	11	56	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
8	7	3	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
9	9	80	TOTAL YOGA Living Arts 1080	9.98
10	12	21	THE CRUNCH: FAT BLASTER GOES LATIN Anchor Bay Entertainment 10973	9.99
11	10	40	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
12	6	204	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
13	13	292	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
14	15	13	THE CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment 2853	9.99
15	14	11	WEIGHT LOSS-YOGA Fast Forward Video 21	9.95
16	16	83	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
17	RE-ENTRY		ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
18	17	20	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98
19	18	21	THE CRUNCH: BOOT CAMP TRAINING Anchor Bay Entertainment 10974	9.99
20	20	41	DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

## VSDA Nominations Announced

The Video Software Dealers Assn. (VSDA) has announced its Home Entertainment Awards nominations recognizing outstanding marketing campaigns for 60 titles in 13 categories. The awards will be presented July 8 during the general business session at its annual convention in Las Vegas, which runs through July 10.

And the nominees are . . .

**Major studio rental release:** "American Pie," Universal Studios Home Video; "Double Jeopardy," Paramount Home Entertainment; "Saving Private Ryan," DreamWorks Home Entertainment; "The Sixth Sense," Buena Vista Home Entertainment; "The Thomas Crown Affair," MGM Home Entertainment.

**Indie studio rental release:** "Better Than Chocolate," Trimark Home Video; "King Cobra," Trimark; "The Limey," Artisan Home Entertainment; "Stir Of Echoes," Artisan; "What Dreams May Come," USA Home Entertainment (formerly PolyGram Home Video).

**Major studio sell-through release:** "Austin Powers: The Spy Who Shagged Me," New Line Home Video; "The Iron Giant," Warner Home Video; "The Mummy," Universal; "The Prince Of Egypt," DreamWorks; "Tarzan," Buena Vista.

**Indie studio sell-through release:** "Alice In Wonderland," Artisan; "The Blair Witch Project," Artisan; "The Last Broadcast," Ventura Distribution Inc.; "Pokémon," VizVideo/Pioneer Distributing.

**Major direct-to-video release:** "An American Tail: The Treasure Of Manhattan Island," Universal; "An Extremely Goofy Movie," Buena Vista; "Passport To Paris," Warner; "Rugrats: Runaway Reptar," Paramount; "Scooby Doo," Warner.

**Indie direct-to-video release:** "Barney's Night Before Christmas," Lyrick Studios; "Candyman 3: Day Of The Dead," Artisan; "Dance With The Devil," A-Pix Entertainment; "The Dead Hate The Living," Full Moon Entertainment; "The Modern Adventures Of Tom Sawyer," A-Pix Entertainment.

**DVD of the year:** "Austin Powers: The Spy Who Shagged Me," New Line; "The Matrix," Warner; "The Sixth Sense," Buena Vista; "The Stand," Artisan; "Yellow Submarine," MGM.

Other awards will be presented in several other categories, including business-to-business Web site, consumer Web site, and adult title. Award ballots will be mailed to VSDA members May 22. Completed ballots must be received by the VSDA by June 19.

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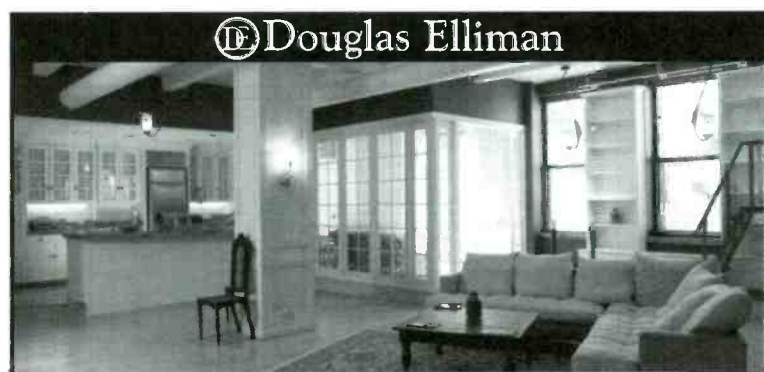
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1515 Broadway  
New York, NY 10036

### INTERNS WANTED

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Fax resumes to: (718) 383-5152  
Email: [markj@musicrama.com](mailto:markj@musicrama.com)

### VOLUNTEERS WANTED

If you are going to be in the Washington DC area from June 6-9 and want to volunteer for the Billboard/BET on Jazz Conference & Awards, please contact Phyllis Demo at (212) 536-5299

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## MP3 DEBATE

(Continued from page 69)

observed. "Technology is not a threat. How can [a medium] with 163 million consumers be a threat to any industry?"

On May 10, EMI announced plans to release more than 100 albums, plus more than 40 singles, in a digital download trial starting July 1 in the U.S. The group has investments in, or agreements with, several online ventures, including Musicmaker.com, Preview Systems, and Digital On-Demand, the custom-CD kiosk service.

"The best way to the future is to try as many of these [business] models as possible," Samit said about EMI's Internet strategy.

He also admitted the challenge will be tough. "We don't want to keep music in a filing cabinet and not make money. But opening this filing cabinet is much more complicated than envisaged."

Although he acknowledged that no one can forecast when the online sector will be profitable, Samit took a swipe at Internet rivals relying on stock exchange cash and accused them of centering their strategies on doubtful business plans.

He pointed out that 162 music-related online companies went public last year but predicted only 30 would survive in the next two years as consolidation accelerates. He also noted that in July 1999, the eight leading dotcom companies, including MP3.com and E-tailers CDnow and Amazon, were valued at \$100 billion. By May 2000, that value had slumped to \$20 billion.

In contrast, Kantor reiterated in her presentation MP3.com's philosophy that free downloads provide unsigned acts and consumers choices that had never existed in the traditional music industry. She noted, as evidence that the concept works, that her company earned revenue of \$17.5 million in the first quarter of 2000, mostly from advertising, compared with \$660,000 for the same period in '99. Pro forma net loss during the first three months of this year reached \$8.4 million.

Moreover, the company had \$400 million in cash to enable MP3.com to develop its future revenue-earning strategies, which include premium online subscription services, retail music, and the syndication of music on radio stations.

However, she insisted that MP3.com will have nothing to do with the Secure Digital Music Initiative, the forum involving 170 music labels, technology companies, and electronic consumer goods makers that is developing a secure system for downloading legitimate recordings.

"We don't believe it will succeed. We don't believe the consumer will embrace it. It's like someone gave you a car and said you can only drive it on certain freeways," she told Billboard. "But if that's something the consumer desires, then we'll go there. We can evolve into what the consumer demands."

Should the existing settlement talks between the majors and MP3.com about My.MP3 collapse, an appeal against the court ruling will take place in August.



**Ivana Be A Doll.** Ivana Trump recently hosted the second annual Ivana Trump Benefit Auction, with the proceeds going to LIFEbeat, a nonprofit organization dedicated to mobilizing the music industry to help spread AIDS awareness. The event auctioned off one-of-a-kind sarongs and accessories. The event also featured the new Ivana Be a Doll, designed by the Madame Alexander Doll Co. Shown at the event, from left, are Trump, model Kim Porter, Sony/Entertainment recording artist Charli Baltimore, and Timothy J. Rosta, LIFEbeat executive director.

## SAVAGE GARDEN WINS AT AUSTRALASIAN AWARDS

(Continued from page 68)

shifted 1 million units in Australia.

No definite market-share statistics are available for the territory, but publishers say that EMI leads with about 22%, followed by Universal with 20% and Warner/Chappell with about 18%.

Savage Garden's performance of "I Knew I Loved You"—one of the five compositions nominated by APRA's 28,500 members for song of the year—marked the band's first appearance at the awards. In previous years, it has been abroad on tour.

This year, none of the other nominees for the category could make it. Powderfinger was in the studio, rushing to complete the follow-up to its platinum sophomore album, "Internationalist"; rock band Killing Heidi (Weir) was on a promo visit in the U.S. behind its recently signing with 3:33/Universal for a world deal outside Australia; country singer Kasey Chambers ("Cry Like A Baby," Gibbon Music) was in Nashville; and dance duo Madison Avenue ("Don't Call Me Baby," Universal/Warner/Chappell) was in the U.K., where the song topped the U.K. chart in the second week of May.

Their absences served to underline the night's celebration of Australian music's presence on the international stage.

Growing overseas opportunities, especially in film, is one positive issue for a publishing industry that is still urging the Aussie government to speed up digital copyright protection. Publishers also are facing a sluggish economy, a falling Australian dollar (through May its value fell to 57 cents of the greenback), flat sales at retail, and the negative impact of the Olympic Games in September, which are already siphoning spending away from the recorded-music and live-performance sector.

Such upcoming events as the Warner/Chappell/EMI merger and the possible acquisition of Rondor by Universal suggest a shrinking market and less new signings.

Other winners of the night were Guy Strazzullo Quartet's "Mandela" (Australian Broadcasting Corp., most-performed jazz work); Marshall Maguire, Patricia Pollett, and Geoffrey Collins' "Charm" (publisher

unknown, most-performed contemporary classical work); Tania Kernaghan's "When I Ride" (Warner/Chappell, most-performed country work); and High Five's "Ready Or Not" (Sony/ATV, children's work).

Best film soundtrack went to "Two Hands" (Warner/Chappell), written by Cezary Skubiszewski and Jan Skubiszewski. Best TV theme, based on broadcast performances and peer acclaim, went to "Thunderstone" (the Music Department), which was composed by Garry McDonald and Lawrence Stone.

Triple J's win of the Ted Albert Award for outstanding services to Australian music marked the first time the award was given to an institution rather than an individual. It's been a long overdue thank-you, say publishers, given that the network's strong support for new alternate Australian music gives it a national audience.

Says Universal's Hebbes, "Triple J has been the backbone of Australian music for many, many years, and publishers have always been grateful. Their airplay of demos and interview opportunities give songwriters exposure long before they get record contracts." Gus McNeill, a director of Cellar Music, says, "My 18-year-old son hears new bands through them long before I do."

Warner/Chappell's Abramowitz points out, though, that "from a publisher's point of view, Triple J airplay doesn't necessarily translate into record sales."

Unlike the glitzy, commercial Australian Record Industry Assn. (ARIA) Awards in October, the APRA awards are more subdued and seen as more music-oriented. It is a closed event, with no TV or radio broadcast. This year's event was the largest so far: A move to a new venue, the Sydney Convention and Exhibition Centre, allowed 750 members to attend.

Major performances were by jazz trumpeter James Morrison, country singer Shanley Del, singer/songwriter Richard Clapton, metal/hip-hop trio Nokturnl, and the Alana Scanlan Dancers. Presenters included Peter Garrett of Midnight Oil, Tim Finn, Tim Freedman of rock band the Whitlams, and members of visiting Canadian act Blue Rodeo.

## CALENDAR

### MAY

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 4, **Seventh Annual Entertainment Industry Tennis Open**, sponsored by MP3.com, Artist-Direct, WWW.com, and Fox Sports Net, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 5, **An Evening With Music Publishers**, presented by B'nai B'rith, Sutton Place Synagogue, New York. 212-988-2873.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, **Music Visionary Of The Year Award Dinner**, presented by the UJA-Federation of New York, Tavern on the Green, New York. 212-836-1126.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 9-10, **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 11, **David Cassidy Celebrity Golf Tournament**, presented by KidsCharities.org, Rio All-Suite Casino Resort, Las Vegas. 702-450-9073.

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 15, **How To Buy And Sell Web Ads**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 15, **Songwriters' Hall Of Fame Annual Awards Dinner And Induction Ceremony**, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 16, **How To Build Internet Revenue And Business Plans For Advertising And Sponsorship-Based Sites**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 16, **How To Measure, Research And Target Internet Ads And Audiences**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

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.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozarteum, Salzburg, Austria. 201-461-6630, ext. 101.

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, **Fourth Annual Urban Focus Music Conference And UrbanFest LA**, sponsored by Wherehouse Music and the University of Southern California (USC), USC campus, Los Angeles. 213-740-8748.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323-469-9494.

June 28-30, **EMediatainmentWorld**, 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 13, **16th Annual Entertainment Industry Golf Classic**, Calabasas Country Club, Calabasas, Calif. 310-358-4970.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. floridamusicshowcase.com.

July 16, **BeatleFair 2000**, presented by the Southern California Beatles fan club, Scottish Rite Center, San Diego, Calif. 619-561-0233.

### 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.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pessehnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpessehnick@billboard.com.*

## LIFELINES

### BIRTHS

Girl, Ananda Rae, to **Monique Smith**, April 26 in Los Angeles. Mother is director of business affairs and marketing for Hammond Entertainment.

Boy, Liam Emanuel, to **Liz and Victor Campanile**, May 10 in New York. Father is manager of production for Arista Records.

### DEATHS

**Tom McGuinness**, 68, of cancer, May 21 in Princeton, N.J. McGuinness was a veteran of CBS Records/Sony Music, having spent 42 years with the company. When he retired in the fall of 1997, he was senior VP of marketing for Sony Music Distribution. He is survived by his wife, Marliss; two sons, Patrick and Danny; and a daughter, Christine. A service was held May 25 in Princeton. Date and time are still to be set for a memorial service at St. John the Evangelist Catholic Church in Manhattan. In lieu of flowers, donations may be made to St. Paul's Church, 214 Nassau St., Princeton, N.J. 08542; the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, 555 Madison Ave., New York, N.Y. 10022; or Several Sources (an unwed mothers' charity), P.O. Box 157, Ramsey, N.J. 07446.

## GOOD WORKS

**LOS ALAMOS RELIEF:** Country artist **Randy Travis** and his wife and manager, **Elizabeth Travis**, have organized a benefit, "Randy Travis In Concert—New Mexico Fire Disaster Relief," set for Sunday (28). All proceeds from the concert and silent auction, which will be held at the Santa Fe Opera Theater, will be donated to the American Red Cross' New Mexico Disaster Relief Fund to aid victims of the New Mexico fires. **Paul Rodriguez, Michael Martin Murphy, Ali MacGraw, and Gary Morris** are among the scheduled participants. Contact: **Maureen O'Connor** at 310-201-8816.

**GOLFING FOR KIDS:** On June 11, the third annual David Cassidy Golf Tournament will take place at the Rio Seco Golf Course in Las Vegas. The event is organized by **David Cassidy** and songwriter **Sue Shifrin-Cassidy** to raise funds for City of Hope, Planet Hope, Special Olympics Nevada, and the Interfaith Hospitality Network through an affiliation with KidsCharities.org. Participants will include

**Joe Pesci, Martin Sheen, Angie Everhart, and Tom Poston.** Contact: **Jo-Ann Geffen** at 818-905-5511.

**WELCOME RELIEF:** The Sweet Relief Musicians Fund will present its second Medicine Ball June 20. The event, featuring performances by **Patti Smith** and **Beck**, will take place at the Wattles Mansion in Los Angeles. Also honored will be attorneys **Jill Berliner** and **Rosemary Carroll**. Proceeds will benefit Sweet Relief's musician assistance programs. Contact: **Noa Jones** at 323-953-9502.

**POWER PARTNERS:** Nike and Los Angeles' KPWR (Power 106 FM) have joined to co-produce the "Knowledge Is Power" radio show on the third Sunday of every month. A young trio of Nike "Just Do It" reporters will join regular hosts **Frank Lozano** and **Charisse Browner** to help educate and empower Los Angeles teens. Topics will focus on lifestyle and sports issues. Contact: **Claudine Leith** at 503-671-3028.

## NAPSTER EFFECT IMPLIED BY STUDY

(Continued from page 5)

of music to a large number of fans— is actually spurring sales.

According to the study released May 24, however, brick-and-mortar sales in regions where Napster use could be expected to be significant—college towns—are in fact down.

The study, conducted for digital rights management company Reciprocal by VNU Entertainment Marketing Solutions, a sister company of SoundScan, found that first-quarter album sales in 9,000-plus SoundScan-reporting stores within a five-mile radius of more than 3,000 colleges declined by 4% over the past two years.

Sales in stores near the 67 schools that had banned Napster by late February—and thus likely had substantial Napster activity before access was barred—were down 7% in the same period, according to the report (*Billboard Bulletin*, May 24).

National sales, by contrast, were up nearly 12% in the same two-year comparison period, the report showed.

According to Reciprocal Music president Larry Miller, the study shows that “record sales are up despite the widespread use of MP3, not because of it.”

Miller says the study was commissioned by Reciprocal—which he acknowledges has a vested business interest in the establishment of a legitimate channel for digital distribution—in an attempt to bring some hard data to a debate largely fueled until now by anecdotal assumptions.

“From where we sit, we hear loud and clear both sides of this philosophical debate: Are Napster and similar services—MP3 file-trading—good or bad for record sales?” Miller says. “Some say, ‘Well, someone turned me on to Napster, and I checked it out and heard something I liked and then went out and bought three CDs and a DVD.’ And other folks say, ‘No way! Napster is bad for business,’ and we ask them how bad and they say, ‘Well, gee, I don’t know.’”

“So we asked folks in a position to know—SoundScan—if there had been any primary quantitative work done in this area,” he adds, “and the answer was, surprisingly, no.”

Not surprising, says Miller; were the general results of the study, though the numbers, he says, were eye-opening. “We assumed that there would be an effect that could be measured,” he says. “We were, however, surprised by the magnitude of the effect.”

Whether the hit taken by college stores should be laid solely at the feet of Napster—which claims some 10 million registered users—and similar services is open to debate. Miller acknowledges other factors may have come into play but says Napster and similar services are “likely large contributors to the phenomenon.”

Hank Barry, interim CEO of the San Mateo, Calif.-based Napster, claims the study is flawed. “The problem with the study is that big-box retailers and online retailers are not within the area studied,” he says.

Barry, a partner in Hummer Winblad Venture Partners, was named interim CEO of the company as part of a \$15 million investment by the venture-capital firm; a permanent CEO is currently being sought, he says. Hummer Winblad Venture Partners led the financing round,

which also included additional capital from start-up funder Angel Investors. Hummer Winblad’s other investments include Liquid Audio, Net Perceptions, and Pets.com.

Napster is being sued for copyright infringement by the Recording Industry Assn. of America (RIAA), Metallica, and Dr. Dre.

Pamela Horovitz, president of the National Assn. of Recording Merchandisers (NARM), says of the findings of the Reciprocal study, “This was an area that needed to be explored, and we thank SoundScan and Reciprocal for taking a closer look at it. And we certainly recognize that college markets are among the first which will truly reflect the changes in what’s going on in response to new technology.”

“I think [the report’s] linkage of the declining sales to the file-sharing activities in some ways certainly does confirm the anecdotal reporting that we’ve gotten from some companies,” she continues.

“Having said that, we think the study certainly raises a number of other questions which we hope will

get investigated,” she adds. “For instance, is this decline being offset at all by a shift to online purchasing through non-college vendors? And how much of the decrease in sales can be attributed to CD burner activity?”

Mike Dreese, CEO of the Boston-based Newbury Comics, has his own anecdotal evidence to suggest a high level of the latter.

“Our in-town stores and our store next to the U-Mass Amherst campus in fact show disproportionate sales of CD-R blank media,” Dreese says. “So it is absolutely a truism that people who have access to high bandwidth are clearly the ones that are burning the most discs.”

High levels of CD-R use and Napster use could be complementary findings: Students likely are using the blank media to store tracks downloaded from the service and other sites offering free MP3s, observers say. Other potential uses, however, include copying discs that have been purchased from stores—not pleasing for record stores and labels either, but not an effect of online file-sharing.

## WORK-FOR-HIRE LAW MERITS DEBATED

(Continued from page 5)

recordings by including sound recordings in the category of “works made for hire” (*Billboard*, May 20).

“The sound recording artist is not only the author but is also the person in charge of all facets of production, up to the point of distribution,” Crow testified. “We give the record labels our work to exploit for 35 years. Like other authors, we should be able to reclaim our work as Congress intended.”

A number of artists attending followed the proceedings from the audience. “It is fascinating and amazing,” said Mary Chapin Carpenter, who took time off from a recording session, along with other artists such as Deana Carter, Earl Scruggs, Bobby Parker, Angela Carter, and Ronnie Spector (who burst into “Be My Baby” after being introduced, to the delight of the attendees and lawmakers).

Giving testimony for the record industry’s position in favor of the law were Hilary Rosen, president/CEO of the Recording Industry Assn. of America, and Paul Goldstein, professor of law at Stanford University.

“I am not here to downplay or diminish in any way the concerns of our artists over the way things work in our industry,” Rosen testified. “But I am here to say that whatever the legitimacy of their issues, they are not applicable to the ‘work made for hire’ amendment to the Copyright Act.”

