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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 11, 2000

## Concert Outlook Bright As Biz Weighs Mega-Merger

### Tour Attractions Promise \$1 Billion Take In 2000

BY RAY WADDELL

NASHVILLE—The mantra for the touring industry in 2000 might well be “More is more is more.” That’s more volume, more money, and, for many, more uncertainty, particularly in the wake of the buyout of SFX Entertainment by Clear Channel.

What does appear clear is that the industry is well-positioned to post yet another \$1 billion-plus year, largely due to hefty ticket prices and the sheer number of acts touring.

The number of acts working the road is increasing, fueled by robust paydays and a thriving economy. Last year, box office grosses from 6,131 concerts were reported to Billboard sister publication Amusement Business, up from 5,784 in 1998, and that number is expected to jump again

this year. One industry insider predicts as many as 50 tours of note in 2000, up 20%-25% from 1999.

Now, as the touring industry gears

#### NEWS ANALYSIS

up for its busiest season, there appears to be a healthy mix of proven performers and new box-office blood on the touring circuit for 2000. But controversy remains in this, the third season since rampant industry consolidation—spurred by SFX Entertainment—wracked the industry.

SFX spent more than \$2.2 billion acquiring concert promoters, venues, and other entities associated with live entertainment, taking the concert promotion business from one run mostly by self-made entrepreneurs into one dominated by a huge corporate goliath.

And with the purchase of SFX Entertainment by Clear Channel Communications for a staggering \$4.4 billion, still more questions remain (see story, this page).

In terms of who is touring, the  
*(Continued on page 82)*

### SFX/Clear Channel Concerns Raised

BY RAY WADDELL

NASHVILLE—The proposed mega-merger that will see SFX Entertainment acquired by Clear Channel Communications is raising concerns among players in the touring and radio industries about the long-term effects of the deal.

The stock market did not give a standing ovation to Clear Channel’s purchase of SFX Entertainment, but those close to the deal feel time and

information will ultimately show the value of the acquisition.

Meanwhile, independent concert promoters and other touring industry observers are concerned that the deal gives SFX promoters an unfair advantage.

The total stock deal, which joins the world’s largest promoter and producer of live events with the largest U.S. radio conglomerate, was met with disapproval by Wall Street following its announcement Feb. 29 (*Billboard Bulletin*, March 1). Initially valued at \$4.4 billion, including \$1.1 billion of SFX’s debt net of cash, the value of the deal declined to approximately \$3.3 billion  
*(Continued on page 83)*



### Label/E-Tail Deal Sparks Ire In Oz

BY CHRISTIE ELIEZER

MELBOURNE, Australia—A proposed five-year online music deal between News Corp.’s Festival Mushroom Group (FMG) and E-tailer san-



ity.com is threatening to severely restrict sales of FMG’s products in brick-and-mortar record stores throughout Australia.

At issue is the increasingly frosty reception that traditional record stores are giving record companies that sign exclusive deals with online merchants—a concept not unique to Australia.  
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## NARM Meet Confronts The Digital Future

### Web Worries: Downloads, Customer Info

### Rollout For DVD Audio May Be Summertime

BY ED CHRISTMAN and BRIAN GARRITY

SAN ANTONIO—With all eyes on the Internet, the 42nd annual National Assn. of Recording Merchandisers (NARM) Convention, held here Feb. 27-March 1, served as a forum to deal with the issues that need to be resolved so that a viable commercial marketplace for digital downloads can be established.

The main issues that convention delegates wrestled with here were the debate over who will control customer information in digital transactions, the merchant or the digital-rights holder; the emergence of the music supplier as competitor to retail; and the problems of piracy, the emerging threat of CD-Rs, and the preponderance of authorized free downloads, all of which contribute to the devaluation of music.

With the majors proposing business models for paid digital downloads that would allow them access to customer information (*Billboard*, March 5), retailers here  
*(Continued on page 92)*

BY MELINDA NEWMAN

SAN ANTONIO—While content and hardware suppliers forge ahead with a planned summer launch for DVD Audio, labels are promising retailers they will make the introduction as seamless as possible by including tracks on DVD Audio releases that will play on existing DVD Video/CD players.

“The retail community has been vocal in their support of the format, but it’s basically [that] the launch will get here when it gets here,” says National Assn. of Recording Merchandisers’ (NARM) president Pam Horovitz, speaking at the NARM Convention here. “However, I think there is a recognition that the longer the wait, there will be more DVD players out there that don’t play audio, and that is a window that is closing.”

To that end, both BMG and Warner Music Group (WGM) representatives announced here that their first slate of DVD Audio releases will include AC-3 technology that will make them playable in existing  
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### WGM Launches ‘Essential’ Dance

BY MICHAEL PAOLETTA

NEW YORK—Since the demise of disco in the late ’70s, major labels in the U.S. have consistently flirted with various styles of dance music,



often with little or no understanding of what dance music truly is or how best to market it.

Now, armed with a lifestyle marketing campaign that involves the Internet, direct-response TV advertising, and a growing club culture, the Warner Music Group (WGM) is prepared to rectify the situation with  
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#### HEATSEEKERS

Republic’s 3 Doors Down Move 4 Spots Up To No. 1

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# Irked Investors Sue Musicmaker, EMI

BY EILEEN FITZPATRICK

LOS ANGELES—While Wall Street continues to be charmed by highflying Internet stocks, a group of disgruntled investors has sued custom CD compilation maker Musicmaker.com and equity investor EMI.

The class action suit, filed on Feb. 25 in U.S. District Court for the Central District of California, claims Musicmaker misled investors about its future earnings and inflated its stock price based on an exclusive content deal with EMI for custom CDs and a nonexclusive deal for digital downloads (*BillboardBulletin*, Feb. 28).

The lawsuit, which also names Musicmaker executives Robert Bernardi, Devarajan Puthukarai, and Irwin Steinberg, alleges that much of the content most likely will never be made available because of "no coupling" provisions in many artist contracts.

"The Company knew or recklessly disregarded that it was unlikely that they could secure major artists' sound recordings, because major artists' record contracts generally contain clauses limiting or prohibiting recompilation . . . and because 'A-list' artists would not consent to such usage of their sound recordings," the suit says. The suit also claims an "exclusive five-year licensing agreement" Musicmaker made with Zomba Music has similar restrictions.

"The main problem is that EMI cannot release a lot of the top music because of the licensing agreement," says plaintiff attorney Michael Goldberg. "Coupling is only part of it."

The lawsuit states that in a Nov. 2 press release, Musicmaker "partially disclosed problems plaguing the company" and that EMI senior VP of new media Jay Samit "admitted that 'complexities with record contracts' were the cause of Musicmaker.com's floundering program." Samit is named in the suit along with EMI executives Jonathan Smith and John Skolas. EMI Recorded Music and EMI Recorded

## The suit claims Musicmaker misled investors about its future earnings and inflated its stock price

Music North America are also named.

In a prepared statement released March 2, Musicmaker says it believes it has made "full and complete disclosures as required by law."

While many top acts have provisions that limit or prohibit compilations, another entertainment lawyer says other factors may be in play. "The fact is that the plaintiffs don't know what the reality of the situation is," he says. "The claim is

probably not accurate, because they have not seen all of the recording agreements. The lawsuit is kind of a stretch, because each agreement must be looked at on a case-by-case basis." In addition, he notes that most coupling clauses exclude compilations made by the public.

Goldberg says that while he did not prepare that section of the complaint, all coupling issues were thoroughly researched by music "experts."

Co-counsels Lionel Glancy and Michael Ackerman, who prepared the coupling section, were not available for comment.

The claim also alleges that Musicmaker and EMI, which sold its shares in the company, "concocted a deal" where Musicmaker "bolstered" its credibility with the EMI deal and "fanned the flames of demand of their [initial public offering]."

In return, the lawsuit says, EMI sold its

(Continued on page 84)



**All Hail Caesar.** Sony recording artist Shirley Caesar recently received her 10th Grammy Award, in the best traditional soul gospel category for "Christmas With Shirley Caesar." After the show, Caesar stopped to chat with Mark McEwen, as he conducted interviews for CBS' "The Early Show" Grammy recap.

# Country Music Biz Vet Lynn Shults Dies

BY WADE JESSEN

NASHVILLE—Lynn Shults, repeatedly described by colleagues as a man with a passionate vision for country music, succumbed to a massive heart attack Feb. 24 after collapsing at his desk at the Tennessee Department of Corrections here (*BillboardBulletin*, Feb. 25).

Shults, 55, was a Music Row A&R executive and former Billboard director of operations/Nashville. Shults had embarked on a new career as the department's chief public information officer less than a month ago.

Shults led A&R activities for Capitol's Nashville division for 10 years beginning in 1979 and is most often credited for helping to bring Garth Brooks to the label in 1988.

Before leaving the music business, Shults left indelible impressions on many in the industry with his love of country music, affable personality, quick wit, and an instinct for hit songs and artists that many who knew him describe as primal.

Shults' lengthy music career began in 1964 at the venerable music publisher/label operation Acuff-Rose Publications, where he worked after a brief stint as a radio personality in nearby Gallatin, his hometown.

"Lynn was hired by [Acuff-Rose's] Hickory records to do promotion," recalls long-time associate and friend John Brown, now

promotion VP at Giant's Nashville operation. "I was at the publishing company when he came on board. It's just so ironic that we started our careers at basically the same time, then all these years later, here we were working on a special project together at the end of his life."



SHULTS

Brown is one insider here who is quick to put a finer point on Shults' connection to Brooks' career. "He just had a great set of ears, maybe the best. I wouldn't be a bit ashamed to shout it from the rooftops that it was Lynn who got him [to the label], and he was every bit as instrumental in breaking him," says Brown.

Shults also brought the country music business its first female in charge of national promotion when he hired Gerrie McDowell in 1980. "I'll never forget when Lynn came to Dallas to persuade me to move to Nashville," says McDowell, now an Asylum promotion executive. "He gave a lot of people a lot of breaks in this town that he should be praised for now."

Before joining Capitol, where he worked with such artists as Kenny Rogers, Anne Murray, Dan Seals, and Crystal Gayle,

Shults worked in various capacities at Shelby Singleton's Plantation Records, RCA Records, and United Artists Records.

Said Jim Fogelsong, former Capitol president, "Lynn had a very creative mind and loved people. He was a good song man. That was his biggest strength and a very important strength."

"Lynn came out to a showcase, and Garth happened to be one of the performers," said Bob Doyle, Brooks' manager, in a statement for The Associated Press. "He had the courage to kind of rethink his earlier decision and advocated signing Garth."

Billboard Music Group president/publisher Howard Lander called Shults' death "a terrible loss of one of Nashville's most popular individuals in the music industry. While with us in the early '90s, Lynn helped bridge acceptance of our new chart methodology during its most crucial period."

In 1994, Shults moved to Atlantic, where he led the publicity and artist development department, followed by a brief return to publishing before taking his new government job.

Survivors include his sons, Taylor and David Shults of Nashville. Memorial services were scheduled for 1 p.m. Tuesday (7) at at First Presbyterian Church USA, 4815 Franklin Road, Nashville.

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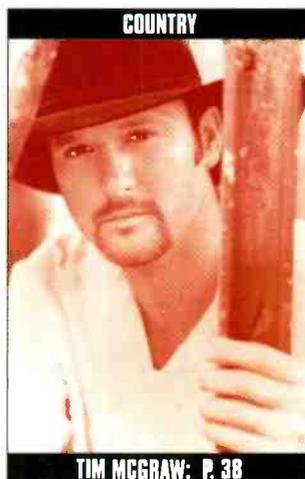
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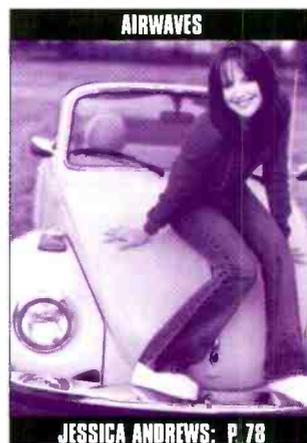
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**Israel Mourns International Star Ofra Haza**

**BY SASHA LEVY and BARRY CHAMISH**

TEL AVIV, Israel—Prime Minister Ehud Barak led Israel in mourning singer Ofra Haza, the country's leading recording artist, who died Feb. 23 at age 42 from multiple organ failure in a hospital here. Her funeral, on Feb. 27, attracted thousands of mourners to Tel Aviv's Hatikva district.

"I had the honor of knowing Ofra and was impressed by her shining personality and her great talent," said Barak on the night of her death. "Her voice made its way into the hearts of many in Israel and throughout the world. Her contribution to Israeli culture was great, and the honor she brought this country will never be forgotten. Ofra, the woman and the artist, will be greatly missed."

Haza's illness had been the subject of much speculation, ever since she admitted herself to Tel Hashomer hospital 13 days before her death. At "Ofra's own request," a hospital spokesman refused to divulge

medical details but referred to "multiple organ failure." Her family initially claimed she was suffering from pneumonia, resulting from untreated influenza.

Subsequent reports have stated that Haza's death was AIDS-related. Junior



HAZA

hospital staff and lab workers were reportedly furious that knowledge of Haza's AIDS was withheld from them and that they treated her for 48 hours without the required precautions. Health Ministry Director General Yehoshua Shemer has promised to investigate those complaints.

Born the youngest of nine children in Yemen, Haza grew up in Tel Aviv. At age 12 she joined the Hatikva Theater group, whose founder, Bezalel Aloni, became her manager and guided her career for 20 years. She launched her solo singing

career at age 19, subsequently signing to local label Hed Azri.

Observes Yoram Rotem, head of the music section at Israeli broadcaster Galei Zahal, "At that early stage of her career, all Ofra wanted was to forget her ethnic roots and be an Israeli. She sang simple songs for the ordinary Israeli. They were largely ignored by radio, but fans bought them."

In the mid-'80s, she reached for a new audience with three albums of old Israeli songs performed with modern arrangements, which finally brought radio success. She then began to record Yemenite songs, first in a traditional manner and subsequently with modern arrangements. Her international breakthrough came with "Fifty Gates Of Wisdom," released in '84 on Hed Azri in Israel and elsewhere on Shanachie.

"Ironically, her international success came with the very material from which she wanted to escape," says Rotem. "She caught the ethnic wave—and she also had (Continued on page 84)"



# Majors Set To Ship Source-Tagged CDs

BY DON JEFFREY

SAN ANTONIO—All five major manufacturers of music are prepared to start shipping source-tagged CDs to their accounts by next month at the latest, industry sources say, now that the supply of anti-theft tags has met the demand.

Seven years after the National Assn. of Recording Merchandisers (NARM) recommended that the record companies install acousto-magnetic electronic anti-theft devices on recorded music, the process will become a reality for retailers plagued by losses due to shoplifting.

"Finally" is the one-word comment from Pamela Horovitz, president of NARM, at the organization's 42nd annual convention here Feb. 27-March 1.

Sources say that EMI Music Distribution (EMD) and BMG Distribution, which had been the only majors to not begin source-tagging, have placed orders for the tags and would begin shipping tagged CDs by April 1.

"All the major distribution companies are getting labels," says Chris Brown, director of source-tagging for Sensormatic Electronics, the company that developed acousto-magnetic technology and manufactured the tags.

Now that CDs will be protected, attention turns to DVDs, for which the shrinkage rate approaches double digits for some retailers, according to sources. The overall music retail shrinkage rate is about 2%.

Bob Higgins, chairman of Trans World Entertainment Corp., said, "DVD video shrink is major. It should be 100% tagged." Dave Mount, chairman of WEA, says 100% of his company's distributed DVD product would be tagged, and most other distributors are said to favor that.

Manufacturers are tagging only one-third of CDs in order to keep costs down. Each tag costs 4 cents-4.5 cents. Music manufacturers have not said they are passing on the additional cost of installing tags to retailers, but many retailers believe the higher cost has been covered in recent CD price increases.

Retailers say that they are also looking forward to removing the keepers in the CD bins that protect against theft, thus freeing up more space for product.

Remaining issues include the tagging of independently distributed product and product shipped to accounts that do not use Sensormatic's technology.

Brown says Sensormatic had not been contacted by any independent labels yet to order tags.

The biggest music accounts using competitor Checkpoint Systems' radio-frequency technology are Target and Circuit City. Major music companies like EMD and BMG were said to be slow in rolling out source-tagging because they feared a repeat of the situation that occurred in 1996. At that time PolyGram Group Distribution (PGD) unilaterally began shipping Sensormatic-tagged product and was

sued by Checkpoint and Target. PGD then stopped the activity, and source-tagging was shelved once again.

Sources at NARM said the music manufacturers had outlined proposals for solving the problem and that Checkpoint would have to come up with an approach. The one that

(Continued on page 92)



# Int'l Retailers Ally To Face Web

BY MARILYN A. GILLEN

SAN ANTONIO—Retailers around the world are hoping to address the common concerns they face in the Internet age—including, they say, those laid out in a recent suit filed by the National Assn. of Recording Merchandisers (NARM) against Sony Music—with the formation of a new trade group aimed at developing "a coherent approach to global electronic commerce in entertainment products."

The new group, the Global Entertainment Retail Alliance (GERA), was unveiled March 1 at the NARM

Convention here (Billboard Bulletin, March 2).

In addition to the U.S.' NARM, founding members of GERA include its organizational counterparts in the U.K. (the British Assn. of Record Dealers [BARD]), Canada (the Retail Music Assn. of Canada), Australia (the Australian Music Retailers Assn. [AMRA]), Germany (GDM), and the Netherlands (NVGD). Individual retailers from Mexico and New Zealand are also represented. Together, the eight founding countries represent more than 65% of the world music retail market, according to NARM.

Additional organizational and retail members from around the world will be sought as the group moves forward—and not only from the music community. "We chose the word 'entertainment' very deliberately,"

says NARM president Pamela Horovitz, noting, for instance, that the Video Software Dealers' Assn. would be a likely group to which the organization might reach out.

Unlike with NARM, however, labels are not being sought as members, at least not initially. "We want to be about retailing," Horovitz says.

"Lawyers are having their say, cyberspace people are having their say, the content people are having their say," says Australian retailer Barry Bull, owner of Toombul Music and chairman of AMRA, about the developing E-commerce marketplace. "But, hey, what about the retailers? GERA is all about the retail perspective on the global issues our industry faces."

The alliance also serves as a recognition that no country can expect

(Continued on page 91)



**Mickey Mambo.** RCA recording artist Lou Bega recently shot a video for a special "Disney Mambo No. 5 (A Little Bit Of . . .)," a version of his Grammy-nominated hit "Mambo No. 5 (A Little Bit Of . . .)," complete with new lyrics. The song appears on the Walt Disney Records' "Radio Disney Jams 2," the second in a series of kid-friendly albums containing Radio Disney's most-requested songs. Shown, from left, are Mike Bessolo, senior VP of marketing for Walt Disney Records; Robin Jones, senior director of operations for Radio Disney; Bega; Jean-Paul Colaco, acting VP and GM of Radio Disney; Tim Hyde, director of radio/video for Walt Disney Records; and Russ Bach, president of Walt Disney Records Worldwide.

## EMusic Snags Download Rights To Costello Albums

BY EILEEN FITZPATRICK

LOS ANGELES—In a deal that could heat up the lukewarm product available for digital download, EMusic.com has obtained an exclusive for 12 Elvis Costello albums.

Under the long-term agreement, download purchases will be made available but are limited to entire albums only; albums will be priced at \$8.99. Individual tracks can be sampled but will not be made available for purchase. Consumers can only download the albums in the MP3 format.

The albums are "My Aim Is True," "This Year's Model," "Armed Forces," "Get Happy!," "Trust," "Almost Blue," "Imperial Bedroom," "Punch The Clock," "Goodbye Cruel World," "The Very Best Of Elvis Costello And The Attractions," "King Of America," and "Blood & Chocolate."

Within hours of availability, "My Aim Is True" and "The Very Best Of Elvis Costello And The Attractions" were the top two downloads on the site.

Costello owns the rights to his catalog and had previously licensed retail distribution rights to Salem, Mass.-based Rykodisc. That agreement recently expired.

A pre-existing clause in the singer's contract, however, prohibits consumers from downloading singles or making

custom compilations, says EMusic president/CEO Gene Hoffman.

For each download, Costello receives a 50/50 revenue split after EMusic's cost.

"It's unusual to have an unencumbered catalog like this available," says Hoffman, "and we had met with his [Costello's] attorney and had been educating him about our company and the Internet."

While Hoffman acknowledges that the Costello catalog is a significant addition, he says the company distributes albums from other top acts, such as Goo Goo Dolls, Phish, and Bush.

"This may broaden the awareness of downloading," he says, "and it's a more important deal than others we've done, but it's not the most important deal we've ever done."

To promote the availability of the Costello downloads, EMusic-owned RollingStone.com has launched a fan site featuring exclusive news, photos, and trivia. WiredPlanet.com has also set up the "Elvis Costello Radio Radio" station, where consumers can customize and create personal playlists.

Each site is linked to EMusic for download purchases. Consumers can also access the downloads through EMusic distribution partners Yahoo! Digital, Listen.com, and AltaVista.com.

## U.S. Latin Record Market Saw Slower Growth In '99

BY JOHN LANNERT

The U.S. Hispanic record industry continued to expand in 1999, but its growth rate is slowing, according to the Recording Industry Assn. of America (RIAA).

The RIAA's third year-end statistics report for the stateside Latin sector reveals that overall net shipments in 1999 were 53 million units, up 8% compared with 1998 (Billboard Bulletin, Feb. 29).

Valuewise, the overall market was worth \$626.7 million in 1999, an increase of 10% over 1998.

The growth rates of both the shipment and value figures of 1999 were lower than 1998, when shipments rose 12% and the dollar tally climbed 16%.

By contrast, shipments of cassettes remain in a southbound direction, with sales off 11% in units (15,000) and 3% in value (\$138.1 million). Though music video shipments dropped 14% to 123 units, they generated a 3% increase in value to \$2,000.

Ricardo Dopico, the RIAA's director of Latin music, acknowledges a deceleration in the domestic Latin market. But he adds that "given current demographic trends, we will probably continue to see steady, healthy growth in the market of, I would say, 5% to 10% each year over the next three years."

Sources in the U.S. retail sector were surprised by the growth rate percentages, saying that sales of Spanish product at their stores leaped anywhere from 50% to 75% in 1999.

One Latin label executive reckons that sales in the mainstream sector were soaring at the expense of the Latino mom-and-pop outlets, which he notes "had a bad year" in 1999.

Dopico says cassette sales are in

decline because of conversion of catalog product to CD, along with an increase in the sales of pop and tropical product, which is purchased more in the CD format than in cassette.

But George Zamora, president of WEA Latina, who says the overall unit and value numbers are in line with what he was expecting, is concerned about the fall in cassette sales.

"I am not sure that we are necessarily making up the loss of cassette sales with CD sales," declares Zamora.

To minimize the decline of cassette sales, Zamora says, the labels must be more selective when releasing product in the cassette format to minimize returns.

"In addition," says Zamora, "we have to go to back catalog and see what we have not released on CD."

Though Zamora believes the stateside Latin arena will grow about 10% in 2000, Harry Fox, VP of sales at Universal Latino, figures the market may expand at a faster clip because Spanish-language sounds are selling in areas not traditionally considered to be populated by Latinos.

"Retailers are becoming aware the Latin product is being sold in the Midwest and in the Carolinas, and they are dedicating more floor space to Latin music," says Fox. "Hispanics of all nationalities now live across the U.S. and are purchasing product in increasing amounts."

Shipments to all market channels, save direct marketing and special marketing, are included in the RIAA report. The value sales are based on suggested retail list price. Latin music is defined by the RIAA as product containing 51% or more Spanish-language repertoire.



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<sup>3</sup>MRI Teenmark, 1999 prototype using 6,0 RPC based on multiple subscriber studies.  
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Samantha Ronson  
DJ / Musician  
New York City

# Senators Quiz Merger Leaders

BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers reviewing the merger of Time Warner and America Online (AOL) in a hearing before the Senate Judiciary Committee Feb. 29 cautioned the leaders of both companies that without binding promises ensuring open access and fair treatment of other Internet service providers (ISPs) and a level playing field for consumers seeking music and other content, they foresee problems with approval of the merger.

The lawmakers said the deal, the biggest merger in U.S. history, is valued at between \$135 billion and \$185 billion in stock. The value at the time of the announcement was about \$178 billion (Billboard, Jan. 22).

Judiciary Committee Chairman Orrin Hatch, R-Utah; ranking member Patrick Leahy, D-Vt.; Antitrust Subcommittee chairman Mike DeWine, R-Ohio; and others warned Time Warner chairman/CEO Gerald M. Levin and AOL chairman/CEO Stephen M. Case that the merger of the cable, broadcasting, publishing, and music giant Time Warner and dominant ISP AOL might find rough sailing without binding agreements.

Asked Leahy, "Will the consequence of this merger be that consumers will see their choices of

## AOL, Time Warner execs warned of the necessity for binding agreements on open access, consumer choice

Internet service providers dwindle and their viewing and listening choices over high-speed cable lines limited or directed toward AOL and Time Warner's favored content?"

Such definitive, binding agreements would go beyond a Feb. 28 memorandum of understanding released by the two executives that announced a nonbinding standard of commitment to the two items at issue.

"This does not appear to be a binding commitment," commented Sen. Dianne Feinstein, D-Calif., after reviewing the announcement.

DeWine said he wants to make sure that the merged company would not "steer consumers to preferred media outlets" and content owned by the giant or close free access to other ISPs in the next-generation Internet broadband cable marketplace.

Hatch said, "The most significant danger to the promise of the Internet is the possibility that a single company or a handful of companies control who can access or develop applications and content for the Internet."

After repeated inquiries by the lawmakers, Levin told them he considered such binding commitments as "a legal nicety."

Hatch also questioned Levin about the announced merger of Warner Music and EMI and whether the merged company's ownership of "half of all music publishing copyrights" would raise flags at the upcoming federal antitrust review.

Levin replied that "music copyrights are highly regulated by the performance rights societies and so on, so I don't see a problem."

Hatch didn't further quiz Levin on his answer, and several music publishing observers were puzzled by what Levin said. "I don't know what he was saying," said one source. "Doesn't sound very substantial to me."

Hatch announced that he plans to hold "at least one additional hearing in the coming weeks to hear from consumer groups, technology and antitrust experts." The Senate Commerce Committee also held a hearing March 2 on a review of the merger.

# Harlem USA To Launch Retail/Theater Complex Touts Music

BY GAIL MITCHELL

LOS ANGELES—A new chapter in Harlem, N.Y.'s renaissance is taking shape at 125th Street and Frederick Douglass Boulevard—the site of the \$66 million Harlem USA entertainment and retail complex.

The 285,000-square-foot facility, anchored by such major tenants as HMV Records, a nine-screen Magic Johnson Theaters Cinema complex, the Disney Store, Old Navy, and other chain retailers, plans to celebrate its official launch with an all-star concert and television special as well as other activities timed to coincide with Black Music Month in June. Another highlight: inauguration of the HMV Harlem Walk of Fame.

The Harlem USA weekend celebration kicks off June 8 with the fund-raising concert "From Spirituals To Hip-Hop." Staged at the legendary Apollo Theatre, the multimedia event will feature live performances, as well as videoclips.

According to Harlem USA director of marketing Ricky Day, the concert will "celebrate the contributions of African-Americans to all forms of American popular music, including R&B, hip-hop, jazz, blues, rock, pop, and gospel. Negotiations are ongoing, but we have a number of superstar acts who've expressed interest in performing."

Among the acts who've been approached to perform are TLC, Brandy, Mary J. Blige, Macy Gray, Michael Jackson, James Brown, and Aretha Franklin. Already confirmed is Free-world/Capitol newcomer Sammie. President Clinton has also been invited to attend and play saxophone with some of the performers.

"This is a great thing for Harlem and all other urban cities around the country," says David McPherson, Epic Records Group senior VP of A&R for urban music. "It will show that major retailers can come in and create revenue for the community and give people in the community a place to go. We haven't finalized

everything yet on our end, but hopefully within the next three to four weeks we should have some firm artist commitments."

Among other major labels that have been asked to participate are Arista, Interscope, and Universal. The concert fund-raiser is also designed to benefit two Harlem charitable organizations, one of which will be the 30-year-old Harlem Center of Education. Also in the works is a network television special centered on the concert that would

air sometime in June.

The HMV Harlem Walk of Fame, positioned in front of the store on 125th Street, plans to induct six new members each year during Black Music Month, encompassing black music pioneers and current stars. Among those confirmed for induction this year are Whitney

Houston, Aretha Franklin, Curtis Mayfield, TLC, and B.B. King. Each year's inductees, who will be chosen in the future via store customers, will be commemorated by a gold note placed in the sidewalk.

Among other events being planned for Harlem USA's official opening is an Academic Day on June 9. Geared to children of all ages, the day will include activities such as a spelling bee, a chess tournament, and a celebrity read-a-thon. On June 10, celebrities from the worlds of music, television, film, and sports will work behind the counters of the various Harlem USA retailers, with a portion of that day's proceeds donated to local charitable organizations and LIFEbeat.

The launch weekend concludes on June 11 with a free street concert starring major-label and local artists, as well as a fashion show and other activities.

Harlem USA developer Drew Greenwald says the idea for the complex dates back to 1992. "The whole concept from the beginning was to have a very interesting mix of high-quality tenants. We were going for the kind of retailers and entertainment outlets that everybody in Harlem was leaving the community to go visit. What this project does is give everybody a reason to stay in the community. It's a landmark project that will also draw people from beyond Harlem because of the community's historical and cultural significance.

"We also wanted to develop something that's very pedestrian-oriented," he continues. "Even though the project has six levels to it, there's no indoor common connection. Every tenant has his own street access. The building is also completely transparent, allowing those inside and outside to see what's going on."

Harlem USA's 1998 groundbreaking ceremony featured Mary J. Blige singing the black national anthem ("Lift Every Voice And Sing"), Dionne Warwick, Mya, and Brenda K. Starr.



# Clinton: Let States Decide On Web Tax

BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton has told the nation's governors that states should deal with the controversial issue of sales taxes on goods sold over the Internet "sooner rather than later."

Clinton, while stopping short of calling for a sales tax in his remarks Feb. 29 at a National Governors' Assn. Meeting here, said that the states should not wait until the 2001

end of a tax moratorium put in place by Congress in 1998.

The president's new position places him at odds with Republican and Democratic presidential candidates who have either stated support for the moratorium or, like the GOP's John McCain, have called for a permanent sales and access tax ban on online commerce. According to participants at the meeting, Clinton said the federal government should not stand in

the way if states decide to foster policies that levy the same taxes on online companies as on traditional retailers.

Communications companies and Internet-related businesses oppose the taxes because they want to allow the new industry sector to grow, while traditional retailers say such a policy is unfair. State and local government officials say that a no-tax policy on Internet businesses will result in revenue losses.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Palisa R. Kelley is named counsel for Sony Music Entertainment in New York. She was an associate for Franklin, Weinrib, Rudell & Vassallo.

Judgment Records names Thad Shirey GM, John Robertson senior VP of operations/general counsel, and Rose Mann Pierce senior VP of marketing and A&R in Conshohocken, Pa. They were, respectively, GM of Ruffhouse Records, litigation attorney and founding partner of Robertson and Pallidino, and senior VP of marketing and A&R for Ruffhouse Records.

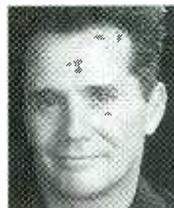
Michael Galbe is promoted to director of international for Jive Records in New York. He was associate director of international.



KELLEY



SHIREY



ROBERTSON



MANN PIERCE



GALBE



GRANCARIC

Sandro Grancaric is named director of East Coast publicity for Virgin Records America in New York. He was associate director of media and artist relations at Island Records.

Mary Sack is named manager of marketing and promotions for the Gold Label in Nashville. She was U.S. marketing manager for Naxos Jazz, DaCapo Jazz, and White Cloud record labels.

**PUBLISHERS.** Cal IV Entertainment names Billy Lynn VP of creative services and Mark Dorminy senior director of administration and technology in Nashville. They were, respectively, senior creative director for PolyGram and copyright/creative administrator and manager of business/technology services.

Fox Music Inc. promotes Cathy Merenda to executive director of

music publishing administration and Darleen Swanson to executive director of music clearances in Los Angeles. They were, respectively, director of music publishing administration and director of music clearances.

Yolanda Blum is named director of music services licensing for EMI Music Publishing in New York. She was director of copyright and licensing for Music Sales Corp.



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## Catatonia's 'Blessed' U.S. Venture

Hit Welsh Act Hopes For 'Equal' Success In States Via Atlantic

BY PAUL SEXTON

LONDON—It took Catatonia four years from its 1992 inception to log its first U.K. top 40 hit and another two to get its first American release.

The upcoming U.S. unveiling of its third album, "Equally Cursed & Blessed," comes a year after the set raced straight to No. 1 in Britain, but the band's new U.S. label, Atlantic, is hoping it's a case of slow but sure for the Welsh quintet, signed at home to blanco y negro/WEA and led by the charismatic Cerys Matthews.

With "Blessed" due in U.S. stores March 28, early signs are that media tastemakers find Matthews as worthy of their attention as have editors and programmers alike for several years in Britain.

The singer adorns the cover of the April issue of Details magazine, with upcoming features in Interview, Nylon, The Associated Press, and newyorktimes.com among a raft of coverage, helped by promotional duties that included showcase-style gigs in New York and Los Angeles.

"It's stunning to be on the cover of a well-known national American magazine without having sold a record in the States," says Atlantic executive VP/GM Ron Shapiro. "They've also got a booking on 'The Tonight Show With Jay Leno' for April 3, again secured and booked based on our marketing efforts of 'She's a star, and this band is a multi-platinum sensation overseas.' And they're artist of the month for [America Online] for March, so we have print, a national TV booking, and the leading Internet service in America breaking open the story. We're very optimistic."

The lead track, "Road Rage," went to alternative and triple-A formats on Feb. 21, and Shapiro reports that it won an immediate place among the top five adds at alternative. "Road

*'It's stunning to be on the cover of a well-known national American magazine without having sold a record in the States'*

- RON SHAPIRO -



CATATONIA

Rage" was a No. 5 hit in May 1998 in the U.K.; it actually appeared not on the current album but its predecessor, "International Velvet," which was also a domestic chart-topper with double-platinum status (600,000 sales) and a 66-week run on the chart.

"Road Rage" and the breakthrough U.K. hit that immediately preceded it, "Mulder & Scully," have been added to the U.S. version of "Equally Cursed & Blessed," as Atlantic moves to boost Catatonia's modest profile there. The band's first album, 1996's "Way Beyond Blue," was not released in America, and "Velvet" appeared on Vapor Records in May 1998, three months after its U.K. appearance, with sales of 14,000 units, according to SoundScan.

"Surprisingly, people are not aware of [Catatonia's U.K. success],"

says Shapiro, "except for a very small constituency of people who watch global and European music. But we can enjoy the fact that we've been able to say, 'Here is an absolutely stunning international sensation that America needs to enjoy.'"

Matthews, who professes herself a great fan of all kinds of music from Dolly Parton to Bob Marley, says that after earlier disappointments, the idea of doing well in the U.S. has grown on her. "If you'd said a year ago, 'Do you want to break America?' I would have said it was the last place in the world I was interested in," she says. "When you start off, everything is a bed of roses, the world is promised, then you suddenly realize America's massive. But it's much better now, Atlantic is so much behind us, and at least they're going to give it a go."

Jason Legg, press officer for the HMV retail chain in the U.K., believes the long delay between the domestic and American release of "Blessed" may work to Catatonia's advantage. "There are possibilities there, because they haven't got any other commitments," he says, "rather than Robbie Williams, trying to do everything at the same time. You have to work so hard to break the States, and the pressure's off here. The possibilities are there for them to break out big style, [especially] if they can tailor [the band's image] around a Blondie-type thing."

Catatonia formed in the Welsh city of Cardiff in 1992 and was initially signed to local indie Crai, pacting with blanco y negro after building a strong following via gigs and several singles, two of which became records of the week in New Musical Express. After a slow start for its first album, the band, published by Sony/ATV Music, rose rapidly to arena status.

## U.K. Act Travis Takes Aim Stateside Via Epic

BY LARRY FLICK

NEW YORK—When Epic issues Travis' "The Man Who" on April 14 in the U.S., the U.K. quartet will have already enjoyed a year of international success—an accomplishment that the label believes will be key to breaking the band here.

Released worldwide on May 14, 1999, the set has sold 2 million copies in the U.K. and more than 2.5 million throughout continental Europe, according to the label. To date, Travis has scored five U.K. top 20 singles, with the latest ("Turn") becoming the act's highest-charting, at No. 8.

The project has also rendered the band, formed and based in Glasgow, Scotland, a darling among critics. At the end of 1999, "The Man Who" scored album of the year honors from a string of tastemaking U.K. publications, most notably New Music Express, Melody Maker, Q Magazine, and Select.

Additionally, Travis has earned two Brit Award nominations, in the categories of best group and best album. The Brit Awards were to be held March 3.

All of this provides Epic U.S. with ammunition in breaking Travis in the U.S.

"We're hitting the States with a tremendous story to tell," says Randy Irwin, VP of worldwide marketing at the label. "Very often, a gap between import and domestic releases can hurt a record. However, we believe this is a case where it's helping the project."

Irwin cites a five-city series of

showcases the band did in early February as proof. "A good number of people were singing along with the songs. The people who have discovered Travis have an incredible passion for the music and the band. It was clearly contagious—and it made an excellent impression on the radio and retail representatives who were in attendance."

Jen Landry, owner of World Discs, an indie retailer with outlets in both San Francisco and Los Angeles, was at the L.A. show, and

she says the audience reaction to Travis was "really inspiring. The people who knew the music were just going crazy about them. I left that gig feeling like I'd just witnessed a band that's going to have a big impact on music in America."

It's with that intention that Epic chose to wait nearly a year before issuing "The Man Who" in the U.S.

"We wanted to wait until the band were available to do extensive touring and promotion here," says David Massey, executive VP of A&R at the label. "We didn't want them to have a split focus. Given that, the timing of this album is perfect."

Fran Healy, lead singer and primary songwriter of the band, agrees. "In my mind, you start at one point and you spread out, nice and slow. That's the most natural way to work. We've been chipping away at the world, one corner at a time, for the last year. America is

(Continued on page 84)



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# No Doubt Returns With 'Saturn'

After 5 Years, Band To Issue Follow-Up To 'Tragic Kingdom'

BY CARLA HAY

NEW YORK—In the fickle world of pop music, waiting five years to release a new album can be risky—even for a multi-platinum act. Will the act's fans stay loyal? Or will they ignore the act and move on to the next big thing?

That question surrounds No Doubt, the Orange County, Calif.-based, ska-influenced rock band whose new album, "Return Of Saturn" (due April 11 on Interscope), is the long-anticipated follow-up to 1995's hugely successful "Tragic Kingdom." The members of No Doubt say that taking years to reach a goal is nothing new for them.

"It took us nine years to become successful," says lead singer Gwen Stefani. "It's such a magical time right now, because we accomplished the goal of doing this record exactly how we wanted to do it. I think we're all really surprised at how much we've grown as songwriters."

No Doubt's other albums include the band's 1992 self-titled debut and 1995's "Beacon Street Incident." Those albums did little to catapult No Doubt to mainstream acceptance, but



NO DOUBT

the group developed a core following, especially in California, through constant touring.

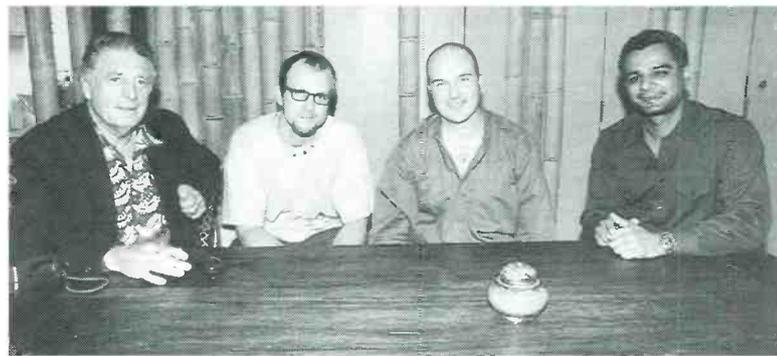
No Doubt reached a new plateau in its career with "Tragic Kingdom," which has sold 15 million copies worldwide, according to Interscope. The album yielded the hit singles "Don't Speak," "Just A Girl," and "Spiderwebs." During the course of "Tragic Kingdom's" run on the charts, No Doubt toured for more than two years and went from playing clubs to headlining arenas.

Guitarist Tom Dumont notes, "Some people work well under pressure, but we realized we work better with no pressure, so we did away

with the idea of having deadlines. We didn't want to put out a half-assed record to capitalize on this or that."

No Doubt—whose other members are bass player Tony Kanal and drummer Adrian Young—returned to the public eye in 1999 with the release of the radio single and video for "New" from the "Go" soundtrack. "New," which is included on "Return Of Saturn," was produced by Jerry Harrison and No Doubt. The rest of "Return Of Saturn" was produced by

(Continued on page 18)



**Linking With Palm Pictures.** Musician/producer Elwood has inked a recording deal with Palm Pictures, Chris Blackwell's audiovisual entertainment company. The New York-based artist has completed his first album, "The Parlance Of Our Time," with co-producer Steve Lillywhite. The set is due May 16. Shown, from left, are Blackwell; Elwood; Sam Kling, Madgroove Entertainment; and Faisal Durrani, head of music, Palm Pictures.

# Mr. Big's 5th Atlantic Set Sees New Member, Digital Recording

BY CLAY MARSHALL

LOS ANGELES—Eight years after wanting "To Be With You," Mr. Big is prepared to "Get Over It."

Due March 21, "Get Over It," the band's fifth Atlantic release, represents a new chapter in Mr. Big's 10-year existence.

It sees the quartet replace original member Paul Gilbert with one-time Poison guitarist Richie Kotzen. Mr. Big vocalist Eric Martin believes Kotzen, also a prolific solo artist, gave the band a "fresh outlook" in the studio.

"It wasn't as structured as the previous Mr. Big records," Martin says.

"We really weren't a slave to the machine

anymore," says bassist Billy Sheehan, describing the digital experience as "incredibly liberating."

The set's first single is "Superfantastic," which Martin describes as a "satirical look at modern life."

Like "To Be With You," which spent three weeks at No. 1 on The Billboard Hot 100 and pushed the group's 1991 album "Lean Into It" to platinum sales, "Superfantastic" is "more of a pop/adult record, as opposed to a rock record," says Robert Wieger, VP of product development at Atlantic.

"There's definitely a Mr. Big audience from the past that I think it's

important we let them know there's a new record out," Wieger says. "More than anything else, this is an airplay project."

Scott Thomas, PD of top 40/rock station KLYV Dubuque, Iowa, says "Superfantastic" has tested well. "This could develop to be the next 'To Be With You,'" he says.

Though "Get Over It," produced by Pat Regan, marks the first domestic Mr. Big release since 1996, the band has released several live albums in

Japan, where it enjoys its biggest success.

"They were supporting us before anyone else was," Sheehan says.

Since its Japanese release late last year,

"Get Over It" has sold more than 175,000 copies there, Wieger says, with an additional 35,000 "Superfantastic" singles sold.

"Any time there's a new studio release, we sell at least 100 copies," says Ted Gruici, owner of Michigan-based Terrible Ted's Import Music.

Although Mr. Big has no U.S. tour plans at present, it performed with Aerosmith and Buckcherry before an estimated 40,000 fans during a New Year's Eve concert in Osaka, Japan.

The band is managed by San Francisco's Herbie Herbert-Sandy Einstein and booked internationally by London's Rod MacSween-ITB.



MR. BIG

# With Weiland Released, STP Returns To Road; Jerkins Readies Michael Jackson Set

**F**OLLOWING Scott Weiland's early release from prison at the end of last year—he served almost three months for violating his probation on drug charges—Stone Temple Pilots and Atlantic have renewed their publicity and promotion push for the group's current album, "No. 4," which came out in November.

The band will return to the road with secret shows in April in Los Angeles and New York, to be followed by a round of appearances on radio morning shows where the band will perform acoustically. "Then we're going to play the summer radio festivals, as headliners for many of them," says Weiland. "And we're looking at options after that. We've been approached by both Ozzfest and Family Values, and it's a matter of whether we want to do that or do our own tour."

Next up for STP is the release of a new single, "Sour Girl," which goes to rock and alternative radio April 3.

**I**N DEMAND: R&B/pop producer Rodney Jerkins—who produced and co-wrote Jennifer Lopez's No. 1 1999 hit "If You Had My Love"—has a lot on his production plate right now.

Over the last year he's been working on Michael Jackson's long-anticipated album, which Jerkins says is now slated for release at year's end. "But when it hits," promises Jerkins, "it will make a big impact." Future projects include Britney Spears covering the Rolling Stones' "Satisfaction," a Whitney Houston/George Michael duet, and Spice Girls, whom he wants to "give a tougher, Darchild [his production company] sound."

The one act Jerkins still wants to work with: Aerosmith. He'll have to wait his turn, however. Hot producer Matt Serletic is preparing to reunite with the band to begin work on a new album as soon as he puts the finishing touches on matchbox 20's new effort. Serletic produced Aerosmith's smash "I Don't Want To Miss A Thing."

Speaking of matchbox 20, lead singer Rob Thomas says the new Lava/Atlantic album, "Mad Season By Matchbox 20," shows a marked growth from the band's multi-platinum breakthrough "Yourself Or Someone Like You." "The last record was in 1996," he says. "Everybody's a lot better at what we do, especially after all the time on the road."

Choices for the first single are still "being debated," says Thomas, adding that among the contenders is a tune called "Black & White People" that he wrote eight years ago. The album will be out May 23.

**H**OT ON THE HEELS of his success with the "Tarzan" soundtrack, Phil Collins is working with Disney on a new animated film that will come out in 2004. "It's a nontraditional story," he says. "There's not really much I can say about it; we just started working on it last month. I'm writing the music, and I think I'll be more involved in the underscore as well." He adds that he's also writing for a new solo studio album.

**G**IVEN THE TORCH HE CARRIES for bluegrass, Ricky Skaggs is the perfect artist to helm a new tribute album to Bill Monroe. Called "Big Mon," the project includes cuts recorded by Dixie Chicks, Dolly Parton, Bruce Hornsby, Travis Tritt, Marty Stuart, the Whites, and Steve Wariner. According to Skaggs, it will be out mid-summer on Skaggs Family Records . . . Wariner, who won a Grammy on Feb. 23 for his



by Melinda Newman

participation on Asleep At The Wheel's tribute to Bob Wills, has also wrapped up his new album for Capitol Nashville. The late-spring release features duets with both Clint Black—called "Been There" (which is also on Black's album and is climbing the charts)—and Garth Brooks. The Brooks duet is titled "Katie Wants A Fast One," which we're really hoping is about a car. Brooks has also written a song for the upcoming "Frequency" soundtrack . . . Keeping on the Grammys theme, our favorite winner was the exuberant Bubba Hernandez of Brave Combo, who won for best polka album with "Polkasonic" (Cleveland International). His passion for polka music was completely infectious. "The Czech [polka] music is in grave danger of slowing down if youths don't pick it up, but there seems to be interest in polka in general. Hopefully, maybe labels can find that magic. The music rocks!"

**S**TUFF: Andrea Bocelli will perform seven arena dates this spring, starting with Miami's American Airlines Arena . . . Putumayo Artists has signed Miriam Makeba. Her label debut, "Homeland," comes out April 27. The South African singer will return to the States this summer for a national tour . . . Oasis kicks off the North American portion of its world tour April 5 in Seattle.

Assistance in preparing this column was provided by Gail Mitchell in Los Angeles.

in their world, in their words.

# diary

korn

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## Artists & Music

# Matador's Cat Power Drops Covers Set

BY BRIAN GARRITY

NEW YORK—Indie rock singer/songwriter Chan Marshall has a knack for keeping other people off-balance.

For starters, Chan is pronounced Shawn, and regardless of how you say it, she records under the name Cat Power. Likewise, for those who were banking on her next release to be an official follow-up to 1998's critically acclaimed "Moon Pix," guess again.

With "The Covers Record," due March 21 on Matador Records, Marshall throws listeners another curveball—a dozen tracks by the likes of Bob Dylan, Moby Grape, the Rolling Stones, and Nina Simone interpreted in Cat Power's signature stark, haunted style (think Nick Drake's "Pink Moon"). And while some may be quick to dismiss the effort (officially termed by Matador as a specially priced album-length EP) as just a collection of other people's material, in many respects this self-played and -produced album finds Marshall establishing her own distinctive vision, albeit in her classic against-the-grain fashion.

"I think a lot of people are slightly skeptical of it, but I don't care," says Marshall. "People like to say, 'You're not going to break out with this record,' or 'No one even knows who you are; why are you doing that?' but I never had the mind-set that 'Hey, I could do that!'"

"If anything, I think I'm growing a little more confident as a person, so I guess that shows through maybe in what I'm doing," she adds. "I really like these songs, and I feel comfortable and good about them—maybe because they're not mine. I feel more objective about them; they please me more to play them."

For Marshall, who forced herself back into the studio to record "Moon Pix" after briefly quitting music in the wake of 1996's "What Would The Community Think," and who is infamously uncomfortable as a live performer, this is no small statement.

"On 'Moon Pix' I had no idea what I was doing. I didn't know what I wanted when I walked into that studio. I didn't know what I wanted at all; everything was just impulsive and just making stuff up," she says of the recording process. "But this time I knew exactly how the songs went. I knew what I wanted. I wanted the songs to be imperial. I just wanted to do justice to the songs because they are not mine."

That's not to say Marshall intended to make "The Covers Record." She says she went into the studio back in November to record a batch of her own new material, but she ultimately didn't feel inspired to do it. Instead, she recorded the cover tunes she used in scattered fashion while touring for "Moon Pix" last year. She also had played the covers together as the musical accompaniment to a New York screening of Carl Theodor Dreyer's 1928 silent film "La Passion De Jeanne D'Arc" last spring.

"I knew that if I didn't [record] them now that I never would," she



MARSHALL

says. "I think a lot of people are like that. When they have something that they like, they want to play it."

It also served as a way to avoid having to record a new album of her own songs. "I don't want to work right now. I just want to relax with these nice songs," she admits.

Marshall says she has already laid down the tracks for the new album—which she hopes to infuse with what

she terms the feel-good sentimentality of hip-hop minus the sound. But, she adds, she wants to rerecord them and make them better—a first for Marshall, who with her early albums wasn't interested in the recording process.

"It's going to be a lot of work to rerecord it and do it the way I want it done," she says of the new album, which is tentatively expected by early 2001. "It's just going to be a bigger deal than 'Moon Pix' was for me, because I kind of know what I want because the songs have already been laid down."