Rosen also said that she no longer defends the process by which the provision became law.

U.S. Register of Copyrights Marybeth Peters testified as the government’s top copyright expert. While saying “the issues are far more complicated than I ever imagined,” she added that those featured artists and in some cases producers “with substantial authorship should not lose their termination rights.”

Peters also said more study is needed, “because in the new economy, individual tracks are downloaded and they do not contribute to a collective

work. We have to look at this.”

Letters from 35 artist and artist manager members of the new Artists’ Coalition were entered into the record.

These artists and managers include Crow, Carpenter, Don Henley, Bruce Springsteen, Billy Joel, Dixie Chicks, Alan Koenig, Don Williams, Paul Simon, Ron Fierstein, Shawn Colvin, Stevie Nicks, Terri Clark, Faith Hill, Melissa Etheridge, Adam Duritz, Luscious Jackson, Raphael Saadiq, Clint Black, David Crosby, Emmylou Harris, Linda Ronstadt, Nanci Griffith, Peggy Lee, Ron Stone, Suzanne Vega, Trisha Yearwood, Steve Earle, Tim McGraw, Carly Simon, Dwight Yoakam, the Black Crowes, Q-Tip, R.E.M., the Beastie Boys, and Courtney Love.

While House Courts and Intellec-

As to whether college students are buying albums online, as well as swapping music files they’ve acquired there for free, Ted Hooban, director of digital media for online retailer CDnow, says demographic data suggests this is the case.

“We can’t speak for the study, but we have noticed that with our 18- to 24-year-old demo, which roughly corresponds with the college demo, we’ve seen a tremendous increase in customer acquisition. We had a 32% increase from [first quarter] ’99 to [first quarter] 2000,” he says. “So maybe [students] haven’t stopped purchasing; they just shifted their purchases from brick-and-mortar in and around the universities to online [sites], because they happen to already be there [surfing].”

Reciprocal’s Miller counters that, even if one assumed “that every single record that was sold by CDnow and Amazon was sold to a college student at the cost of a sale that would have been made at a local retail store, that would still only account for a couple of percentage points of growth.”

Several retailers in the trenches—

those in towns where colleges have recently barred widespread Napster use—are not worried yet.

Jim Townsend, GM for Rasputin’s Records in Berkeley, Calif., says, “In my opinion, most people who are downloading would not buy those albums anyway. Anecdotally, it hasn’t cut into our sales yet. It’s still an album world.”

Robert Calder, manager for Disc Go Round in Bloomington, Ind., agrees. “I don’t think it’s affected our sales,” he says. “I don’t think it’s right that people are taking music from the record companies and the artists, but in the end people still want to have that product in their hand.”

“The most important question is, How can retailers and the rest of the industry better understand and meet the needs of these consumers, since it’s clear that their file-sharing activity indicates that their appetite for music isn’t diminishing?” Horovitz concludes. “That’s a strong point that we all need to pay attention to.”

Assistance in preparing this story was provided by Rashawn Hall.

### ASCAP, BMI Heads Speak Out

WASHINGTON, D.C.—As the initial hearing on the work-for-hire law approached, a major development occurred—not here in Washington but in New York and Los Angeles. The two major performing right societies, representing the nation’s songwriters and music publishers (including U.S. record companies), weighed in on the artists’ side.

Vociferously calling for the repeal of the recently passed work-for-hire law, ASCAP president and chairman Marilyn Bergman implored songwriters and publishers at the performing right organization’s Pop Awards dinner May 22 in Los Angeles to fight to overturn the new law.

After reading aloud from the May 20 issue of *Billboard* about how the law was introduced, Bergman said, “This measure was put forward by the [Recording Industry Assn. of America] and represented by them as a noncontroversial technical correction [in the copyright law]... It’s clearly a travesty... We must speak out demanding that hearings be held and that a repeal be enacted swiftly. It’s plainly wrong.”

On May 25, the day of the hearing, Frances W. Preston, president/CEO of BMI, said, “We will have to be vigilant to make sure that no abuses of the creator’s right to be compensated for the use of their works result from this alteration of the Copyright Act. BMI applauds [House Courts and Intellectual Property Subcommittee chairman Howard] Coble’s initiative to hold a hearing concerning the change regarding work for hire.”

Lobbyists and senior officials of both ASCAP and BMI attended the hearing.

**BILL HOLLAND**

House Judiciary Committee; Rick Boucher of Virginia; Zoe Lofgren of California; and William Delahunt of Massachusetts. California Republican Mary Bono, the widow of former member Sonny Bono, joined the Democrats in calling for a “back to zero” approach.

Conyers drew applause with his remarks, which began with the observation that “there is no doubt that recording artists are one group who get ripped off more than any other in history.” He ended by saying, “We should repeal this provision and start over and do it right.”

Boucher added that he wasn’t happy with the process either. “That right [of artists to reclaim their recordings] was not taken away through the normal legislative process. We have to restore that right,” he said.

Delahunt told *Billboard*, “Repeal with no prejudice; absolutely—that’s the anthem.”

However, both Coble and Berman said at the hearing that, given the time left in a short, election-year session, new legislation to repeal the law would be difficult at best.

“Due to the fractious nature of this controversy and the dwindling legislative schedule which remains, I am not enthusiastic about the prospects of exploring legislative responses to the issue—if warranted—during this session,” Coble said in his opening statement.

Coble told *Billboard* that he is taking a wait-and-see approach on the issue. “I haven’t decided yet,” he said.

At the close of the hearing, Berman said that, in his view, “to go back to where we were before November of 1999, with no prejudice to either side and careful, careful discussion [of a possible commission to update the work-for-hire provision and take into account recording artists’ rights]—that is attainable.”

Next issue: More from the hearings.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## 'American Routes' Gets To The Roots Program Is PRI's Fastest-Growing Syndicated Music Show

BY BRADLEY BAMBARGER

NEW ORLEANS—Radio listeners are often divided among those who prefer music and those who prefer news. Yet as Nick Spitzer knows, music has long been the vehicle for news. Whether Indian chants or urban raps, music has been the medium by which a society delivers messages about itself to itself.

"All the important ideas of a culture are voiced in its art," says Spitzer, host and producer of "American Routes," a weekly program based here, in which the nation's content is examined in the context of sounds from blues to bluegrass, Tin Pan Alley to zydeco.

In one of his two-hour shows, Spitzer might examine the way in which cultural mores are reflected via the singer/songwriter tradition from Bob Dylan to Beck. Or he might explore the manner in which the field hollers of black slaves and the late-'60s funk of James Brown each relayed information vital to the African-American condition. Similarly, he can turn the manifold musical signifiers embodied in an age-old holiday like Mardi Gras or a many-hued metropolis like New York into a sonic scenic tour.

On the air for two years, "American Routes" is the fastest-growing music show syndicated by Public Radio International (PRI), with 111 stations and some 300,000 listeners per week. Many of the subscribing outlets are news/talk-oriented, and those who do air music are as likely to focus on classical as on jazz or folk styles. Spitzer, though, doesn't aim for any one sort of listener, whether news hound or jazz junkie.

"We don't want to preach to the choir," he says. "We want to spread the gospel."

### NONLINEAR DOCUMENTARY

But for all the revelations of "American Routes," the program is neither Sunday sermon nor grad-school seminar. It's a nonlinear documentary in music.

"Although the show can be accessed on a deeper level, it rides on sonic flow," Spitzer says. "It operates at that dual level because we know that the best stuff is always both entertaining and educational. We design the show so that you can tune in for the interviews or just roll with the music, whichever you're into most."

The key to the character of "American Routes" lies not only in Spitzer's long experience as a folklorist with the Smithsonian Institution and the state of Louisiana but in his formative years as a die-hard fan

of classic rock'n'roll radio. Spitzer grew up in rural Connecticut, where he turned to radio as refuge from "parental authority." Along with affection for New York Yankee broadcasts, he developed an abiding love for such vintage rock DJs as Murray the K and Matt Daddy. Spitzer says their spinning of platters by the likes of Fats Domino and Jerry Lee Lewis "helped me connect to a wider musical culture, helped me visualize a world beyond Connecticut."

Illustrating a wider world and a listener's connection to it has always been a prime mission of public radio, one to which Spitzer feels especially close. "There seems to be an increasing emphasis on fragmentation in our society, on reinforcing narrow interests," he says. "Particularly, a lot of American musical forms have historic relationships yet have been artificially separated



SPITZER

for the purpose of marketing to various core classes and ethnicities. That may be considered economically efficient, but it inhibits cultural sharing. I hope we help show people not only what distinguishes them from each other but what brings them together."

### SETTING A MOOD

Local roots-music shows are common, of course, although most of those are genre-focused, concentrating on the regional affinity whether it be country or blues, for instance. When Junior Brown was featured on "American Routes," his basis in both country and blues was underlined with aplomb. Likewise, a past show demonstrated George Gershwin's use of not only jazz but klezmer. And a recent taping had Dolly Parton discussing the roots of her Nashville art in Appalachian ballads.

But one of the peerless aspects of "American Routes" is its way of both setting a mood and discerning deeper meanings via apposite segues. One episode saw Spitzer highlighting the mythic and musical connections among an old Tejano *ranchera*, the vintage rockabilly number "Wooly Booly," and a contemporary Los Lobos track. And a Labor Day show emphasized the common cause in a trio of songs separated by considerable time and temper.

"We had Paul Robeson, a committed socialist, singing this labor movement anthem, 'Joe Hill,' in an art-

song style," Spitzer recalls, "and we had Randy Newman doing his 'Mr. President, Please Have Pity On The Working Man,' which is this sort of retro Louisiana populism voiced in a West Coast version of Tin Pan Alley.

"Then there was Ray Charles singing his R&B and crossover pop hit 'Busted,' which is this romanticized vision of the working man," he says. "There are thematic and sonic threads that join each of those songs. And, of course, they all speak to nearly every listener, since most people know what it feels like to have been broke at one time or another."

### NOT A NATIVE BUT A LOCAL

A New England intellectual and adopted Southerner, Spitzer says he may not be a native, but he is "a local," speaking Louisiana French and knowing the area's Byzantine ins and outs from years of rooting around. He could have realistically based "American Routes" in Austin, Texas, or Sante Fe, N.M., but it is for reasons both aesthetic and pragmatic that he has made the show the only nationally syndicated public radio program produced on the Gulf Coast.

"There is obviously a rich musical heritage in New Orleans—jazz, R&B, gospel, Cajun, zydeco, rock'n'roll," Spitzer says. "Plus, we have national artists who are rooted locally, like Allen Toussaint and the Neville Brothers. There is still this ongoing mix of cultures as in the 19th century, with African and Latin and French influences. And I'm a big believer in the Creole ideal, of building new cultures out of the old.

"Also, the city is relatively isolated socially, which has its advantages and disadvantages, but it means that great music still happens at a party or parade here for the sheer love of it—not with the idea that someone might get a record contract," he says.

Located next door to the historic Gallier House on Royal Street in the heart of the French Quarter, the "American Routes" headquarters was home to a water-bottling plant 150 years ago. The gulf in creative atmosphere between this environment and, say, a midtown Manhattan office building is infinite. Beyond Spitzer, the staff includes production director Matt Sakakeeny, contributing producer Katy Reckdahl, assistant producer Joel Rose, and production assistant Kaori Maeyama. Executive producer Mary Beth Kirchner is based in Los Angeles.

### 30 NEW PROGRAMS IN 2000

After a slightly higher pace for



Too Much Heaven. WNNX (99X) Atlanta staffers cozy up to John Travolta during his visit to the city. Shown, from left, are 99X PD Leslie Fram, Travolta, and 99X's Jimmy Baron and Barnes.

the first two years, the "American Routes" team is set to produce 30 new programs this year. Upcoming broadcasts include a summer "back to the beach" show featuring surf-guitar god Dick Dale; there will also be a rebroadcast of a segment Spitzer produced at the Smithsonian that had late Grateful Dead guitarist Jerry Garcia discussing his influences in country and bluegrass. Artist and song selections for every program are listed at americanroutes.org.

"American Routes" received seed money from the Corporation for Public Broadcasting, with subsequent support coming from sources both public (the Louisiana Endowment for the Humanities) and pri-

vate (Community Coffee of Baton Rouge). The show rents its offices from the University of New Orleans, which provides certain infrastructure gratis. (Spitzer is an adjunct professor of cultural conservation at the school.)

Selling any new show on public radio is an uphill climb, and "American Routes" trails such hit PRI offerings as "The Savvy Traveler" (with 200 stations) and "This American Life" (400 and counting). But Spitzer points out that it took seven years to get the iconic "Prairie Home Companion" out of Minnesota and onto the airwaves nationwide. And Dale Spear, PRI's director of programming, sees "American Routes" (Continued on page 106)

## BroadcastAmerica.com Plans Wireless Streaming Of Audio

Internet portal BroadcastAmerica.com is looking to take its radio clients into the world of wireless Internet radio.

BroadcastAmerica COO/president John Brier says the company is working with a handful of technology groups to develop a system that will allow its 515 stations to stream its audio via developing wireless technology.

"This is what the future holds for Internet radio," says Brier, who adds that consumer choice will be transformed. "You'll be in your automobile and be able to listen to any station in the world over the Internet; same thing in your home or on your cell phone. It will truly transform the way people can access content."

The company has already beta-tested several receivers, and while those work, Brier says, more needs to be done to improve sound quality and listenability.

"This allows people to bypass the

computer to access Internet audio, and that's revolutionary," he says.

Brier also believes it will help broadcast radio compete against other new technologies, saying it will be "a big blow to satellite radio."

The company has about half of Citadel's stations on its client list, with the balance made up of smaller groups scattered around the country. It has already signed 73 stations to its new BroadcastUrban.com site.

Beyond radio, BroadcastAmerica is preparing to launch in late June a service called Super V. Billed as the first live, 24-hour video music channel on the Internet, Super V will be based at studios in Boston.

Brier says the company has already spent \$1 million on the project, in which syndicator SuperRadio is a partner. BroadcastAmerica plans to eventually place the advertising-supported channel on traditional cable-TV systems.

FRANK SAXE

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	18	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL 7 weeks at No. 1
2	2	3	38	<b>AMAZED</b> BNA 65957 †	LONESTAR
3	3	4	18	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
4	4	2	34	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
5	6	5	13	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
6	5	6	14	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
7	7	7	32	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	9	8	23	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
9	8	9	9	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
10	10	10	59	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
11	15	21	4	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
12	11	13	9	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
13	13	11	31	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
14	14	15	5	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
15	12	12	40	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
16	16	16	57	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
17	17	14	56	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
<b>AIRPOWER</b>					
18	21	23	4	<b>I TURN TO YOU</b> RCA ALBUM CUT †	CHRISTINA AGUILERA
19	20	20	81	<b>ANGEL</b> WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
20	19	18	50	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
21	22	22	10	<b>WHEN SHE LOVED ME</b> GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
22	23	24	7	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
23	<b>NEW</b>	1	1	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUM CUT	WHITNEY HOUSTON & ENRIQUE IGLESIAS
24	24	29	3	<b>SWEAR IT AGAIN</b> ARISTA 13816 †	WESTLIFE
25	25	25	7	<b>BYE BYE BYE</b> JIVE 42681* †	'N SYNC

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	26	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 7 weeks at No. 1
2	2	2	22	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
3	3	3	18	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
4	4	4	21	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	7	10	6	<b>BENT</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
6	5	5	48	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
7	6	6	32	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
8	8	9	8	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
9	10	12	15	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
10	11	7	20	<b>AMAZED</b> BNA 65957 †	LONESTAR
11	14	14	11	<b>OTHERSIDE</b> WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
12	13	13	8	<b>MARIA MARIA</b> ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
13	9	8	17	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
14	12	11	44	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
15	15	18	7	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
16	17	23	8	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
17	20	24	7	<b>STEAL MY KISSES</b> VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS
<b>AIRPOWER</b>					
18	22	22	12	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT †	SPLENDER
<b>AIRPOWER</b>					
19	24	26	6	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
20	16	15	29	<b>I NEED TO KNOW</b> COLUMBIA 79250 †	MARC ANTHONY
21	23	21	9	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
22	19	20	11	<b>BYE BYE BYE</b> JIVE 42681* †	'N SYNC
23	21	17	15	<b>I BELONG TO YOU</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
24	25	25	19	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
25	26	27	15	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service: 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 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

# McNeil Returns To Vegas For A New Kiss KFMS PD Takes Over Former Country, Now Top 40, Station

This story was prepared by Top 40 Airplay Monitor's Jeff Silberman.

After working at now-defunct modern rocker KEDG (the Edge) Las Vegas, Rik McNeil bounced around Fresno, Calif.—working at KTHT, KBOS, and, most recently, KSEQ—yet he always wanted to get back to Sin City.

Then came Clear Channel's decision to flip heritage country outlet KFMS to mainstream top 40 as Kiss 102, the market's first such station since KYRK in the early '90s.

"I was pretty happy at KSEQ, but two things were definitely on my list of goals: working for Randy Michaels and coming back to Las Vegas," says McNeil. "When I heard about this job [as PD], there was never a doubt that I would go for it. I flew to Phoenix last December to meet B.J. Harris for dinner and spent time on the phone with [WFLZ Tampa,



McNEIL

Fla., PD] Domino and Clear Channel Las Vegas market manager Mike Ginsburg. By the time they said, 'Let's go,' I was already packed."

### FASTEST-GROWING CITY

However, Vegas wasn't the same place he had left. "The city as a whole has always been pretty open to change, and I was concerned that the vibe of the city had changed since I was last here," he says. "There are a half-million more people here than there [were] a few years ago . . . Six years ago, the city had amazingly good press as the 'fastest-growing city in America.' Now the residents are seeing the effects of that huge growth every day."

After living in a hotel for the past three months, McNeil has just moved into a house and is beginning to feel comfortable in the market again. "It was more a matter of coming back in, seeing how [Las Vegas] had grown, and getting a vibe for what might be different. There's always more to understand about your market. One of the great things about working for Clear Channel Las Vegas is that I've got three other PDs in the building only a few feet away. The other three stations here are top-notch market leaders, and it's great to talk to those guys about what's going on in the market and compare notes."

Kiss is a mainstream top 40 that's settling in between two strong infinity properties, rhythmic top 40 KLUC and modern AC KMXB (Mix 94.1). Although Kiss has had a significant rhythmic component from the beginning, it's also covering the pop/rock records that KLUC can't play. "We expect to share some audience with Mix as well [as KLUC]," he says. "When we got into the market, [Mix] was playing TLC, Christina Aguilera, and Marc Anthony.

They had a great ratings benefit from the fact that there was no mainstream top 40."

### 20,000 IN A ROW

Kiss debuted with the Clear Channel staple of 20,000 songs in a row, which, according to McNeil, enabled him, as well as Harris and Domino, to "put this station together in layers. We started with the music, we added Buck Head as night jock, then me in the afternoons, [KIIS Los Angeles' syndicated morning host] Rick Dees in the morning, and [music director] Nikki in middays. The commercials came, then news and promotions, but not all at once.

"One of the great things about working for this company is that they'll devote the resources to do it right," McNeil continues. "Domino was a great help in getting that timetable together so that it was a gradual thing and not so much of a jolt. The listeners didn't seem to have a problem with it: In the month of March, we were No. 1 in the market 18-34."

KFMS was the first major station to carry Dees, although several stations in the Midwest were using the Prophet System to import KIIS afternoon host Valentine for mornings. "The Rick Dees show has turned out to be amazing. Rick's show is right on the mark, but I was concerned about keeping it tight on the local level. Our producer Bob Catan is a pro. He runs the show manually, and the whole Dees show has worked with him on outcues and rejoins. Locally, we've got news from the Fox affiliate, and Bob does traffic. Rick's really tapped into the market also. He knows the players, knows what's going on here, and has Las Vegas people on the phone all the time, whether it's the guys at Studio 54 or Mayor Oscar Goodman. This show is more local than some of the shows [that are based] in town."

### 'WORK ETHIC IS KING'

That passion for detail is shared by his local air staff. "Work ethic is king in this building," McNeil says. "Nikki and Buck Head both have the perfect mentality: They give 200% all the time . . . and if what they're doing isn't perfect, they both try harder. And before they call it a day, they always come to me and say, 'What else?' I couldn't ask for more. I'm looking for a few more weekenders with the same mentality right now."

Naturally, KFMS was heavily involved with Clear Channel's recent "Dash For Cash" group contest, which culminated at KIIS' Wango Tango concert on the Dodger Stadium stage. "Actually, the Wango Tango

*A lot of my goals also have to do with having a winning attitude in the building, treating people with respect, and helping my staff figure out what their goals are as well*

- RIK MCNEIL -

concert itself was a pretty big focus for us," he says. "We're only a few hours from Dodger Stadium, and with Rick Dees doing mornings, there was never a doubt that we would come aboard for the show. We sent a lot of listeners, and we're already planning our involvement for next year."