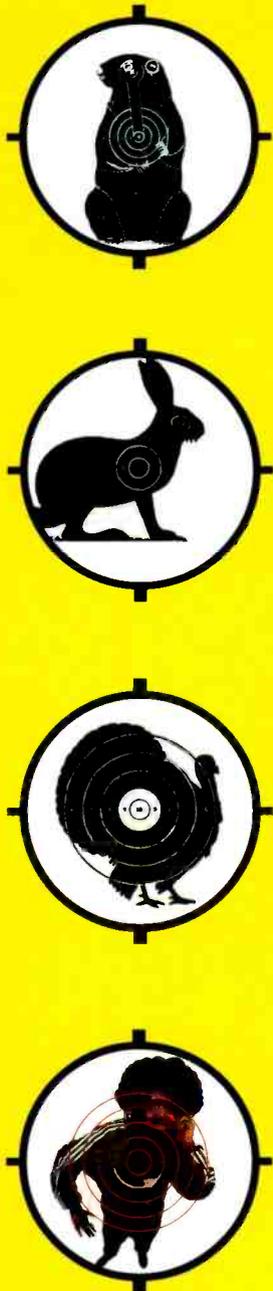
Meanwhile at Matador, co-president Gerard Cosloy says that with the album of new Cat Power originals likely on the way in less than a year, the label is hanging back on the promotion of "The Covers Record."

(Continued on page 21)

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LUIS MIGUEL	Universal Amphitheatre, Universal City, Calif.	Feb. 3-7	\$1,580,042 \$103.50/\$78.50/ \$68.50/\$53.50	24,012 27,416 five shows	House of Blues Concerts
BACKSTREET BOYS	Pepsi Arena, Albany, N.Y.	Feb. 14-15	\$1,407,000 \$45/\$37.50	32,367 two sellouts	Metropolitan Entertainment Group
LUIS MIGUEL	Radio City Music Hall, New York	Feb. 16-19	\$1,367,140 \$100/\$60/\$50/\$40	18,947 24,052 four shows	Radio City Entertainment
BACKSTREET BOYS	Charlotte Coliseum, Charlotte, N.C.	Feb. 17	\$1,027,725 \$45/\$37.50	23,842 sellout	SFX Music Group
BACKSTREET BOYS	Greensboro Coliseum, Greensboro, N.C.	Feb. 20	\$980,790 \$45/\$37.50	22,684 sellout	SFX Music Group
CHER, LOU BEGA, C NOTE	Staples Center, Los Angeles	Feb. 2	\$899,585 \$75/\$25	12,410 14,738	SFX Music Group, Nederlander Organization
CHER, LOU BEGA, C NOTE	Allstate Arena, Rosemont, Ill.	Feb. 11	\$852,265 \$75/\$35	13,995 sellout	SFX Touring
BACKSTREET BOYS	Raleigh Entertainment and Sports Arena, Raleigh, N.C.	Feb. 18	\$818,115 \$45/\$37.50	19,534 sellout	SFX Music Group
CHAYANNE	Auditorio Nacional, Mexico City	Feb. 10-13	\$791,270 (7,517,065 pesos) \$45/\$9	37,390 39,624 four shows	RAC Producciones

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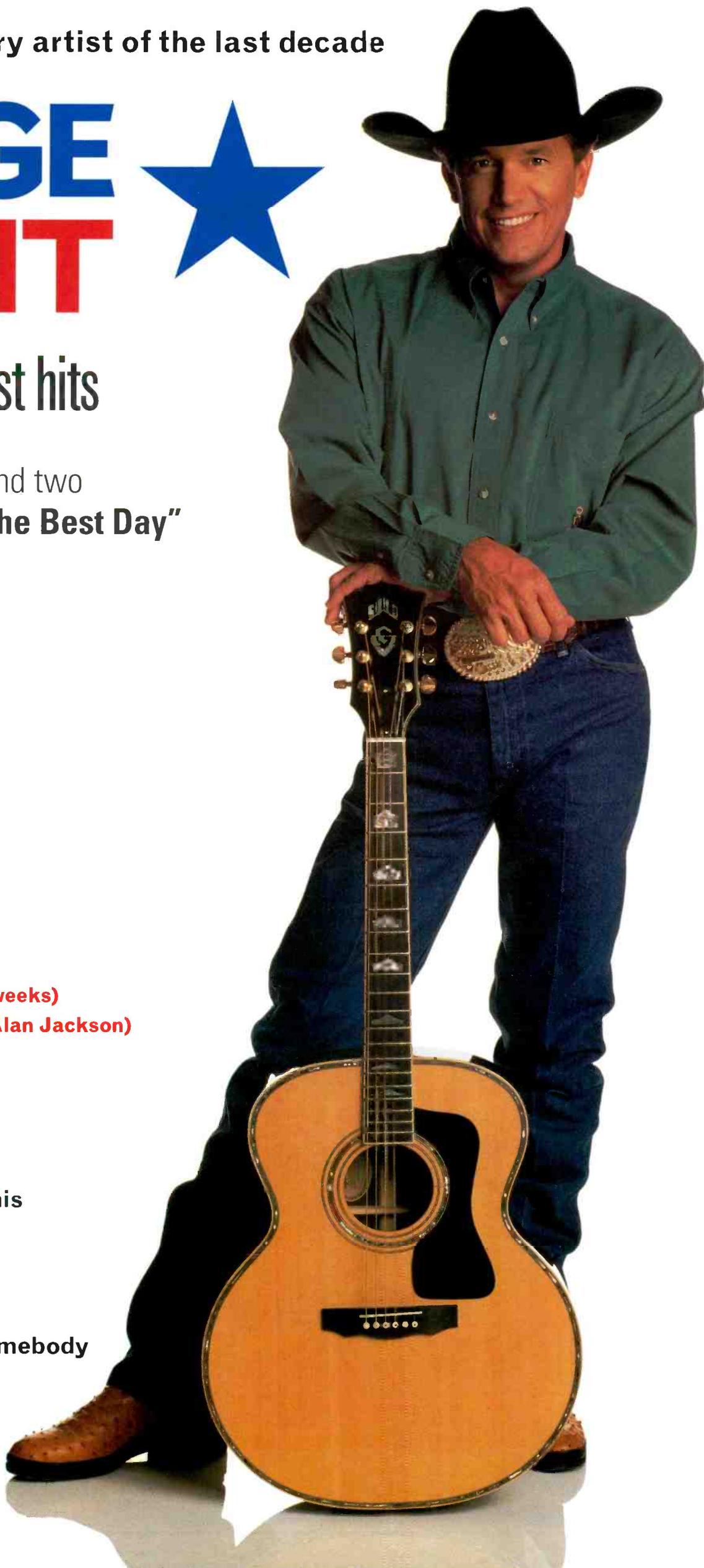
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- One Night At A Time
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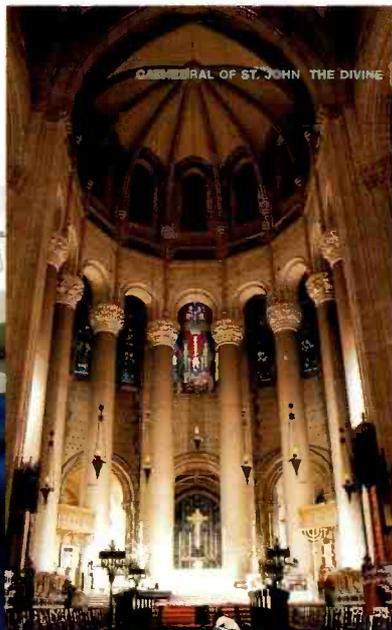




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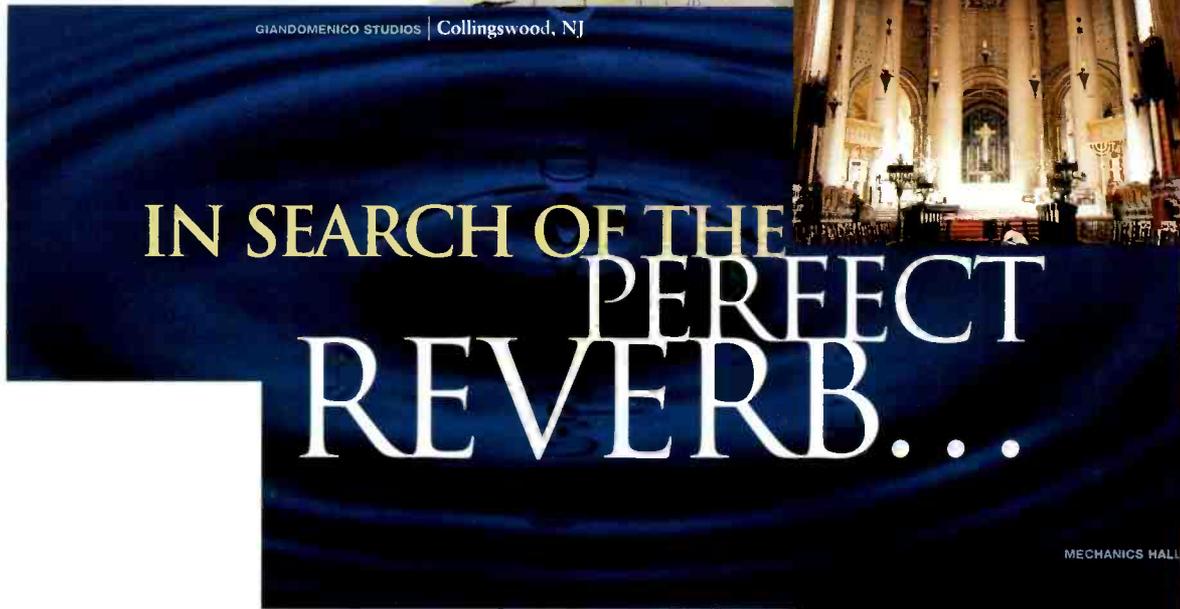
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## The Communards' Morris Returns With U.S. Debut On Irma

BY RAQIYAH MAYS

NEW YORK—Sarah Jane Morris' U.S. debut, "Fallen Angel," marks her return to the music world after a 10-year absence.

Coming April 4 from the independent Irma Records, the album is a turning point in Morris' 20-year career. "I feel like everything I've done to date has been a great journey to get to a start of my career. I think I'm just coming into my time," says England-native Morris, 40, whose 1986 hit single as a member of the Communards, "Don't Leave Me This Way," was a worldwide chart-topper.

"The '80s were part of me being a young person on the scene. Now I'm a full-fledged musician. I'm starting



MORRIS

to tap into interesting areas," she says.

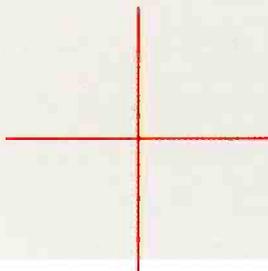
Morris fell into music "accidentally." In 1980, while attending drama school, the once-aspiring actress took up singing in hopes of getting her equity card. After she crooned a few Billie Holiday songs taught to her by a friend, Morris' talent was noticed, and she was swiftly asked to become part of a band called the Republic. This brief stint ended when Communard member Jimmy Somerville asked Morris to join the pop band.

From 1986 to 1987, she toured with the Communards before joining the Jazz Renegades.

Ultimately, Morris wanted to do her own thing. In 1989, she issued a solo project on Jive Records, "She's Leaving Home." It wasn't long, however, before the U.K. press caught wind of the album's single "Me And Mrs. Jones," a controversial, lesbian-conscious interpretation of the Billy Paul classic. The cut resulted in the album's well-chronicled banning in the U.K. It didn't stop her from proceeding to record several more albums, including 1992's soul-influenced "Heaven" (Virgin) and 1995's live "Blue Valentine" (JazzHouse).

Morris notes that the road has not been an easy one. "Three of my past managers went bankrupt. So I managed myself for three or four years," says Morris, who's currently managed by Ross Fitzimmons. "I regulated my career. Everyone wanted me to have big pop band success. But I didn't want to go that route again."

In 1995, following her work on  
*(Continued on page 20)*



WE DON'T JUST HAVE THE EAR OF TODAY'S MUSIC FAN

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## NO DOUBT RETURNS WITH 'SATURN'

(Continued from page 12)

Glen Ballard.

The 14-song "Return Of Saturn" finds No Doubt steering away from the melodic pop of "Don't Speak" and more toward its alternative roots. The song lyrics, written primarily by Stefani, express self-reflection, vulnerability, and romance, with the subject matter mainly being about relationships. No Doubt's songs are published by Universal Music Publishing (ASCAP).

"It was a hard couple of years," admits Stefani about the time it took to write and record the album. "Writing an album is draining. When you're writing an album, it can get really personal, and we made more of an effort on this record to make the lyrics mean more than just putting words together."

"Ex-Girlfriend," the first single from "Return Of Saturn," was released to modern rock radio in January. The song has risen into the top 10 of the Modern Rock Tracks chart, where it stands this issue at No. 3.

The "Ex-Girlfriend" video, directed by Hype Williams and inspired by the Japanese film "Kite," has Stefani stalking and confronting bandmate Kanal. The video is currently among the top 10 most-played videos on MTV and VH1, according to Broadcast Data Systems.

Because of the song's hook—"I kinda always knew I'd end up your ex-girlfriend"—and the fact that Stefani and Kanal dated for several years before breaking up during the making of "Tragic Kingdom," it may be easy to assume that the song is about their relationship.

But, as Stefani reveals, "the song's not about Tony. I've been in a relationship for about four years," she says of her romance with Bush leader Gavin Rossdale. "And when you're in a relationship, you have your ups and downs. That song was written during a down moment. All I can say about the lyrics on this album are that they are very honest and real. I don't know any other way to write."

She adds, "The hard part was doing this record. Now the fun part comes: We get to play live. We've always been a live band, and that's

what we do best. We can't wait to go out there and play the new album for people."

No Doubt launches a U.S. tour March 24 in Chicago. The band is managed by Jim Guerinet of Rebel Waltz Management and booked by Mitch Okmin of the Mob Agency.

Interscope head of marketing and sales Steve Berman says, "We're doing a massive media and retail campaign for this record. The band will be on the cover of Spin's May issue. We're giving retail outlets over 100,000 promotional posters. We're also going to conduct a very aggressive campaign on the Web. We're looking to target not just traditional

*'We accomplished the goal of doing this record exactly how we wanted to do it'*

- GWEN STEFANI -

music Web sites but also any kind of lifestyle site that fits with the band, such as video-games sites, movie sites, and fashion sites."

Last December, No Doubt performed on the telecast of MTV's New Year's Eve party. In early February, the band was featured on MTV's "Making The Video" and made a live appearance on MTV to introduce the "Ex-Girlfriend" video.

The band has a slew of other TV appearances timed around the album's release, including USA Network's "Farmclub.com" April 10, NBC's "The Tonight Show With Jay Leno" on April 12, and MTV's "Total Request Live" during the network's spring break programming.

Michael Young, music director for modern rock station WRZK (X-103) Indianapolis, says, "No Doubt's new album won't be as huge as 'Tragic Kingdom,' but it won't be ignored, either. It's not one of the most anticipated albums of the year. I'm concerned that 'Ex-Girlfriend' isn't be-

ing received that well by listeners. Phone requests for it are OK, but it's not setting the world on fire.

"I really like the band, but No Doubt's sound just isn't as hot as it used to be," Young continues. "I think sales for the new album will be strong the first week or two, but then it will drop off after that."

Rob Sturma, assistant manager of the Warehouse in Hollywood, says, "No Doubt has a strong fan base, and we've had a lot of people asking about this album. It will do well in terms of sales. I can see the album debuting in the top five for national sales in its first week."

Interscope's Berman says, "Do we think we'll sell 14 million records as a follow-up to 'Tragic Kingdom'? It's unfair to put that kind of pressure on any artist. We have a long-term commitment to No Doubt and this project. Whatever 'Return Of Saturn' sells in its first week doesn't matter as much as where the album ends up."

Regardless of record sales, Stefani and Dumont say that maintaining the camaraderie in the band has been one of their greatest accomplishments.

Dumont says one of the biggest misconceptions about No Doubt is that "people think that the guys in the band are jealous of Gwen, but we're not. Being in this band is really like being in a family. You love each other, but sometimes you also argue with each other. I'd rather be in this band with Gwen, Tony, and Adrian than with anyone else in the world. Probably the most important thing we've learned is that communication is the key to overcoming a lot of problems."

Stefani adds, "I'm really proud that this band has been committed to each other for 13 years. We're not a manufactured band targeted to teenage girls. We've gotten to be even closer friends than we were before, because we've been through so much together. The people in this band hang out with each other. That hasn't changed, and no matter what happens to this band, we want to keep it that way."

# Top Pop Catalog Albums™

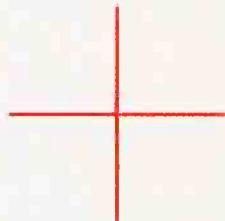
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CREED ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) HS	NO. 1 MY OWN PRISON 6 weeks at No. 1	126
2	2	ANDREA BOCELLI ▲ <sup>1</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	117
3	3	METALLICA ▲ <sup>12</sup> ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	446
4	8	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98) HS	BUENA VISTA SOCIAL CLUB	41
5	4	BOB MARLEY AND THE WAILERS ▲ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (9.98)	LEGEND	558
6	—	TRAIN ● AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	33
7	46	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/DJMG (10.98/16.98) HS	JUST WON'T BURN	6
8	7	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	279
9	6	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1197
10	14	MATCHBOX 20 ▲ <sup>10</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	156
11	5	BARRY WHITE ● MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	46
12	50	SANTANA ▲ <sup>2</sup> COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	83
13	9	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	307
14	10	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	173
15	12	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	84
16	19	BEE GEES ▲ POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	70
17	21	MILES DAVIS ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	62
18	13	SAVAGE GARDEN ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	140
19	17	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	102
20	18	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	485
21	15	PINK FLOYD ▲ <sup>23</sup> COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	566
22	—	ELTON JOHN ▲ <sup>15</sup> ROCKET/ISLAND 512532/DJMG (7.98/11.98)	GREATEST HITS	454
23	11	TIM MCGRAW ▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	142
24	20	METALLICA ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	512
25	16	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/DJMG (6.98/11.98)	BARRY WHITE'S GREATEST HITS VOLUME 1	45
26	25	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	347
27	23	SARAH MCLACHLAN ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	137
28	24	AC/DC ▲ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	294
29	—	DIANA KRALL ● IMPULSE/GRP 050233/AG (10.98/16.98) HS	LOVE SCENES	9
30	31	METALLICA ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	457
31	33	GUNS N' ROSES ▲ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	451
32	26	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	104
33	29	SHANIA TWAIN ▲ <sup>11</sup> MERCURY (NASHVILLE) 522886 (10.98/17.98) HS	THE WOMAN IN ME	261
34	35	AC/DC ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	102
35	34	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	178
36	42	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	89
37	40	MADONNA ▲ <sup>5</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	296
38	27	HANK WILLIAMS JR. ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS, VOL. 1	33
39	28	FLEETWOOD MAC ▲ <sup>4</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	385
40	30	SADE ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	136
41	47	ABBA ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	156
42	22	MARTINA MCBRIDE ▲ <sup>2</sup> RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	110
43	36	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66904 (11.98/17.98)	CRASH	197
44	49	SIXPENCE NONE THE RICHER ▲ SQUINT 7032* (10.98/16.98) HS	SIXPENCE NONE THE RICHER	41
45	44	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	37
46	43	METALLICA ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	429
47	—	KORN ▲ <sup>2</sup> IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	147
48	—	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	214
49	39	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	334
50	—	TRACY CHAPMAN ▲ <sup>4</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	122

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.

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## THE COMMUNARDS' MORRIS RETURNS WITH U.S. DEBUT ON IRMA

(Continued from page 16)

JazzHouse, Morris was approached by indie Italian label Irma Records—which has a U.S. branch in New York handling domestic releases—about licensing her albums. She's been working with Irma ever since.

"Although I'd love to have the budget of the bigger label, I prefer working with a small label, because it feels like an extended family. What

Irma lacks in finance they make up for in loving music," says Morris. "None of the other labels would have allowed me to dare try and co-produce 'Fallen Angel.' They didn't hear anything beforehand. They just gave me a budget, and I delivered."

Even though marketing dollars are limited, Irma is confident in the potential U.S. success of Morris. "The marketing plan is her voice,"

says Irma's stateside general manager, Fabrizio Carrer. "Her voice is the most important instrument she has. She can go from jazz to soul, R&B, and rock."

In January 1999, through a distribution deal with the Universal Music Group, "Fallen Angel" was released in Europe with a modest pressing of 5,000 units. "Usually, we distribute and press everything," Carrer explains. "Since Sarah Jane was established and we're working with Universal, it's a different game. We wanted to play it safe."

Carrer adds that orders beyond the initial 5,000 have been placed.

Although "Dream On Baby" is the first U.S. single from the album, Irma is also aiming to draw attention to the videoclip for the European single "Ever Gonna Make It." Directed by Claudio Sinatti, the clip has been serviced to MTV, VH1, and BET, as well as stores such as Virgin, Tower, and HMV for promotional in-store play.

All of this sits well with Morris. "I'm pleased with the way it's going, because it's a career move that makes sense. It's not one that's quick and rash," she says. "Apart from the Communards, I'm a newcomer in America. And at this age, that's kind of exciting to me."



**Ordinary Popsters.** Phelim Byrne, left, and Donnie Hardwidge have pooled their musical resources to record "Ordinary Man," a blend of classic pop melodies with electronic and hip-hop rhythms. The set was recorded in the U.K. under the group name Day One, and it features a guest appearance by DJ Mad Cut. Byrne and Hardwidge are slated to visit the U.S. for a string of promotional club appearances later this month.

# SOUNDTRACKS

## AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

**'BEAUTIFUL' MUSIC:** For director **Jasmin Dizdar**, it was important that the underlying theme of chaos that runs through his new Trimark Pictures film, "Beautiful People," come through loud and clear in the film music as well.

"At first I was thinking how could I unite the film with music, since it was going so many ways with so many stories," Dizdar says. "But then the more I thought about it, the less it made logic to me to unite it at all. This film is about chaos, confused people. And that's how the music should be."

To help set a mood of disarray, Dizdar opted to work with two vastly different composers. "With the music, I tried to create an amalgamation of sounds—techno beats, lots of folk stuff, classical," he says.

**Garry Bell** created an uplifting, klezmer-based score primarily working on his computer and with keyboards. The other musical voice of the film is that of British act **Ghostland**, which wrote four new songs and seems to have taken the concept of confusion to heart most of all. The band's darker-tinged, acoustic-oriented songs are rife with elements of percussion, guitar, and cello.

The album, due March 7 on RED-distributed Chapter III Records, also contains a bluesy, taunting cover of **Randy Newman's** "Sail Away" courtesy of **Kirsty MacColl**, a friend of Ghostland's **John Reynolds** who, Dizdar says, was so keen to participate that she donated her vocal services.

"This is a low-budget film, and we didn't have money to pay her. But she said she'd really always wanted to sing that song, so she just came and set up the microphones and sung it for us," Dizdar says.

**YOU CAN** always count on **Wim Wenders'** movies to include interesting musical collaborations, often at the hand of the ever-evolving **Bono**. Happily, the upcoming "The Million Dollar Hotel" is no exception.

Due March 14 from Interscope, the soundtrack has **U2's** imprint all over it. It contains two new tracks from the band—including opening song "The Ground Beneath Her Feet," with lyrics by **Salman Rushdie** from his novel of the same name—and three new tracks written by Bono with various members of the entirely cool **Million Dollar Hotel Band**.

The all-star group features Bono, **Daniel Lanois**, **Brian Eno**, **Jon Hassell**, **Greg Cohen**, **Brian Blade**, **Adam Dorn**, and **Bill Frisell**. One or another incarnation of the MDH Band is represented on eight of the album's 16 tracks.

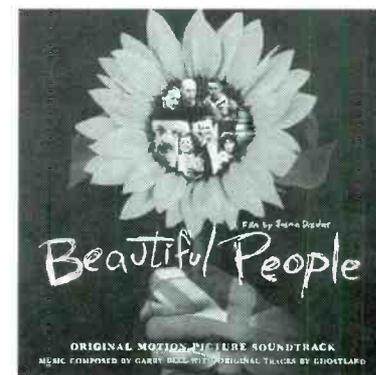
In another example of branching out musically in a film, model/actor **Milla Jovovich** adds the title of singer to her credits with her sultry vocals on two versions of "Satellite Of Love," a collaboration with **Hassell** and **Danny Saber**.

**IF YOU'RE** a music composer and you've ever thought about rewriting history, so to speak, check this out: Cable channel Turner Classic Movies and Film Music magazine are launching a competition seeking entrants to compose and record a musical score for a silent film in the TCM catalog.

Entry forms are available on the Turner Classics Web site (turnerclassicsmovies.com), and the contest is being hosted on MP3.com. Participants can upload a demo score for a 90-second movie clip to the MP3 site through Wednesday (8). The winner, to be announced in May, will have the opportunity to compose and record the score for a to-be-announced silent film.

**ON THE 'ROAD':** Expectations are soaring for DreamWorks Records' upcoming "The Road To El Dorado" soundtrack, featuring the dynamic trio of **Elton John**, **Tim Rice**, and **Hans Zimmer**. The project marks the first time the three have collaborated since "The Lion King," which garnered two Oscars and three Grammys.

"El Dorado" contains five songs John performs in the animated movie, as well as music written for the film that did not make the final cut. Of particular note is "The Panic In Me," a first-time songwriting collaboration between Zimmer and John, and the **John/Randy Newman** duet "It's Tough To Be A God," sung onscreen by **Kevin Kline** and **Kenneth Branagh**.



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## Artists & Music

### MATADOR'S CAT POWER DROPS COVERS SET

(Continued from page 14)

The album is being serviced to college radio, and there will be a short tour in the spring, but with a CD list price of \$11.98, the label is hoping the record will largely sell itself.

"If we have to choose what we really want to go crazy on, a new record of Chan originals or a specially priced album-length EP of other people's songs, it's pretty easy to pick," he says. "The way these things work—especially in the world of press—it would be very difficult for us to launch a full-scale campaign for this record and then come out

with a new one six or seven months later and get the kind of attention we need."

Even if Matador is most interested in Marshall's own material, Cosloy says, the covers album can serve as a useful introduction to those unfamiliar with Cat Power.

"Every time she works on someone's song she kind of takes you on a weird trip, and you're not exactly sure where you're going to end up," he says. "There's an element of surprise there. It's not a note-by-note rendition."



**Collapsis Gets Dirty.** Cherry Entertainment/Universal act Collapsis made its major-label bow on Feb. 15 with "Dirty Wake." The set is produced by David Bianco, with a mixing provided by Chris Lord-Alge. Rock radio is currently consuming the first single, "Automatic," while the Chapel Hill, N.C., band prepares for a national club tour. Pictured, from left, are band members Ryan Pickett, Chris Holloway, Mike Garrigan, and Scott Carle.

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Vocalist – Best Pop Collaboration with Vocal – "Smooth"

Vocalist – Record of The Year – "Smooth"

## **Matt Serletic**

Producer – Record of The Year – "Smooth"

Producer – Album of The Year – "Supernatural"

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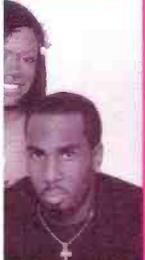
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**DIXIE CHICKS**  
*Ready To Run*  
Country Duo/Group w/Vocal  
*Fly*  
Country Album



**TLC**  
*No Scrubs*  
R&B Duo/Group w/Vocal  
*Fan Mail*  
R&B Album



**DON SEBESKY**  
*Joyful Noise Suite*  
Instrumental Composition  
*Chelsea Bridge*  
Instrumental Arrangement



**MATT SERLETIC**  
*Smooth*  
Record of the Year  
*Supernatural*  
Album of the Year



**MICHAEL TILSON THOMAS**  
*Stravinsky: Firebird; The Rite of Spring; Perséphone*  
Classical Album  
Orchestral Performance



**CHESTER THOMPSON**  
*Smooth*  
Record of the Year  
Pop Collaboration w/Vocals  
*Supernatural*  
Album of the Year  
Best Rock Album  
*Maria Maria*  
Pop Duo/Group w/Vocal  
*El Farol*  
Pop Instrumental Performance  
*Put Your Lights On*  
Rock Duo/Group w/Vocal  
*The Calling*  
Rock Instrumental Performance



**WALTER AFANASIEFF**  
Producer of the Year



**CHRISTINA AGUILERA**  
Best New Artist



**VLADIMIR ASHKENAZY** (PRS)  
*Shostakovich: 24 Preludes & Fugues, Op. 87*  
Instrumental Soloist w/o Orchestra



**MR. B.**  
*The Slim Shady LP*  
Rap Album

**ERYKAH BADU**  
*You Got Me*  
Rap Duo/Group Performance

**BECK**  
*Mutations*  
Alternative Music Performance

**TONY BENNETT**  
*Bennett Sings Ellington – Hot & Cool*  
Traditional Pop Vocal Performance

**BLACK SABBATH**  
*Iron Man*  
Metal Performance

**RUBÉN BLADES**  
*Tiempos*  
Latin Pop Performance

**PIERRE BOULEZ** (GEMA)  
*Répons*  
Classical Contemporary Composition

**KEVIN "SHE'KSPERE" BRIGGS,  
KANDI BURRUSS & TAMEKA COTTLE**  
*No Scrubs*  
R&B Song

**ALAN BROADBENT**  
*Lonely Town*  
Instrumental Arrangement/Vocals

**BURNING SPEAR** (PRS)  
*Calling Rastafari*  
Reggae Album

**JUNE CARTER CASH**  
*Press On*  
Traditional Folk Album

**CHER, BRIAN RAWLING** (PRS)  
& **MARK TAYLOR** (PRS)  
*Believe*  
Pop Dance Recording

**CLUB 69 (PETER RAUHOFFER)** (AKM)  
Remixer of the Year

**PHIL COLLINS** (PRS)  
*Tarzan*  
Soundtrack Album

**CAROL CYBALA & THE BROOKLYN  
TABERNACLE CHOIR**  
*High & Lifted Up*  
Gospel Album: By Choir/Chorus

**THE DUST BEOTHERS, ALEX GONZALES,  
WYCLEF JEAN, LAURYN HILL,  
FHER OLIVERA, TONY PRENDATT**  
*Supernatural*  
Album of the Year

**EVERLAST**  
*Put Your Lights On*  
Rock Duo/Group w/Vocal

**STEPHEN FERRERA**  
*Annie Get Your Gun*  
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**THE BOB FLORENCE LIMITED EDITION**  
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**BILL & GLORIA GAITHER**  
*Kennedy Center Homecoming*  
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**GRAHAM GREENE (PRS) & WYNTON MARSALIS**  
*Listen to the Storyteller*  
Spoken Word Album  
Children



**EMMYLOU HARRIS**  
*After The Gold Rush*  
Country Collaboration  
Vocal

**JIMI HENDRIX**  
*Bands of Gypsies - Live At Fillmore East*  
Music Video/Long Form

**WHITNEY HOUSTON**  
*It's Not Right But It's Okay*  
Female R&B  
Vocal Performance



**JOSEPH JENNINGS**  
*Colors of Love*  
Small Ensemble Performance

**KCRN**  
*Freak On A Leash*  
Music Video/Short Form

**LENNY KRAVITZ**  
*American Woman*  
Male Rock Vocal Performance

**ROBERT JOHN "MUTT" LANGE (PRS)**  
*Come On Over*  
Country Song

**MADONNA & WILLIAM ORBIT (PRS)**  
*Beautiful Stranger*  
From *Austin Powers: The Spy Who Shagged Me*;  
Song Written for Motion Picture or Television

**METALLICA**  
*Whiskey In The Jar*  
Hard Rock Performance

**RANDY NEWMAN**  
*A Bug's Life*  
Instrumental Composition Written  
for Motion Picture or Television

**CHRIS PEREZ BAND**  
*Resurrection*  
Latin Rock/Alternative Performance

**TITO PUENTE**  
*Mambo Birdland*  
Traditional Tropical Latin Performance

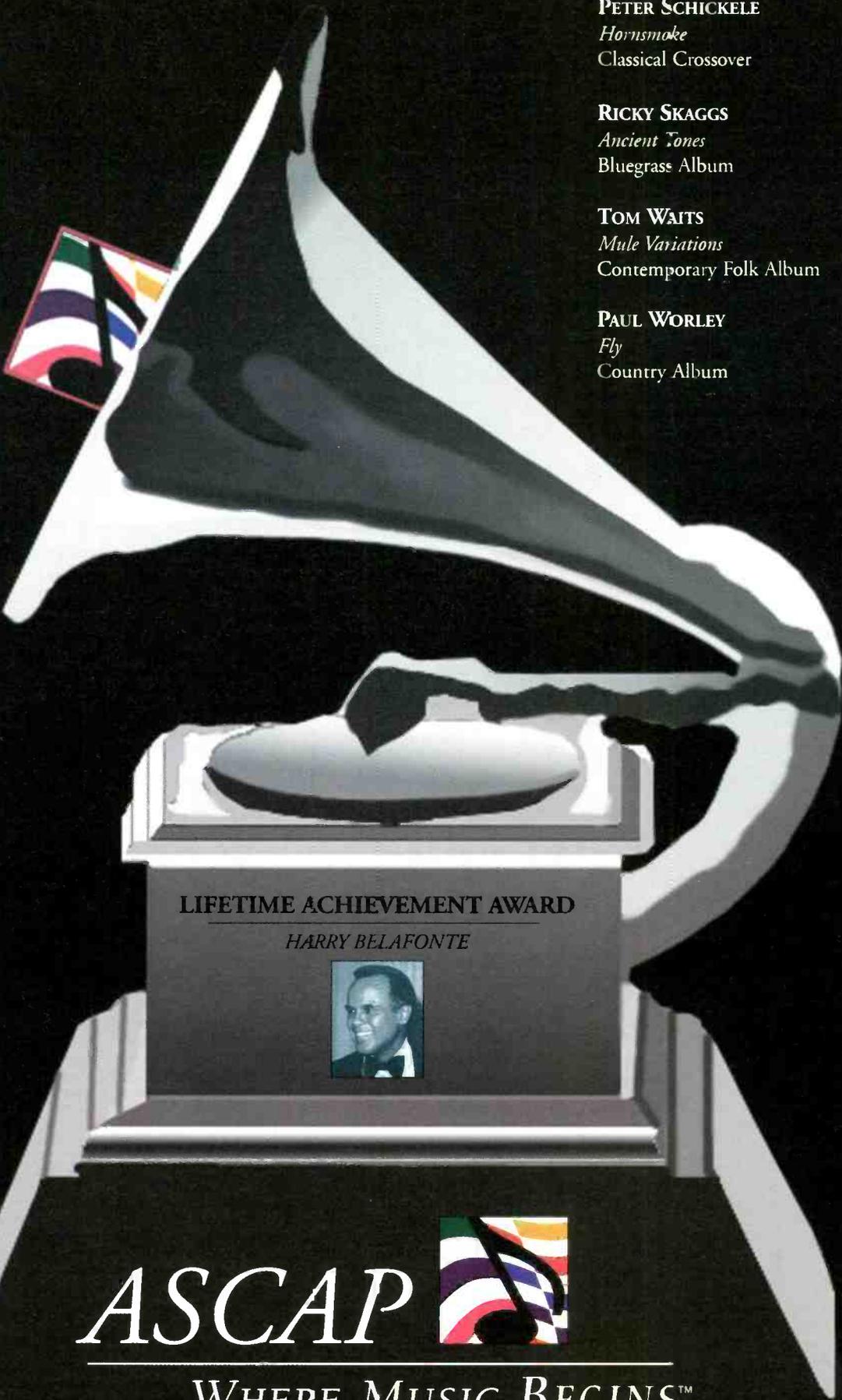
**CHRIS ROCK**  
*Bigger & Blacker*  
Spoken Comedy Album

**PETER SCHICKELE**  
*Hornsmoke*  
Classical Crossover

**RICKY SKAGGS**  
*Ancient Tones*  
Bluegrass Album

**TOM WAITS**  
*Mule Variations*  
Contemporary Folk Album

**PAUL WORLEY**  
*Fly*  
Country Album



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			MARCH 11, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	4	3	<b>3 DOORS DOWN</b> REPUBLIC 153920/UNIVERSAL (8.98/12.98)	<b>No. 1</b> THE BETTER LIFE
2	2	2	SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98)	HEAR MY CRY
3	3	7	KITTIE NG 751002/ARTEMIS (13.98 CD)	SPIT
4	<b>NEW</b>		YO LA TENGO MATADOR 0371* (16.98 CD) AND THEN NOTHING TURNED ITSELF INSIDE-OUT	
5	<b>NEW</b>		DIGGIN IN THE CRATES—D.I.T.C. TOMMY BOY 1304* (11.98/18.98) DIGGIN IN THE CRATES—D.I.T.C.	
6	6	36	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	7	47	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
8	5	18	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
9	10	9	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
10	14	5	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVIISA (7.98/11.98)	MORIR DE AMOR
11	15	22	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
12	<b>NEW</b>		WILLIAM ORBIT MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
13	<b>NEW</b>		PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
14	13	5	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
15	12	30	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
16	41	38	IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG (10.98/17.98) BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER	
17	18	41	CHELY WRIGHT MCA NASHVILLE 170052 (10.98/16.98)	SINGLE WHITE FEMALE
18	17	47	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
19	26	23	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
20	32	38	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
21	11	2	THE SUICIDE MACHINES HOLLYWOOD 162189 (10.98/16.98)	SUICIDE MACHINES
22	48	5	LINDA EDER ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
23	20	22	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
24	24	5	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
25	34	22	SOLE DREAMWORKS 450118/INTERSCOPE (10.98/16.98)	SKIN DEEP

26	25	16	CARLOS VIVES △ EMI LATIN 22854 (8.98/14.98)	EL AMOR DE MI TIERRA
27	27	30	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
28	<b>NEW</b>		COMMISSIONED VERITY 43136 (10.98/16.98)	TIME & SEASONS
29	30	4	YUNGSTAR STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98)	THROWN YOUNG PLAYA
30	42	17	ASLEEP AT THE WHEEL DREAMWORKS (NASHVILLE) 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
31	<b>NEW</b>		GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
32	29	14	SPM DOPEHOUSE 5039 (11.98/16.98)	THE 3RD WISH
33	31	21	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
34	<b>NEW</b>		MILLENCOLIN EPITAPH 82007* (14.98 CD)	PENNYBRIDGE PIONEERS
35	33	11	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
36	23	12	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
37	<b>NEW</b>		NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
38	36	2	MICHELLE TUMES SPARROW 51696 (15.98 CD)	CENTER OF MY UNIVERSE
39	39	6	OUTSIDAZ RUFF_LIFE 60000* (5.98/7.98)	NIGHT LIFE (EP)
40	35	75	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
41	28	16	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
42	40	51	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
43	19	3	SCREWBALL HYDRA 1344*/TOMMY BOY (11.98/16.98)	Y2K THE ALBUM
44	38	9	GUANO APES SJPER SONIC 67858/RCA (9.98/13.98)	PROUD LIKE A GOD
45	16	2	GOV'T MULE CAPRICORN 546489/IDJMG (10.98/16.98)	LIFE BEFORE INSANITY
46	43	28	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
47	45	3	THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98)	MAMBO #5
48	21	4	CHARLIE ZAA SONOLUX 83546/SONY DISCOS (10.98 EQ/16.98)	CIEGO DE AMOR
49	46	2	APOLLO FOUR FORTY 550 MUSIC 62238*/EPIC (7.98 EQ/11.98)	GETTIN' HIGH ON YOUR OWN SUPPLY
50	22	10	KEITH JARRETT ECM 547949 (17.98 CD)	THE MELODY AT NIGHT, WITH YOU

## POPULAR • UPRISINGS

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

**STOP SIGNS:** California's Ventura County is often overshadowed by southern neighbor Los Angeles, but the county has spawned an act that's starting to make some noise in the main-



**Body Of Reggae.** Reggae band John Brown's Body is on a U.S. tour in support of its latest Shanachie Records album, "This Day." The band, with roots in Ithaca, N.Y., has two other albums, 1996's "All Time" and 1999's "Among Them." Tour dates include March 18 in San Francisco; March 24 in Los Angeles; March 31 in Salt Lake City; April 3 in Aspen, Colo.; April 12 in Chicago; April 14 in Milwaukee; and April 22 in Buffalo, N.Y.

stream: heavy rock band 8Stops7, whose Reprise Records debut album is titled "In Moderation."

The album was produced

by Toby Wright (Alice In Chains, Korn).

"Satisfied," the first single from "In Moderation," has been getting early airplay on rock stations such as KRZR Fresno, Calif.; WCCC Hartford, Conn.; KUPD Phoenix; KBER Salt Lake City; KILQ Colorado Springs, Colo.; KLAQ El Paso, Texas; and KRZR Albuquerque, N.M.

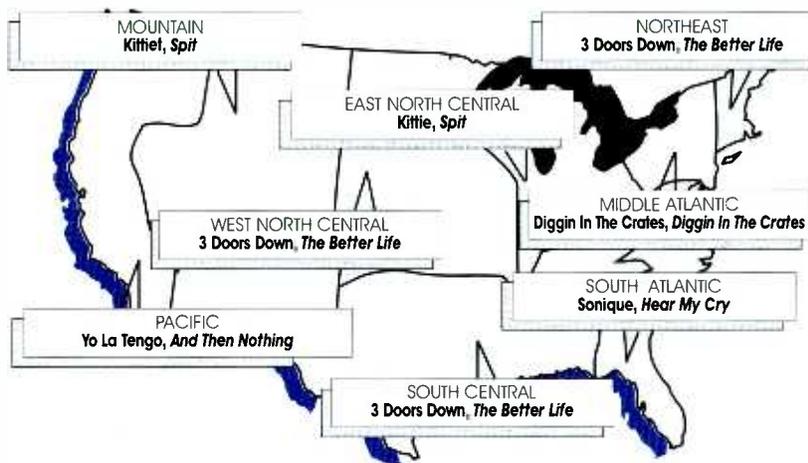
The four-piece band from Santa Paula, Calif.—whose members are lead singer/guitarist Evan Sula-Goff, guitarist Seth Watson, bassist Alex Viveros, and drummer Adam Powell—was originally called 8 Stops Nowhere.

Sula-Goff says of the name change to 8Stops7, "I just started thinking about a thing like seven days a week, seven years of bad luck, seven years of plague. The '7' symbolizes completion, while the '8' symbolizes new hope. In certain branches of psychology, life is divided into eight stages of development. Basically, '7' is a symbol of something you want to get away from, and '8' is the door you go through



**R&B Newcomer.** Hoping to follow in the footsteps of other one-named R&B divas (such as Brandy and Monica) is Jennifer, whose self-titled debut album is set for release March 28 on B-Town/Que it Up Records, distributed by EMI. The Dallas-based singer has completed a video for the first single, "Y U Callin' Me."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Kittie Spit	1. Sonique Hear My Cry
2. Static-X Wisconsin Death Trip	2. Diggin In The Crates—D.I.T.C. Diggin In The Crates—D.I.T.C.
3. 3 Doors Down The Better Life	3. 3 Doors Down The Better Life
4. Sonique Hear My Cry	4. Son By Four Son By Four
5. System Of A Down System Of A Down	5. Kittie Spit
6. Yo La Tengo And Then Nothing Turned Itself Inside-Out	6. Carlos Vives El Amor De Mi Tierra
7. Beth Hart Screamin' For My Supper	7. Yo La Tengo And Then Nothing Turned Itself Inside-Out
8. The Suicide Machines Suicide Machines	8. Trin-i-tee 5:7 Spiritual Love
9. Trin-i-tee 5:7 Spiritual Love	9. Beth Hart Screamin' For My Supper
10. Sole Skin Deep	10. Gilberto Santa Rosa Expression

to get there."

8Stops7 is currently on a U.S. tour. Dates include Friday (10) in Hartford, Conn.; March 12 in Harrisburg, Pa.; and March 15 in New York.

**JAZZ DREAM:** Jazz veterans Steve Lacy and Roswell Rudd have teamed up to record "Monk's Dream," an album composed primarily of Lacy compositions and inspired by jazz legend Thelonious Monk.

The album is set for release Tuesday (7) on Verve Records. Soprano saxophonist Lacy (a favorite in jazz music polls) and trombone player Rudd collaborated on the album with double bass player Jean-Jacques Avenel, drummer John Betsch, and (on two tracks) vocalist Irene Aebi.

Lacy and Rudd launch a U.S. tour in New York with dates at Jazz Standard from Wednesday (8) to March 12. Other tour dates include March 14 at Regattabar in Cambridge, Mass.; March 17 at Kuumba Jazz Center in Santa Cruz, Calif.; March 18 at Noe Valley Ministry in San Francisco; March 19 and 20

at the Outpost in Albuquerque, N.M.; March 22 at the Continental in Austin, Texas; March 23 at the Neurosciences Institute in San Diego; March 24 at



**Going Crazy.** Los Angeles band Crazy Town has been performing its brand of rock-meets-rap on a world tour since the release of the group's debut album, "The Gift Of Game" (Columbia Records). The album's first single is "Toxic," and the video has gotten exposure on MTV and the Box. On March 18, Crazy Town launches a U.S. tour in Seattle with Methods Of Mayhem. Other dates on the tour include March 22 and 23 in Los Angeles, April 5 in Chicago, and April 12 in New York.

McCabe's in Santa Monica, Calif.; March 29 at the Empty Bottle in Chicago; and March 31 and April 1 at Bird of Paradise in Ann Arbor, Mich.

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# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### AC/DC

**Stiff Upper Lip**  
 PRODUCER: George Young  
 EastWest/Elektra 62494  
 Ya gotta love AC/DC. These lads have never—nor will they ever—latch onto trends for the sake of boosting record sales. They clearly understand that a great band doing what it does best will always have a loyal core following. “Stiff Upper Lip” is an album that could’ve been recorded yesterday or 10 years ago—and that’s just fine. Every track pumps with a healthy blend of ’70s-style heavy metal and old-school blues. Singer Brian Johnson’s screech has never sounded more ferocious, and lead guitarist Angus Young still sounds like he could teach the kids in the current wave of popular bands a thing or two about how to properly handle an axe. It remains to be seen if rock radio will be open to an album with such a “classic” sound, but you can bet that there’s a legion of punters ready to snap this fine and oh-so-fun set upon retail impact.

#### ★ STAR GHOST DOG

**The Great Indoors**  
 PRODUCERS: Master Cylinder, Matthew Ellard, Brendan Lynch  
 Catapult Records 018  
 The Boston indie rock scene is a musical never-never land: It keeps unleashing postgrad, girl-fronted, guitar-centered alterna-pop like it’s perpetually 1993. For those who appreciate the form, this is not necessarily a bad thing—especially when the practitioners are as good as Star Ghost Dog. The band’s latest, “The Great Indoors,” is a blend of bright riffs, heavy basslines, and sweet yet melancholic vocals from lead singer Ginny Weaver, mixed with a twist of electronic sampling. Think Veruca Salt, or Tanya Donelly of Belly fame, but with more textured atmospherics. The album works better as background mood music, given that many of the songs tend to play interchangeably, but there are enough bouncy, hook-driven moments like “Underdrive,” “Erase Me,” and “Moth” to satisfy the single-hungry looking to rock. Contact: 617-426-2737.

### R & B / HIP-HOP

#### ★ SY SMITH

**psykosoul**  
 PRODUCERS: various  
 Hollywood Records 62198  
 Already familiar to TV viewers via appearances on “Ally McBeal” (as a background singer for Vonda Shepard) and a national Gap commercial, backup singer Sy Smith (Whitney Houston, Macy Gray) steps to the forefront with her first solo album. Mixing an ear-pleasing brew of R&B, hip-hop, jazz, rock, and classical influences, the singer weaves a personally inspired story line about life and love that

### SPOTLIGHT

#### THE CHIEFTAINS



#### THE CHIEFTAINS

**Water From The Well**  
 PRODUCER: Paddy Moloney  
 RCA Victor/BMG Classics 63637  
 For the better part of the past decade, the Chieftains have turned their energies outward, tracing the soul of Celtic music to Spain, Mexico, Cuba, and the country music mecca of Nashville, among other places. Along the way, they have collaborated with some of the world’s most celebrated musicians, including Sting, the Rolling Stones, Ry Cooder, Linda Ronstadt, Los Lobos, Tom Jones, Willie Nelson, and Chet Atkins, as well as fellow Irish icons Van Morrison and Sinéad O’Connor. Their latest release, by contrast, is truly home-grown. Recorded live and in the studio in various locales in Ireland, it features traditional fare performed by the six Chieftains with an impressive cast of “local” kindred spirits, including Altan, Janet Harrison & the Belfast Harp Orchestra, the Kilenora Ceilidh Band, and Canadian fiddle sensation Ashley MacIsaac. Highlights include the lovely harp number “Planxty George Brabazon,” arranged by group leader Paddy Moloney and led by Derek Bell; “The Dusty Miller,” arranged by flutist Matt Molloy; and vocal numbers “Jack Of All Trades” and “May Morning Dew,” both arranged and sung by Kevin Conneff. A gorgeous postcard from home, performed with the passion and finesse that come so naturally to the Chieftains.

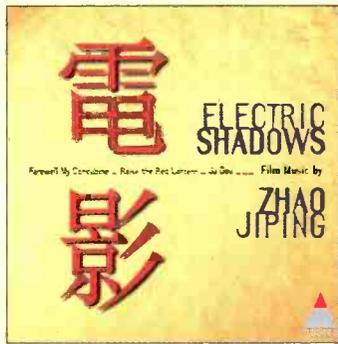
alternates between witty (“Good N Strong”), serious (“Stop Askin”), wicked (“Gladly”), and hopeful (“Deep Sleep”). She also puts an urban spin on Edie Brickell’s “What I Am.” With vocals that call to mind the emotional fervor of Chaka Khan and production support from Sauce (Somethin’ For The People), Ali Shaheed Muhammad (A Tribe Called Quest), Madukwu Chinwah (Erykah Badu), and others, Smith is a welcome addition to the next generation of R&B artists.

#### ★ JUNGLE BROTHERS

**V.I.P.**  
 PRODUCERS: Alex Gifford  
 Gee Street/V2 0829  
 As members of Native Tongues, one of the original hip-hop supergroups—along with De La Soul, A Tribe Called Quest, Queen Latifah, and Monie Love—the Jungle Brothers changed the face of rap music with its new sound. Always willing to bend the parameters of rap music, the Jungle Brothers often infused different musical styles into their repertoire. Thankfully, the Brothers don’t disappoint on their new release, “V.I.P.,” which was produced by Alex Gifford of U.K. act the Propellerheads. On tracks like “Early Morning” and “I Remember” (featuring the Holmes Brothers), the JB’s stay true to their old-school roots. The group also delivers some house music in the form of the infectious “Get Down.” The crown

### SPOTLIGHT

**ZHAO JIPING: Electric Shadows**  
 China Symphony Orchestra and Chorus, Hu Bing Xu  
 PRODUCER: Friedemann Engelbrecht  
 Teldec 0630-17114  
 As China’s greatest film composer, Zhao Jiping has written the music for such epics as “Farewell My Concubine,” “Raise The Red Lantern,” and “To Live.” Across this *oeuvre*, he has conflated the disparate worlds of traditional Chinese music, the Western symphony orchestra, and contemporary electronics to create a truly organic cross-cultural art. The evocatively titled “Electric Shadows” (the literal translation for the Chinese word for “film”) offers a conspectus of Jiping’s uncommon achievement—with excellent performances by the China Symphony Orchestra and vari-



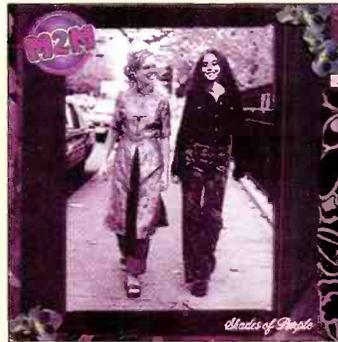
ous soloists, including those on *pipa* (a lute), *banhu* (a sort of fiddle), and *xun* (a clay wind instrument). In addition to the previously noted trio of films, the album includes music from “Sunbird,” “Ju Dou,” and “Red Firecracker; Green Firecracker.” To note just two highlights, the ear-catching overture of “To Live” is not only exotic but emotive, and the grand Eastern Romanticism of “Red Firecracker; Green Firecracker” conjures a rich, manifold world without any need of images. Alluring in more than sound, the album is well-annotated and beautifully packaged. It may not be classical music as some define it, but “Electric Shadows” stands to be one of the more important releases from any classical label this year.

jewel of this set, though, is “Down With The Jeez,” which features guest appearances from the Black Eyed Peas, Sense Live, and Alex G. At nearly 9 minutes, it’s a classic posse cut. The often underrated Black Eyed Peas hold their own over the simple guitar-laced sample. “V.I.P.” is a reminder of how simple and fun hip-hop once was. Let’s hope the Jungle Brothers won’t be lost among the guns and greed of today’s more popular hip-hop acts.