### SANDWICHED BETWEEN TWO RIVALS

While Kiss faces a tough battle sandwiched between KLUC and KMXB, McNeil believes the station is already a success and will continue to grow. "Our success is more closely tied to our product than anyone else's," he says. "As far as the profitability issue [goes], we're there. The station's consistently hitting goals and has [done so] since the first spot aired. Do we want to be No. 1? Sure, and no one will say being No. 1 12-plus isn't sweet. But I'm more concerned about the target demos, and a lot of my goals also have to do with having a winning attitude in the building, treating people with respect, and helping my staff figure out what their goals are as well.

"Coming back to this market and working for this company have been my two biggest career goals for a long time," McNeil continues. "Now that I'm here, I'm having the time of my life. This station and the people here are very special to me. I'll concentrate my energy here for as long as they'll have me."



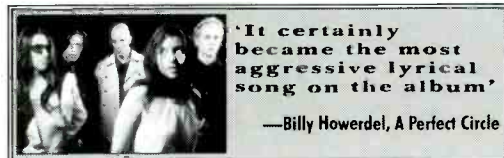
Here's a typical afternoon hour on KFMS: Santana, "Maria Maria"; Blaque, "Bring It All To Me"; Vitamin C, "Graduation (Friends Forever)"; Backstreet Boys, "Larger Than Life"; Sisqó, "Thong Song"; Christina Aguilera, "I Turn To You"; Smash mouth, "Then The Morning Comes"; Alice Deejay, "Better Off Alone"; Destiny's Child, "Say My Name"; Mandy Moore, "I Wanna Be With You"; 2Pac Featuring Dr. Dre & Roger Troutman, "California Love"; 'N Sync, "Bye Bye Bye"; and Blink-182, "All The Small Things."

A Perfect Circle's Billy Howerdel was already late to a dinner party when his creative juices started flowing. Though he was hot, hungry, and cranky, the idea for "Judith," No. 9 on this issue's Modern Rock Tracks chart, overpowered him.

"I think it was an August afternoon in Los Angeles," the guitarist/composer says, "and the dinner started at 7 p.m. I had the idea at 6 at night and finished it at 6 a.m. in one sitting. There was no air conditioning, and I knew that people were angry at me [for missing the party]."

For some reason, he says, these uncomfortable feelings led to the idea of "a song about a guy who was one of my mentors growing up. It was like a dedication or a thank-you and was called 'Deal.'"

The instrumental "Deal" became "Judith" when Howerdel collaborated with Tool front man Maynard James Keenan. Howerdel worked as a technician at a 1996 Tool studio session and intrigued



**'It certainly became the most aggressive lyrical song on the album'**

—Billy Howerdel, A Perfect Circle

Keenan with some of his music samples. Keenan eventually became A Perfect Circle's lead singer and lyricist, though he also remains in Tool. His lyrics turned "Judith" into a provocative song

about a woman unwilling to question her religious faith. Howerdel says, "It certainly became the most aggressive lyrical song on the album."

Howerdel composed all the tracks on the group's debut Virgin album, "Mer De Noms," before lyrics were added. This nontraditional creative process was also accompanied by unique recording sessions in Howerdel's home garage. He chose the site to record because "no one could look over my shoulder and I could have total creative control. I could work and tweak as much as I want. The cons of it are planes passing over your head, because I'm right by the Burbank Airport. I also couldn't really crank up the guitar at night because of the neighbors."

## LUBA

(Continued from page 72)

New Brunswick, as well as changes in its management and lineup. In the interim, the band recorded two tracks—"The Best Is Yet To Come" and "Let It Go"—for Capitol Records' U.S. soundtrack to "9½ Weeks" (1986), and Capitol Records-EMI Canada released a compilation album, "Over 60 Minutes With... Luba" (1987).

The band's final Capitol Records-EMI Canada album, "All Or Nothing" (1989), featured production by U.S. heavyweights Joe Chiccarelli, Jimmy Vivino, and Mike Campbell.

Despite platinum Canadian sales (100,000 units) of its albums and intense lobbying of its international affiliates by Capitol Records-EMI Canada to launch the band elsewhere, Luba, like such top-selling Canadian acts of the era as Honeymoon Suite, Gowan, and Platinum Blonde, was unable to crack the international barrier. The band, in fact, never even performed in the U.S. Only "Between The Earth And Sky" was released there on Capitol Records to poor results. Consequently, the band toured endlessly in Canada to survive.

"I've probably played every bad club in Canada," says Luba. "I have every awful road in this country memorized. For years, I was on a bus with 14 guys—the band members and our crew. People think your life as a star is so glamorous."

By the end of the '80s, the band was coming apart due to a lack of international support. Also, Luba and her husband, band co-founder and drummer Peter Marunzak, separated and then divorced in 1990. At the same time, she began her slow dissociation from Capitol Records-EMI Canada. It would be 8½ years before she finally left the company.

"It was a long goodbye," she acknowledges. "I kept saying goodbye, and I somehow ended up back there. Two years ago, we had a meeting at which they suggested releasing a greatest-hits package. I wasn't thrilled with that idea. I was then told maybe it was time to move on. There was no acrimony between us. However, being so close to the company, especially to [EMI Music Canada president] Deane Cameron, it was hard breaking away."

For the next few years, Luba, who has been a professional musician since age 14, shunned recording and performing to focus on her personal life and her family. Her mother was diagnosed with cancer and passed away in 1995. Last year Luba's sister, Irene, the last of her remaining family in Canada, was diagnosed with multiple sclerosis.

"The time off gave me time to spend with my mother before she passed on," says Luba quietly. "I also hadn't lived like a normal person for a long while because of my career. I bought a house, a dog, and began a new relationship."

She adds, "Now, with this record finally out, I feel born again."

Billboard®

JUNE 3, 2000

Mainstream Rock Tracks™				
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
ALBUM TITLE (IF ANY) IMPRINT/PROMOTION LABEL				
<b>No. 1</b> 9 weeks at No. 1				
1	1	18	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	5	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
3	3	7	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
4	4	6	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
5	5	3	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	6	7	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
7	7	6	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
8	8	14	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
9	12	11	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
10	9	8	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	11	13	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
12	10	12	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
13	17	7	GODLESS NO PLEASANTRIES	U.P.O. EPIC
14	14	16	HIGHER HUMAN CLAY	CREED WIND-UP †
15	15	14	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
16	18	10	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
17	13	15	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
18	19	4	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
19	20	14	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
20	16	10	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
21	28	4	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
22	24	4	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	25	10	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/IDJMG
24	30	5	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
25	31	5	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
26	29	13	SATISFIED IN MODERATION	8STOPS7 REPRISE †
27	21	24	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
28	23	9	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
29	26	12	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
30	22	15	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
31	<b>NEW ▶</b>	1	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK
32	27	13	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
33	35	3	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
34	<b>NEW ▶</b>	1	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG
35	38	2	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
36	34	15	WAFFLE HOME	SEVENDUST TVT †
37	40	2	FIRST TRIP TO THE MOON LATEST THING	THE NIXONS KOCH
38	32	10	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
39	33	11	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG †
40	<b>NEW ▶</b>	1	BASIC BREAKDOWN HALLUCINATING	APARTMENT 26 HOLLYWOOD

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

JUNE 3, 2000

Modern Rock Tracks™				
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
ALBUM TITLE (IF ANY) IMPRINT/PROMOTION LABEL				
<b>No. 1</b> 3 weeks at No. 1				
1	1	11	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	12	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
3	4	9	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
4	6	7	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
5	3	3	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
6	5	4	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
7	7	8	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
8	8	10	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
9	12	14	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
10	10	8	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
11	9	7	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
12	11	9	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG †
13	13	11	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
14	14	12	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
15	17	5	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
16	18	27	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK FARMCLUB.COM/UNIVERSAL †
17	16	6	BENT MAD SEASON BY MATCHBOX TWENTY	MATCHBOX TWENTY LAVA/ATLANTIC †
18	27	2	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK
19	15	9	MISERABLE A PLACE IN THE SUN	LIT RCA †
20	23	7	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
21	21	4	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
22	20	6	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
23	22	5	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/EEG †
24	<b>NEW ▶</b>	1	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
25	19	13	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
26	28	4	PORCELAIN PLAY	MOBY V2
27	29	7	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
28	32	6	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
29	31	14	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
30	35	4	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG
31	25	14	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
32	26	15	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
33	39	2	RIGHT NOW SR-71	SR-71 RCA
34	34	9	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
35	37	3	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
36	30	10	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
37	36	7	SATISFIED IN MODERATION	8STOPS7 REPRISE †
38	38	4	BROADWAY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
39	33	18	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
40	<b>NEW ▶</b>	1	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	3	20	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
2	5	10	7	<b>OOPS!...I DID IT AGAIN</b> JIVE	BRITNEY SPEARS
3	2	1	17	<b>I TRY</b> EPIC	MACY GRAY
4	3	2	13	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
5	7	7	11	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
6	4	5	18	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
7	6	4	19	<b>BYE BYE BYE</b> JIVE	'N SYNC
8	8	6	19	<b>IT FEELS SO GOOD</b> FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
9	11	11	15	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
10	13	13	12	<b>HIGHER</b> WIND-UP	CREED
11	10	9	16	<b>BREATHE</b> WARNER BROS.	FAITH HILL
12	9	8	20	<b>SAY MY NAME</b> COLUMBIA	DESTINY'S CHILD
13	12	12	8	<b>I TURN TO YOU</b> RCA	CHRISTINA AGUILERA
14	21	26	5	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
15	14	18	8	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
16	15	17	10	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
17	16	20	6	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
18	18	24	9	<b>I WANNA KNOW</b> JIVE	JOE
19	24	27	4	<b>THE REAL SLIM SHADY</b> WEB/AFTERMATH/INTERSCOPE	EMINEM
20	20	19	9	<b>CRASH AND BURN</b> COLUMBIA	SAVAGE GARDEN
21	22	22	8	<b>BROADWAY</b> WARNER BROS.	GOO GOO DOLLS
22	17	14	19	<b>NEVER LET YOU GO</b> ELEKTRA/EEG	THIRD EYE BLIND
23	23	16	15	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY
24	26	25	9	<b>GRADUATION (FRIENDS FOREVER)</b> ELEKTRA/EEG	VITAMIN C
25	29	35	3	<b>THE ONE</b> JIVE	BACKSTREET BOYS
26	25	21	15	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA/ATLANTIC	KID ROCK
27	31	36	3	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
28	27	23	20	<b>AMAZED</b> BNA	LONESTAR
29	28	29	7	<b>OTHERSIDE</b> WARNER BROS.	RED HOT CHILI PEPPERS
30	34	34	6	<b>JUMPIN, JUMPIN</b> COLUMBIA	DESTINY'S CHILD
31	32	39	3	<b>BACK HERE</b> HOLLYWOOD	BBMAK
32	30	28	23	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE	BACKSTREET BOYS
33	36	38	5	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
34	33	32	22	<b>ALL THE SMALL THINGS</b> MCA	BLINK-182
35	39	—	3	<b>I THINK GOD CAN EXPLAIN</b> C2	SPLENDER
36	37	—	2	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
37	38	37	6	<b>PARTY UP (UP IN HERE)</b> RUFF RYDERS/DEF JAM/IDJMG	DMX
38	<b>NEW ▶</b>	1	1	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
39	<b>NEW ▶</b>	1	1	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
40	35	33	17	<b>GET IT ON TONITE</b> DEF SOUL/IDJMG	MONTELL JORDAN

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

### 'AMERICAN ROUTES' GETS TO THE ROOTS

(Continued from page 103)

as having something in common with almost every successful show.

"We think great radio comes from great hosts," Spear says, "and Nick is a great on-air presence—it's easy to be pulled into whenever he talks about music, any kind of music. In fact, the feedback from stations and listeners is that people want to hear Nick talk more—and that's rare for a music-oriented show."

#### KEY OUTLETS

In the highly competitive week-end-specialty-show market, the position of "American Routes" is now comparable to that of successful triple-A program "The World Café" or new age show "Echoes." Among subscribers to "American Routes" are stations in six larger markets, Washington, D.C. (WAMU, American University); Seattle (KUOW, University of Washington); Phoenix (KJZZ, Rio Salado College); Ann Arbor/Detroit (WUOM, University of Michigan); Charlotte, N.C. (community outlet WFAE); and Northridge/Los Angeles (KCSN, California State University-Northridge) and two recent adds, San Diego (KPBF, San Diego State University) and Portland, Ore. (KOPB, hub for Oregon Public Broadcasting).

Other key outlets for the program include KUNC Greeley, Colo., and WFPK Louisville, Ky. (Strangely, the show is no longer carried in the Crescent City, after eclectic community station WWOZ dropped it in favor of more volunteer programming.)

#### THE SHOW HAS 'CLEARLY WORKED'

Many stations air "American Routes" on Sunday afternoons, as does KJZZ (from 2 to 4). The Arizona outlet—which focuses on news/talk during the day and jazz and blues at night—has carried the show almost since its inception. Although there were questions as to whether such a genre-blurring program could be effective, KJZZ PD Scott Williams says "American Routes" has "clearly worked for us, which we see not only in the Arbitron ratings but in good listener feedback. The show seems to work so well for us because it reinforces our other music programming in the way that Nick often underlines the relation of jazz and blues with rock and pop music, which I think our audience finds really interesting."

"American Routes" obviously goes against the grain in that most of the musical dial is taken up by the hot and the new—the hits. "We are always open to making connections to current artists like, say, Lauryn Hill or Yo La Tengo," Spitzer says, "but we have the advantage of mostly dealing with enduring music—the long-term American hit parade. Yet what is new for most of our listeners are the different genres, the kinds of

music that they might never have heard even though they might inform some of the music that they listen to every day."

After first praising Spitzer as a "good guy who knows his stuff," 76-year-old Texas bluesman Clarence "Gatemouth" Brown echoes many of the host's concerns in what makes for a ringing endorsement of "American Routes." He says, "Although people seem to be brainwashed today into thinking something else, our roots make us what we are. It's what makes us different, and it's what a lot of us have in common,

whether we admit it or not.

"It's important to have things that help remind people of where today's music came from," Brown adds. "Eric Clapton knows he got his music from the black man, and some of the white people who buy his records probably know it by now, too. But I can tell from my mostly white audience that not many black people, especially young ones, know about the blues... I don't know how many black people listen to ["American Routes"]. But it might do them some good if they did. It might do everybody some good."

## newslines...

**DON & MIKE HIT WITH FCC FINE.** A now-infamous phone bit in which syndicated WJFK Washington, D.C., duo Don and Mike berated a female City Council member in El Cenizo, Texas, for conducting business in Spanish has resulted in a \$4,000 fine for Infinity. The Federal Communications Commission (FCC) was not sufficiently convinced that Don and Mike had the official's permission to air the call, even though they informed her they "were doing a live, national show right now."

Infinity argued that because it was using two delay systems, giving them 16 seconds to dump the call, the call was neither live nor recorded and therefore not covered by FCC rules. The FCC disagreed. It did, however, reject complaints filed by the council member, the National Latino Media Council, and FCC Commissioner Gloria Tristani, who is Puerto Rican, claiming the call violated the FCC's decency standards.

Tristani says the show was "racist, bigoted, and demeaning" and attacks the agency's Enforcement Division for not finding it indecent. "The commission appears so averse to indecency cases, and has erected so many barriers to complaints from members of the public, that indecency enforcement has become virtually nonexistent," she says.

**BLUE CHIP BROADCASTING PICKED UP** a \$30 million equity investment from the Quetzal Fund, which was set up by the broadcast industry last year to provide capital for minority-owned businesses. The fund, formerly called the Prism Fund, was spearheaded by Clear Channel chairman Lowry Mays and Viacom COO Mel Karmazin. Blue Chip used those funds to close on its \$20 million purchase of KARP Minneapolis from Roosevelt Broadcasting, making it the first African-American radio station owner in Minnesota, culminating a decade-long campaign by Kandu Communications founder Thomas Ross.

**THREE-FOR-ONE STOCK SPLIT FOR RADIO ONE.** Radio One's board of directors has declared a three-for-one stock split in the form of a stock dividend. Stockholders will get two shares of a newly created nonvoting Class D stock for each share of common stock they hold. Beyond bringing more money to Radio One, president/CEO Alfred Liggins says this will help preserve the company's minority ownership. It should also help the small investor: Radio One stock trades at approximately \$70 a share. Separately, the Bank of America has agreed to give Radio One \$750 million in financing to fund, in part, Radio One's \$1.3 billion deal to buy a dozen stations from Clear Channel and AMFM.

**DALTONS EXIT OWNERSHIP, SELL TO CLEAR CHANNEL.** Nearly 20 years after William and Susan Dalton bought their first station, the former WXTR Washington, D.C., the couple has sold their last radio holdings, modern WEND and oldies WWMG Charlotte, N.C., to Clear Channel for \$60 million. The Daltons paid a mere \$7 million for the stations in the early '90s. Clear Channel sought the properties to pair with crosstown classic rock WRFX, AC WLYT, and country WFMX, which it will soon own through AMFM. The Dalton Group will still have a connection to radio—it owns several broadcast towers in the Charlotte area.

**ABC BUYS COUNTRY KHKC DALLAS** from Drew Ballard for \$1 million. The station has been given an upgrade by the FCC, which will allow it to better cover the Dallas market. Its 103.1 frequency sits next to ABC's country KEMM, at 103.3.

**FCC FLAGS CLEAR CHANNEL PURCHASES.** The FCC has flagged Clear Channel's purchase of top 40 WMGR-FM, R&B WJIZ, country WOBB, adult standards WMGR-AM, and gospel WJYZ Albany, Ga., from Radio Albany Corp., citing the usual concentration concerns. **FRANK SAXE**

### TO OUR READERS

AirWaves will return in next week's issue.



## SALES, PUBLISHING BOOST EMI GROUP

(Continued from page 5)

cording to EMI Recorded Music worldwide president/CEO Ken Berry, was Backstreet Boys' "Millennium," which is licensed by Jive to EMI in various European and Latin American territories.

Also in Europe, U.K. artist Robbie Williams is a major asset for EMI; his EMI:Chrysalis album, "I've Been Expecting You," was certified last year for sales of 3 million units by the International



BERRY

Federation of the Phonographic Industry.

EMI Group revenue grew only 0.5% to 2.4 billion pounds (\$3.5 billion). But there was a 6.9% rise in earnings before interest, taxes, depreciation, and amortization to 348.4 million pounds (\$513 million) and an increase of 8.1% in pre-tax profit to 245.4 million pounds (\$361.3 million). Operating profit was up 7.7% to 290.6 million pounds (\$427.8 million), leading to an increase of 29.2% in net earnings to 158.4 million pounds (\$233.2 million).

The group's music publishing division enjoyed a good year through an 11.8% increase in

***'We see the company [in Japan] going from strength to strength'***

- KEN BERRY -

turnover leading to a rise of 9.1% in operating profit. However, on the recorded music side of things, everything was not so rosy. That division shrugged off a 1.2% fall in turnover to report a growth in operating profit of 7.1%. EMI Recorded Music's market share grew in all regions except the one that matters most—North America. As a result, the company's global market share fell from 13.2% to 12.5%.

"The thing that is interesting to me is that despite the fact that we lost three points of market share in the U.S. [from 12.3% to 9%], it has hardly affected our sales line year-on-year at all, which shows our strength," Berry tells Billboard.

The poor performance in the U.S. has led to rumors that the

## Toshiba-EMI Spurs Group's Results

BY STEVE McCLURE

TOKYO—Toshiba-EMI expects to report increased sales for the business year that ended March 31, according to Kei Nishimura, executive GM of Toshiba-EMI's president's office. Although the label, which is 55% owned by EMI and 45% by Japanese electronics company Toshiba, does not release profit figures, profits are also expected to be up over the previous year, as Toshiba-EMI continues to be one of the most profitable EMI Group companies, if not the most.

Toshiba-EMI's sales in the year ending March 31, 1999, were 76.6 billion yen (\$643.5 million). The label has an estimated market share of 12%-13%. For the year ending this past March 31, the company expects its sales to increase, with one source telling Billboard that Toshiba-EMI profits could be in the region of 13 billion yen—3 billion yen coming from the sale of its shares in Avex.