#### VARIOUS ARTISTS

**The Takeover**  
 PRODUCERS: various  
 GhettoWorks/Warner Bros. 47610  
 Raptor (read rapper/actor) and talk show host Queen Latifah looks to add another title to her reign—that of record label mogul—with the launch of her GhettoWorks Records. The first release from the Warner Bros.-distributed label, “The Takeover,” is a compilation of its artist roster, which includes seasoned artists as well as newcomers. On one hand, the return of rap artists like Latifah and Nikki Strong (who recorded “Daddy’s Little Girl”) as Nikki D) is welcomed as each ably flexes on “Drama 101” and “Heat,” respectively. Newcomer Rowdy Rahz also makes some noise with the orchestral “Nev-Ah.” On the other hand, former

### SPOTLIGHT



#### M2M

**Shades Of Purple**  
 PRODUCERS: various  
 Atlantic 83258  
 Incredibly photogenic Norwegian teen duo M2M—comprising singer/songwriter/musicians Marion Raven and Marit Larsen—made its U.S. debut last year with the Wilson Phillips-hued single “Don’t Say You Love Me.” Culled from the “Pokémon The First Movie” soundtrack and featured on “Shades Of Purple,” the infectious pop rocker was penned by the pair, along with co-producers Jimmy Bralower (Jennifer Paige) and Peter Zizzo (Celine Dion). What’s most dazzling about the track is the vocal verve of the girls’ harmonizing. And it’s no fluke! The 13 tracks on display here showcase a seasoned singing style that is, quite frankly, the antithesis of teen sensations like Britney Spears. In addition to Bralower and Zizzo, the sparkling album finds the duo collaborating with Matt Rowe, Carole Bayer Sager, Max Martin, Guy Roche, and Full Force, among others. Highlights include the buoyant “Everything You Do,” the soul-searching “Dear Diary,” the tear-soaked “The Day You Went Away,” the Bee Gees-airbrushed “Our Song,” and the wistful “Give A Little Love.” Beautifully sun-kissed, “Shades Of Purple” is poised to be the soundtrack of spring/summer 2000.

Capitol Records act Channel Live disappoints after having an image overhaul from backpackers to thugs on “Wild Out 2K.” The set also offers R&B flavor from Big Bub and new artist Antonique, whose “Love Isn’t Love” is the set’s lead single. Queen Latifah’s takeover isn’t “hostile,” but it is worth investing in.

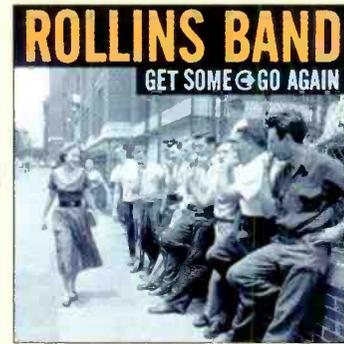
### COUNTRY

#### ★ JIMMIE DALE GILMORE

**One Endless Night**  
 PRODUCERS: Buddy Miller, Jimmie Dale Gilmore  
 Windcharger Music/Rounder 11661-3173  
 It’s been four years since Texas music legend Jimmie Dale Gilmore’s last record, “Braver Newer World.” With the arrival of “One Endless Night,” listeners will discover that Gilmore is continuing to evolve from his honky-tonk roots—more so than the last album indicated. It’s a long, long way from Lubbock, Texas, honky-tonks to “Mack The Knife,” indeed. But Gilmore’s eerie, quavery voice apparently can sustain many different musical worlds. Besides two Gilmore originals (one co-written with Hal Ketchum, the other with David Hammond), the artist draws from a wealth of like-minded songwriters, including John Hiatt, Willis Alan Ramsey, Jesse Winchester, Robert Hunter, and the late Jerry Garcia, Townes Van Zandt, and Walter Hyatt. The result is a painterly continuation of Gilmore’s vision of a stark yet beautiful musical landscape. Co-producer Buddy Miller’s electric guitar

### SPOTLIGHT

**ROLLINS BAND**  
**Get Some Go Again**  
 PRODUCER: Henry Rollins  
 DreamWorks 64871  
 At a time when the hard-rock arena is overrun with an assembly line of hip-hop-sewn sound-alikes, “Get Some Go Again” is a refreshing change of pace. It kicks with all of the guitar-charged authority of its competition, but there’s nary the sign of a sample, turntable scratch, or synthetic beat. It’s all live... lean and rife with the fist-waving angst and raw sexuality that draws hordes of teenage males. Sexy punk icon/front man Henry Rollins is supported here by a completely new lineup: guitarist/pianist Jim Wilson, bassist Marcus Blake, and drummer/saxophonist Jason Mackenroth—better known in indie-rock cir-



cles as a band called Mother Superior. The chemistry between the four is instantly evident—particularly in Rollins’ performance, which has never been more relaxed and effective. His delivery supports his lyrics far more than on any of his previous recordings. That’s a good thing, since Rollins has a penchant for anchoring his songs with literate, often thought-provoking lyrics. He’s especially strong on the set’s first single, the poetic “Illumination,” and on the deliciously Led Zepelin-esque “Brother Interior.” They’re focal points on an album with the potential to blow some much-needed fresh air into a genre that’s in danger of getting a little stale.

infuses the set’s otherwise acoustic landscape with a crackling but still-subdued energy.

#### PHIL LEE

**The Mighty King Of Love**  
 PRODUCER: Richard Bennett  
 Shanachie 5740  
 Very much in the way Keith Richards forays into country music, Phil Lee has one hell of a good time with his own peculiar brand of country. He’s got it all: thin, reedy voice hurling angry lyrics over power chords and Dylan-esque harp riffs. The songs explore some traditional country subjects: “A Night In The Box” details the joys of spending the night in a trailer; “Les Debris, Ils Sont Blancs” tells a tale of white trash; and the title cut is as close as Lee gets to a tender ballad. On “She Ran Out Of Love (Before I Ran Out Of Take),” Lee comes *this close* to penning a true country classic. You can almost hear it on mainstream country radio. The operative word being “almost.”

### JAZZ

#### ▶ DR. JOHN

**Duke Elegant**  
 PRODUCER: Mac Rebennack  
 Blue Note 7243 5 23220  
 Better late than never, the one and only

(Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age); Brian Garrity (pop/N.Y.).

(Continued from preceding page)

Dr. John has extended a very personal centennial homage to Duke Ellington. The Night Tripper and his ultra-funky Lower 9-11 band have not only swamped a set of ducal chestnuts but unearthed a trio of long-lost numbers—"On The Wrong Side Of The Tracks," "I'm Gonna Go Fishin'," and "Flaming Sword." In the only proper way to pay tribute to Ellington's genius, Dr. John has remade all these songs in his own image, accenting everything with his impossibly hip vocal and keyboard style. The beautifully B-3-stoked "Caravan" and barstool blues of "Do Nothin' 'Til You Hear From Me" sound like no other versions of these oft-covered tunes; likewise, "Satin Doll" is utterly ingenious in its syncopated strut. Dr. John turns "Flaming Sword," the highlight of the album, into a groovin' instrumental straight out of his native Big Easy. The whole album swings with a late-night smile and a wink, and Dr. John's irrepresible love of life and music is infectious.

## LATIN

### ★ ADÁN CAÑUELAS

**Tu Adán**  
PRODUCERS: Ringo Martínez, Adán Cañuelas  
Sony Discos 83218

With *bomba*-style merengue artists in overabundance, it's quite refreshing to hear this newcomer throw down some good old-fashioned, galloping merengue grooves for a change. The smoothly paced set's catchy, melodic love songs are bracketed by Cañuelas' dashing tenor, which is emotive without being affected. Further, unlike the vast majority of merengue vocalists, Cañuelas pens most of his own tunes, including strong radio prospects like "Triste Final" and "Necesito Un Amor." Cañuelas does give lip service to *bomba*-esque merengue with serviceable paeans "Quiero Llorar" and "Perdóname." However, *bomba*-merengue tracks "Arrepentida" and "Por Tu Querer" deserve a shot at radio, along with the zippy twirler "Pido."

### ★ GIPSYLAND

**Viva La Música**  
PRODUCERS: Mark Taylor, Brian Rawling  
Hollywood Latin 62182

The production team that oversaw much of Cher's international smash album "Believe" hooks up with this flamenco/pop quintet for a 13-song romp replete with the zesty grooves first made famous by the Gipsy Kings 12 years ago. Indeed, Gipsyland's lead vocalist Kiko Motos was a touring lead vocalist for the Gipsy Kings, and therein lies a stylistic snag for Gipsyland—they often sound too much like the Gipsy Kings. Furthermore, U.S. Hispanic radio stopped rotating flamenco sounds long ago, which is forcing labels to explore dance and pop outlets. Still, there are several strong ballads, like "La Bodega" and "Me Siento Triste," that might pique interest at Latin radio. And such rousing sing-alongs as "Torito," "Ana María," and "Ole Ola" are prime party jams.

## CLASSICAL

### ★ DANIEL HOPE: Shostakovich, Schnittke, etc.

PRODUCER: Dominic Fyfe  
Nimbus 5631

It's refreshing when a young classical musician follows a resolutely modern muse, as 25-year-old English violinist Daniel Hope did on his enterprising Nimbus debut of Schnittke, Takemitsu, and Weill—and as he does with this equally impressive sophomore set pairing Shostakovich and Schnittke with Krzysztof Penderecki and Arvo Part. Beyond geography, what binds these four divergent Eastern European composers is their intensity of expression; that is, they share a certain madness, if

not a similar method. Shostakovich's great Violin Sonata Op. 134 and Schnittke's Third Violin Sonata both typically tap a volatile dynamic and emotional palette—as does, in its own, more tempered way, Penderecki's Cadenza (here in a transcription from the viola original, which draws from his Viola Concerto). Part's "Spiegel Im Spiegel" is ghostly minimalism and shares the low volume if not the sly humor of Schnittke's oddly lyrical arrangement of the carol "Stille Nacht." Hope—who knew Schnittke and whose take on Penderecki's Cadenza comes composer-approved—has real insight into the subtlety as well as the text of these intense works, and he is ably accompanied by pianist Simon Mulligan. Hope has also written his own liner notes, further marking this as a special recital. The English Nimbus label is distributed in the U.S. by Allegro.

## CONTEMPORARY CHRISTIAN

### ► MICHELLE TUMES

**Center Of My Universe**  
PRODUCERS: David Leonard, Michelle Tumes  
Sparrow SPD1696

On her sophomore album, the Australia-born Tumes delivers on the promise that made her debut effort such an outstanding find: She continues to enthrall listeners with her sweet, ethereal vocals and engaging tunes. Tumes has a gift for pouring her soul into thoughtful, well-written songs, and her work is frequently recorded by other Christian artists. But it's a real treat to hear her deliver her observations on life, faith, and God's love and mercy in her own inimitable style. The instrumentation and arrangements could easily please fans of world music. Of course, the directness with which she conveys her Christian beliefs will continue to attract a loyal Christian fan base. "Deep Love," the tune that kicks off the album, is a beautiful piano-laden treatise on the depth and impact of God's love; it spotlights Tumes' lovely vocals, songwriting skills, and keyboard prowess. The track currently garnering attention at Christian radio, "Heaven's Heart," has a buoyant melody and uplifting lyric—as does the gorgeous "With The Angels," which boasts a moving lyric about the comfort received from heavenly emissaries. In an increasingly competitive market, Tumes continues to stand apart from the pack with a gorgeous voice and stirring songs.

## NEW AGE

### ★ JOANNE SHENANDOAH

**Peacemaker's Journey**  
PRODUCERS: Tom Wasinger, Joanne Shenandoah  
SilverWave SD 923

When Joanne Shenandoah's first album came out, some critics dubbed her a Native American Enya. But this Iroquois singer has evolved beyond that, and "Peacemaker's Journey" is her most impressive album yet. Shenandoah avoids the clichés of Native American crossover music. There are no cedar flutes, one-beat tom-tom drums, or exhortational chants. Instead, co-producer Tom Wasinger surrounds her with gentle hand percussion, lilting guitar accents, zithers, and citterns. He adds a viola echoing Shenandoah's haunting melody on "The Good Message" and puts earth-thudding monochord strings on "Tadodaho-Snakes In His Hair." He outlines a moody landscape against which the artist casts her songs of the Iroquois people. She tells the tale of Skennanrahowi, who legend says united the Iroquois tribes. Like Enya singing in Gaelic, Shenandoah uses her voice as an instrument: its silken smooth tones draw the listener into her songs—even if the listener doesn't understand the language.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ★ CHANTAL KREVIUZUK Before You (3:53)

PRODUCER: Jay Joyce  
WRITERS: C. Kreviazuk, J. Joyce  
PUBLISHERS: Neverwoud/dathot Music/Sony/ATV Music Publishing Canada, SOCAN; Irving Music/Two Bagger Music, BMI  
Columbia 46633 (CD promo)

On her 1997 debut album, "Under These Rocks And Stones," Canadian singer/songwriter Chantal Kreviazuk showed all the promise in the world as a young woman with much on her mind. Her single "Surrounded"—which told of the death of an ex-boyfriend—was in itself enough of a workout for the ears for listeners to meet her follow-up release with lip-smacking anticipation. In the meantime, she has appeared on the soundtrack to "Armageddon" and "Songs From Dawson's Creek" and as the singer behind the NBC series "Providence." She was also part of the Lilith Fair tour. Kreviazuk's second disc, "Colour Moving And Still," is finally due here April 18; it has already shown itself to be one of the most durable releases in the past year at home, where she has been a fixture on the singles charts and at awards shows. You'll understand why with the hook-drenched rock'n'folk radio release "Before You," which employs piano and mandolin to tell the story of just how rewarding love can be: "Ever since I met you on a cloudy Monday/I can't believe how much I love the rain/And now I think I'll get through the end of the world/Now, I think I'll get through anything." This special artist, with her rough-around-the-edges vocals, raucous piano-playing style, and intensity-packed lyrics, is a perfect fit for adult top 40 outlets looking for something that's just different enough to call their own and yet that's as inviting and penetrating as sunshine at the end of a shower. Please welcome Kreviazuk into your hearts, but more important, onto your playlists. One of the brighter stars to shine upon the new millennium.

## R & B

### ► CHICO DEBARGE Listen To Your Man (3:57)

WRITERS: C. DeBarge, J. Stokes  
PRODUCER: Chico DeBarge  
PUBLISHERS: Joseph's Dream/Caravans of Kedar/Multi-songs BMG, SESAC; Zomba Enterprises/Fe-mac Music, ASCAP  
Motown 1671 (CD promo)

The last time Chico DeBarge partnered with singer/songwriter/producer Joe, he had the smash hit "No Guarantee." Wisely, DeBarge called upon his old friend again. This time, Joe lends his background vocals (and a big dose of flavor) to DeBarge's new single, "Listen To Your Man." Together, DeBarge and Joe blend their confident, cool vocals perfectly (it's hard to tell who's singing which line, really), with ultra-funky keyboard work. But what's that other sound? Could it be...? It is. A beat box by Doug E. Fresh. Like a musical instrument, Fresh takes his unique vocal talents and creates the song's percussion sounds with his lips, tongue, and teeth. You can't keep from nodding your head or moving your hips to the quick-shifting start/stop track. As a matter of fact, with the first listen to the Chico DeBarge album, "Lis-

ten To Your Man" jumped out as an obvious hit. Now, deservedly, radio is jumping all over it.

## COUNTRY

### ► GEORGE STRAIT w/ALAN JACKSON Murder On Music Row (4:23)

PRODUCERS: Tony Brown, George Strait  
WRITERS: L. Cordle, L. Shell  
PUBLISHER: not listed  
MCA (album track)

If this isn't country music's dream team, what is? George Strait and Alan Jackson, the two saviors of traditional country music in these pop-infused times, have joined forces to record a song that has tongues wagging. Penned by Larry Cordle and Larry Shell, the song was originally released on the current album by Larry Cordle & Lonesome Standard Time. It immediately created a ruckus on Music Row and stirred the passions of traditional country music fans. The well-written lyric charges that someone murdered traditional country music. Such lines as, "The mighty dollar and the lust for worldwide fame slowly killed tradition and for that someone should pay" are serving as a rallying cry for fans of traditional country music and generating tremendous listener response. The song is included on Strait's recently released "Latest Greatest Straitest Hits" package, and though MCA has yet to issue the cut as a single, that hasn't stopped radio and listeners from propelling the tune to No. 47 and Hot Shot Debut status on Billboard's Hot Country Singles & Tracks chart this issue. Musically, it's the kind of song that will make you reach for the nearest cold longneck beer. Lyrically, who can argue with the charges? And as for the performance, Strait and Jackson singing together is the ultimate musical treat for traditional country fans. This is more than a great record. It's a dead-on indictment of what's wrong with the country music industry today. It could just launch a revolution.

### ★ SONS OF THE DESERT Change (3:22)

PRODUCERS: Johnny Slate, Mark Wright, Sons Of The Desert  
WRITERS: C. Wiseman, M. Selby  
PUBLISHERS: Almo Music Corp./Daddy Rabbit Music, ASCAP; Bro'n'Sis Music/Estes Park Music, BMI  
MCA 20152 (CD promo)

Sometimes a change in labels is just what an act needs to jump-start a stuttering career. Here's hoping MCA does the trick for this talented outfit. The group made a promising debut on Epic in 1997 and released a solid string of strong singles that received a mixed reception at country radio. That should change once programmers get a taste of this outstanding single. Lead vocalist Drew Womack sounds great, and he's sinking his considerable vocal chops into a song worthy of his performance. Penned by hit Music Row tunesmiths Craig Wiseman and Mark Selby, the song has a strong melody and a great lyric. The first verse paints a portrait of a Texas hitchhiker who "ain't looking for a ride so much as he's looking for a change." The second verse revolves around a freshly tattooed wife heading home with a bottle of champagne and a red lace teddy, ready to show her husband a little change. The final verse asks, "Now who of us hasn't been heading home Friday, sitting at some traffic light/Wondering what would happen if we took a left instead of that faithful ole right." It's one of those songs that listeners will immediately connect with and likely embrace as a personal anthem. With a polished new look to accompany their potent musical talent, it looks like the Sons just may get the attention they deserve this time.

## ROCK TRACKS

### ★ PATTI SMITH Glitter In Their Eyes (3:03)

PRODUCER: not listed  
WRITER: P. Smith  
PUBLISHER: not listed  
Arista 4922 (c/o BMG) (CD promo)  
Hearing Smith cut loose on a track like

this, it becomes clear that the rock radio field is sorely lacking the kind of no-holds-barred female belter who pours her soul and guts into every syllable she utters. To that end, programmers should begin tripping over themselves to embrace this glorious preview into the rock icon's forthcoming opus, "Gung Ho." Joined during the chorus by Michael Stipe, Smith offers an unflinching view into the ramblings and motions of youth culture. As always, her words are on-point, with literate, poetic lines. Surrounding the artist is raucous, guitar-driven instrumentation, urging her to wail with white-knuckled authority. Although Smith has always been a sharp observer of the world, she's grown notably comfortable in the role of rock'n'roll earth mama. And if you need further proof of that, use this hook-laden anthem as a springboard into "Gung Ho," which is shaping up to be among the better releases of 2000.

(Continued on next page)

## NEW & NOTEWORTHY

### BOBBY BELFRY One Of These Days (5:10)

PRODUCERS: Alan Douches, Bobby Belfry  
WRITERS: Belfry, Marlowe  
PUBLISHER: Bats in the Music, ASCAP  
Deko Records 1010 (album track)

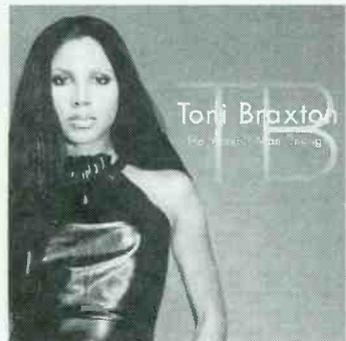
In the perpetual quest for new and vital artists who embrace jazz, New York-based Bobby Belfry is one to savor, embrace, and lend the hand of fame to. His debut disc, "Imperfect Rhythms," features a dozen mostly self-penned nuggets, richly produced by the artist and Alan Douches. Among the standouts brimming with potential is "One Of These Days," a singer's song, lamenting the time it takes for those on the outside to notice what's being delivered in song from



the inside. But then, fame and fortune are delivered, and with that, alas, so is one of the potential trappings of success—divorce—prompting a clever retelling of the chorus, which returns us to where things all began: "In our humble two rooms/With the cable TV and its grand brick-wall view." Vocally, Belfry is smooth as satin here, his voice caressing the scale from a delicate opening musing to a well-placed crescendo as the story reaches its peak. The melody is as instant and natural as the sun's warmth, accompanied by just the right touch of jazzy piano, brushed percussion, gentle bass, a subtle guitar, and sax at the midsection. Belfry recently performed this track at a Manhattan benefit at hip Upper West Side jazz club Smoke, and it brought thunderous reaction; now, if that can just make the transition to radio. Smooth jazz outlets will have a ball with this shrewd offering, spelling out the beginning of a relationship that deserves to last, given the wealth of beautifully written and produced cuts on "Imperfect Rhythms." Find out more at bobbybelfry.com, which includes music clips. Well worth the click.

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

## SPOTLIGHT



**TONI BRAXTON** *He Wasn't Man Enough* (4:21)  
 PRODUCERS: Rodney Jerkins  
 WRITERS: R. Jenkins, F. Jenkins, L. Daniels, H. Mason  
 PUBLISHERS: 2000 Rodney Jerkins Productions/EMI Blackwood Music/Fred Jerkins Publishing/Ensign Music Corp., BMI; LaShawn Daniels/EMI April Music/T and Me Music, ASCAP  
**LaFace 4444** (CD promo)  
 After a nearly four-year absence (and a lengthy and heated court battle with label LaFace/Arista), Toni Braxton at last returns—once again on LaFace—with the debut single from her eagerly awaited album “The Heat,” scheduled for release April 25. The Rodney Jerkins-produced “He Wasn't Man Enough” is an all tempo-driven track, with a fiery-edged beat. Braxton's deep, sultry vocals, which are indeed her signature, set the tone for the lyric, which tells the story of a strong woman who rids herself of the wrong man, then explains to his new woman—the other woman—that she was his second choice: “What are you thinking?/Why'd you marry him?/Did you know I made him leave?/Did you know he begged to stay with me?/He wasn't man enough for me.” While Braxton is most recognized for her melancholy ballads produced by Babyface, she's no stranger to success with other producers, such as her work with Bryce Wilson on “You're Makin' Me High” and R. Kelly's “I Don't Want To.” Her work with Jerkins should finally set the record straight for the last time: She's talented with or without Babyface. This is going to be a smash.

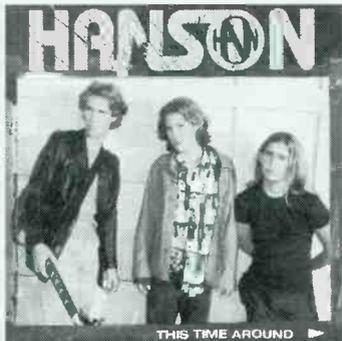
(Continued from preceding page)

★ **VERBOW** *New History* (3:59)  
 WRITER: Jason Narducy  
 PRODUCERS: Brad Wood, Verbow  
 PUBLISHER: Deuch Tunes, ASCAP  
**Epic/550 Music 46420** (CD promo)  
 Bittersweet guitar pop in the grand tradition of Big Star and Sugar, Verbow's “New History” is an excellent first single from the forthcoming “White Out,” the Chicago band's third album and second for Epic/550 (following the Bob Mould-produced “Chronicles” from '97). Led by ace singer/songwriter Jason Narducy and blessed by the atmospheric cello of Alison Chesley, Verbow makes a rich, emotionally textured acoustic/electric noise, abetted by indie knob twiddler extraordinaire Brad Wood. The promo CD-5 also features the hook-heavy “Ambulance”—an album track to rival the single—as well as an energized live version of “Holiday,” the standout song from the acclaimed “Chronicles.” The airwaves can always use literate, heartfelt rock songs (maybe now more than ever), and “New History” is that in spades.

## AC

**CHICAGO** *Back To You* (3:35)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Chicago Records** (CD promo)  
 It's hard to believe that Chicago is working singles from its 26th album since forming 33 years ago. This time around, it's a

## SPOTLIGHT



**HANSON** *This Time Around* (3:55)  
 PRODUCERS: Stephen Lironi, Hanson  
 WRITERS: I. Hanson, T. Hanson, Z. Hanson  
 PUBLISHER: Jam'N'Bread Music, ASCAP  
**Island 15034** (CD promo)  
 Perhaps you thought you wouldn't be hearing this name again, but Hanson is not only back, it has wisely redefined itself. While the hooks are still firmly in place, the overall sound now is much more rock-oriented, and it's damn credible. You may recall that these guys already wrote their songs and played most of the instruments on their 1997 major-label debut, “Middle Of Nowhere.” You may also remember that middle child Taylor showed incredible promise with a voice that simply cooked in a live setting. Wisely, this mature concoction cuts a clear path to an older audience, giving it a solid chance at adult top 40 in addition to its base at mainstream pop. The song, which the guys wrote and co-produced, opens as a ballad, with a piano intro that resembles “Desperado,” then gradually picks up steam until it bursts into a rousing midtempo chorus that will simply make your mouth drop open. Taylor's vocals are magnificent, at once soulful and full of depth, while the instrumentation is meaty, creative, and fulfilling. It's time to disregard any preconceived notions about this act and accept the fact that Hanson has the enduring talent and confidence to reach its greatest heights yet with this enlightening single.

live project, recorded—where else?—in Chicago. For this new track, the eight-man ensemble returned to the studio to give the onstage version a more polished sound, as longtime fans have become accustomed to since the early '80s. While the outfit is visiting familiar territory with this glossy ballad, its sound continues to compel, thanks to the rejuvenated tradition of working those signature horns into the mix. Vocals and production remain predictably smooth and quite adult-centered. Here's one that AC radio could make its own, honoring tradition to the delight of Chicago's dedicated fan base.

## RAP

► **DEF SQUAD FEATURING SLICK RICK AND ERICK ONASIS** *Why Not* (time not listed)  
 PRODUCER: Erick Sermon  
 WRITER: E. Sermon  
 PUBLISHER: not listed  
**DreamWorks 5260** (CD promo)  
 In the world of hip-hop, it seems as though everyone has an alias or two. Looking at the numerous mobster and superhero secret-identity references, the list seems endless. EPMD's Erick Sermon has taken on the moniker Erick Onasis as he sets off on the new “Def Squad Presents” album with “Why Not.” With the help of Slick Rick, Sermon does what he does best, offering bass-heavy jams perfect for making car speakers knock with urgency. A member of the Def Squad (along with Redman and Keith Murray) as an MC and in-house producer, Sermon makes his signature sound heard all over “Why Not” as the beat bounces back and forth like an energetic pingpong ball. Lyrically, Sermon

## SPOTLIGHT



**LINDA EDER** *Vienna* (4:18)  
 PRODUCERS: Linda Eder, Frank Wildhorn  
 WRITERS: F. Wildhorn, G. Benson  
 PUBLISHERS: Scaramanga Music/Les Etoiles de la Musique/Forever Music/E.G. Music, ASCAP  
**Atlantic 300090** (CD promo)  
 In an arena in which so much of what we hear is predictable and laissez faire, Linda Eder's “Vienna” is a rare and overwhelmingly affecting offering, the kind of song that will prompt a free flow of tears and much thought after experiencing. Lush, beautifully written, and sung with a conviction and sensitivity that seldom crosses the line into the pop pantheon, this is a proud moment for this Broadway-turned-mainstream artist and a song that must be searched out from her current album, “It's No Secret Anymore.” While the full 6:02 version magnifies the occasion, the trimmed 4:18 radio edit still does the job, delivering the kind of melodrama that is seldom carried off with such aplomb and grace. The song reflects on that perfect past moment in one's life—in this case, at a small café in Vienna, “Watching you watching me/All that our eyes could see/All of the night, you chased into the dawn/It was the best time of my life.” Now, however, the sands of time have led to change, and “that dance belongs to yesterday.” Eder is simply perfection here, delivering her finest moment to date, equally matching technical prowess with a delivery so fraught with heartache that listeners will be left holding themselves up, wholly drained. Of course, this is the kind of song that radio will have to champion, since it's not your average pop ballad, but it guarantees instant listener reaction and could well be one of the real chart gifts of the year. Utterly divine, moving, and as powerfully produced (by Eder and co-writer Frank Wildhorn) as a symphony. A must-hear.

and Rick trade jabs like the old pros they are. Although his name may change, it's a fortunate thing for all that the sounds of Sermon remain the same.

**BEANIE SIGEL** *The Truth* (3:40)  
 PRODUCER: Kanye West  
 WRITERS: D. Grant, K. West, G. Nash  
 PUBLISHER: not listed  
**Roc-a-Fella/Def Jam 15059** (CD promo)  
 Rappers have at times been called “street corner preachers.” Like men of the cloth, their words have been known to move large masses of people. Similarly, their incorporation of music into their messages often evokes an array of emotions from their audiences. In the church of hardcore hip-hop, Beanie Sigel is the newest MC to step to the pulpit and testify with his new single, “The Truth,” from the album of the same name. Organ samples ride a gritty backbeat as Sigel raises the stakes in the hip-hop game with his no-nonsense flow. Sigel, most recently known for his turn on Jay-Z's “Do It Again (Put Ya Hands Up),” continues to bring a hard-edge lyric that is unforgiving to his competitors. If “The Truth” is the first verse of Sigel's testament, then let the hip-hop church say “Amen!”

## ON SCREEN

**Topsy-Turvy**  
 Written and directed by Mike Leigh  
 Starring Jim Broadbent, Allan Corduner, Ron Cook, Timothy Spall, Lesley Manville, Shirley Henderson  
 Cinematography by Dick Pope; music by Carl Davis  
**October Films**

Nothing in Mike Leigh's previous films—gritty studies of contemporary English life among the lower-middle classes—has ever suggested he would someday take on the reigning giants of late-19th-century British musical theater. “Topsy-Turvy,” Leigh's Gilbert and Sullivan film, is so different from his earlier work like “Life Is Sweet” and “Naked” that it comes as a major surprise.

Yet with this left turn in subject matter, this accomplished writer/director has topped himself. “Topsy-Turvy” is not only a richly conceived period film that borders on being a musical. It's a masterful celebration of theater, creativity, collaborative effort, and the many varieties of English eccentricity.

G&S aficionados will react ecstatically, but the film is not so esoteric that it can't be enjoyed by those who don't know a “Penzance” from a “Pinafore.” And while

those familiar with the duo's work will guess or know how the story turns out, there's real suspense in seeing how it happens. “Topsy-Turvy” should win over anyone willing to surrender to Leigh's fascination with two remarkable characters and the equally compelling world in which they lived and thrived.

When the film opens, it's 1884 in London, and G&S and their theatrical home, the Savoy Theatre, are facing a crisis. After a long run of commercial and critical successes, their latest effort, “Princess Ida,” is not enjoying the same reception. What's more, Arthur Sullivan is tired of writing music for William S. Gilbert's lyrics and librettos, seeing their operettas as “trivial soufflés” dependent upon “topsy-turvy” plot contrivances. Feeling his composing has turned stale and repetitious, Sullivan longs to write “serious music,” a grand opera in particular. Gilbert's latest libretto doesn't appeal to him, and despite the pair's contractual obligations to the Savoy, their partnership seems doomed.

Then, by chance, Gilbert's wife persuades her reluctant husband to attend a new exhibit on Japanese life and culture. Gilbert is so fascinated by Kabuki theater, the tea ceremony, and all other things Japanese that he is inspired to conceive something radically new: a work set in Japan. The novelty of the idea, and Gilbert's typically witty treatment of it, per-

suades Sullivan to collaborate again.

From this point on, the movie chronicles how a G&S classic, “The Mikado,” was first staged. No detail is overlooked as the film zeroes in on all the tasks involved in mounting the show—whether it's the authenticity of the costumes (no corsets under those kimonos) or the precise diction needed to deliver Gilbert's intricately worded verses.

All of this is exhilarating to watch, particularly as Gilbert puts the performers through their paces and Sullivan works just as intensively with the musicians and singers. Everyone behaves impeccably with formal Victorian manners, but the passion for the work is evident. Throughout, we are tantalized by hearing portions of the songs in the rehearsal stage, and the thrill is in seeing how the production takes shape.

At the same time, there is no shortage of backstage drama and intrigue.



Katrin Cartlidge and Allan Corduner (Arthur Sullivan) in “Topsy-Turvy.”

“Topsy-Turvy” dwells seductively on every aspect of the family-like world of the theater, from its clashing egos to its hard business realities.

The performances are a marvel, starting with Jim Broad-

ben's gruff, quintessentially Victorian Gilbert (who smiles only once—but memorably—when a samurai sword sparks his idea for “Mikado”) and Allan Corduner's archly endearing Sullivan, a libertine with his mistress and prostitutes—a sharp contrast to his stern, all-business partner.

Leigh's sizable ensemble cast overflows with characters as richly drawn as the two leads. Ron Cook's Richard D'Oyly Carte, the Savoy's producer, is a model of smooth business professionalism as he handles crises big and small, including the fragile G&S relationship. His Savoy company is rife with flamboyant, grandly self-absorbed theatrical personalities, particularly Timothy Spall's Richard Temple (who plays the Mikado) and Shirley Henderson's angel-voiced Leonora Braham.

Matching the casting triumphs are the film's look and sound. The sumptuous sets and home interiors—displaying the Victorians' love of luxurious clutter—are ravishingly shot with period lighting. Carl Davis' score draws from Sullivan's ringing melodies, and the musical sequences from “The Mikado” and other G&S operettas are splendidly performed. With its comic tone and high spirits, “Topsy-Turvy” equals the best of G&S' musical satires, even as it pays reverent tribute to the creators and collaborators that produced them.

BRUCE JANICKE



**A League Of Her Own.** Toni Estes, a Grammy-nominated songwriter for the Whitney Houston track "It's Not Right But It's Okay," recently signed a solo recording contract with Priority Records. Her first album, "Two-Eleven," is set for release later this year. Shown, from left, are Priority senior VP of business and legal affairs Scott Aronson, Priority CEO/president Bryan Turner, Priority senior VP of A&R Andrew Shack, Estes, her manager Billy Estes, Priority A&R director Mark Brown, and Priority executive VP Stephen Drath.

## Mary Mary's 'Thankful' On Columbia Sister Duo's Debut Gospel Album Aims To Cross Over

BY DAVID NATHAN

LOS ANGELES—Gospel's contemporary crossover ranks—which include Kirk Franklin, Yolanda Adams, and Trini-tee 5:7—are about to be bolstered with the April 25 Columbia Records release "Thankful," the debut album by L.A. duo Mary Mary.

Produced by Warrryn Campbell (Dru Hill, Brandy) for his Nyrraw Entertainment, the 14-track set will be simultaneously released in the U.K. and Canada. First single "Shackles (Praise You)" is slated for a March 7 U.S. commercial release.

Co-writers on all but the traditional spiritual "Wade In The Water" and the song "Be Happy," sisters Erica and Tina Atkins have delivered a particularly soulful record steeped in gospel lyricism yet grounded firmly in contemporary R&B. Hitmaking labelmates Destiny's Child guest on the cut "Good To Me."

"Our music is for everybody," says Erica. "It's especially for the people who may not come to church. That's who we want to reach."

Producer Campbell says the sisters "are not just good gospel singers but

great singers and songwriters—period. At a time when gospel music is selling in groundbreaking numbers, the group has delivered solid material that's uplifting and accessible."

The duo became a bona fide recording act in '98 after collaborating on songs with producer Campbell, who met the sisters when they were appearing in the '95 Michael Matthews-produced traveling gospel show "Mama I'm Sorry."

Tina says, "By the time Warrryn had concluded a deal for us with Columbia, (Continued on next page)



MARY MARY

## Barry White, Missy Elliott, Product G&B Among Acts With Upcoming Projects

**SOUND BITES:** Private Music's Barry White is busy working on his follow-up to "Staying Power," which recently netted the deep-voiced singer two Grammys—the first in his 30-year career. Though he says he's "not at the stage where I want to talk about the new album's title or guest artists," he notes it will be released later this year. Other than that, he's "trying to keep my head above water and stay clear with my thoughts." As for plans to write another book, White laughs and says, "Not any time soon."

While appreciative of his Grammy wins, the San Diego-based White adds, "I've been nominated many times before, so I never thought I had a chance this time. I haven't been to the Grammys since 1974; I'm not into the circus atmosphere," he says, alluding to previous news reports in which White criticized the voting process in light of losing the '74 best new artist Grammy to Bette Midler.

Before pondering her own next album after "Da Real World," Missy "Misdemeanor" Elliott will spend the coming months overseeing the setup of several releases on her EastWest/Elektra imprint, Gold Mind. Up first is fledgling R&B male crooner T.C., whose debut is due in late March. Female rapper Mocha's first collection is due this summer, while artist Nicole's project is slated for fall.

"These are my babies," says Elliott. "I'm very proud of the work they're doing; they're kicking it hard."

**Money Harm** and **Sincere**—better known as the **Product G&B**, whose vocals graced Santana's Grammy-winning "Maria Maria"—sound off with their self-titled debut album on June 27. The first single from the Refugee Camp/Columbia set is "Tired Of Being Broke," featuring guest MC 50 Cents. "Naturally, we're talking about money," says Sincere. "But we're also talking about everything else that can get broken: hearts, minds, and souls."

Calling their sound "a music revolution of ghetto and blues [G&B] that mixes R&B, hip-hop, and soul," the Hempstead, Long Island (N.Y.)-based pair—discovered by Pras of the Fugees and now on Wyclef Jean's label—say their songs go beyond just dealing with love. "We're talking real problems like divorce, crime, being homeless . . . ghetto and blues for the world," says Sincere.

In addition to a forthcoming MCA album of his own, **B.B. King** is collaborating on **Eric Clapton's** new

Reprise project, due June 13. "I'm working with the No. 1 rock'n'roll guitarist," King says. With a ninth Grammy under his belt, he has no intention of slowing down. "I'll quit five to 10 years after I'm dead" . . . **Yolanda Adams**, currently touring on the East Coast with **Fred Hammond** and other gospel stars, goes back to the studio in July to record her sophomore Elektra set. While Adams says she's been doing albums like the Grammy-winning "Mountain High . . . Valley Low" for six years, she credits the major "backing of a company like Elektra and CEO Sylvia Rhone. Getting it out there really made a huge difference."

Production team **Soulshock and Karlin** are busy at work with girl group **H.E.A.T.** and rapper **Latrice**, both of whom will release debut projects later this year on the team's Soulpower/Columbia imprint . . . Priority releases **Ice Cube's** "War & Peace—The Peace Disc, Vol. 2" on March 21; first single is "Until We Rich."

Rap group **NOCAST** and R&B singer **Nakia Hudson** are first up on the 2000 release slate for Humility Records, established by Sacramento Kings player **Chris Webber** and president/GM **Stacey Murray**. The WEA/Light Year Entertainment-distributed, multi-genre label also plans to sign two more acts this year.

**PULLMAN BONDS WITH ISLEY:** A court-approved settlement has been reached between **Ronald Isley**, his bankruptcy trustee **Howard Ehrenberg**, EMI Music Publishing, and the Pullman Group—with the latter purchasing Isley's share of the **Isley Brothers'** catalog for \$4.8 million. Separate bids had previously been filed by Pullman, EMI Music, and singer **Michael Bolton**. Pullman, the architect of asset-backed bonds for **James Brown**, **David Bowie**, and other music figures, plans to securitize the Isley Brothers' assets.

**SAVE THE DATE:** A memorial tribute to black radio, record, and trade publication pioneer **Jack Gibson**, who died Jan. 30, takes place March 9 at the National Action Network House of Justice in New York with the Rev. **Al Sharpton** as the host.

Assistance in preparing this column was provided by **Larry Flick** in New York.



by Gail Mitchell



## LV Shows His Romantic Side With Solo Set 'How Long' On Loud Label

BY TRACY E. HOPKINS

NEW YORK—You may remember LV as the voice singing the Stevie Wonder-inspired hook to Coolio's Grammy-winning single "Gangsta's Paradise." Now LV—short for Large Variety—has re-emerged with his first solo album.

Loud Records releases the appropriately titled "How Long" April 18. The title track also doubles as the lead commercial single, bowing March 21.

LV (aka Larry Sanders) says he's always possessed a romantic streak. Growing up, he listened to smooth-singing mentors Marvin Gaye and Bobby Womack.

In fact, "How Long" features a version of Womack's "Woman's Gotta Have It." Despite his romantic bent, however, LV got his start singing hooks for gangster rappers like the South Central Cartel and Mellow.

"I chose to do something other than [work with] gangster rappers," says the 32-year-old, who co-wrote several songs on the album. "What they do isn't about love. This is a straight soul and R&B record dedicated to women. A lot of men don't know what chivalry is, while women think love is buying them a car or house. But love comes from deep down in your soul. It's not about material things."

The Los Angeles native, managed by Full Circle Entertainment.com, recorded most of the album in New York. Represented musically by Voco Music Publishing (ASCAP), LV collaborated with producers Mario Winans, Kenny Smooth, Marc Gordon, and Mark Kinchen.

LV is also the first R&B artist to

be released under the new Loud/Sony partnership (Billboard, July 17, 1999). Loud's support of LV actually began last December. That's when street team-distributed CD samplers appeared at restaurants, bars, nightclubs, and hair salons, supplemented by listening parties.

"Our overall goal has been to get the music out as soon as possible," says L.T. Blassingame, Loud's senior VP of marketing. "We want to reintroduce the public to his voice."

Additional plans include a March label branch/promo tour of the top 10 markets, plus a female-focused contest with BET.com. April will find LV doing showcases in New York, Los Angeles, and Chicago.

"LV's vocal ability has been taken to a completely different level," notes Blassingame. "It's a very soulful record whose message is about respecting women."

LV also hopes listeners will appreciate his positive message and not get caught up on his physical image. "I want people to say, 'This guy is singing straight to me . . . about me.'"

The single has already received a vote of confidence from Tracy Cloherty, PD of WQHT New York. "'How Long' is one of the records I love to hear on my station," she says.

According to Loud VP of promotion Geo Bivins, the label is targeting R&B and AC stations—a goal he hopes won't be hindered by LV's former rap associations.

"'Gangsta's Paradise' helps people remember the voice, but this is a totally different project," says Bivins, who places LV in the same class as Gerald Levert and Brian McKnight. "Coolio is West Coast player music, and some PDs [still think] LV is from that [genre]. But LV's a leading R&B balladeer and will be one of the greatest singers of the century."



LV

MARY MARY'S 'THANKFUL' ON COLUMBIA

(Continued from preceding page)

we already had half the album done." Prior to meeting Campbell, the sisters had sung background vocals individually for a number of key artists: Erica with Brian McKnight, Brandy, and Terry Ellis; Tina with Kenny Lattimore and Eric Benét. Signed to EMI Music, the duo penned "Dance" for '97's "Dr. Dolittle" soundtrack and performed the song with Robin S. Their composition "Let Go, Let God" was used in the gospel version of the '98 "The Prince Of Egypt" soundtrack. Motown's 702 recorded the pair's "What More Can He Do" for its self-titled 1999 release, while Yolanda Adams, one of the duo's musical inspirations, recorded two tunes co-written with producer Campbell for her Grammy-winning Elektra album, "Mountain High . . . Valley Low."

Managed by the Creative Management Group, Tina and Erica are ASCAP writers with individual publishing companies: Plum's Song/April Music (Erica) and It's Tea Tyme/April Music (Tina). A major Columbia priority, Mary Mary's debut set is the subject of an extensive domestic and international campaign. Demmette Guidry, senior VP of black music, says a grass-roots setup began in September '99 when the group's music was introduced at the Gospel Music Workshop of America in New Orleans. The next month, white-label vinyl was sent to mainstream clubs, roller-skating rinks, and youth ministries.

In November, Columbia began working with independent gospel promotion company H.U.G.E. Marketing and Promotion, and a three-track

sampler featuring the rhythm-and-praise track "Thankful," "Wade In The Water," and contemporary gospel cut "What A Friend" was serviced to gospel radio, gospel specialty shows on R&B stations, syndicated gospel shows, and industry tastemakers. A promotional CD featuring "Shackles (Praise You)" went to R&B, crossover, and gospel stations Feb. 9.

Appearances by Mary Mary (whose name refers to two biblical figures, Mary Magdalene and Mary, mother of Jesus) at the Church of God in Christ Convention in Memphis last November and at the Stellar Awards pre-nomination dinner have elicited pre-release excitement, notes Guidry, who says the label's plan is "to transition out of the gospel setup into a mainstream launch."

The group will be doing showcases in Detroit, Dallas, L.A., Nashville, Raleigh (N.C.), New York, Birmingham (Ala.), and Atlanta, starting Feb. 28, Guidry says. "We'll have a special New York press showcase on April 13, the day before the Essence Awards. We're also planning a 10-city tour from April 31 to May 19."

"Shackles" debuted on the U.K. Music Week Urban Club chart in January and is already receiving spot play on [key U.K. radio outlets] Radio 1 and Choice-FM," notes Julie Borchard, Columbia's senior VP of international. "Our plan is to bring key tastemakers to the U.S. for the group's March and April showcases."

Borchard adds that "Shackles" will be issued prior to the album—due for release in Europe, Japan, Asia, Australia, and Latin America—with dates to be confirmed. Mary Mary kicks off a tour of the U.K., Germany, and France May 21.

Interest in the group is strong at radio and retail. "We've been playing 'Shackles' since December on our Sunday morning 'Rhythm & Praise' show," says Helen Little, operations manager and director of urban programming for AMFM Inc. at WUSL Philadelphia. "We've had tremendous response. Mary Mary's music definitely has the ability to break out of specialty programming into mainstream airplay."

Willie McClendon, owner of ACC Enterprise Gospel Mart in Chattanooga, Tenn., says, "This group is going to bring more awareness to contemporary gospel."

Aware that Mary Mary is virtually the first gospel-oriented act at Columbia Records since Tramaine Hawkins recorded for the label in the mid-'90s, Tina says the duo—whose early influences include the Clark Sisters, the Winans, and Shirley Caesar—looks at its Columbia association as "an opportunity to get us into the secular world. The gospel market is where we first performed, and we know that's our base. We feel the company can get our music out everywhere."

Adds Erica, "Our music is so hip-hop and has an urban feel. But the songs we write tell the message of Christ specifically. We're coming behind a lot of great artists like Kirk Franklin and Yolanda Adams. We want to reinforce what they've already delivered and take it one step further."



STEPHANIE LOPEZ'S RHYTHM SECTION

**F**EELING FINE: It seems "Voodoo" works for D'Angelo. A little religious intervention has caused his "Untitled (How Does It Feel)" (Cheeba Sound/Virgin) single to make Billboard history this issue. This is only the second time that a song has made it to the No. 2 slot on the Hot R&B/Hip-Hop Singles & Tracks chart without a retail single. No commercial release is planned.

The other airplay-only song to reach this high was Ginuwine's "So Anxious," which rose to the runner-up spot in August last year; D'Angelo has 19% more airplay now than Ginuwine did in '99. Could all that extra airplay mean a shot for the coveted No. 1 slot? Only time will tell. This Virginia-born music guru has much more in store for us. Look for him on tour with Mos Def, and in selected cities with Q-Tip, from March through May.

**A**LL IN THE FAMILY: After a three-year hiatus, Toni Braxton is back on the singles chart. Her LaFace/Arista track "He Wasn't Man Enough" is this issue's Greatest Gainer/Airplay, jumping 80-35, a nice and hefty 169% increase over last issue. All of her previous singles on this chart have gone top 10, and, it seems, "Man Enough" might be ready to make the move onto this prestigious list of hits. Also in the family, Braxton's sister Tamar, now on Billboard Online's R&B Bubbling Under chart, sits ready to break into the bigger chart with "If You Don't Wanna Love Me" (DreamWorks). We'll be watching both of these ladies closely.

**T**HEY LIKE IT: A new star in the musical galaxy has been making noise on the chart lately. Sammie, a 12-year-old Miami resident, makes it big at retail this issue with the No. 1 single at R&B core stores. Age is just a number, and Sammie proves it with "I Like It" (Freeworld/Capitol), at No. 9 on Hot R&B/Hip-Hop Singles & Tracks. After his great recent appearance on "The Tonight Show With Jay Leno," a school tour about to kick off, and a Disney radio special set to run, it sounds to me like the sun is on its way up for this youngster.

**G**OT IT RIGHT: Aaliyah hits our musical senses again with "Try Again" (Blackground/Virgin), which grabs the Hot Shot debut at No. 47 on the singles chart. An increase in radio audience brings her total to 11.7 million listeners. "Try Again" is one of two Aaliyah tracks on the chart this issue. The other, "I Don't Wanna" (Blackground/Priority), stays at No. 10. Both singles originate from the soundtrack to "Romeo Must Die," a film due in theaters next month. Aaliyah not only lends her vocals to this soundtrack but also stars in the movie. Can we say multifaceted artist? Now that is a woman of the millennium.