Starting with the meteoric rise of female vocalist Utada Hikaru, whose debut album, "First Love," has sold 9 million copies since its March 10, 1999, release,

group is planning management changes—with Virgin Records USA at the top of the rumored hit list—but Berry pours scorn on this. "We have no plans to change management in the U.S. You have to remember that it takes time for music companies to get on track.

"We went through some changes in Japan, Latin America, and the rest of Asia, all of which have turned out to the good, so I believe that although we are down this year [in the U.S.], we are only back to where we were three years before that," he adds.

Berry blames the loss of U.S. market share on EMI's struggle to break new acts in that territory. "If we had broken one or two really big acts, then the numbers would have been completely different," he says. "We are dependent, like every music company is, on individual records breaking through to superstardom, particularly in the U.S."

Giving a vote of confidence to his U.S. management, he says, "It's not satisfying for me to see market share down so much, but it doesn't mean that I don't have a lot of confidence about the future. I think we run a good business and we run it well, but there are always things that we could do better."

As a whole, Berry's global team performed well, with Japan driving the growth in business. "We see the company [in Japan] going from strength to strength, obviously driven in no small part by the huge success of Hikaru, who is an outstanding artist by any measure, selling 9 million albums—

Toshiba-EMI has enjoyed strong sales of domestic product—reversing the trend of weak domestic sales in previous years.

Another new female artist, rocker Ringo Sheena, has suddenly become one of Toshiba-EMI's biggest acts, selling 2.4 million copies of her second album, "Shoso Strip," since its March 31, 1999, release. The label's biggest-selling international release in the past business year was compilation CD "Dance Dance Revolution," with sales of 500,000 since its release on April 26, 1999.

In recent years, Toshiba-EMI, like many Japanese labels, has reduced its payroll through attrition and early-retirement incentive schemes, but Nishimura says any further restructuring of the company will have to wait until the merger with Warner Music goes through. "The merger changes everything," says Nishimura. "We'll just have to wait and see."

The future of the joint venture is one of the more problematic aspects of the EMI Warner merger. Having seen the value of its stake in Toshiba-EMI appre-

most of those in Japan, which is pretty incredible."

Highlighting other success stories, Berry tells Billboard, "I think Japan is like a showcase for us, but it's not the only [territory] for us out there that's good news. We're seeing a couple of other regions coming through very nicely too, particularly Latin America, which has made some big leaps forward and is looking great, and in the

***'We get income from a number of different routes in new media'***

- KEN BERRY -

rest of Asia, which is developing really nicely. Europe [also] is up year-on-year again."

Berry also is keen to promote EMI's lesser-known artists, whom he contends are the company's biggest assets. EMI lists about 20 of its biggest-selling artists in its accounts, but Berry points out, "Those 20 artists still comprise less than 15% of our total sales in the year. The other 85% is like the big piece of the iceberg under the water which represents the true strength of a company like EMI's worldwide basis.

"A huge amount of records contribute [to our bottom line]," he says. "Some [of the bigger ones] get a lot of attention, but overall it's a lot of the other local projects and national projects that make

ciate considerably due to the label's recent strong domestic-repertoire successes, Toshiba is expected to hold out for a high price for that stake or use it as a bargaining chip in its efforts to diversify into the online world, perhaps in conjunction with AOL Time Warner.

Top EMI and Warner executives reportedly met recently in Tokyo with Toshiba executives, but nothing concrete is believed to have resulted from those discussions.

The past year has also seen Japanese music publisher Fujipacific Music take over the administration of the EMI Music Publishing catalog in Japan; this was part of the deal in which Fujipacific parent Fujisankei Communications last July sold the bulk of Los Angeles-based Windswept Pacific's catalog to EMI Music.

In February, Toshiba-EMI president Masaaki Saito was named president of EMI Music Publishing Japan, replacing Namihiko Sasaki, who resigned from the post in mid-1999. Saito will continue to head the Tokyo-based label.

the 2 billion-plus pounds [\$3 billion] business."

The group's music publishing division continued its strategy of expanding and exploiting its catalog, helping maintain the division's track record of earnings growth. Unlike its recorded music sibling, music publishing made significant gains in the U.S. during the year, helped in no small part by the Windswept Pacific catalog acquired in July. In November, the company also acquired a 51% stake in the Hit & Run catalog.

Says Roger Faxon, executive VP/CFO of EMI Music Publishing, "It was a terrific year for us at EMI Publishing—a record year for us—with strength all across the world and strength in every record category." Underlining that success, Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide, recently collected publisher of the year awards from both ASCAP and BMI.

Adds Faxon, "We've been very fortunate this year, and I think our results demonstrate how strong the [publishing] business is."

In New York, Bandier tells Billboard, "We had the kind of results that, when I was growing up in the music business, I thought only record companies could achieve." But Bandier also says that he was recently reminded, in coming across lines from Charles Dickens' "A Tale Of Two Cities," that while it is "the best of times" for his company, it could also be the "worst of times" or

the "winter of despair" for the music industry as a whole.

"My 11-year-old brought home a young person's version of the book, and I once again read that great opening. When I got the ASCAP award I told the gathering that it was 'the best of times,' but also that my son gave me a collection of Motown's 100 greatest hits. I asked him where he got it. 'From Napster,' he replied." EMI Music



BANDIER

Publishing owns half of Jobete Music, the catalog established by Motown founder Berry Gordy.

The all-important strategy for new media also progressed during the year, with EMI digitizing its assets and forming strategic alliances with a number of new-media companies. The group contends that these transactions are creating value for EMI shareholders through the acquisition of new-media equity stakes in return for access to content.

"We get income from a number of different routes in new media, in common with our competitors," says Berry. "Deals have been made in the areas of streaming and so on

***'It was a terrific year for us at EMI Publishing'***

- ROGER FAXON -

these days. Quite often we have equity in these businesses, and that [strategy] has continued."

Elsewhere, EMI's 42.65% stake in HMV Media Group yielded a net contribution to pre-tax profit of 4.3 million pounds (\$6.3 million), compared with 2.5 million pounds (\$3.7 million) the previous year.

EMI reveals that it has a weighty global release schedule for the current year. The company plans to release new albums from many of its major acts, including Utada Hikaru, Robbie Williams, Spice Girls, Radiohead, Richard Ashcroft, Lenny Kravitz, Janet Jackson, Thalia, Snoop Dogg, and Sarah Brightman.

Assistance in preparing this story was provided by Paul Sexton in London and Irv Lichtman in New York.

## SON BY FOUR HIT WINS CROSSOVER SUCCESS

(Continued from page 5)

Industry observers credit the album's recent sales success to exposure for the hit single "Purest Of Pain (A Puro Dolor)."

The Spanish-language "Son By Four" debuted at No. 49 on the Heatseekers chart in the March 25 issue. The album then rose to No. 1 on that chart in the May 20 issue. "Son By Four" reached Heatseekers Impact status when it jumped from No. 114 to No. 94 on The Billboard 200 in the May 27 issue. This issue, the album is No. 147 on that chart.

Meanwhile, "Son By Four" has been riding at the top of The Billboard Latin 50 and tropical/salsa charts, where it remains this issue. "Purest Of Pain (A Puro Dolor)" has also been a No. 1 hit on the Hot Latin Tracks chart and has broken through on The Billboard Hot 100, where it stands this issue at No. 60.

Son By Four's Angel Lopez credits the group's commercial success to "the unsung heroes: the promoters and publishers. Sony Discos has backed us up 100% and given us a vote of confidence. God has a lot to do with our success, too."

Son By Four—whose other members are brothers Javier Montes and George Montes and their cousin Pedro Quiles—formed in Orlando, Fla. The four members, who are natives of Puerto Rico, added a different twist to the usual vocal group style by deciding that all of them would be soloists within the act.

Son By Four's music, which Sony Discos describes as "salsa with an R&B style," came to the attention of the record company through the group's producer/songwriter, Omar Alfanno. He worked with Son By Four when the group recorded for the RJO label, which released the Alfanno-written hits "No Hay Razon" and "Nada"; both songs hit No. 21 on the Hot Latin Tracks chart in 1998. Alfanno also wrote the group's crossover smash, "A Puro Dolor."

Sony Discos president Oscar Llord says, "We bought out their contract [with RJO] because we wanted to put our resources behind a group that could reach a pop/mainstream level. We strongly believe that this was a talented group of young men who were true artists and not just a group that could be classified as strictly a tropical or salsa artist."

Lopez says that the group's Puerto Rican and American influences are why "fusion is what defines Son By Four. Our roots are in flamenco, salsa, pop, and R&B—all of those influences can be heard in our music."

The marketing of Son By Four began "with its core [Latin] audience," says Llord. "We never contemplated from day one that this group would have English crossover success, but the demand for 'A Puro Dolor' has taken on a life of its own."

"A Puro Dolor," the first single from Son By Four's self-titled album, was serviced to Latin radio with both a salsa and a ballad version. According to Llord, the song's popularity prompted Son By Four to record an English version called "Purest Of Pain." The single was officially released to retail May 23 (Latin Notas, Billboard, May 20), although there were street-date violations.

Llord adds that Sony Tropical, a division of Sony Discos, has been work-

ing the Spanish-language song to Latin radio, while "Columbia Records will be marketing 'Purest Of Pain' to the English crossover market."

"People just went crazy for 'A Puro Dolor' when we started playing it," says Carlos Alvarez, PD of Latin radio station KLVE Los Angeles. "It's a great song, and Son By Four is a very well-prepared group with really good voices that blend well together. I think 'A Puro Dolor' is the best song on the

album, but I wouldn't be surprised if they have at least one more hit from the album."

"A Puro Dolor" received valuable exposure when the ballad version of the song was featured in the Telemundo soap opera "La Vida En El Espejo." In addition, the video for the song has been getting played on Latin music-video outlets.

"Sales have gone up for this album," reports Christina Barreiro, music

buyer for New York-based Latin music store Casa Latina. "And I think the increase in sales is because the song 'A Puro Dolor' is in that soap opera."

Son By Four has been touring the U.S. with a slew of promotional appearances, including the Billboard Latin Music Awards, which were televised in April on Telemundo. The group will also make an appearance at the American Latino Media Arts Awards show, which honors Latinos

who have positive images. The awards show is scheduled to be televised June 17 on ABC.

Son By Four, managed and booked by Edwin Medina, is also planning a Battle of the Bands tour this fall, says Llord. In the meantime, the group is performing at several shows throughout the U.S., including June 22-25 in Los Angeles, June 28 in San Antonio, June 29 in Houston, July 1 in New York, and July 15 in Anaheim, Calif.

## JIVE'S SPEARS JOINS MILLION-UNIT CLUB

(Continued from page 5)

week that ended May 2, marks the second-largest one-week album total, after the 2.4 million units sold of 'N Sync's "No Strings Attached" when it debuted 10 weeks ago. The No. 3 spot is held by Backstreet Boys, the other superstar group in Jive's triumvirate of platinum teen acts, which sold 1.13 million units of "Millennium" in the week ending May 23, 1999.

Before Spears and 'N Sync, the top three spots were held by Backstreet Boys, the soundtrack to "The Bodyguard," and Garth Brooks' "Double Live."

While Jive has every reason to celebrate its success, it should hurry, because Eminem's "The Marshall Mathers LP" (Aftermath/Interscope) is breathing down its neck. Billboard estimates that Eminem moved about 650,000 units on street date, May 23, based on merchants' reports.

For her part, Spears was too busy counting her blessings to look over her shoulder. In a statement to Billboard, she said, "When the first album ["... Baby One More Time"] scanned over 120,000 units in one week, I was flabbergasted, but never in my wildest dreams could I envision scanning over 1 million units in one week. I feel incredibly blessed."

Dick Odette, senior VP of purchasing for Minneapolis-based Musicland Group, says that Spears and Eminem both did more than the company projected for their first weeks, "which is terrific."

Other merchants say they too were surprised by the strength of both albums.

John Sullivan, senior VP/CFO at Albany, N.Y.-based Trans World Entertainment Corp., says, "We knew Eminem was going to be a big album, but it came out of the box a little bit faster than we thought."

At Carnegie, Pa.-based National Record Mart (NRM), John Grandoni, VP of purchasing, says the Spears record "had a phenomenal [first] week. Importantly, one week later from street date, the record is holding up very well. We look for it to be a very strong title over the long run. It will not burn."

Tom Carrabba, senior VP/GM of Jive, says the label is prepared for the long haul on the Spears album. "We have the pipeline filled, the warehouse filled, and are more than ready to cover all orders that will come in this week."

Jive initially shipped 3.4 million units of the Spears album and as of May 24 had shipped an additional 300,000 units to accounts.

Carrabba says that, with the Fox "Britney In Hawaii" special, Spears' summer tour, and continued support from radio, MTV, and retailers, the

Spears project will be "very strong through the summer and into the holiday touring season."

As for the Eminem album, Grandoni says, "If I didn't know better I would have sworn [the May 23 sales] were from a strong Saturday. Eminem had the biggest one-day sales of any title in NRM's history."

Steve Berman, who oversees sales and marketing at Interscope, says that the first-day sales success of Eminem "speaks to a lot of different things: It speaks about the incredible vision of Dr. Dre. It speaks to the credibility that Eminem has in the hip-hop world. It speaks about a very methodical setup. It speaks that the record is being played in four formats at radio: R&B, crossover, top 40, and modern rock.

Also, MTV is all over it."

While Eminem had tremendous first-day sales, most industry observers estimate that the album will only sell about 1.3 million units in its first week, because it is not a big record for rackjobbers.

The two largest discount department store chains—Wal-Mart, which is serviced by rackjobbers Anderson Merchandising and Handleman, and Kmart, which is serviced by Handleman—don't carry stickered product. But they generally will carry the clean version of an album, when it is available. So, while Handleman could sell about 300,000 units of 'N Sync on its first day of availability (Billboard, April 1), with Eminem, the combined first-day sales of Handleman and

Anderson might only be about 25,000 units, industry observers estimate.

Another factor that could hold back Eminem's first-week total is that, because the album's sales were stronger than expected, many stores were out of stock after the first day. Sources say that Interscope shipped about 2.5 million units of the album into the field, and some suggested that Universal Music and Video Distribution (UMVD) was scrambling to keep pace with demand.

But the product shortage should be short-lived, according to Jim Urie, president of UMVD. "We have 800,000 units in the [warehouse], and we printed up another 1 million units this week," says Urie.

## INDUSTRY CELEBRATES BLACK MUSIC MONTH

(Continued from page 5)

The tour kicks off June 8 with showcases in Fresno, Calif., and New York. Additional stops are June 15 in California's Bay Area (San Francisco, Oakland, and San Jose); June 22 in Birmingham, Ala.; June 25 in Houston; June 29 in Philadelphia; and June 30 in Washington, D.C./Baltimore. Other "True Talent" sponsors include BET and urban clothing lines Avirex and Mecca USA.

In addition to providing entertainment by Dwayne Wiggins, Beanie Sigel, Drag-On, and others, who will alternate performances at the showcases, UMG is offering demo deals as grand prizes.

The New York and Washington, D.C., finalists will be awarded demo deals with Def Jam and FarmClub.com, respectively, with the New York winner also receiving production assistance from Roc-A-Fella/Def Jam artist DJ Clue (Mariah Carey, Aaliyah). The remaining five winners will compete in the national finals for a FarmClub.com demo deal, plus the chance to perform on BET's popular "Teen Summit."

Serving as judges will be such leading industry executives and artists as Universal Music Group chairman/CEO Doug Morris, Interscope Geffen A&M co-chairman Jimmy Iovine, Def Jam founder/entrepreneur Russell Simmons, Eve, E-40, and DJ Jazzy Jeff. Biz Markie has signed on as the tour DJ.

Elsewhere on the label front, BMG director of marketing Brian Floyd says the company's Black Music Month 2000 theme is "This Is Now, This Is Then." Notes Floyd, "We're saluting music then that's still relevant now, showing there's a synergy." In addition to a commemorative CD featuring a range of artists in R&B, hip-hop, jazz, and gospel that's free with the pur-

chase of a BMG CD, the company has commissioned a special poster that will be distributed at various festivals across the country.

Special album releases timed to coincide with the annual observance include product from Rhino and Sony Legacy. On May 23, Rhino issued "The Very Best Of Dionne Warwick," followed by more installments in the ongoing "Soul Train" dance series (volumes 1971 and 1972 in May 1972 and 1973 in July). Additional releases include two John Coltrane reissues ("Coltrane Jazz" and "Avant Garde"), "The Very Best Of T-Bone Walker," and "The Very Best Of Betty Wright," all on June 20.

At the end of May, Sony Legacy bowed "The Best Of Bill Withers: Lean On Me," "The Best Of Earth, Wind & Fire, Vol. II," Marvin Gaye's "Midnight Love," and the O'Jays' "Survival."

In its quest to preserve the history of R&B, the revitalized Stax/Volt (Billboard, Nov. 27, 1999) is presenting a series of Friday night revues during June at Las Vegas' Flamingo Hilton Hotel and Casino.

"Volt Records Friday Night" launches Friday (2) with the Dells and newcomer Angel Sessions, followed June 9 by the Delfonics and Brenda Holloway, and June 16 by Lenny Williams and the Dramatics. The series wraps June 23 with actor Fred Williamson and Sessions, who'll perform a track from Williamson's new movie, "Down And Dirty." Volt also plans third-quarter releases by the aforementioned acts.

In a salute to both Black Music Month and Los Angeles Music Week (June 23-29), Torrance, Calif.-based retail chain Warehouse Entertain-

ment is one of the sponsors in Urban-Fest LA, a June 24-25 musical festival being held at the University of Southern California and featuring such acts as Ideal, Common, the Spooks, Kina, Mary Mary, and De La Soul.

Violet Brown, Wherehouse's director of urban music and marketing, notes the retailer is also filming "Wherehouse Presents," a four-week, half-hour series tentatively set to premiere the first week of June on BET. Live performances, interviews, fashion, and R&B-oriented news will be spotlighted; the initial guest lineup includes Snoop Dogg, DJ Quik, and LV.

The Right Stuff/EMI is conducting a sampler giveaway with the United Music Retailer Coalition, which has 17 locations in the Chicago area. The sampler, which features catalog hits from Al Green to the Whispers, is free with the purchase of select Right Stuff R&B CDs.

Moving to the online arena, Launch.com is unveiling a special Black Music Month Video Channel that will run through June and spotlight artists from black music's various genres. Featured the first week: Lenny Kravitz, Mos Def, Bob Marley, Kelis, and Busta Rhymes. In addition, the Web site's ongoing biweekly "Launch Interview Series" will bow an exclusive interview with Mya on June 6.

And imix.com, formerly CustomDisc.com, is offering customers the opportunity to create personalized CDs culled from multi-generational archives of blues, R&B, rap, jazz, reggae, and classic oldies.

Assistance in preparing this story was provided by Jill Pesselnick and Clay Marshall.

(Continued from page 5)

cal dramas through vivid story songs.

"I think Judith is just an incredible songwriter," says Garry West, co-owner/co-founder of Nashville-based Compass Records. "There's a lot going on there. God forbid she has any more time to think and analyze what's going on in the world, because I think she has the potential to scare us all to death and break our hearts at the same time. She's a highly perceptive writer . . . Any great writer is going to survey the world and try and show us all something that tells us the good and the bad about ourselves. I think that is something that Judith is great at doing."

Edelman relishes her role as a drama queen. "That title is very near and dear to my heart," says Edelman, who uses the term in the song "Blood Reunion." "I am one, and actually most people I know are and don't actually embrace it. I'm the first one to admit—I'm absolutely a drama queen. I consider each one of these songs to be like someone else's small drama, and [I'm] telling stories of these dramas. For this CD at least, I'm the queen of drama here. I'm the narrator."

Edelman says most of her songs are written from observation or imagination, not personal experience. "Sisters Of St. Timothy's" is an example.

"It's about two schoolgirls going to a Catholic school who have an abusive family life and find not only their solace but their safety in school," she explains. "That is just one of the things that makes a writer really believe you are channeling dead guys. What do I know about Catholic schools? I don't know anything about them. I'm Jewish. It's really one of those

***'I think she has the potential to scare us all to death and break our hearts at the same time'***

- GARRY WEST -

things that come to you, and a story appears as you write."

Surprisingly, she didn't even begin writing songs until she was 28. "I didn't even realize you could write songs," says Edelman, the daughter of a Nobel Prize winner who originally pursued a career in Third World development before an illness in Africa brought her back to the States.

"My first songs were absolutely hideous," she says. "It's not like I emerged full-blown as a songwriter. I think you can see how my songwriting has gone from more personal to more story-driven. I think I emote

## Edelman Shows Growth Over 3 Albums

**BY DEBORAH EVANS PRICE**  
NASHVILLE—Photos on a debut album can often be deceptive. So say fans of Judith Edelman, who have followed the singer/songwriter over the course of her three Compass CDs.