**T**HANK YOU: I want to thank in advance everyone reading this column for all of your support and input. I have had the privilege of a full and wondrous career in the industry over the years and have very big shoes to fill, following my friend and peer Datu Faison. I look forward to the music, the time, and the energy I will both give and receive from you all.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE INPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	17	HOT BOYZ ▲ MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	16 weeks at No. 1
2	2	2	20	LEFT/RIGHT (C) (T) (X) TIGHT 2 DEF 4501*	DRAMA
				<b>GREATEST GAINER</b>	
3	10	10	3	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005*	YING YANG TWINS
4	4	5	6	BOUNCE (M) (T) (X) MAJOR TURNOUT 0001*/SOUND OF ATLANTA †	MIRACLE
5	3	3	12	G'D UP SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TVT †	
6	6	8	4	GOT YOUR MONEY OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
7	8	9	16	DOWN BOTTOM/SPIT THESE BARS DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
8	5	4	6	BEST FRIEND PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR (C) (D) BAD BOY 79318/ARISTA †	
9	7	6	20	4, 5, 6 ● SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
10	12	—	2	HOW WE ROLL 69 BOYZ FEAT. D.T. THE INCREDIBLE HULK (C) (D) HOME BASS 73333 †	
11	9	13	3	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
12	13	14	26	I WANT IT ALL ● WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
13	11	7	15	YOU CAN DO IT ICE CUBE FEATURING MACK 10 & MS. TOI (C) (D) (T) LENCH MOB/BEST SIDE 53562/PRIORITY †	
14	22	24	3	THE 6TH SENSE (T) MADAM XENOBIA 155704*/MCA	COMMON
15	14	11	4	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/DJMGM	DMX
16	20	12	3	MR. LOVER LT. STITCHIE FEAT. CHEVELLE FRANKLYN (M) (T) (X) PRG 0414*/DEH TYME	
17	15	20	28	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201*/DJMGM	JAY-Z
18	16	16	20	STEP TO THIS MASTER P FEATURING D.I.G. (C) (D) (T) NO LIMIT 38680/PRIORITY †	
19	17	19	5	THAT'S WHAT I'M LOOKING FOR (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
20	18	18	26	SIMON SAYS PHAROAEH MONCH (C) (D) (T) RAWKUS 53567/PRIORITY †	
21	34	26	13	BANG BANG BOOGIE CHAMPTOWN INTRODUCING D'PHUZION (D) (T) 447 7017/STRAIGHT JACKET	
22	23	25	5	FREAKIN' IT WILL SMITH (T) (X) COLUMBIA 79341*/CRG †	
23	19	15	15	I'M JUST A BILL IKE JACKSON PRESENTS TOM PAPER (D) (T) 447 0721/HMC †	
24	<b>NEW</b>	1		THE PLATFORM DILATED PEOPLES (C) (D) (T) ABB 58830/CAPITOL	
25	39	17	5	THE EXPRESS TALIB KWELI & HI-TEK (T) RAWKUS 222*	
26	21	21	12	DO IT AGAIN (PUT YA HANDS UP) JAY-Z FEAT. BEANIE SIGEL & AMIL (T) ROC-A-FELLA/DEF JAM 562575*/DJMGM †	
27	<b>NEW</b>	1		IF YOU MUST DEL THE FUNKY HOMOSAPIEN (T) HIERO IMPERIUM 230006*	
28	24	22	19	NASTRADAMUS NAS (T) (X) COLUMBIA 79299*/CRG †	
29	26	32	26	PIMPIN' AIN'T NO ILLUSION UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
30	27	33	32	U-WAY (HOW WE DO IT) YOUNGBLOODZ (C) (D) (T) (X) GHET-O-VISION/LAFACE 24413/ARISTA †	
31	33	28	12	WHAT'S MY NAME DMX (T) RUFF RYDERS/DEF JAM 562540*/DJMGM †	
32	31	29	6	Y.O.U. METHOD MAN/REDMAN (T) DEF JAM 562586*/DJMGM †	
33	<b>NEW</b>	1		RAP PROFESSIONALS J-LOVE & LARGE PRO (T) REPLAY 36004*/K-TEL	
34	<b>NEW</b>	1		WORDS AND VERBS MASEO FEATURING KOVAS (T) TOMMY BOY BLACK 2060*/TOMMY BOY	
35	25	23	13	BUMPIN' UGLIES CHUCK SMOOTH (C) (D) (T) WINGSPAN 0006	
36	41	47	26	LUV AT FIRST SIGHT CHILDRIN OF DA GHETTO FEAT. SOULTRE (C) (D) (T) HOO-BANGIN' 53564/PRIORITY †	
37	30	31	18	DA ROCKWILDER METHOD MAN/REDMAN (T) DEF JAM 562440*/DJMGM †	
38	32	45	21	MS. FAT BOOTY MOS DEF (T) RAWKUS 203* †	
39	35	36	14	FLOSS, DON, ONE HOT ONES (C) (D) (T) VACANT LOT 38679/PRIORITY	
40	<b>NEW</b>	1		ANYTHING JAY-Z (T) ROC-A-FELLA/DEF JAM 562670*/DJMGM †	
41	<b>RE-ENTRY</b>	19		BACK THAT THANG UP JUVENILE FEAT. MANNIE FRESH & LIL' WAYNE (T) CASH MONEY 156482*/UNIVERSAL †	
42	<b>RE-ENTRY</b>	8		THICK D.I.T.C. (T) (X) TOMMY BOY 2058*	
43	29	27	13	STROKIN' 2000 GRANDMASTER SLICE (C) (D) (T) WINGSPAN 0005	
44	<b>RE-ENTRY</b>	9		H-O-S-T-Y-L-E SCREWBALL (T) (X) HYDRA 2020*/TOMMY BOY †	
45	<b>RE-ENTRY</b>	100		HOW DO U WANT IT/CALIFORNIA LOVE ▲ 2PAC FEAT. KC AND JOJO (M) (T) (X) DEATH ROW/INTERSCOPE 854652/DJMGM †	
46	47	—	52	HARD KNOCK LIFE (GHETTO ANTHEM) ● JAY-Z (C) (D) (T) ROC-A-FELLA/DEF JAM 566977/DJMGM †	
47	<b>NEW</b>	1		(HOT S**T) COUNTRY GRAMMAR NELLY (C) (D) (T) F.O. REEL 156800/UNIVERSAL	
48	36	35	18	STILL D.R.E. DR. DRE FEATURING SNOOP DOGG (T) AFTERMATH 497192*/INTERSCOPE †	
49	<b>RE-ENTRY</b>	48		WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) (M) (T) (X) WINGSPAN 0002	
50	<b>RE-ENTRY</b>	9		N 2 GETHER NOW LIMP BIZKIT FEATURING METHOD MAN (T) FLIP 497183*/INTERSCOPE †	

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

# Billboard TOP R&B/HIP-HOP ALBUMS

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

MARCH 11, 2000

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	2	3	15	<b>DR. DRE</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98) 4 weeks at No. 1	DR. DRE — 2001	1
2	4	5	11	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
3	1	1	6	<b>D'ANGELO</b> ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
4	3	4	13	<b>SISQO</b> ▲ DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	2
5	5	6	6	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
6	7	8	9	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
7	10	9	4	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
8	9	7	5	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
<b>▶ Greatest Gainer ◀</b>						
9	20	24	31	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	9
10	8	—	2	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
11	6	2	4	<b>GHOSTFACE KILLAH</b> WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
12	16	16	31	<b>DESTINY'S CHILD</b> ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
13	11	10	11	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
14	14	17	28	<b>MARY J. BLIGE</b> ▲ MCA 111929* (11.98/17.98)	MARY	1
15	12	13	22	<b>ANGIE STONE</b> ● ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	9
16	13	15	3	<b>DRAMA</b> TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	13
17	19	18	24	<b>EVE</b> ▲ <sup>2</sup> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
18	18	14	11	<b>JUVENILE</b> ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
19	15	12	10	<b>2PAC + OUTLAWZ</b> ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
20	17	11	5	<b>GUY</b> MCA 112054 (11.98/17.98)	III	5
21	24	32	26	<b>SOUNDTRACK</b> ● JIVE 41686* (11.98/17.98)	THE WOOD	2
22	23	20	23	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
23	22	19	5	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
24	27	27	31	<b>HOT BOYS</b> ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
25	25	29	40	<b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS	5
26	29	28	69	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
27	32	31	23	<b>METHOD MAN/REDMAN</b> ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
28	26	22	13	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
29	33	30	20	<b>DONELL JONES</b> ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
30	21	—	2	<b>AMEL LARRIEUX</b> 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21
<b>▶ Hot Shot Debut ◀</b>						
31	<b>NEW</b> ▶	1	1	<b>DIGGIN IN THE CRATES—D.I.T.C.</b> TOMMY BOY 1304* (11.98/18.98) <b>HS</b>	DIGGIN IN THE CRATES—D.I.T.C.	31
32	35	37	15	<b>NAS</b> ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
33	31	25	17	<b>LIL' WAYNE</b> ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
34	28	21	4	<b>YOUNG BLEED</b> PRIORITY 50018* (10.98/16.98)	MY OWN	17
35	30	26	20	<b>SOUNDTRACK</b> ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
36	44	47	15	<b>YOUNGBLOODZ</b> LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
37	45	43	53	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
38	36	34	12	<b>FUNKMASTER FLEX &amp; BIG KAP</b> DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL	3
39	38	39	15	<b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	21
40	34	33	10	<b>GOODIE MOB.</b> ● LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY	8
41	39	35	50	<b>GINUWINE</b> ▲ 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2
42	40	40	39	<b>BLAQUE</b> ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	23
43	37	42	16	<b>MONTELL JORDAN</b> DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON... TONITE	3
44	41	38	13	<b>Q-TIP</b> ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	4
45	51	49	67	<b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
46	<b>NEW</b> ▶	1	1	<b>EIGHTBALL &amp; M.J.G.</b> OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD	46
47	46	46	18	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15

48	43	41	17	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
49	42	45	23	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	19
<b>▶ Pacesetter ◀</b>						
50	67	80	53	<b>TLC</b> ▲ <sup>5</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
51	49	56	44	<b>ERIC BENET</b> ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
52	<b>NEW</b> ▶	1	1	<b>SOUNDTRACK</b> PRIORITY 50118* (11.98/17.98)	3 STRIKES	52
53	52	51	36	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD	1
54	53	57	39	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
55	57	54	15	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
56	48	53	9	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98) <b>HS</b>	SPIRITUAL LOVE	41
57	58	59	15	<b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	8
58	50	55	3	<b>JEFFREY OSBORNE</b> PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE	50
59	47	36	4	<b>TINA TURNER</b> VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	29
60	62	60	20	<b>MOS DEF</b> ● RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES	3
61	55	61	15	<b>MINT CONDITION</b> ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM	7
62	61	63	42	<b>SNOOP DOGG</b> ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
63	63	62	18	<b>CHICO DEBARGE</b> MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME	6
64	54	52	8	<b>SOUNDTRACK</b> WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY	11
65	64	65	45	<b>B.G.</b> ● CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO	2
66	59	48	13	<b>ROME</b> JTY 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU	48
67	65	68	16	<b>E-40</b> CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE SICK WID' IT 41691/JIVE (11.98/17.98)	CHARLIE HUSTLE: BLUEPRINT OF A SELF-MADE MILLIONAIRE	2
68	69	72	4	<b>YUNGSTAR</b> STRAIGHT PROFIT 63544/EPIC (11.98 EQ/16.98) <b>HS</b>	THROWED YOUNG PLAYA	63
69	60	58	6	<b>THE MADD RAPPER</b> CRAZY CAT/COLUMBIA 69832*/CRG (10.98 EQ/16.98)	TELL EM WHY U MADD	13
70	76	79	93	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT	1
71	88	73	22	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (10.98/16.98) <b>HS</b>	SKIN DEEP	27
72	68	66	13	<b>VARIOUS ARTISTS</b> THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3 UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	29
73	82	93	23	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	50
74	56	50	3	<b>SCREWBALL</b> HYDRA 1344*/TOMMY BOY (11.98/16.98) <b>HS</b>	Y2K THE ALBUM	50
75	72	74	49	<b>LIL' TROY</b> ▲ SHORT STOP/PUBLIC 153278/UNIVERSAL (11.98/17.98) <b>HS</b>	SITTIN' FAT DOWN SOUTH	6
76	83	77	63	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
77	78	83	68	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 41625* (11.98/24.98)	R.	1
78	77	89	66	<b>2PAC</b> ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (11.98/24.98)	GREATEST HITS	1
79	97	—	18	<b>WARREN G</b> ● G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL	4
80	66	67	49	<b>SILK</b> ▲ ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	8
81	80	90	79	<b>LAURYN HILL</b> ▲ <sup>2</sup> RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
82	71	23	12	<b>KELIS</b> VIRGIN 47911* (11.98/16.98) <b>HS</b>	KALEIDOSCOPE	23
83	100	—	11	<b>VARIOUS ARTISTS</b> LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	78
84	86	82	6	<b>OUTSIDAZ</b> RUFFLIFE 60000* (5.98/7.98) <b>HS</b>	NIGHT LIFE (EP)	67
85	73	44	21	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG (11.98/16.98) <b>HS</b>	BRENT JONES AND T.P. MOBB	37
86	89	84	40	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 538920*/IDJMG (11.98/17.98) <b>HS</b>	VENNI VETTI VECCI	1
87	74	70	18	<b>MASTER P</b> NO LIMIT 50092*/PRIORITY (11.98/17.98)	ONLY GOD CAN JUDGE ME	1
88	79	86	31	<b>BARRY WHITE</b> ● PRIVATE MUSIC 82185/WINDHAM HILL (10.98/16.98)	STAYING POWER	13
89	70	71	16	<b>CHEF RAEKWON</b> ● LOUD/COLUMBIA 63844*/CRG (11.98 EQ/17.98)	IMMOBILARITY	2
90	85	87	70	<b>DRU HILL</b> ▲ DEF SOUL 524542/IDJMG (10.98/17.98)	ENTER THE DRU	2
91	92	92	24	<b>OL' DIRTY BASTARD</b> ● ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE	2
92	94	96	45	<b>VARIOUS ARTISTS</b> ▲ RUFF RYDERS 490315*/INTERSCOPE (11.98/17.98)	RUFF RYDERS: RYDE OR DIE VOL. 1	1
93	87	91	74	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
94	<b>NEW</b> ▶	1	1	<b>VARIOUS ARTISTS</b> GRAMMY 67944/RCA (11.98/17.98)	GRAMMY RAP NOMINEES 2000	94
95	81	81	45	<b>CASE</b> ● DEF SOUL 538871*/IDJMG (10.98/16.98)	PERSONAL CONVERSATION	5
96	84	95	29	<b>MOBB DEEP</b> ▲ LOUD/COLUMBIA 63715*/CRG (11.98 EQ/17.98)	MURDA MUZIK	2
97	75	76	16	<b>♀</b> ● NPG 14624*/ARISTA (11.98/17.98)	RAVE UN2 THE JOY FANTASTIC	8
98	<b>RE-ENTRY</b>	4	4	<b>PROJECT PLAYAZ</b> MO CHEDA 2823/WARLOCK (10.98/16.98) <b>HS</b>	TIL WE DIE	69
99	<b>NEW</b> ▶	1	1	<b>BOTANY BOYZ</b> BIG SHOT 5004 (11.98/16.98)	FOREVER BOTANY	99
100	90	75	15	<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. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## F.A.T.E. Realizes Musical Destiny With GhettoWorks Debut

**BY GAIL MITCHELL**  
LOS ANGELES—No divas allowed. That's the first thought that comes to mind after talking with GhettoWorks act F.A.T.E. (For All That's Endured). The trio's self-titled debut—the first release on Queen Latifah and Flavor Unit partner Shakim Compere's Warner Bros. imprint (Billboard, June 12, 1999)—bows April 18. There's definitely nothing pretentious about F.A.T.E. members Tiffany Chisolm ("Tiff"), Shaunesa Walker

("Shy"), and Patricia McKelvin ("Precious"). The three are confident, determined, and ready for what lies ahead. "It's everything we thought it was going to be because my mom [group co-manager Alegna Harris] prepared us for everything," says Precious. "In fact, she came up with the name F.A.T.E., believing that when you struggle for stardom you go through a lot of things and those who overcome will endure."



F.A.T.E.

Adds Tiff, "We've finished high school and plan to finish college in the future because we want to do other things, like maybe run our own label."

Coming up on four years together as of July, F.A.T.E. counts fate as a major factor in its burgeoning career. Jersey City, N.J., residents Shy and Tiff first met in high school, hooking up with Harlem, N.Y.-based Precious at an audition for another group. They banded together as a trio in 1997. Harris and co-manager Valerie Hicks of New York-based AppleGarden Entertainment later gave a demo tape to a Flavor Unit employee, who then forwarded the tape to Com-

pere's brother Paul. And the rest, as they say, is history. The upcoming, 12-track album isn't the ladies' first introduction to the public. Midtempo album cut "Just Because" originally appeared on the soundtrack to last year's "Deep Blue Sea" starring Samuel L. Jackson and LL Cool J. And the track is also the first single from GhettoWorks/Flavor Unit/Warner Bros. compilation "The Takeover" (released Feb. 29). (Continued on page 42)

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

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

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 weeks or more.

R&B SINGLES A-Z

Table with columns: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles alphabetically by title.

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

Hot R&B/Hip-Hop Singles Sales

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



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

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

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	3	3	8	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	1 week at No. 1 BARBARA TUCKER FEAT. DARRYL D'BONNEAU
2	2	2	7	SSST...(LISTEN) NERVOUS 20406	JONAH
3	4	6	8	PLANET LOVE (FROM THE MOVIE "FLAWLESS") JELLYBEAN 2578	TAYLOR DAYNE
4	6	10	5	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
5	1	1	8	I LEARNED FROM THE BEST ARISTA 13823 †	WHITNEY HOUSTON
6	7	9	7	WHEN THE HEARTACHE IS OVER VIRGIN 38691 †	TINA TURNER
7	5	4	8	UP IN FLAMES C2 PROMO/COLUMBIA †	SATOSHI TOMIIE
8	10	19	6	THERE YOU GO LAFACE PROMO/ARISTA †	PINK
9	15	26	5	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
10	21	37	3	AMERICAN PIE MAVERICK PROMO/WARNER BROS. †	MADONNA
11	12	20	7	MOVE YOUR BODY JELLYBEAN 2560	JOHNNY VICIOUS FEAT. JUDY ALBANESE
12	16	25	5	JUMP FOR JOI (THE MILLINEUM MIXES) NERVOUS 20417	JOI CARDWELL
13	11	18	8	STOP THE ROCK 550 MUSIC 79313/EPIC †	APOLLO FOUR FORTY
14	9	5	13	I'M OUTTA LOVE DAYLIGHT 79354/EPIC †	ANASTACIA
15	17	24	6	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
16	27	31	4	THE RETURN OF NOTHING BLUEPLATE 005	SANDSTORM
17	30	36	4	RAINBOW COUNTRY EDEL AMERICA PROMO	BOB MARLEY VS. FUNKSTAR DE LUXE
18	13	8	12	HORNY HORNS GROOVILICIOUS 204/STRICTLY RHYTHM	PERFECT PHASE
19	8	7	10	TEMPERAMENTAL ATLANTIC 84654	EVERYTHING BUT THE GIRL
20	29	33	5	WHAT A GIRL WANTS RCA PROMO †	CHRISTINA AGUILERA
21	14	12	10	I SEE YOU BABY JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
22	32	30	5	HERE I AM DEFINITY 007	BOBBY D'AMBROSIO FEATURING KELLI SAE
23	33	39	5	LET NO MAN PUT ASUNDER MCA 155708	MARY J. BLIGE
24	26	28	6	LOVE WILL FIND YOU (LLEGAR A TI) SONY DISCOS PROMO †	JACI VELASQUEZ
25	36	47	3	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
<b>◀ POWER PICK ▶</b>					
26	42	—	2	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
27	20	13	12	AL-NAAFYISH (THE SOUL)-Y2K MIXES CUTTING 445	HASHIM
28	37	48	3	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
29	18	15	8	YOU'RE WHERE I BELONG MOTOWN PROMO/UNIVERSAL †	TRISHA YEARWOOD
30	28	29	7	ALRIGHT TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
31	23	17	9	DAMMIT JANET GROOVILICIOUS 209/STRICTLY RHYTHM	PANTS & CORSET
32	35	41	4	TAKE MY SOUL JELLYBEAN 2567	PLASMIC HONEY
33	25	21	10	I BELIEVE IN LOVE IMAGO PROMO/WARNER BROS. †	PAULA COLE BAND
34	39	46	4	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
35	43	—	2	DESERT ROSE A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
36	19	14	12	BLUE (DA BA DEE) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
37	41	45	4	LA LA LA MOONSHINE 88467	THE FRESHMAKA
38	46	—	2	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
39	40	43	4	IF YOU WANNA DANCE HOLLYWOOD PROMO	NOBODY'S ANGEL
40	22	16	14	RHYTHM DIVINE INTERSCOPE 497226 †	ENRIQUE IGLESIAS
<b>◀ HOT SHOT DEBUT ▶</b>					
41	NEW ▶	1	1	MISSING YOU NERVOUS 20271	KIM ENGLISH
42	50	—	2	PRAISE THE DJ TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
43	24	11	13	TAKE A PICTURE F-111 44788/REPRISE †	FILTER
44	38	38	7	YOU WON'T SEE ME CRY RISK 017/PLASTIK	MARKUS SCHULZ
45	31	23	13	(I) GET LOST REPRISE 44783 †	ERIC CLAPTON
46	NEW ▶	1	1	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA	MARY MARY
47	NEW ▶	1	1	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
48	34	22	14	DON'T STOP FRESKANOVA 219/MAMMOTH †	FREESTYLERS
49	44	40	9	MAKE SOME NOISE JELLYBEAN 2575	MIKE SKI
50	NEW ▶	1	1	TURN ME OVER JELLYBEAN 2573	WONDERBOX

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1/Hot Shot Debut ▶</b>					
1	NEW ▶	1	1	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	1 week at No. 1 WHITNEY HOUSTON
<b>◀ GREATEST GAINER ▶</b>					
2	1	1	6	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	3	3	12	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
4	2	2	42	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
5	4	6	3	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
6	NEW ▶	1	1	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
7	5	4	6	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
8	6	5	7	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
9	7	7	6	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
10	8	12	11	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
11	9	9	19	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
12	11	10	68	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
13	10	8	24	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
14	12	17	92	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
15	NEW ▶	1	1	JUMP FOR JOI (THE MILLINEUM MIXES) (T) (X) NERVOUS 20417	JOI CARDWELL
16	13	16	13	HE'S ALL I WANT (T) (X) BLACK MOON 97061/V2	ANGELMOON
17	15	11	79	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
18	14	13	18	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
19	16	14	13	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
20	19	28	8	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE	GROOVE ARMADA
21	18	15	16	NEW YORK CITY BOY (T) (X) PARLOPHONE 35014/SIRE †	PET SHOP BOYS
22	NEW ▶	1	1	WHY CAN'T YOU BE REAL (T) (X) NERVOUS 20411	BYRON STINGILY
23	23	22	56	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY
24	21	20	29	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
25	NEW ▶	1	1	MY IMAGINATION (T) (X) LOGIC 72540	SK8
26	20	18	33	BOOM, BOOM, BOOM, BOOM!! (T) (X) GROOVILICIOUS 089/STRICTLY RHYTHM †	VENGABOYS
27	27	23	6	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
28	26	26	75	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
29	24	24	7	LOVER (T) (X) ANTLER SUBWAY 6055/NEVER	LORDS OF ACID
30	25	30	5	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
31	17	19	12	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
32	28	29	27	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
33	22	21	14	THE GREATEST ROMANCE EVER SOLD (T) (X) NPG 13749/ARISTA †	THE ARTIST
34	29	31	18	POKEMON THEME (X) ROBBINS 72038	POKEMON THEME
35	30	25	35	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER
36	32	34	97	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822/CRG †	MARIAH CAREY
37	NEW ▶	1	1	PLANET LOVE (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
38	31	32	20	ALL IS FULL OF LOVE (X) ELEKTRA 63723/EEG †	BJORK
39	35	27	12	BLUE (DA BA DEE) (T) REPUBLIC 156638/UNIVERSAL †	EIFFEL 65
40	33	33	43	STRONG ENOUGH (T) (X) WARNER BROS. 44644 †	CHER
41	34	35	3	THE CHASE (T) (X) LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
42	36	36	33	BODYROCK (T) (X) V2 27595 †	MOBY
43	RE-ENTRY	10	10	MAMBO ITALIANO (X) JELLYBEAN 2576	WISEGUY ORCHESTRA
44	37	39	25	SITUATION/DON'T GO (1999 MIXES) (T) (X) KINETIC/REPRISE 44740/WARNER BROS.	YAZ
45	45	—	72	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
46	39	40	44	IT'S OVER NOW (T) (X) ARISTA 13656 †	DEBORAH COX
47	43	—	31	WINDOWLICKER (X) WARP 35007/SIRE †	APHEX TWIN
48	42	47	3	ALRIGHT (T) (X) TOMMY BOY SILVER LABEL 2056/TOMMY BOY	RICHARD "HUMPTY" VISSION FEAT. DEVON'E
49	NEW ▶	1	1	KISS (WHEN THE SUN DON'T SHINE) (T) GROOVILICIOUS 7112/STRICTLY RHYTHM	VENGABOYS
50	40	41	12	VOID (I NEED YOU) (T) (X) TOMMY BOY SILVER LABEL 2049/TOMMY BOY	CATAPILA

○ 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.

## MORAES' SPYCY BEATS IN 'STEREO'

(Continued from preceding page)

uct is distributed via several companies, including Watts, Unique, and Downtown 161.

Moraes' musical journey is not atypical. "Initially, I was attracted to DJing because of its audible aspects," he says. "I remember listening to the original WKTU [New York] in the '70s and being totally intrigued by the special mixes the station played. Being curious, I had to find out how the mixes were done."

In 1978, Moraes began manning the turntables at various block parties

in Brooklyn. By the mid-'80s, he was providing the beats for the dancefloors of local clubs. It was at this time that he also discovered New York's now-defunct Paradise Garage club.

"The Garage wasn't just a club," he says. "It was an amusement park for me. When you have danced in a place that amazing, you start to set pretty high standards. You start to demand the best."

Moraes says he knew that music would always play a major role in his

life. "I also knew it needed time," he explains. "You have to get to know the right people—and learn who you can and can't work with."