"The picture on the back of the first CD, 'Perfect World,' is so soft and feminine, and it's not the woman I saw [in concert]," says Diana Swiderski, host of "Old Strings, New Strings" on WRFG Atlanta. "She's very strong, very powerful, very energetic, and very passionate. What drew me to her music was her passion and her commentary about life. Her songs are like poetry."

Those songs first caught the attention of Nashville publisher Jody Williams, who arranged a showcase for Edelman's band at Nashville's famed bluegrass venue the Station Inn. Williams and producer Bill Vorndick shopped Edelman to Nashville labels, and Compass signed her.

"They took a huge leap of faith," Edelman recalls. "They signed me without ever having heard me play live. I think that shows a remarkable risk sensibility and the ability to have faith in the artist."

Edelman debuted on Compass in 1996 with "Perfect World." "Judith is a world-class songwriter, and that's been apparent from the beginning," says Compass co-owner/co-founder Garry West. "That said, I think she's grown a tremendous amount over the three

albums. What she presented to us with the first album was a boatload of potential. Even with the first album, she made a great album, and it was a unique album at that time and still is. All of her records are unique. They incorporate a lot of the best things from several genres."

***'All of her records are very unique. They incorporate a lot of the best things from several genres'***

- GARRY WEST -

Edelman remembers the recording of that first album as "really, really exciting, no doubt, and very scary," she says. "I was absolutely, totally green. I'd never really recorded before, so it was a completely new experience, and there are some powerhouse musicians on that that were completely intimidating to me. Bill Vorndick, who produced it, guided me and steered that one."

Like most artists, Edelman grew exponentially from her first record to her second. "I thought the lyrics were a little sharper-edged," says Mike Fratt, VP of

marketing and merchandising for the Omaha, Neb.-based Homer's chain. "The content of the issues she was discussing, there was a little more darkness lyrically on the second album."

"It was an interesting album because I felt more confident going into it," Edelman says. "I had a stronger idea for what I wanted for each of the songs. You can really begin to see how I'm beginning to write different stories . . . It's a snapshot of where I was then, as every album is. On this album a couple of my favorite songs are more stripped-down ones, like 'Cry Along' and 'Small Things,' [which] is just a front-porch thing happening, just three of us playing."

Edelman feels her voice has also changed over the past few years. "My voice has changed enormously since 1996, when I first started recording, from being on the road. I can compare it to a more well-known example—Bonnie Raitt's voice. When she started, she was so sweet, perfect, high, and light, and what it evolved into was a much grittier, tougher, one-of-the-boys kind of voice. That's what she was striving for all her life . . . and she got it."

"For me, it's exactly the opposite in some ways," she adds. "I think my voice has become warmer because I have learned how to express warmth with it, and I think it's become a better tool for me than it used to be."

better to other people's stories than I do my own. I also find my own stories unbearably boring. I'd rather talk about other people's stuff."

Edelman is an artist whose work defies easy description. Musically it's a hybrid of folk and bluegrass that has made her an in-demand performer on the acoustic music circuit. Lyrically, her songs paint intricate portraits of complex characters.

"On the third album, the songs are even more story-driven than on the first two," says the Manhattan-born artist, who lived in California and Idaho before settling in Nashville. "My songwriting has been heading toward that more and more."

Edelman admits there's a "bit of a dark part at the core" of her songwriting. "I don't tend to write just flat-out, really hideous, dark stuff. I'm not like Tom Waits, who really goes for it, but I do try to write about those places," says Edelman, a BMI writer who has her own publishing company, Dangerous Soup. "There is some sort of bittersweet quality to it that most people find universal. I'm hoping that the stories are both more specific and universal as I go."

Edelman's first two albums

were produced by Bill Vorndick. On "Drama Queen," Edelman and husband Matt Flinner handled production duties. A stellar cast of musicians joined them in

***'She's a pretty amazing woman. The thing that strikes me is the passion in her music'***

- DIANE SWIDERSKI -

the studio, including Stuart Duncan, Casey Driessen, and Tim O'Brien on fiddle; Rob Ickes on wabash street guitar; Darrell Scott on banjo; Kenny Malone on percussion; Lex Price on electric bass; and Ron de la Vega on cello.

"With her new album, what she is about is more fully formed," says Compass' West. "I think that she and Matt did a tremendous job of producing the album . . . The thing I find particularly attractive about this album is the strong acoustic nature of the album, the fact that

the songs and the lyrics themselves are supported very appropriately by the music, not overshadowed by it in any way."

West says the label's marketing campaign will focus on radio, retail, and the tour circuit. "She's built a pretty strong fan base by now," he says. "Our goal here is to try to make the out-of-the-box sales catch up with where her fan base is right now. It's grown based on her very active touring schedule."

Mike Fratt, VP of marketing and merchandising for the Omaha, Neb.-based Homer's chain, feels the project will have strong appeal. "She's got a pleasant kind of quirky alto, and she's a real fine songwriter," he says. "If she wasn't working in the contemporary bluegrass vein and was working with more traditional mainstream instruments, she'd probably be a lot bigger than what she is."

West says the label will be working both commercial and noncommercial triple-A stations, as well as "the CMJ panel and a massive folk radio list." Compass also plans to service public radio, with an emphasis on specialty shows such as "All Things Considered" and "Weekend Edition."

According to David Haley,

Compass director of radio promotions, the label will service the whole album but will emphasize key tracks. "'Come July' is a great track that features Darrell Scott and Tim O'Brien," Haley says. "It's a nice, slow ballad that I really like. 'The Lies Are True' is a very strong track that I want to focus radio on. It's got some great players on it, and it's one of those tracks that jumps out when you listen to the record. And I really like the opening track, 'Good Day, There It Goes.' Those are probably going to be the three [focus tracks], but I think there are so many more on there. 'Sisters Of St. Timothy's' is a great track. It's hard to pick."

Supporting Edelman's tour schedule will be key in exposing "Drama Queen." (Edelman is booked by Michael Cooper of the Akasha Agency and managed by Wynn Williams.)

This year her schedule includes some "very high-profile festival appearances," says West. "She's going to be appearing at the Telluride Bluegrass Festival. She's appearing at Winterhawk in New England. That's where this audience lives and breathes. So we're going to be everything we can to support the record there, including advertising in their in-house publications and radio tags wherever possible to promote the appearances. We're also looking at some select compilation programs, such as Cafe Music Network, that we hope will help us take the record out to this particular adult demographic."

Diana Swiderski, host of "Old Strings, New Strings" on WRFG Atlanta, has been impressed by Edelman's live show. "She's a pretty amazing woman," says Swiderski. "I saw

***'I'm the first one to admit—I'm absolutely a drama queen'***

- JUDITH EDELMAN -

her [perform] in Atlanta, and she was very powerful. She's definitely someone who is going to be very well-known soon. The thing that strikes me is the passion in her music."

West says there will be a strong emphasis on working tour press, and the label has hired the Press Network to target media in Edelman's tour markets. At retail, the label plans to secure listening posts and will arrange in-store appearances where Edelman's schedule permits. West says many festivals also have racks and/or endcaps at retail, and Compass plans to plug Edelman's release into those opportunities.



## BLUESMEN CLAPTON, KING JOIN FORCES ON DUCK'S 'RIDING WITH THE KING' SET

(Continued from page 15)

moting the project, even though King records for MCA.

"Every single thing is B.B. King and then Eric Clapton," says Fitzgerald. "The one exception is a marquee with both their names from the first photo session before we knew that's what Eric wanted."

Clapton and King first played together in 1967 at New York's Cafe A Go Go, and from there a mutual admiration society was formed that has lasted decades but had only resulted in one recorded collaboration until now: a take on King's standard "Rock Me Baby" on his 1997 duets album, "Deuces Wild."

The new album's set list, compiled by Clapton, includes five vintage King tracks from the '50s and '60s, including "Ten Long Years," "Three O'Clock Blues," "Help The Poor," "Days Of Old," and "When My Heart Beats Like A Hammer."

When King saw the old selections, he says with a chuckle, "I wondered how in the world did he think of those? Some of those I hadn't done since the '50s. I was very pleased and happy with his choices, but I had to relearn all of them! He knew them better than I did. I told him we should have some of his songs on here. I told him that, but I didn't want to fight with him."

The oddest choice, says King, was Clapton's inclusion of the Johnny Mercer/Harold Arlen standard "Come Rain Or Come Shine."

"That was one I didn't want to do," says King. "It wasn't that I didn't want to do it, it was that I felt like I *couldn't* do it, or do it well. But Eric said, 'B, I can hear you doing it; will you try it?' After we did it, I realized it worked pretty well... In fact, I told him he was like a lady getting me to do things I wouldn't have done otherwise."

The songs were recorded live, "just the way it should have been," says King. "A lot of the songs are first takes. We'd usually do two or three takes on everything to make sure. You can't ever tell; you might break something or something gets erased."

The album, produced by Clapton and Simon Climie, has the worn-in feel

**'We'd talked about the project for quite some time. I always wanted to do this because I admire the man'**

- B.B. KING -

of two pros revving their engines, each one relaxed yet pushing the other to excel. "We kind of improvised on everything," says King. "We discussed beforehand, 'You take line one, I'll take line two,' and so on, and then I'd sometimes go, 'Ewww, why don't you go ahead and take this after all?'"

The title track, written by John Hiatt and featured on Hiatt's early-'80s album of the same name (although Hiatt was referring to Elvis Presley), is already taking off at triple-A and rock radio.

"We are very involved in all of B.B.'s music," says Bill Evans, PD at KFOG

San Francisco. "The pairing with Eric Clapton gives it an extra-special edge that neither one of them has achieved individually, though they've both been successful individually. We also play a good amount of John Hiatt."

Jody Denberg, PD at KGSR Austin, Texas, says, "Obviously, there's the marquee value of the names. B.B. King and Eric Clapton are both core artists for our station. So is John Hiatt. Clapton's performance and B.B.'s recitation really sets it apart. We have it in good rotation: We play it three times a day."

The radio play is a bonus for Reprise's marketing plan, which also focuses on strong retail exposure.

To build consumer awareness, Reprise started a teaser campaign at retail a month ago that originated with a poster of a marquee with the album title, both artists' names, two guitars, and a Cadillac. That was followed by a replica of an old poster from the pair's 1967 outing. The final poster is the same as the cover art: a photo of Clapton driving King around in a vintage Cadillac.

Clapton, who is not doing press for the album, participated with King in making an electronic press kit in the

studio that will be serviced to media outlets early this month. VH1 also shot additional footage for the press-kit taping, and Fitzgerald is hoping that footage will be used in news pieces, as well as a potential special. VH1 is airing both the King and Clapton editions of its profile show "Legends" twice during the week of the album's release. A video for "Riding With The King" has also been shot.

Reprise also plans to tie the album in with the ninth annual B.B. King Blues Festival, which begins in August

in the U.S. (among the other artists on the bill are Buddy Guy and Susan Tedeschi), after King returns from playing the European festival circuit.

"We'll do a lot of heavy street marketing around B.B.'s tour," says Fitzgerald. "We'll chase down any opportunity, whether it's buying ads in tour programs, big-screen monitors, handing out samplers, anything we can... One of the things I believe is, if we can get word-of-mouth going on a project like this, the record will really speak for itself."

## HAENTJES LURES NEWS' MURDOCH TO EDEL

(Continued from page 7)

net-based distribution businesses. Murdoch, traveling in Asia at press time, was not available to elaborate.

Haentjes recently signaled his plan to change the makeup of edel's supervisory board by recruiting as chairman Rudi Gassner, the former BMG Entertainment International president/CEO (Billboard, April 22). At the annual edel shareholders' meeting June 14 in Hamburg, Gassner and Murdoch will be elected; Haentjes' 72% stake in edel ensures that the changes will occur as planned. The third member will be German music business attorney Walter Lichte; he is currently on the supervisory board as its chairman.

"I think we're going to have lots of discussions about strategic directions," Haentjes says of Murdoch's supervisory board role, "specifically about the Internet, since James is responsible for that at News Corp."

He adds, "The Internet stuff is not really where you create a lot of business right away, but it's important to know there's an information exchange and the right strategic moves." Haentjes says News Corp. is not taking a stake in edel at present.

Asked about his ability to talk such world-class names as Murdoch and Gassner into associating with edel, Haentjes says, "There aren't that many sizable [music] companies that are aggressive, ambitious, and well-capitalized and that can achieve something. Obviously, Jive is a very good company and much bigger than us, but I don't see that many other companies that could be attractive to such people."

A seasoned major-label executive who has had dealings with Haentjes says, "He's very down-to-earth; he's not really a typical record-business guy. From James Murdoch's point of view, this could be an interesting experience. James is used to the likes of Michael Gudinski [News Corp. acquired Mushroom from Gudinski in 1998], and now he meets Haentjes, who is probably more like Rupert Murdoch than Gudinski. I bet he's thinking, 'Maybe I should hang out with [Haentjes] and see how he looks at this business.'"

Edel is aiming for more than \$500 million revenue in its current financial year, up from last year's \$225 million. The company is publicly quoted on Frankfurt's Neuer Markt, but its share price has been declining over the past year, from a high of 87 euros (\$79 at current exchange rates) to 24 euros at present (\$22). "The financial market still doesn't understand what we're doing," Haentjes says. "Otherwise it would give us a better share price. Most

people in the music industry are starting to understand where we're going."

He says more deals are in the pipeline, including an acquisition in Mexico and further developments at Edel Records U.S.

Under the terms of the licensing pact with NCM, repertoire from Rawkus, Mushroom, and Festival will begin to flow through edel and PIAS companies, primarily in Europe. The deal excludes North America, the U.K., and Australasia, where NCM has its own companies and existing arrangements, such as Rawkus' U.S. distribution through Priority. Also excluded is Asia, where NCM is now clear of licenses.

NCM chose edel, says Grierson, "because they share our vision of building a strong, global collection of independent labels. That's something we want to be part of, play an active role in, and support."

He continues, "We explored a lot of possibilities to find a scenario where the collective [NCM] interests would be best served, while still retaining their independence."

Previously, Mushroom was licensed to BMG in various markets, including Europe and Japan, and sold an estimated 4 million albums and 2 million singles during a six-year term. Grierson confirms that BMG and EMI were among the majors NCM talked to about a new deal. The search for fresh licensing partners in Asia is under way, he adds.

The flagship NCM act is Garbage, which is signed to Mushroom Records U.K. for the world outside North America. Marshall says the band's next album, expected in 2001, will flow through edel's PIAS companies. "I'm looking forward to having a large number of my artists released around the world," says Marshall, "rather than previously, where a major releases the top six acts and the other 35 don't even get a window."

Mushroom-affiliated labels include Perfecto, Infectious, and Fierce Panda, with acts including Ash, Peter Dinklage, Muse, and Dope Smugglers. NCM acts from its Australian base include Deni Hines, 28 Days, Gerling, and Sister2Sister from Ralph Carr's Standard Records. Among New York-based Rawkus acts are Mos Def, Koolhaas, Talib Kweli & Hi Tek, and Shabaam Saheed.

"[NCM] is about an autonomous collective of labels and artists," says Grierson, "not about some kind of corporate operating identity. We're trying to retain all the individual elements. We're trying to keep it freewheeling, for God's sake."



**24/7 Karat Gold.** RCA recording artist Kevon Edmonds can add a gold single to his list of achievements. The single, "24/7," from his solo project of the same name, was recently certified gold by the Recording Industry Assn. of America. Shown at the presentation, from left, are Jack Rovner, executive VP/GM of RCA Records; Edmonds; Randy Cohen, manager and VP of Edmonds Entertainment Publishing; and Bob Jamieson, president of RCA Records.

## BMG'S CONROY OUTLINES GOALS FOR E-COMMERCE

(Continued from page 12)

news is that we will begin to build a legitimate market this summer. We want to make our artists' music widely available through our own sites and those of our marketing and retail partners.

We are in the process of working with our key retail accounts to establish our launch partners and plan to be in the marketplace in July. After all the work our group has done to evaluate the best options, we're looking forward to learning in real time. I think 2000 will be a great learning experience for all of us. The key, however, is for us to be open-minded and flexible.

**Do you think that consumers—now attuned to getting their music for free online—will be willing to pay when the majors do finally come on board?**

I don't think it makes any sense to try to judge long-term consumer behavior in a vacuum. We believe that we have a significant opportunity to build a legitimate market by providing fans and consumers with a compelling al-

ternative to the music currently available. It is critical that the new material offered be packaged and marketed in interesting ways, that the consumer experience is comfortable, and that the content be reasonably priced. It is also interesting to note that from a historical perspective, technology-oriented consumers have a history of paying more, not less.

**What are your thoughts on the subscription model?**

I think it's a very real possibility, but it all depends on the value proposition. The offering needs to be unique and appropriate for the target audience. It is also important that as new models are introduced, we offer several options designed to draw in different types of consumers, not one "all you can eat" approach.

**Besides GetMusic, a joint venture with Universal Music Group, BMG is an investor in a number of online sites, including Artistdirect, Riffage.com, and Listen.com. What are you looking for when you**

**choose to invest? Any other types of businesses you might want to ally with?**

Our investment strategy is driven by our desire to create strategic marketing relationships with companies that are reaching our target audiences. These partnerships guarantee exposure for our artists, including prominent placement and special promotions. They also include direct links to our Web sites to drive traffic and gather data. Our investments enable us to participate in the value we help to build.

It's important to note that we are one of the very few companies that has established strategic marketing agreements as a basis for our partnerships, rather than base them solely on a financial investment. This allows us to reach our target audiences more effectively. These partnerships are all examples of BMG's commitment to using the Internet and new media to provide greater exposure for our artists. **MARILYN A. GILLEN**

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 859 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	1	19	<b>THONG SONG</b> SISQO (DRAGON/DEF SOUL/IDJMG)	6 wks at No. 1
2	2	17	<b>MARIA MARIA</b> SANTANA FEAT. THE PRODUCT G&B (ARISTA)	
3	3	31	<b>BREATHE</b> FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)	
4	6	12	<b>TRY AGAIN</b> FAITH HILL (BLACKGROUND/VIRGIN)	
5	5	20	<b>EVERYTHING YOU WANT</b> VERTICAL HORIZON (RCA)	
6	7	10	<b>BE WITH YOU</b> ENRIQUE IGLESIAS (INTERSCOPE)	
7	4	16	<b>I TRY</b> MACY GRAY (EPIC)	
8	8	23	<b>I WANNA KNOW</b> JOE (JIVE)	
9	11	5	<b>THE REAL SLIM SHADY</b> EMINEM (WEB/AFTRMATH/INTERSCOPE)	
10	12	7	<b>OOPS!...I DID IT AGAIN</b> BRITNEY SPEARS (JIVE)	
11	15	31	<b>HIGHER</b> CREED (WIND-UP)	
12	9	24	<b>SAY MY NAME</b> DESTINY'S CHILD (COLUMBIA)	
13	17	14	<b>THERE YOU GO</b> PINK (LAFACE/ARISTA)	
14	10	19	<b>BYE BYE BYE</b> N SYNC (JIVE)	
15	18	8	<b>I TURN TO YOU</b> CHRISTINA AGUILERA (RCA)	
16	16	15	<b>YOU SANG TO ME</b> MARC ANTHONY (COLUMBIA)	
17	14	18	<b>IT FEELS SO GOOD</b> SONICU (FARMCLUB.COM/REPUBLIC/UNIVERSAL)	
18	20	12	<b>HE WASN'T MAN ENOUGH</b> TONI BRAXTON (LAFACE/ARISTA)	
19	13	44	<b>AMAZED</b> LONESTAR (BNA)	
20	21	6	<b>BENT</b> MATCHBOX TWENTY (LAVA/ATLANTIC)	
21	19	11	<b>I WISH</b> CARL THOMAS (BAD BOY/ARISTA)	
22	23	7	<b>7 BIPIMPIN'</b> JAY-Z FEAT. UGK (ROC-A-FELLA/DEF JAM/IDJMG)	
23	22	45	<b>SMOOTH</b> SANTANA FEAT. ROB THOMAS (ARISTA)	
24	38	5	<b>IT'S GONNA BE ME</b> N SYNC (JIVE)	
25	24	17	<b>OTHERSIDE</b> RED HOT CHILI PEPPERS (WARNER BROS.)	
26	25	14	<b>PARTY UP (UP IN HERE)</b> DMX (RUFF RYDERS/DEF JAM/IDJMG)	
27	26	9	<b>CRASH AND BURN</b> SAVAGE GARDEN (COLUMBIA)	
28	28	9	<b>BETTER OFF ALONE</b> ALICE DEJAY (REPUBLIC/UNIVERSAL)	
29	30	7	<b>BROADWAY</b> GOO GOO DOLLS (WARNER BROS.)	
30	34	7	<b>WHERE I WANNA BE</b> DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)	
31	27	20	<b>NEVER LET YOU GO</b> THIRD EYE BLIND (ELEKTRA/VEEG)	
32	36	5	<b>LET'S GET MARRIED</b> JAGGED EDGE (SO SO DEF/COLUMBIA)	
33	29	13	<b>THE WAY YOU LOVE ME</b> FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)	
34	33	13	<b>SHE'S MORE</b> ANDY GRIGGS (RCA (NASHVILLE))	
35	37	8	<b>YES!</b> CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)	
36	35	8	<b>THE CHAIN OF LOVE</b> CLAY WALKER (GIANT (NASHVILLE))	
37	48	5	<b>ABSOLUTELY (STORY OF A GIRL)</b> NINE DAYS (550 MUSIC/550-WORK)	

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

## HOT 100 RECURRENT AIRPLAY

1	1	2	<b>THAT'S THE WAY IT IS</b> CELINE DION (550 MUSIC/550-WORK)
2	2	4	<b>BACK AT ONE</b> BRIAN MCKNIGHT (MOTOWN)
3	3	6	<b>THEN THE MORNING COMES</b> SMASH MOUTH (INTERSCOPE)
4	—	1	<b>GET IT ON TONITE</b> MONTELL JORDAN (DEF SOUL/IDJMG)
5	4	4	<b>BRING IT ALL TO ME</b> BLAQUE (TRACK MASTERS/COLUMBIA)
6	5	4	<b>ALL THE SMALL THINGS</b> BLINK-182 (MCA)
7	6	8	<b>MEET VIRGINIA</b> TRAIN (AWARE/COLUMBIA)
8	8	8	<b>COWBOY TAKE ME AWAY</b> DIXIE CHICKS (MONUMENT)
9	7	4	<b>WHAT A GIRL WANTS</b> CHRISTINA AGUILERA (RCA)
10	10	14	<b>BLACK BALLOON</b> GOO GOO DOLLS (WARNER BROS.)
11	9	7	<b>MY BEST FRIEND</b> TIM MCGRAW (CURB)
12	12	25	<b>ALL STAR</b> SMASH MOUTH (INTERSCOPE)
13	11	16	<b>WHERE MY GIRLS AT?</b> 702 (MOTOWN)
14	13	17	<b>SOMEDAY</b> SUGAR RAY (LAVA/ATLANTIC)
15	14	44	<b>SLIDE</b> GOO GOO DOLLS (WARNER BROS.)
16	16	37	<b>KISS ME</b> SIXPENCE NONE THE RICHER (SQUINT/COLUMBIA)
17	17	23	<b>SOMETHING LIKE THAT</b> TIM MCGRAW (CURB)
18	15	59	<b>THIS KISS</b> FAITH HILL (WARNER BROS.)
19	23	21	<b>I LOVE YOU</b> MARTINA MCBRIDE (RCA (NASHVILLE)/COLUMBIA)
20	20	28	<b>I WANT IT THAT WAY</b> BACKSTREET BOYS (JIVE)
21	25	42	<b>FLY AWAY</b> LENNY KRAVITZ (VIRGIN)
22	19	24	<b>GENIE IN A BOTTLE</b> CHRISTINA AGUILERA (RCA)
23	24	23	<b>SHE'S SO HIGH</b> TAL BACHMAN (COLUMBIA)
24	—	64	<b>TORN</b> NATALIE IMBRUGLIA (RCA)
25	18	7	<b>HOT BOYZ</b> MISS "MISDEEMOR" ELLIOTT (THE GOLD MINE/EASTWEST/VEEG)

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

38	31	23	<b>SHOW ME THE MEANING OF BEING LONELY</b> BACKSTREET BOYS (JIVE)
39	40	33	<b>I KNEW I LOVED YOU</b> SAVAGE GARDEN (COLUMBIA)
40	32	16	<b>ONLY GOD KNOWS WHY</b> KID ROCK (TOP DOG/LAVA/ATLANTIC)
41	43	8	<b>GRADUATION (FRIENDS FOREVER)</b> VITAMIN C (ELEKTRA/VEEG)
42	39	39	<b>I NEED TO KNOW</b> MARC ANTHONY (COLUMBIA)
43	47	8	<b>COULDN'T LAST A MOMENT</b> COLLIN RAYE (EPIC (NASHVILLE))
44	45	9	<b>KRYPTONITE</b> 3 DOORS DOWN (REPUBLIC/UNIVERSAL)
45	42	19	<b>HOW DO YOU LIKE ME NOW?</b> TOBY KEITH (DREAMWORKS (NASHVILLE))
46	41	19	<b>THE BEST DAY</b> GEORGE STRAIT (MCA NASHVILLE)
47	56	4	<b>SEPARATED</b> AVANT (MAGIC JOHNSON/MCA)
48	53	4	<b>I HOPE YOU DANCE</b> LEE ANN WOMACK (MCA NASHVILLE)
49	57	2	<b>THE ONE</b> BACKSTREET BOYS (JIVE)
50	44	8	<b>BEST OF ME</b> MIA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)
51	49	10	<b>WHAT I NEED TO DO</b> KENNY CHESNEY (BNA)
52	46	13	<b>BUY ME A ROSE</b> KENNY ROGERS (DREAMCATCHER)
53	52	6	<b>UNCONDITIONAL</b> CLAY DAVIDSON (VIRGIN (NASHVILLE))
54	74	2	<b>WIFEY</b> NEXT (ARISTA)
55	55	4	<b>JUMPIN, JUMPIN</b> DESTINY'S CHILD (COLUMBIA)
56	66	3	<b>DANCE TONIGHT</b> LUCY PEARL (OVERBROOK/POOKIE/BEYOND)
57	58	4	<b>SOME THINGS NEVER CHANGE</b> TIM MCGRAW (CURB)
58	62	6	<b>SHACKLES (PRAISE YOU)</b> MARY MARY (CZ)
59	60	9	<b>PUREST OF PAIN (A PURO DOLOR)</b> SON BY FOUR (SONY DISCOS/COLUMBIA)
60	68	2	<b>THE NEXT EPISODE</b> DR. DRE FEAT. SNOOP DOGG (AFTRMATH/INTERSCOPE)
61	64	6	<b>MORE</b> TRACE ADKINS (CAPITOL (NASHVILLE))
62	59	5	<b>WOBBLE WOBBLE</b> 504 BOYZ (NO LIMIT/PRIORITY)
63	—	1	<b>WHAT'CHU LIKE</b> DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)
64	69	4	<b>I'LL BE</b> REBA MCGENTIRE (MCA NASHVILLE)
65	71	2	<b>I NEED YOU</b> LEANN RIMES (SPARROW/CAPITOL/CURB)
66	65	4	<b>WITH ARMS WIDE OPEN</b> CREED (WIND-UP)
67	63	11	<b>YOU OWE ME</b> NAS FEAT. GINUWINE (COLUMBIA)
68	75	3	<b>PRAYIN' FOR DAYLIGHT</b> RASCAL FLATTS (LYRIC STREET)
69	51	14	<b>CARLENE</b> PHIL VASSAR (ARISTA NASHVILLE)
70	—	1	<b>BACK HERE</b> BBMAK (HOLLYWOOD)
71	73	5	<b>IT'S SO HARD</b> BIG PUNISHER FEAT. DONELL JONES (LOUD/COLUMBIA)
72	70	6	<b>ANOTHER NINE MINUTES</b> YANKEE GREY (MONUMENT)
73	—	1	<b>DESERT ROSE</b> STING FEAT. CHEB MAMI (A&M/INTERSCOPE)
74	—	3	<b>I DISAPPEAR</b> METALLICA (HOLLYWOOD)
75	61	19	<b>I DON'T WANNA</b> AALIYAH (BLACKGROUND/PRIORITY)
76	—	1	<b>LET'S GET MARRIED</b> (So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC) HL
77	—	1	<b>LOVE SETS YOU FREE</b> (Big Beautiful One, ASCAP/Sony/ATV Songs, BMI/Ninth Street Tunnel, ASCAP/EMI April, ASCAP/Philmore, ASCAP/Universal, ASCAP) HL/WBM
78	—	1	<b>LOVE'S THE ONLY HOUSE</b> (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
79	—	1	<b>MARIA MARIA</b> (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/TeBass, BMI/EMI Blackwood, BMI/Stelabella, ASCAP) HL/WBM
80	—	1	<b>ME NEITHER</b> (EMI April, ASCAP/Sea Gayle, ASCAP) HL
81	—	1	<b>MIRROR MIRROR</b> (Bubalas, BMI/Careers-BMG, BMI/Appletree, BMI/Warner-Tamerlane, BMI) HL/WBM
82	—	1	<b>MONICA</b> (Big On Blue, BMI/WB, ASCAP/Mo Loving, ASCAP/E Jaaz, ASCAP/Penn. State, BMI) WBM
83	—	1	<b>MORE</b> (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-Def, ASCAP) WBM
84	—	1	<b>NEVER LET YOU GO</b> (3EB, BMI/EMI Blackwood, BMI) HL
85	—	1	<b>THE NEXT EPISODE</b> (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP) HL/WBM
86	—	1	<b>NOTHING AS IT SEEMS</b> (Scribing C-Ment, ASCAP)
87	—	1	<b>THE ONE</b> (Zomba, ASCAP/B-Rok, ASCAP)
88	—	1	<b>ONLY GOD KNOWS WHY</b> (Thirty Two Mile, BMI/Gaje, BMI/Cradle The Balls, ASCAP/Warner-Tamerlane, BMI) WBM
89	—	1	<b>OOPS!...I DID IT AGAIN</b> (Zomba, ASCAP) WBM
90	—	1	<b>OTHERSIDE</b> (Moesbeblame, BMI) HL
91	—	1	<b>PARTY UP (UP IN HERE)</b> (Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
92	—	1	<b>PRAYIN' FOR DAYLIGHT</b> (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
93	—	1	<b>TITLE</b> (Publisher - Licensing Org.) Sheet Music Dist.
94	—	1	<b>3 LITTLE WORDS</b> (Hit Boy, BMI)
95	—	1	<b>ABSOLUTELY (STORY OF A GIRL)</b> (Hazelsongs, ASCAP)
96	—	1	<b>AMAZED</b> (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL/WBM
97	—	1	<b>ANOTHER NINE MINUTES</b> (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
98	—	1	<b>BACK HERE</b> (Strongsongs, BMI/BMG, BMI) HL
99	—	1	<b>THE BAD TOUCH</b> (The Jimmy Franks, BMI/Hey Rudy, BMI/Universal-Songs Of PolyGram International, BMI) WBM
100	—	1	<b>BEEN THERE</b> (Blackened, BMI/Steve Wanner, BMI) WBM

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	2	2	<b>YOU SANG TO ME</b> MARC ANTHONY (COLUMBIA)	1 wk at No. 1
2	1	7	<b>HE WASN'T MAN ENOUGH</b> TONI BRAXTON (LAFACE/ARISTA)	
3	8	12	<b>(HOT S**T) COUNTRY GRAMMAR</b> NELLY (FO' REEL/UNIVERSAL)	
4	9	11	<b>SWEAR IT AGAIN</b> WESTLIFE (ARISTA)	
5	4	13	<b>MIRROR MIRROR</b> M2M (ATLANTIC)	
6	3	17	<b>MARIA MARIA</b> SANTANA FEAT. THE PRODUCT G&B (ARISTA)	
7	12	3	<b>FEELIN' SO GOOD</b> JENNIFER LOPEZ (WORK/550-WORK)	
8	6	11	<b>SHACKLES (PRAISE YOU)</b> MARY MARY (CZ)	
9	13	3	<b>OTHERSIDE</b> RED HOT CHILI PEPPERS (WARNER BROS.)	
10	11	16	<b>FROM THE BOTTOM OF MY BROKEN HEART</b> BRITNEY SPEARS (JIVE)	
11	15	6	<b>BACK HERE</b> BBMAK (HOLLYWOOD)	
12	5	6	<b>SEPARATED</b> AVANT (MAGIC JOHNSON/MCA)	
13	10	15	<b>BREATHE</b> FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)	
14	16	4	<b>MONICA</b> BEFORE DARK (RCA)	
15	7	7	<b>THIS TIME AROUND</b> HANSON (MOE/ISLAND/IDJMG)	
16	17	12	<b>GOODBYE EARL</b> DIXIE CHICKS (MONUMENT)	
17	18	7	<b>SOMEDAY OUT OF THE BLUE</b> ELTON JOHN (DREAMWORKS)	
18	14	8	<b>WOBBLE WOBBLE</b> 504 BOYZ (NO LIMIT/PRIORITY)	
19	19	9	<b>I DON'T WANNA KISS YOU GOODNIGHT</b> LFO (ARISTA)	
20	20	4	<b>LOVE SETS YOU FREE</b> KELLY PRICE & FRIENDS (DEF SOUL/IDJMG)	
21	30	11	<b>DANCING QUEEN</b> A*TEENS (STOCKHOLM/MCA)	
22	23	14	<b>WHISTLE WHILE YOU TWURK</b> YING YANG TWINS (COLLIPARK)	
23	21	19	<b>GET IT ON TONITE</b> MONTELL JORDAN (DEF SOUL/IDJMG)	
24	24	12	<b>SAY MY NAME</b> DESTINY'S CHILD (COLUMBIA)	
25	22	18	<b>ANOTHER DUMB BLONDE</b> HOKU (GEFFEN/INTERSCOPE)	
26	33	4	<b>DESERT ROSE</b> STING FEAT. CHEB MAMI (A&M/INTERSCOPE)	
27	27	25	<b>I LIKE IT</b> SAMMIE (FREEWORLD/CAPITOL)	
28	28	8	<b>YES!</b> CHAD BROCK (WARNER BROS. (NASHVILLE)/WRN)	
29	29	7	<b>PICTURE PERFECT</b> ANGELA VIA (LAVA/ATLANTIC)	
30	35	12	<b>I'M OUTTA LOVE</b> ANASTACIA (DAYLIGHT/EPIC)	
31	38	3	<b>ONE VOICE</b> BILLY GILMAN (EPIC (NASHVILLE))	
32	31	14	<b>U DON'T LOVE ME</b> KUMBIA KINGS (EMI LATIN/CAPITOL)	
33	32	4	<b>ONE FOUR LOVE PT. 1</b> HIP HOP FOR RESPECT (RAWKUS/PRIORITY)	
34	25	13	<b>I LEARNED FROM THE BEST</b> WHITNEY HOUSTON (ARISTA)	
35	43	4	<b>3 LITTLE WORDS</b> NU FLAVOR (REPRISE)	
36	36	8	<b>UNBREAKABLE HEART</b> JESSICA ANDREWS (DREAMWORKS (NASHVILLE))	
37	37	11	<b>IF YOU DON'T WANNA LOVE ME</b> TAMAR (DREAMWORKS)	
38	—	1	<b>THONG SONG</b> (Da Ish, ASCAP/Copyright Control/A Phantom Vox, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/Universal-PolyGram International, ASCAP/Tyme For Flyte, BMI/Songs Of DreamWorks, BMI) CLM/WBM	
39	—	1	<b>TRY AGAIN</b> (Virginia Beach, ASCAP/WB, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP) WBM	
40	—	1	<b>UNCONDITIONAL</b> (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM	
41	—	1	<b>THE WAY YOU LOVE ME</b> (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL	
42	—	1	<b>WHAT'CHU LIKE</b> (Thrown' Tantrums, ASCAP/EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP/Warner-Tamerlane, BMI/Edition Lollipop, SESAC)	
43	—	1	<b>WHAT I NEED TO DO</b> (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL	
44	—	1	<b>WHERE I WANNA BE</b> (Check Man, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/Wilane, ASCAP/EMI April, ASCAP) HL/WBM	
45	—	1	<b>WHO!</b> (Shil Diggins, ASCAP/BMG, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Diamond Rob, ASCAP/Herve Pierre, BMI) HL	
46	—	1	<b>WIFEY</b> (Drvine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, BMI/Ensign, BMI) HL/WBM	
47	—	1	<b>WITH ARMS WIDE OPEN</b> (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI)	
48	—	1	<b>WOBBLE WOBBLE</b> (Big P, BMI)	
49	—	1	<b>YES!</b> (McSpadden-Smith, ASCAP/CC, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angels, BMI/Makeshift, BMI/Cuts R Us, BMI) HL	
50	—	1	<b>YOU OWE ME</b> (Zomba, ASCAP/7th Wll, ASCAP/Mass Confusion, ASCAP) WBM	
51				

"... listeners will be staring open-jawed at their radios, wondering whom this astonishing voice belongs to...she's extraordinary."

- Billboard

# LARA FABIAN

## I Will Love Again

The first hit from her English-language debut.  
International album sales already over 1,000,000.  
Career sales over 7,000,000.

**Already on the air at:**

WKTU	WIOQ	WDRQ
Z100	KHTS	<ZHT
KIIS FM	KZZP	<RBE
Y100	PRO FM	WBLI
WWZZ	KISS108	<RBV
KZQZ	WKSE	WAPE

**Performing on:**

The Today Show Outdoor Concert Series May 30  
The View June 1  
Donny & Marie July 21

**See her on:**

CNN  
E!  
Access Hollywood  
Entertainment Tonight  
Fox News

**See her in:**

Vanity Fair  
Glamour  
Mademoiselle

Album in stores Tuesday, May 30

\*For more Lara see back cover

Single Produced by Mark Taylor and Brian Rawling  
for Rive Droite Music Productions

Management: Lise Richard and Rick Allison

[www.larafabian.com](http://www.larafabian.com)  
[www.columbiarecords.com](http://www.columbiarecords.com)



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# THE Billboard 200

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

JUNE 3, 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
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW		1	<b>BRITNEY SPEARS</b> JIVE 41704 (11.98/18.98) 1 week at No. 1	OOPS!...I DID IT AGAIN	1
2	NEW		1	<b>PEARL JAM</b> EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
3	NEW		1	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
4		1	9	<b>'N SYNC</b> ▲ <sup>8</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
5	NEW		1	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
6		2	2	<b>SOUNDTRACK</b> HOLLYWOOD 162244 (12.98/18.98)	MISSION:IMPOSSIBLE 2	2
7		4	25	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
8		3	49	<b>SANTANA</b> ◆ <sup>12</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
9		6	34	<b>CREED</b> ▲ <sup>3</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
10		5	5	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
11		7	5	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
12	NEW		1	<b>PHISH</b> ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
13		11	43	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
14		17	15	<b>3 DOORS DOWN</b> ● REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	14
15		8	3	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
16		12	9	<b>DESTINY'S CHILD</b> ▲ <sup>4</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
17		14	27	<b>DR. DRE</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
18	NEW		1	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
19		13	73	<b>KID ROCK</b> ▲ <sup>8</sup> LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
20		16	10	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
21		15	8	<b>CYPRESS HILL</b> COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
22		18	22	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
23		9	38	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
24		20	39	<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
25		28	65	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
26		10	28	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
27		23	34	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
28		21	—	<b>MANDY MOORE</b> 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
29		35	46	<b>VITAMIN C</b> ● ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
30		27	50	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>3</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
31		25	8	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
32		24	19	<b>NO DOUBT</b> TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
<b>◀ GREATEST GAINER ▶</b>						
33		38	57	<b>PAPA ROACH</b> DREAMWORKS 450223/INTERSCOPE (8.98/12.98)	INFEST	33
34		29	38	<b>STING</b> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
35		31	23	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
36		26	12	<b>BLOODHOUND GANG</b> ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
37		30	22	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
38		22	31	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
39		34	29	<b>LIMP BIZKIT</b> ▲ <sup>9</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
40		36	26	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
41		33	30	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
42		43	37	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
43		42	39	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
44		46	44	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
45		49	—	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
46		37	27	<b>BIG PUNISHER</b> LOUDI/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
47		40	25	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
48		55	54	<b>MOBY</b> ● V2 27049* (10.98/16.98) HS	PLAY	48
49		41	49	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
50		48	51	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
51		32	32	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
52		59	55	<b>VERTICAL HORIZON</b> ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
53		52	61	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
54	NEW		1	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54

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	50	48	25	<b>EIFFEL 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOPOP	4
56	NEW		1	<b>MXPX</b> TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
57	39	33	4	<b>NEIL YOUNG</b> REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
58	57	56	72	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
59	45	52	133	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
60	53	35	12	<b>BONE THUGS-N-HARMONY</b> ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
61	58	47	5	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
62	47	45	51	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
63	51	34	9	<b>ICE CUBE</b> LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
64	60	50	15	<b>DRAMA</b> ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
65	64	62	3	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	62
66	62	43	11	<b>BLACK ROB</b> ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
67	68	63	45	<b>SLIPKNOT</b> ▲ I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	51
68	66	153	3	<b>SOUNDTRACK</b> DECCA 467094 (17.98 CD)	GLADIATOR	66
69	63	41	9	<b>VARIOUS ARTISTS</b> ● WWF: WORLD WRESTLING FEDERATION — AGGRESSION PRIORITY 50120 (11.98/17.98)	AGGRESSION	8
70	69	64	14	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
71	44	40	3	<b>BILLY JOEL</b> COLUMBIA 63792/CRG (19.98 EQ/29.98)	2000 YEARS — THE MILLENNIUM CONCERT	40
72	19	—	2	<b>HANSON</b> MOE/ISLAND 542383/IDJMG (11.98/17.98)	THIS TIME AROUND	19
73	70	66	106	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	—	5
74	54	65	55	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
75	61	60	12	<b>STEELY DAN</b> ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
76	80	77	8	<b>ALICE DEEJAY</b> REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
77	56	—	2	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
78	72	53	8	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
79	75	68	27	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
80	90	97	26	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
81	71	58	11	<b>GERALD LEVERT</b> ● EASTWEST 62147/EEG (11.98/17.98)	G	8
82	67	70	121	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
83	99	92	10	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
84	103	101	20	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
85	77	75	25	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
86	79	104	8	<b>SOUNDTRACK</b> SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79
87	NEW		1	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	87
88	96	80	16	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
89	82	71	17	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
90	NEW		1	<b>CARLY SIMON</b> ARISTA 14627 (11.98/17.98)	THE BEDROOM TAPES	90
91	65	84	35	<b>KENNY ROGERS</b> ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
92	93	105	87	<b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
93	95	78	81	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
94	100	73	9	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
95	89	72	20	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
96	98	88	40	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	2
97	81	91	51	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
98	83	67	5	<b>PINK FLOYD</b> COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
99	91	83	15	<b>VARIOUS ARTISTS</b> GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
100	NEW		1	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	100
101	92	100	14	<b>TRACY CHAPMAN</b> ● ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
102	101	90	26	<b>THIRD EYE BLIND</b> ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
103	115	79	7	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
104	87	85	20	<b>TOBY KEITH</b> ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	85
105	85	69	5	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
106	105	87	14	<b>SONIQUE</b> FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
107	73	—	2	<b>KILLAH PRIEST</b> MCA 112177* (11.98/17.98)	VIEW FROM MASADA	73
108	NEW		1	<b>FIVE</b> ARISTA 14620 (11.98/17.98)	INVINCIBLE	108
109	114	106	24	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

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
110	118	99	62	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
111	111	89	7	M2M ATLANTIC 83258/AG (10.98/16.98) <b>HS</b>	SHADES OF PURPLE	89
112	153	141	46	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
113	102	109	54	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
114	121	143	49	SARAH MCLACHLAN ▲ <sup>3</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
115	76	82	8	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
116	74	86	8	VARIOUS ARTISTS ● INTEGRITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
117	97	94	30	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
118	<b>NEW</b>		1	BBMAK HOLLYWOOD 162260 (8.98/12.98)	SOONER OR LATER	118
119	117	113	43	STAIND ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
<b>— PACESETTER —</b>						
120	192	—	2	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	120
121	116	117	64	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
122	122	103	4	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
123	84	119	22	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
124	110	98	12	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
125	109	107	50	SMASH MOUTH ▲ <sup>3</sup> INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
126	130	116	19	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) <b>HS</b>	SPIT	79
127	78	76	5	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
128	131	127	15	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
129	127	115	29	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
130	119	93	9	PANTERA ● EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
131	107	—	2	THE JUDDS CURB 170134/MERCURY (NASHVILLE) (21.98 CD)	REUNION LIVE	107
132	136	111	12	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMGM (11.98/17.98)	THE TRUTH	5
133	138	128	28	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
134	120	96	5	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
135	112	110	39	LOU BEGA ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
136	86	118	62	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
137	134	102	8	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
138	128	123	35	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
139	113	122	9	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
140	132	112	26	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
141	123	124	54	RICKY MARTIN ▲ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
142	104	81	3	COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98)	TRACKS	81
143	155	170	29	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
144	<b>NEW</b>		1	DIDO ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	144
145	162	193	4	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98) <b>HS</b>	THE SICKNESS	145
146	145	187	11	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	112
147	94	114	5	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
148	106	—	2	POINT OF GRACE WORD 63804/EPIC (11.98 EQ/17.98)	RARITIES & REMIXES	106
149	159	144	4	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98) <b>HS</b>	ENTRE TUS BRAZOS	144
150	<b>NEW</b>		1	FENIX TX DRIVE-THRU 112013/MCA (8.98/12.98) <b>HS</b>	FENIX TX	150
151	170	185	39	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
152	<b>NEW</b>		1	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	152
153	135	120	9	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
154	126	74	3	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND 542451/DJMG (11.98/17.98)	PAY ATTENTION	74
155	144	136	7	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) <b>HS</b>	THE MAN WHO	135

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
156	146	108	9	THE MURDERERS MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
157	142	126	4	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	126
158	140	138	36	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
159	150	129	12	THE SMASHING PUMPKINS ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
160	137	155	17	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE	55
161	160	147	39	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) <b>HS</b>	WISCONSIN DEATH TRIP	107
162	88	—	2	BAD RELIGION ATLANTIC 83303/AG (11.98/17.98)	THE NEW AMERICA	88
163	167	139	28	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
164	149	152	29	MARIAH CAREY ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
165	161	146	32	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) <b>HS</b>	SYSTEM OF A DOWN	124
166	166	145	7	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 63842/EPIC (11.98 EQ/17.98)	BLUES AT SUNRISE	80
167	186	182	5	WESTLIFE ARISTA 14642 (11.98/17.98) <b>HS</b>	WESTLIFE	167
168	183	180	9	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
169	157	130	43	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
170	154	148	30	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11
171	<b>NEW</b>		1	VERUCA SALT VELVETEEN 78103/BEYOND (10.98/16.98)	RESOLVER	171
172	<b>NEW</b>		1	SONIC YOUTH GEFEN 490650*/INTERSCOPE (11.98/17.98)	NYC GHOSTS & FLOWERS	172
173	171	161	51	JENNIFER LOPEZ ▲ <sup>3</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
174	184	142	34	ANGIE STONE ● ARISTA 19092 (11.98/17.98) <b>HS</b>	BLACK DIAMOND	46
175	187	149	36	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
176	172	176	7	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	172
177	156	172	84	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
178	143	150	16	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
179	174	178	13	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	142
180	124	140	36	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19
181	<b>RE-ENTRY</b>		41	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
182	165	168	19	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
183	173	137	26	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
184	185	166	5	ELLIOTT SMITH DREAMWORKS 450225/INTERSCOPE (11.98/17.98)	FIGURE 8	99
185	158	184	30	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
186	169	131	51	BLAQUE ▲ TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
187	193	171	10	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	73
188	108	42	5	SOUNDTRACK ISLAND 542473/DJMG (11.98/17.98)	THE '70S	42
189	191	194	26	LED ZEPPELIN ● ATLANTIC 83268*/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71
190	190	169	44	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (11.98/17.98)	TONIGHT THE STARS REVOLT!	29
191	<b>RE-ENTRY</b>		16	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
192	178	134	3	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO	134
193	129	—	2	THE JAYHAWKS AMERICAN/COLUMBIA 69522/CRG (10.98 EQ/16.98)	SMILE	129
194	198	198	25	STROKE 9 ● CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
195	175	154	4	JEFF FOXWORTHY DREAMWORKS (NASHVILLE) 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	143
196	176	156	4	BARRY WHITE UTV 542291/DJMG (24.98 CD)	THE ULTIMATE COLLECTION	148
197	141	164	5	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	141
198	125	135	25	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	40
199	152	181	49	VARIOUS ARTISTS ▲ INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
200	<b>RE-ENTRY</b>		2	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	191

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 14	Tracy Chapman 101	Five 108	Joe 10	Tim McGraw 74	Rah Digga 103	Mission:Impossible 2 6	Millennium Hip-Hop Party 181
504 Boyz 15	Kenny Chesney 121	Foo Fighters 143	Billy Joel 71	Brian McKnight 138	Collin Raye 142	Romeo Must Die — The Album 31	Monster Madness 134
AC/DC 124	Charlotte Church 136, 198	Jeff Foxworthy 195	Donell Jones 42	Sarah McLachlan 114	Red Hot Chili Peppers 30	Tarzan 97	New Millennium Hip-Hop Party 122
Yolanda Adams 146	Phil Collins 177	Ghostface Killah 128	The Judds 131	Metallica 80	Kenny Rogers 91	Where The Heart Is 157	Now 3 109
Christina Aguilera 24	Common 137	Vince Gill 127	Juvenile 93	The Mighty Mighty Bosstones 154	Sammie 83	Britney Spears 1, 53	Totally Hits 133
Alice Deejay 76	Creed 9	Godsmack 58	Toby Keith 104	Miracle 77	Santana 8	Staind 119	Ultimate Country Party 2 197
Marc Anthony 27	Cypress Hill 21	Goo Goo Dolls 92	Kid Rock 19	Joni Mitchell 139	Savage Garden 49	Steady Dan 75	WoW-2000: The Years 30 Top
A*Teens 100	Da Brat 37	Macy Gray 13	Killah Priest 107	Mandy Moore 28	SheDaisy 113	Cat Stevens 176	Christian Artists And Songs 185
Avant 45	D'Angelo 89	Andy Griggs 179	Kittie 126	The Murderers 156	Shania Twain 172	Sting 34	WoW Worship Orange: Today's 30
Backstreet Boys 41	Dead Prez 187	Fred Hammond & Radical For Christ 153	Korn 79	MxPx 56	Carly Simon 90	System Of A Down 165	Most Powerful Worship Songs 116
Bad Religion 162	Destiny's Child 16	Dido 144	Diana Krall 158	Mya 47	Jessica Simpson 140	System Of A Down 165	WoW Worship: Today's 30 Most
BBMAK 118	Celine Dion 38	Hanson 72	Lenny Kravitz 73	NAS 183	Sisqo 7	System Of A Down 165	Powerful Worship Songs 199
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Eric Benet 112	Dixie Chicks 23, 82	Criminals 168	Gerald Levert 81	No Doubt 32	Smash Mouth 125	System Of A Down 165	— Aggression 69
Big Punisher 46	DJ Quik 18	Eric Heatherly 200	LFO 151	'N Sync 4	The Smashing Pumpkins 159	System Of A Down 165	Stevie Ray Vaughan And Double
Big Tymers 3	DMX 22	Faith Hill 26	Limp Bizkit 39	Pantera 130	Elliott Smith 184	System Of A Down 165	Trouble 166
Black Rob 66	Drag-On 78	Hot Boys 169	Lit 110	Papa Roach 33	Snoop Dogg & Tha Eastsidaz 88	System Of A Down 165	Vertical Horizon 52
Blackhawk 152	Drama 64	Whitney Houston 5	Lonestar 62	Son By Four 147	Sonic Youth 172	System Of A Down 165	Veruca Salt 171
Blaque 186	Dr. Dre 17	Ice Cube 63	Jennifer Lopez 173	Sonic Youth 172	Sonique 106	System Of A Down 165	Vitamin C 29
Mary J. Blige 96	Dr. Dre 17	Enrique Iglesias 40	The Lox 191	Sonique 106	SOUNDTRACK	System Of A Down 165	Clay Walker 160
Blink-182 50	Eiffel 65 55	Incubus 85	M2M 111	SOUNDTRACK	The '70s 188	System Of A Down 165	Trina 94
Bloodhound Gang 36	Eminem 25	Alan Jackson 117	Aimee Mann 192	Center Stage 120	The Temptations 54	System Of A Down 165	Westlife 167
Bone Thugs-N-Harmony 60	EVE 175	Jagged Edge 43	Ricky Martin 141	Gladiator 68	Third Eye Blind 102	System Of A Down 165	Barry White 196
Toni Braxton 11	Fenix TX 150	The Jayhawks 193	Mary Mary 65	Jesus — The Epic Mini-Series 86	Carl Thomas 35	System Of A Down 165	Mark Willis 182
Bush 170	Alejandro Fernandez 149	Jay-Z 20	Martina McBride 180	Love And Basketball 61	Tony Touch 105	System Of A Down 165	Mark Willis 182
Mariah Carey 164			Reba McEntire 123		Travis 155	System Of A Down 165	Clay Walker 160
					Trick Daddy 70	System Of A Down 165	Westlife 167
					Trina 94	System Of A Down 165	Barry White 196</

## GABRIEL, INDIES COLLABORATE ON NET VENTURE OD2

(Continued from page 12)

other international E-tailers to develop further partnerships.

Virgin Records will also collaborate with OD2 in various Internet initiatives to promote Gabriel's own new album, "Ovo," beginning Thursday (1). Comprising music he wrote for the multimedia attraction at London's Millennium Dome, the album will be commercially released June 12 by RealWorld/Virgin in the U.K. and internationally, with a likely U.S. release in the early fall.

Gabriel tells Billboard that he is excited by the potential of the facilitator company as a means for labels both large and small, and artists both established and unknown, to make their music available to the widest possible audience.

He also believes that by working with E-tailers not only in music but in other commercial avenues, OD2 has the potential to become a "tastemaking" tool.

"I know from my own life, I spend a certain amount of time listening to music, watching TV, going to films, reading books, or whatever," says Gabriel. "But there's a lot of stuff I don't really like, and if there were 'filtering' systems developed that would allow me to get to the stuff [I like], I'd appreciate that. This system is perfect for doing that job."

OD2 promises to set new Internet standards for copyright protection, fast royalty payments, and consumer database information and is offering its label clients consumer tracking information to enable the creation of detailed electronic databases.

"I'm impressed with this," says Jeremy Pearce, managing director of the Virgin-owned, independently distributed V2. "I like the fact that Peter is involved—he's a superb guy and has a long-standing relationship with us anyway—but I'm also impressed with the other people involved, and it's

*'[At] RealWorld, we've made some fantastic records, but we're not always very good at selling them, and we're much better if we work with people who understand that side of it'*

— PETER GABRIEL —

an English company. It just has a good feel for us."

Pearce believes that major record companies are more likely to develop their own systems than to join forces with this type of online distributor, but OD2 co-founder and director Charles Grimsdale says the development of music E-tailing can only be to the benefit of those giants as well as smaller operators. "In some ways [the majors] are going to have an even more critical role to play," he says, "but also, distribution costs will no longer be inhibiting for smaller labels."

Adds Gabriel, "We're already at a place where someone like Ani DiFranco or Loreena McKennitt can get to their audience totally independently and directly, and I'm sure there'll be more artists that break through in that mold. But at the same time we would argue that record companies still have an important role to play—one, in discovering; two, developing; three, bankrolling; and four, marketing and promoting."

"We know in our own small world of RealWorld, we've made some fantastic records, but we're

not always very good at selling them," he adds, "and we're much better if we work with people who understand that side of it."

Neither does Grimsdale believe that the prevailing culture of free downloads will inhibit OD2's potential. "CD sales are supposedly increasing, and there's been an explosion in Internet sales of CDs," he says, "so this would suggest that, despite the fact that there are lots of people listening to music for free, there are even more people out there buying and buying in ever greater quantity on the Net."

RealWorld COO Mike Large says that starting Thursday (1), consumers will have the opportunity to sample all of Gabriel's "Ovo" via a "Web ring" of sites, in collaboration with OD2, two weeks before the album is in stores. He also stresses the possibility that the label's affiliation with the new company will play a part in developing such RealWorld priority artists as Joseph Arthur.

Gabriel, meanwhile, expects to devote some time to OD2 "in infancy" and some three months on the promotion of "Ovo" before returning to work on his next official solo album, the working title of which is "Up." Gabriel says, "I probably won't get back to [that] till September, and I hope to have it done by December."

V2's Pearce says that the team of independent labels that form OD2's launch partners make for a powerful commercial Internet force. "Just looking at the companies that are here today, no English retailer could turn their back on Depeche Mode, Moby, Stereophonics, Garbage, Underworld, Mercury Rev, Gran-daddy, which are all controlled by the companies in this room. No retailer is going to say, 'I won't give you a link.' If we stand together, they will have to include us."

## CHUCK D, OTHERS TESTIFY ON WEB'S PROS & CONS

(Continued from page 10)

who has logged on at a particular time. "You might see something and want it, but you have work to do, and so when you log in again, it's gone."

For Chuck D—also founder of Rapstation.com, a music site that gives exposure to unsigned and lesser-known artists—the Internet is a new tool to put control of music in the hands of artists, bypassing record companies to "help build communications, cultural exchange, and engage thousands of artists."

He had a strong vision for a new music model but dodged questions from lawmakers about whether further copyright protections are important when so much music is downloaded free through such services as Napster. He also shied away from questions about whether traditional labels are necessary to help artists reach a level of popularity and whether consumers

*'I am one of the last people in the industry to be in favor of using copyright law to stop a new business model. But Napster's model . . . threatens to upset the DMCA'*

— PETER HARTER —

will still have interest in new artists when faced with the choice of thousands of acts whose

music they don't know about.

"Technology and new ancillary ways to get a fan base will eventually take care of all that," Chuck D said.

The former Universal artist gave kudos to the efforts of the indie Tommy Boy label and Silverman but added, "You don't see any presidents from the five majors here—you don't see Edgar B. [Edgar Bronfman Jr., president/CEO of Universal Music Group parent Seagram] and the Universal crew here" at Internet-related hearings.

Rick Rube, an analyst with Webnoize, presented an overview of small labels' and unaffiliated artists' participation in E-commerce. He was optimistic about the future of smaller businesses. "Consumers grow frustrated when generalized services fail to meet individual needs—and small businesses come in to fill the gap."



by Geoff Mayfield

**DID SHE EVER:** Britney Spears indeed "did it again," as her sophomore album, like her first, debuts at No. 1 on The Billboard 200. But with a 1.3 million-unit opener this time around shattering several SoundScan records, there is no comparison with this first week and the one she had last year (see story, page 1).

In January 1999 her "... Baby One More Time" sneaked into the top slot with 120,500 units, the smallest first-week sum by any of the 118 albums that have debuted at No. 1 since The Billboard 200 switched to SoundScan data in May 1991. Not only does the new "Oops! ... I Did It Again" exceed that first week by more than tenfold, it also sets several high-water marks. Exceeded only by the 2.4 million-unit debut that fellow Jive act 'N Sync accomplished just 10 weeks ago, Spears now has the second-largest sales week in SoundScan history.

Thus, she not only accomplishes Jive's original goals of the largest first week for a female solo album (which was held by Alanis Morissette's "Supposed Former Infatuation Junkie" with 469,000 units) and the biggest sales week by a solo female (Mariah Carey's "Daydream," 760,000 units), she also, obviously, now owns the largest first week of any solo act, a distinction previously held by Garth Brooks' "Double Live," no small feat considering that Brooks was the most prolific album seller of the '90s.

**NO JIVE:** As if free agent Jive needed any more leverage in its quest for a new deal to kick in after its current pact with BMG Distribution comes to an end, the label now has the distinction of commandeering the three largest sales weeks of the SoundScan era, with 'N Sync's aforementioned "No Strings Attached," the new Britney Spears album, and Backstreet Boys' "Millennium," which rang the bell a year ago with 1.13 million copies.

In baseball parlance, Jive distinguished itself in the early '90s by establishing a high batting average, getting a fat ratio of hits from a reasonably slim roster of artists. Now, riding the crest of teen-driven pop, these grand-slam home runs have beefed up the label into a reliable power hitter. If you follow the sport at all, you know that a player who hits with both frequency and power is much sought after . . . and you can bet the same is true in the music business.

**LOOMING LARGE:** Big as her accomplishment may be, Britney Spears' reign as the top-selling solo act may be short-lived, as the first-day numbers on rapper Eminem are downright scary. Released May 23, the first-day sale for his "The Marshall Mathers LP" at one national chain was larger than its stores accomplished with Spears' new album in its entire first week. Three large chains alone are projected to move 570,000 copies, which means that Eminem not only has a chance to join the still-exclusive ranks of the million-a-week club but also stands a chance to exceed Spears' impressive sum.

More than one savvy prognosticator estimates Eminem will open at 1.5 million or more, but there are two wild cards that thwart his bid to overtake the young pop chanteuse. Even with a clean version on the market, there's no chance for Eminem to replicate the numbers that a pop magnet like Spears or 'N Sync would pull from mass merchant accounts like Wal-Mart and Kmart. Furthermore, the initial shipment on "Marshall Mathers" trailed that of "Oops! ... I Did It Again": Spears moved about 3 million, while Eminem shipped in the range of 2.5 million, with re-orders as of May 23 exceeding 1 million.

**MEANWHILE,** back on The Billboard 200, there's plenty of action in the top five, with new goods accounting for four of those slots. Trailing Britney Spears in the runner-up position is Pearl Jam, which begins with 226,000 units, while rap act Big Tymers grabs No. 3 with 187,000 units, and Whitney Houston's hits set launches at No. 5 with 158,000 copies. Pearl Jam and Houston both outdo projections that their respective labels, Epic and Arista, made after the albums' first day of sale, May 16.

Next issue's top 10 will also be bountiful, with matchbox twenty on target to do something in the neighborhood of 350,000 pieces. First-day numbers also suggest that Tool offshoot A Perfect Circle, which was slated to tour with Nine Inch Nails, will top 200,000 units, while Don Henley's first album in five years should sell in the range of 100,000 units . . . The kids are all right. Aside from Spears, youth is also served with the bows of A\*Teens (No. 100), Five (No. 108), and BBMak (No. 118 and No. 1 on Heatseekers). Last issue Mandy Moore, now No. 28, started at No. 25, impressive when you figure that her original album peaked at No. 31. Not aging as gracefully is the still-youthful Hanson, whose career includes three top 10 albums. It slides to No. 72, on a second-week decline of 69%, after starting last issue at a respectable No. 19 . . . Credit the season finale of "Roswell" for a 160% gain and a Billboard 200 debut for Dido, who has spent 37 weeks on Heatseekers. She jumps 43-2 on Heatseekers and enters the big chart at No. 144. Her song, "Here With Me," was used during a montage of scenes from throughout the season, and the album was tagged during the closing credits.

## FAGEN, BECKER, 'SLIDE' HONORED AT ASCAP POP MUSIC AWARDS

(Continued from page 10)

songwriters and publishers of the most-performed songs during the Oct. 1, 1998, through Sept. 30, 1999, survey year.

A complete list of winners, with their writers and publishers, follows.

**Founders Award:** Donald Fagen and Walter Becker.

**Songwriter of the year:** Max Martin.

**Song of the year:** "Slide," John Rzeznik, Corner of Clark & Kent Music, EMI Music Publishing.

**Publisher of the year:** EMI Music Publishing.

**College radio award:** Built To Spill.

**Partner in Music Award:** Jack Boyle.

**Pop award winners:** "3 AM," John

Goff, Jay Stanley, Tabitha's Secret, Tecklah Music; "All I Have To Give," B-Fine, Baby Gerry, Bow Legged Lou, Curt, Paul Anthony, Shy-Shy, P Blast Music, Zomba Enterprises; "Angel Of Mine," Rhett Lawrence, Travon Potts, Rhettrhyme, Travon Music, Warner/Chappell Music, Universal Music Publishing Group; "Are You That Somebody?," Stephen "Static" Garrett, Timbaland, Black Fountain Music, Herbilicious Music, TCF Music Publishing, Virginia Beach Music, Warner/Chappell Music; "As Long As You Love Me," Max Martin, Zomba Enterprises.

Also, "... Baby One More Time," Max Martin, Zomba Enterprises; "Back 2 Good," Matt Serletic, Melusic; "Bailamos," Paul Barry, Mark Taylor, Right Bank Music; "Believe," Paul Barry, Brian Higgins, Steve Torch, Right Bank Music, Warner/Chappell Music; "Closing Time," Dan Wilson, Semidulicious Music, Warner/Chappell Music; "Crush," Kevin Clark, Berny Cosgrove, Mark Mueller, Almo Music Corp., Be Le Be Music Publishing, Moo Maison, Warner/Chappell Music; "Fly Away," Lenny Kravitz, Miss Bessie Music; "From This Moment On," Robert John "Mutt" Lange, Zomba Enterprises; "Genie In A Bottle," David Frank, Steve Kipner, EMI Music Publishing, Griff Griff Music, Stephen A.

Kipner Music.

Also, "Hands," Jewel, Patrick Leonard, Bumyamaki Music, Warner/Chappell Music, Wiggly Tooth Music; "The Hardest Thing," David Frank, Steve Kipner, EMI Music Publishing, Griff Griff Music, Stephen A. Kipner Music; "Have You Ever?," Diane Warren, Realsongs; "Heartbreak Hotel," Tamara Savage, EMI Music Publishing, Girl Wonder; "How Do I Live," Diane Warren, Realsongs; "I Don't Wanna Miss A Thing," Diane Warren, Realsongs; "I Still Believe," Antonina Armato, Giuseppe Cantarelli, Chrysalis Music, EMI Music Publishing, Tom Sturges Music; "I Want It That Way," Andreas

Carlsson, Max Martin, Zomba Enterprises; "I Will Remember You," Dave Merenda, TCF Music Publishing; "I'll Be," Edwin McCain, EMI Music Publishing, Harrington Publishing; "If You Had My Love," LaShawn Daniels, Big Shiz Music, EMI Music Publishing.

Also, "Just The Two Of Us," Ralph MacDonald, William Salter, Bill Withers, Antisia Music, Bleunig Music, Cherry Lane Music Publishing; "Kiss Me," Matt Slocum, Gaylord Music Publishing/Squint Songs, My So-Called Music; "Let Me Let Go," Steve Diamond, Diamond Mine Music; "Livin' La Vida Loca," Desmond Child, Desmophobia, Universal Music Publishing Group; "Mi-

ami," Samuel J. Barnes, William B. Shelby, Stephen Shockley, Will Smith, Leon Sylvers, Ryan Toby, Notting Dale Songs, Pladis Music, Slam U Well, Sony/ATV Tunes LLC, Treyball Music; "My Heart Will Go On," James Horner, Famous Music Corp., TCF Music Publishing; "My Own Worst Enemy," Kevin Baldes, Alan Popoff, Jeremy Popoff, Allen Shellenberger, EMI Music Publishing, Jagermaestro.

Also, "No Scrubs," Kandi Burruss, Tameka Cottle, Air Control Music, EMI Music Publishing, Kandacy Music, Tiny Tam Music, Tony Mercedes Music, Warner/Chappell Music; "Nobody's Supposed To Be Here," Shep Crawford, Montell

Jordan, Almo Music Corp., Famous Music Corp., Hudson Jordan Music; "One Week," Ed Robertson, Warner/Chappell Music; "Out Of My Head," Tony Scalzo, Bible Black, EMI Music Publishing; "Slide," John Rzeznik, Corner of Clark & Kent Music, EMI Music Publishing; "Sweet Lady," Johnta Austin, Charles Farrar, Troy Taylor, B Black Music, Chrysalis Music, Kharatroy Music, Naked Under My Clothes Music, Warner/Chappell Music.

Also, "Tearin' Up My Heart," Kristian Lundin, Max Martin, BMG Songs; "Thank U," Glen Ballard, Alanis Morissette, 1974 Music, Aerostation Corp., Universal Music Publishing Group; "That Don't Impress Me Much," Robert John "Mutt" Lange, Zomba Enterprises; "The Way," Tony Scalzo, Bible Black, EMI Music Publishing; "This Kiss," Beth Nielsen Chapman, Annie Roboff, Almo Music Corp., Anwa Music, BNC Songs; "Time Of Your Life (Good Riddance)," Billie Joe Armstrong, Mike Dirnt, Tre Cool, Green Daze Music, Warner/Chappell Music; "Too Close," Raphael Brown, Robert A. Ford, Kay Gee, Robert Hugger, Darren Lighty, Denzil Miller, James B. Moore, Lawrence Smith, Kurt Walker, Do What I Gotta Prods., EMI Music Publishing, Naughty Music, Neutral Gray Music, Pure Love Music, Uh Oh Entertainment, Warner/Chappell Music, Wut-Shawan-A-Do; "Torn," Scott Cutler, Philip Thornalley, BMG Songs, EMI Music Publishing, Scott Cutler Music; "True Colors," Tom Kelly, Billy Steinberg, Sony/ATV Tunes LLC; "What It's Like," Everlast, Irish Intellect Music, T-Boy Music LLC; "You Get What You Give," Rick Nowels, EMI Music Publishing, Future Furniture; "You'll Be In My Heart," Phil Collins, Walt Disney Music Co.; "You're Still The One," Robert John "Mutt" Lange, Zomba Enterprises.

## BIZ ASSESSES DEBUT OF NEW NATIONAL PROMOTER

(Continued from page 10)

the tour at the U.S. Cellular Arena in Milwaukee, the band drew only about 4,000 and grossed less than \$150,000, according to arena officials. The show, however, went off without a hitch. "We'd have them back tomorrow if we could," says Richard Geyer, director of the building. "They did a great job—I just wish they would have had a better crowd."

### WHAT ABOUT CONCERTS WEST?

Six shows into the tour, on April 20 at Conseco Fieldhouse in Indianapolis, W.A.C./Pate had apparently enlisted the help of another national promotion company, Concerts West. "It was kind of a peculiar situation," says Jeffrey Bowen, VP of booking for the arena. "Concerts West came in and kind of took over things here. Our date was the first one where they were involved."

The Indianapolis show was a successful one, drawing about 8,000 and grossing in the \$300,000 range, according to Bowen.

The level of involvement by Concerts West, which promoted the recent sold-out Mariah Carey tour, is subject to conflicting reports. When contacted, John Meglen, co-owner of Concerts West with Paul Gongaware, referred

calls to the Pate's Buffalo offices. "They are the promoters of this tour," says Meglen.

While Meglen would not comment beyond that, others close to the tour say Concerts West is involved in such tour issues as ticketing, advertising and promotion, and production.

At the Lakeland (Fla.) Civic Center, a May 18 show sold 7,240 tickets and grossed \$285,980, according to Allen Johnson, executive director of the building. He said Concerts West reps were on hand for the show. "It appeared to me they were here to assist the promoters in technical aspects of the show, along to assist with coordination and some settlement things," says Johnson. "Which, of course, was fine. The show went very well."

While not commenting on specifics, Kochan says Concerts West's involvement is "part of what the promoter has assembled as a team to help do this tour. They are providing services to the tour, but they are not promoting the tour."

Meanwhile, W.A.C./Pate's Monique Pate says Concerts West is involved only to the extent that Meglen recommended a production manager for the tour. "This has been a very, very smooth operation," she says. "The

whole crew, management, and the artists themselves have been great to work with."

To be sure, certain NIN shows have been blockbusters, particularly a sell-out May 9 at Madison Square Garden in New York, a well-publicized event that saw rocker Marilyn Manson take the stage with NIN's Trent Reznor.

"Our show sold out in one hour, and we unquestionably could have done another one," says Joel Peresman, senior VP of concerts at the Garden. "The [promoters] were great. They paid on time, and we had no contractual issues."

Peresman says Concerts West personnel were involved in his show. He adds that it is easy to see why NIN in New York would be a successful play. "Here you've got a station like [WXRK] K-Rock, with amazing reach, that's totally into this band," he says. "It's markets like Charlotte [N.C.] or Knoxville [Tenn.] that are a true test of your promoter skills."

Bottom line, it looks like the NIN tour will end up a success, and Kochan says he wouldn't be surprised if more new players at this level cropped up. "In my opinion, we're in a new era where a group can look at multiple options instead of simply playing with the 'promoter of record' in each market," he says. "The day of the 'promoter of record' is history in the touring business, and anyone who says it isn't hasn't put a tour together lately."

The field of play has changed, Kochan adds. "Now it's almost easier for someone not in the business to come up with the money instead of having a stake in a market," he says. "Because of consolidation, there are a ton of people out there who know how to do the things it takes to put on a tour, people who can marry with the money. If you or I had the money, it wouldn't take much time to assemble a top-notch team."

John Malm, manager of NIN, could not be reached for comment by press time.

## REAL CONFERENCE CONFRONTS NAPSTER

(Continued from page 10)

In addition to the new desktop applications, Glaser sampled some prototype consumer electronics, all using RealNetworks' Jukebox application.

Attendees were treated to a demo of Diamond's Internet receiver prototype that allows consumers to access the RealJukebox from a remote location. Kerbango is developing an Internet radio integrating the RealNetworks Jukebox software.

"In three years, Jupiter predicts that there will be 120 million Internet appliances," said Glaser, "and we want to take our platforms to these devices and offer a broad range of choice."

Glaser hinted that the company is working on a set-top version of the RealPlayer.

"We've spent five years creating products for the PC," he said, "and one of the major trends will be taking the power of the medium to in-

credible appliances. There's a huge opportunity burgeoning beyond the PC."

RealNetworks' software products support 25 different portable devices and more than 700 different CD-R formats.

As much as the confab swirled around RealNetworks' new products, the company was also spinning new user numbers. According to the company, 126.9 million consumers use the RealPlayer, nearly double the usage from 1999. More than 34 million use the RealJukebox manager.

"Napster claims 10 million users in its first nine months," said Glaser. "We had 26 million users in our first nine months."

Real also took a few shots at rival Microsoft and quoted a company study that said 92% of those surveyed ranked the quality of its RealSystem 8 better than "brand X."

**'The Napster approach is wrong'**

- ROB GLASER -

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## Billboard, BET On Jazz Draw Top Stars For Awards

The first Billboard & BET On Jazz—Jazz Conference & Awards is fast approaching and promises to be a big hit. The three-day event to be held at the J.W. Marriott in Washington, D.C., June 7-9, will be packed with riveting panels, a two-day expo, and nightly showcases. The conference will close with an awards show to be televised on BET and BET On Jazz and webcast by Jazz.com.

Hosting this year's awards show is Herbie Hancock and Carol Welsman with scheduled appearances by Geri Allen, Eliane Elias, Kurt Elling, Allan Harris, Ramsey Lewis, and David Sanchez. The ceremony will be held at the BET Studios. The awards show will pay homage to current jazz hit-makers, legendary artists, and

rising stars in the industry. The awards will be based on equal proportions of airplay and SoundScan data, along with votes from industry professionals.

Featured panels will be moderated by jazz industry leaders and will cover a wide-range of topics including technology, radio, record labels, media, marketing, as well as a musicians' workshop.

Attendees will enjoy nightly showcases sponsored by Baileys Irish Cream to be held at the BET On Jazz restaurant.

Register on the Internet at [billboard.com/events/jazz](http://billboard.com/events/jazz) or call Michele Jacangelo at 212-536-5002 for more information.

For hotel reservations call Anisia Jones at the J.W. Marriott at 202-626-1355.



HANCOCK



## PERSONNEL DIRECTIONS

Christine Chinetti has been promoted to European advertising sales director in Billboard's London office. She was previously a U.K./Europe sales representative. In addition to her previous European sales responsibilities, Chinetti will oversee the U.K./Ireland and France advertising sales managers. She will report to Gene Smith, associate publisher International sales.

Chinetti joined Billboard in December 1990 from Music Week where she was involved in the launch of Music Business International.

She holds a B.A. in English from the University of Cardiff, Wales.



CHINETTI

Adam Koelsch has joined Billboard's charts department in New York as archive research manager. Koelsch will be responsible for servicing chart-oriented data and archival editorial content to consumers and business-to-business customers. He will also develop new products and chart packages as well as work with Billboard's marketing staff to find new ways to satisfy industry needs for the research department's services.

Koelsch reports to Geoff Mayfield, director of charts, and will primarily work with charts manager Marc Zubatkin and charts assistant Gordon Murray.



KOELSCH

The Billboard Music Group will be moving as of June 23. Our new address will be 770 Broadway, NY, NY 10003-9595. The main phone number will be 646-654-4400. Watch Homefront for more details.

Billboard & BET On Jazz—Jazz Conference & Awards  
J.W. Marriott Hotel • Washington, D.C. • June 7-9  
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Waldorf Astoria • New York • July 12-14  
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## Temptations Return For Prime Time

WHEN IT COMES TO touring, this is going to be the summer of Diana Ross & the "Supremes" (not the ones she originally sang with). But on the charts, it's shaping up to be the season of another veteran Motown act—the Temptations, originally known as the Primes when the Supremes were the Primettes.

With the debut of "Ear-Resistible" (Motown), the Temptations expand their chart career to a fifth decade. On The Billboard 200, where "Ear" opens at No. 54, the quintet now has a chart span of 36 years and one month, dating back to the first appearance of the group's debut album, "Meet The Temptations." With the exception of "Phoenix Rising," which peaked at No. 44, "Ear" is the act's highest-charting album since 1982's "Reunion," which saw the return of original, beloved members Eddie Kendricks and David Ruffin.

Over on Top R&B/Hip-Hop Albums, "Ear-Resistible" enters at a lofty No. 16. In recent history, only "Phoenix Rising" had a higher opening position, at No. 10. The Temptations' R&B chart span now stands at 35 years and two months, dating back to the debut of "The Temptations Sing Smokey," the album that featured the classic "My Girl." This latest Motown set is the 47th Temptations album to reach the R&B chart. Only one artist has more: James Brown, with 52.

**BRITNEY & WHITNEY:** Britney Spears maintains her 1.000 batting average, as she enters The Billboard 200 at the top for the second time in her career. Her debut Jive set, "... Baby One More Time," opened at No. 1 the week of Jan. 30, 1999. Seventeen months later, oops, she did it again.

The other solo female artist to debut in the top five this issue is Whitney Houston, whose double-CD greatest-hits collection on Arista is new at No. 5. That's the highest debut for a Houston album since her second album, "Whitney," started off at No. 1 in June 1987. That's not counting the multi-artist soundtrack to "The Bodyguard," which opened at No. 2.

**MORE 'MARIA':** There's no stopping "Maria Maria" (Arista), the second Santana "Supernatural" single to have a long run at No. 1 on The Billboard Hot 100. The collaboration with the Product G&B remains on top for a ninth week, suggesting that this title might rival or even surpass "Smooth," which had a 12-week run just a few

months ago. That means with only two singles, Santana has a cumulative total of 21 weeks on top of the Hot 100. That surpasses the total number of weeks spent at No. 1 by acts like Rod Stewart, Puff Daddy, Olivia Newton-John, Bryan Adams, and the Rolling Stones.

A 22nd week on top would tie the Supremes, who took 12 chart-topping singles to amass that number. But there's a chance the reign of "Maria Maria" will end next issue, as Marc Anthony leaps 5-2 on the Hot 100 with "You Sang To Me" (Columbia). "Sang" has already surpassed the No. 3 peak of Anthony's chart debut, "I Need To Know," still on the chart in its 39th week at No. 48.

**FLY GUYS:** Denmark's Olsen Brothers have parlayed their Eurovision Song Contest win into commercial success. Their album "Wings Of Love," featuring the winning song "Fly On The Wings Of Love," enters the Danish album chart at No. 1.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	286,234,000	294,541,000 (UP 2.9%)
ALBUMS	251,130,000	270,401,000 (UP 7.7%)
SINGLES	35,104,000	24,140,000 (DN 31.2%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	210,325,000	238,549,000 (UP 13.4%)
CASSETTE	40,203,000	31,238,000 (DN 22.3%)
OTHER	602,000	614,000 (UP 2%)

### OVERALL UNIT SALES THIS WEEK

15,003,000
LAST WEEK
13,765,000
CHANGE
UP 9%
THIS WEEK 1999
14,471,000
CHANGE
UP 3.7%

### ALBUM SALES THIS WEEK

14,084,000
LAST WEEK
12,803,000
CHANGE
UP 10%
THIS WEEK 1999
12,918,000
CHANGE
UP 9%

### SINGLES SALES THIS WEEK

919,000
LAST WEEK
962,000
CHANGE
DOWN 4.5%
THIS WEEK 1999
1,553,000
CHANGE
DOWN 40.8%

### CASSETTE ALBUM SALES BY GEOGRAPHIC REGION

	1999	2000		1999	2000
NORTHEAST	2,360,000	2,020,000 (DN 14.4%)	SOUTH ATLANTIC	8,088,000	6,497,000 (DN 19.7%)
MIDDLE ATLANTIC	5,600,000	4,539,000 (DN 18.9%)	SOUTH CENTRAL	8,093,000	6,336,000 (DN 21.7%)
E. NORTH CENTRAL	6,406,000	4,892,000 (DN 23.6%)	MOUNTAIN	2,302,000	1,729,000 (DN 24.9%)
W. NORTH CENTRAL	2,370,000	1,716,000 (DN 27.6%)	PACIFIC	4,983,000	3,510,000 (DN 29.6%)

ROUNDED FIGURES

FOR WEEK ENDING 5/21/00

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