Since the release of his first single—1993's "Release Yourself"—Moraes has remixed for such acts as Pet Shop Boys ("Paninaro"), k.d. lang ("Sexuality"), Pauline Taylor ("Constantly Waiting"), Funky Green Dogs ("Fired Up!"), and Jamie Myerson ("Rescue Me"). He recently completed remixing Taana Gardner's "Work That Body" for West End Records.

Says Moraes, "Whether I'm remixing or creating my own production, I always envision a sweaty dancefloor at 5 a.m. That's the vibe I want on all my work."

On the DJ front, and in addition to playing at Stereo, Moraes, who is managed by Stephanie Reid of New York-based Synkronize, frequently tours throughout Europe and Japan.

On March 4, Moraes is scheduled to DJ at London's Ministry of Sound. The following weekend, he will play at two clubs in Portugal, Locomia and

Rocks. March 29 will find him DJing at Miami's Liquid club.

Moraes has also been confirmed to play the Cream tour of Ireland, which is set for April 6-8. In May, he'll embark on a tour of the U.S., paying special attention to the West Coast.

In North America, Moraes' bookings are handled by numerous agencies, including Vancouver-based Montage; in Europe, he is booked by Bristol, England-based NRK International.

MICHAEL PAOLETTA

## Music Made For 'The Heart'

### RCA Soundtrack Boasts Variety Of Acts, Musical Styles

BY DEBORAH EVANS PRICE

NASHVILLE—RCA Nashville is targeting a wide range of music consumers with the April 18 release of the soundtrack to the film "Where The Heart Is." It features country acts Martina McBride, Jennifer Day, Emmylou Harris, the Warren Brothers, Lonestar, Sarah Evans, and newcomer Coley McCabe, along with Lyle Lovett, Beth Nielsen Chapman, the Corrs, Shannon Curfman, Joan Osborne, and Tommy Sims.

The film stars Ashley Judd, Natalie Portman, Sally Field, Stockard Channing, and Joan Cusack. Based on the novel "Where The Heart Is," the film is the story of a young girl (Portman) abandoned by her boyfriend in a Wal-Mart. Pregnant and with no place to go, she begins living there and is befriended by Judd's character. Set for national release April 28, the film is directed by Matt Williams, who created and produced "Home Improvement" and "Roseanne."

"We heard about the film last April," says RCA Label Group [RLG] VP of A&R Renee Bell. "I had started making trips to L.A. because we really wanted to get more involved in soundtracks. A guy from Fox and another guy from [Creative Artists Agency] had read the script and said it would be perfect for Nashville. I came back and told [RLG chairman Joe Galante]. We started immediately making phone calls. Joe made the initial contact. I think that helped get us the soundtrack because we were on it so early."

"It was using all the contacts we had," says Galante. "We just called and said, 'Based on the book and where the movie is going, and the stars that you have, it sounds like it would be a perfect match for us.'"

Bell says RLG began sending product to the film's music supervisor, Lisa Brown. "She called and said, 'Your music works perfect in the movie,' so she [placed] the Jennifer Day and Martina McBride songs in way early," says Bell.

Brown, an independent music supervisor with the Los Angeles-based firm Five Mile Radius, says she was impressed with RLG's artists and their interest in the film. "The film takes place in Oklahoma and Nashville, so we were anticipating it would have country influences," she says. "When word got around I was working on it, Joe Galante was very aggressive. I was impressed. There was no point in looking anywhere else."

"They provided a wonderful pool of music for me to play with," Brown adds. "And typically a record label just pushes their own artists, but Joe

and Renee had an understanding of what the film needed, and they didn't push just their artists."

According to Bell, all involved agreed they wanted the soundtrack to feature a variety of musical styles. "That's what we would have wanted anyway, and that's definitely what Fox wanted, more of a 'Hope Floats' type of soundtrack so it could go to all formats and have singles in all formats," says Bell.

The first single, released Feb. 21, is "Grow Young With You" by newcomer Coley McCabe, which features a guest vocal by Andy Griggs. "Coley's song will be the end song people will hear as they are walking out of the theater," says Brown.

McCabe had already recorded the song for inclusion on her June debut album when she found out it had been picked up for the film soundtrack. "It's pretty amazing and a little surreal," she says. "The first time I hear it at the end of the movie, I don't know what I'll do."

The single is already gaining notice at country radio. "We just added it," says WMJC Long Island, N.Y., PD Jim Asker. "I played it yesterday on the air, and it was one of those songs that jumped out. I even saw staff members nodding their heads—like, 'Great song'—through the control room glass. That hardly ever happens here. We're all jaded New Yorkers, but I think this is contemporary while still being country."

The Warren Brothers recorded "That's The Beat Of A Heart" with Sara Evans, which will be the second country single from the project. Brett Warren says the brothers attended a screening of the film and were intrigued with the song when they heard a character in the movie singing it. "I went to Renee and said, 'That's a really cool song. That's something that we could sing.' She thought it was a great idea."

It was suggested by those involved with the film that the song be recorded as a duet with a female artist. "Brad and I toured Canada last year with Sara Evans, and every night we'd sing together," Warren says. "We just had a really cool vibe together, and so they pitched it to Sara. She loved it and came in and sang it."

Galante says the label is still working on the marketing plan for the soundtrack and is in the process of determining singles that will go to other formats. He says John Hiatt's "I Let It Slip Away" is a likely candidate for triple-A, and Beth Nielsen Chapman's "Shake My Soul" may go to AC.

Brown thinks the soundtrack will be a success because of the caliber of music and its relationship to the film. "Ultimately, if the music is used correctly in the film, people will want to go and buy the sound-

track," she says. "Because I think the film will appeal to so many different generations of men and women, I feel the soundtrack will do the same."

Galante concurs. "We agreed from the beginning that this needed to be more of a broad-based musical experience because the film is a lifestyle film," he says. "It really spoke to what is happening in life today, and that's what the music needed to be. I can listen to this record and enjoy it as a music fan. It's a great-feeling soundtrack."



**Country And The Queen.** Queen Latifah recently welcomed Sony Music Nashville recording duo Montgomery Gentry to her TV show, on which the duo performed its hit "All Night Long." Shown on the "Queen Latifah" set, from left, are Troy Gentry, Queen Latifah, and Eddie Montgomery.

## Tour Minnie Pearl's Manse; See Nelson In Nashville; Hear UPS' Staats Sing

**MISS MINNIE'S PLACE:** The late Sarah Cannon's house, better known as the Minnie Pearl Mansion, will soon be open to the public for the first time. The 8,000-square-foot house was built on five acres in



1935 as a sister house to the present Governor's Residence next door on Curtiswood Lane in Oak Hill, off Franklin Road. It has a winding, two-story art deco staircase; a pool; a guest cottage; and tennis courts.

Cannon and her husband, **Henry**, bought the house in 1973 and lived there and entertained everyone who was anyone in the worlds of music and movies. In her office, Cannon had an autographed picture of **Rudolph Valentino** that the late **Roger Miller** gave her, along with a "Gone With The Wind" poster featuring Cannon's **Minnie Pearl** character as **Scarlett** and **Burt Reynolds** as **Rhett**.

After Cannon died in 1996, Henry lived there until his death in 1998. The house had become run-down and was sold in 1999 to local businessman **S. Douglas Smith**.

Now, the Nashville Junior League will show the renovated mansion as its Decorators' Show House 2000. A number of special events are planned, and the house itself will be open to the public for tours, at \$10, from April 8-22.

**Amy Grant** and Tennessee first lady **Martha Sundquist** are honorary co-chairs of the event.

**ON THE ROW:** **Willie Nelson** makes a rare Nashville appearance this week. On Wednesday (8) he headlines a benefit concert at the Ryman Auditorium for the W.O. Smith Nashville Community Music School. The event is a tribute to the late **Townes Van Zandt**.

The lineup is an eclectic one: **Eric Andersen**, **Jonnell Mosser**, and former **Miles Davis** sideman **Bill Evans**, who makes country records under the name **Will Vans**.

While he's in town, Nelson will also tape a two-part special for TNN. The as-yet-untitled, unscheduled program, in the fashion of recent "Ryman Country Homecoming" shows, will be taped at the Grand Ole Opry Tuesday and Wednesday (7-8), with guests including

**Kris Kristofferson**, **Chet Atkins**, **Waylon Jennings**, **Glen Campbell**, **Freddy Fender**, **Jerry Reed**, **B.J. Thomas**, **Crystal Gayle**, **Mel Tillis**, **Porter Wagoner**, **Barbara Fairchild**, **Sammy Kershaw**, **Gene Watson**, **Ray Stevens**, and **Lorrie Morgan**.

**ALBUM OF THE WEEK:** That famous UPS driver from West Virginia will unveil his debut set on Giant Records April 14.

Stellar mandolin player **Johnny Staats**, who's not in any hurry to give up that good day job with UPS in Sandyville, has cut a beauty with his "Wires And Wood" album. No piker in the vocals department either, Staats is joined here by **Sara Evans** and **Kathy Mattea** on guest vocals.

**DEALS:** **Jim Rooney** Productions here announces an agreement with Four Winds Trading Co. of Lafayette, Colo., to distribute **Paul Zarzyski's** recording "Words Growing Wild." Sidemen on the album include **Duane Eddy** and **John Hartford**.

**FAREWELL:** Friends of the late **Lynn Shults** (see story, page 3) will gather at 1 p.m. on Monday (6) at First Presbyterian Church at 4815 Franklin Road to say goodbye to the late Billboard and Music Row label executive.

It's something he would later laugh about, but Shults was once a classic case of record label ingratitude and indifference. While working at Capitol Records here, Shults discovered the then unknown **Garth Brooks** playing at the Bluebird Cafe in 1988. Shults convinced Capitol head **Jim Foglesong** to sign Brooks.

When **Jimmy Bowen** later took over Capitol, he axed Shults. "One of my tougher firings was Lynn Shults, the A&R man who saw Garth sing at the Bluebird Cafe and signed him," Bowen wrote in his 1997 book, "Rough Mix." "Lynn had finally struck the mother lode. But when I looked at him next to **James Stroud**, a sessions drummer, up-and-coming producer, and my head A&R man at Universal, there was no question, and I hired Stroud."

Bowen wrote that he was to realize later that the label had never rewarded Shults for his discovery and later tried to put him on an A&R retainer while he worked at Billboard, something Shults was unable to do at the time.



by Chet Flippo



MARCH 11, 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/GREATEST GAINER</b>						
1	1	1	26	<b>DIXIE CHICKS</b> ▲ <sup>MONUMENT 69678/SONY (11.98 EQ/17.98)</sup>	FLY	1
2	2	2	16	<b>FAITH HILL</b> ▲ <sup>WARNER BROS. 47373/WRN (11.98/17.98)</sup>	BREATHE	1
3	3	3	121	<b>SHANIA TWAIN</b> ◆ <sup>MERCURY 536003 (10.98/17.98)</sup>	COME ON OVER	1
4	4	4	39	<b>LONESTAR</b> ▲ <sup>BNA 67762/RLG (10.98/16.98)</sup>	LONELY GRILL	3
5	7	7	109	<b>DIXIE CHICKS</b> ▲ <sup>MONUMENT 68195/SONY (10.98 EQ/17.98)</sup> HS	WIDE OPEN SPACES	1
6	5	5	43	<b>TIM MCGRAW</b> ▲ <sup>CURB 77942 (10.98/17.98)</sup>	A PLACE IN THE SUN	1
7	8	9	42	<b>SHEDAISY</b> ● <sup>LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)</sup> HS	THE WHOLE SHEBANG	6
8	6	6	7	<b>MARK WILLS</b> ● <sup>MERCURY 546296 (11.98/17.98)</sup>	PERMANENTLY	3
9	11	12	102	<b>JO DEE MESSINA</b> ▲ <sup>CURB 77904 (10.98/16.98)</sup>	I'M ALRIGHT	5
10	10	11	18	<b>ALAN JACKSON</b> ▲ <sup>ARISTA NASHVILLE 18892 (10.98/17.98)</sup>	UNDER THE INFLUENCE	2
11	12	13	24	<b>MARTINA MCBRIDE</b> ● <sup>RCA 67824/RLG (10.98/16.98)</sup>	EMOTION	3
12	9	8	4	<b>WYNONNA</b> ● <sup>CURB 541067/MERCURY (10.98/17.98)</sup>	NEW DAY DAWNING	5
13	16	16	17	<b>TOBY KEITH</b> ● <sup>DREAMWORKS 450209/INTERSCOPE (10.98/16.98)</sup>	HOW DO YOU LIKE ME NOW?!	13
<b>PACESETTER</b>						
14	61	29	19	<b>ANNE MURRAY</b> ● <sup>STRAIGHTWAY 20231 (19.98/19.98)</sup>	WHAT A WONDERFUL WORLD	4
15	14	14	52	<b>KENNY CHESNEY</b> ▲ <sup>BNA 67655/RLG (10.98/16.98)</sup>	EVERYWHERE WE GO	5
16	13	10	18	<b>LEANN RIMES</b> ▲ <sup>CURB 77947 (10.98/17.98)</sup>	LEANN RIMES	1
17	15	15	42	<b>KENNY ROGERS</b> ● <sup>DREAMCATCHER 004 (11.98/16.98)</sup>	SHE RIDES WILD HORSES	6
18	20	21	97	<b>FAITH HILL</b> ▲ <sup>WARNER BROS. 46790/WRN (10.98/16.98)</sup>	FAITH	2
19	17	17	4	<b>TRACY LAWRENCE</b> ● <sup>ATLANTIC 83269/AG (10.98/16.98)</sup>	LESSONS LEARNED	9
20	19	19	22	<b>CLINT BLACK</b> ● <sup>RCA 67823/RLG (10.98/16.98)</sup>	D'LECTRIFIED	7
<b>HOT SHOT DEBUT</b>						
21	<b>NEW</b>		1	<b>LORRIE MORGAN</b> ● <sup>BNA 67919/RLG (10.98/16.98)</sup>	TO GET TO YOU — GREATEST HITS COLLECTION	21
22	18	18	14	<b>REBA MCENTIRE</b> ● <sup>MCA NASHVILLE 170119 (11.98/17.98)</sup>	SO GOOD TOGETHER	5
23	<b>NEW</b>		1	<b>PHIL VASSAR</b> ● <sup>ARISTA NASHVILLE 18891 (10.98/16.98)</sup> HS	PHIL VASSAR	23
24	21	20	18	<b>GARY ALLAN</b> ● <sup>MCA NASHVILLE 170101 (11.98/17.98)</sup>	SMOKE RINGS IN THE DARK	9
25	23	22	5	<b>ALECIA ELLIOTT</b> ● <sup>MCA NASHVILLE 170087 (8.98/12.98)</sup> HS	I'M DIGGIN' IT	18
26	22	23	39	<b>BRAD PAISLEY</b> ● <sup>ARISTA NASHVILLE 18871 (10.98/16.98)</sup> HS	WHO NEEDS PICTURES	13
27	26	26	36	<b>GEORGE JONES</b> ● <sup>ASYLUM 62368/EEG (10.98/16.98)</sup>	COLD HARD TRUTH	5
28	29	33	27	<b>CLAY WALKER</b> ● <sup>GIANT 24717/WARNER BROS. (10.98/16.98)</sup>	LIVE, LAUGH, LOVE	5
29	25	27	41	<b>CHELY WRIGHT</b> ● <sup>MCA NASHVILLE 170052 (10.98/16.98)</sup> HS	SINGLE WHITE FEMALE	15
30	24	24	47	<b>MONTGOMERY GENTRY</b> ● <sup>COLUMBIA 69156/SONY (10.98 EQ/16.98)</sup> HS	TATTOOS & SCARS	10
31	27	25	67	<b>GARTH BROOKS</b> ◆ <sup>CAPITOL 97424 (19.98/26.98)</sup>	DOUBLE LIVE	1
32	31	34	43	<b>JESSICA ANDREWS</b> ● <sup>DREAMWORKS 450104/INTERSCOPE (8.98/12.98)</sup> HS	HEART SHAPED WORLD	31
33	33	39	30	<b>ALISON KRAUSS</b> ● <sup>ROUNDER 610465/MERCURY (10.98/16.98)</sup>	FORGET ABOUT IT	5
34	35	51	27	<b>ASLEEP AT THE WHEEL</b> ● <sup>DREAMWORKS 450117/INTERSCOPE (10.98/16.98)</sup> HS	RIDE WITH BOB	24
35	28	28	17	<b>TY HERNDON</b> ● <sup>EPIC 69899/SONY (10.98 EQ/16.98)</sup>	STEAM	14
36	32	31	38	<b>ANDY GRIGGS</b> ● <sup>RCA 67596/RLG (10.98/16.98)</sup> HS	YOU WON'T EVER BE LONELY	15
37	30	30	52	<b>GEORGE STRAIT</b> ▲ <sup>MCA NASHVILLE 170050 (10.98/16.98)</sup>	ALWAYS NEVER THE SAME	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	39	36	47	<b>JOHNNY CASH</b> ● <sup>COLUMBIA 69739/SONY (7.98 EQ/11.98)</sup>	16 BIGGEST HITS	18
39	36	41	93	<b>SOUNDTRACK</b> ▲ <sup>CAPITOL 93402 (10.98/17.98)</sup>	HOPE FLOATS	1
40	34	32	95	<b>MARK WILLS</b> ▲ <sup>MERCURY 536317 (10.98/16.98)</sup> HS	WISH YOU WERE HERE	8
41	42	43	81	<b>WILLIE NELSON</b> ● <sup>LEGACY 69322/COLUMBIA (7.98 EQ/11.98)</sup>	16 BIGGEST HITS	29
42	38	40	38	<b>CHRIS LEDOUX</b> ● <sup>CAPITOL 99781 (10.98/16.98)</sup>	20 GREATEST HITS	17
43	41	38	19	<b>ROY D. MERCER</b> ● <sup>VIRGIN 48214 (9.98/15.98)</sup> HS	HOW BIG'A BOY ARE YA? VOLUME 6	16
44	<b>NEW</b>		1	<b>CHET ATKINS</b> ● <sup>RCA CAMDEN 6070/DELTA (14.98 CD)</sup>	GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD	44
45	44	46	41	<b>DWIGHT YOAKAM</b> ● <sup>REPRISE 47389/WRN (10.98/16.98)</sup>	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
46	40	37	17	<b>TRACE ADKINS</b> ● <sup>CAPITOL 96618 (10.98/16.98)</sup>	MORE...	9
47	37	35	23	<b>BROOKS &amp; DUNN</b> ● <sup>ARISTA NASHVILLE 18895 (10.98/16.98)</sup>	TIGHT ROPE	6
48	46	50	68	<b>TOBY KEITH</b> ● <sup>MERCURY 558962 (11.98/17.98)</sup>	GREATEST HITS VOLUME ONE	5
49	43	42	17	<b>VARIOUS ARTISTS</b> ● <sup>UTV 545203/UNIVERSAL (10.98/17.98)</sup>	SUPERSTAR COUNTRY HITS	21
50	45	49	79	<b>ALABAMA</b> ▲ <sup>RCA 67633/RLG (19.98/28.98)</sup>	FOR THE RECORD: 41 NUMBER ONE HITS	2
51	50	48	24	<b>JOHN PRINE</b> ● <sup>OH BOY 019 (9.98/15.98)</sup>	IN SPITE OF OURSELVES	21
52	48	53	20	<b>JEFF FOXWORTHY</b> ● <sup>WARNER BROS. 47427/WRN (10.98/16.98)</sup>	GREATEST BITS	17
53	53	57	23	<b>YANKEE GREY</b> ● <sup>MONUMENT 69085/SONY (10.98 EQ/16.98)</sup> HS	UNTAMED	41
54	58	63	7	<b>MINDY MCCREADY</b> ● <sup>BNA 67920/RLG (4.98/9.98)</sup>	SUPER HITS	46
55	54	66	49	<b>TRACY LAWRENCE</b> ● <sup>ATLANTIC 83137/AG (10.98/16.98)</sup>	THE BEST OF TRACY LAWRENCE	13
56	55	56	48	<b>GEORGE JONES</b> ● <sup>EPIC 69319/SONY (7.98 EQ/11.98)</sup>	16 BIGGEST HITS	50
57	52	54	40	<b>MARY CHAPIN CARPENTER</b> ● <sup>COLUMBIA 68751/SONY (10.98 EQ/17.98)</sup>	PARTY DOLL AND OTHER FAVORITES	4
58	51	47	27	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> ● <sup>ASYLUM 62408/EEG (11.98/17.98)</sup>	WESTERN WALL — THE TUCSON SESSIONS	6
59	49	52	78	<b>ALAN JACKSON</b> ▲ <sup>ARISTA NASHVILLE 18864 (10.98/16.98)</sup>	HIGH MILEAGE	1
60	62	61	43	<b>MERLE HAGGARD</b> ● <sup>LEGACY 69321/EPIC (7.98 EQ/11.98)</sup>	16 BIGGEST HITS	56
61	59	58	21	<b>VARIOUS ARTISTS</b> ● <sup>WARNER BROS. 47537 (10.98/16.98)</sup>	COUNTRY FUN	37
62	63	70	85	<b>VARIOUS ARTISTS</b> ● <sup>ARISTA NASHVILLE 18850 (10.98/16.98)</sup>	ULTIMATE COUNTRY PARTY	12
63	47	44	40	<b>JOHN MICHAEL MONTGOMERY</b> ● <sup>ATLANTIC 83185/AG (10.98/16.98)</sup>	HOME TO YOU	16
64	68	—	2	<b>TRAVIS TRITT</b> ● <sup>WARNER BROS. 47665/WRN (9.98 CD)</sup>	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	64
65	56	65	47	<b>TRACY BYRD</b> ● <sup>MCA NASHVILLE 170048 (11.98/17.98)</sup>	KEEPERS/GREATEST HITS	5
66	57	55	17	<b>TRACY BYRD</b> ● <sup>RCA 67881/RLG (10.98/16.98)</sup>	IT'S ABOUT TIME	20
67	65	73	83	<b>CLAY WALKER</b> ● <sup>GIANT 24700/WARNER BROS. (10.98/16.98)</sup>	GREATEST HITS	9
68	74	—	2	<b>HANK WILLIAMS III</b> ● <sup>CURB 77949 (10.98/16.98)</sup>	RISIN' OUTLAW	68
69	60	59	43	<b>STEVE WARINER</b> ● <sup>CAPITOL 96139 (10.98/16.98)</sup>	TWO TEARDROPS	6
70	69	68	35	<b>LYLE LOVETT</b> ● <sup>CURB 111964/MCA (10.98/17.98)</sup>	LIVE IN TEXAS	7
71	67	60	18	<b>DOLLY PARTON</b> ● <sup>SUGAR HILL 3900 (12.98/16.98)</sup>	THE GRASS IS BLUE	24
72	66	67	16	<b>THE MAVERICKS</b> ● <sup>MERCURY 170112 (10.98/17.98)</sup>	SUPER COLOSSAL SMASH HITS OF THE 90'S: THE BEST OF THE MAVERICKS	45
73	70	64	4	<b>KEITH URBAN</b> ● <sup>CAPITOL 97591 (10.98/16.98)</sup>	KEITH URBAN	60
74	<b>RE-ENTRY</b>		37	<b>EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON</b> ● <sup>ASYLUM 62275/EEG (11.98/17.98)</sup>	TRIO II	4
75	64	69	23	<b>RANDY TRAVIS</b> ● <sup>DREAMWORKS 450119/INTERSCOPE (10.98/16.98)</sup>	A MAN AIN'T MADE OF STONE	15

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

MARCH 11, 2000

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>TIM MCGRAW</b> ▲ <sup>CURB 77886 (10.98/16.98)</sup>	EVERYWHERE	143
2	3	<b>BROOKS &amp; DUNN</b> ▲ <sup>ARISTA NASHVILLE 18852 (10.98/16.98)</sup>	THE GREATEST HITS COLLECTION	128
3	5	<b>SHANIA TWAIN</b> ◆ <sup>MERCURY 522886 (10.98/17.98)</sup> HS	THE WOMAN IN ME	264
4	4	<b>HANK WILLIAMS JR.</b> ▲ <sup>CURB 77638 (6.98/9.98)</sup>	GREATEST HITS, VOL. 1	299
5	2	<b>MARTINA MCBRIDE</b> ▲ <sup>RCA 67516/RLG (10.98/16.98)</sup>	EVOLUTION	131
6	7	<b>PATSY CLINE</b> ● <sup>MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)</sup>	HEARTACHES	63
7	6	<b>ALAN JACKSON</b> ▲ <sup>ARISTA NASHVILLE 18801 (10.98/16.98)</sup>	THE GREATEST HITS COLLECTION	227
8	9	<b>GARTH BROOKS</b> ◆ <sup>CAPITOL 29689 (10.98/15.98)</sup>	THE HITS	236
9	8	<b>TIM MCGRAW</b> ▲ <sup>CURB 77659 (9.98/15.98)</sup>	NOT A MOMENT TOO SOON	309
10	10	<b>JOHN DENVER</b> ● <sup>MADACY 4750 (5.98/7.98)</sup>	THE BEST OF JOHN DENVER	88
11	11	<b>PATSY CLINE</b> ▲ <sup>MCA NASHVILLE 320012 (7.98/12.98)</sup>	12 GREATEST HITS	675
12	13	<b>CHARLIE DANIELS</b> ▲ <sup>EPIC 64182/SONY (5.98 EQ/9.98)</sup>	SUPER HITS	265
13	14	<b>ALISON KRAUSS</b> ▲ <sup>ROUNDER 610325/HDJMG (10.98/16.98)</sup> HS	NOW THAT I'VE FOUND YOU: A COLLECTION	176

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	<b>WILLIE NELSON</b> ▲ <sup>COLUMBIA 64184/SONY (5.98 EQ/9.98)</sup>	SUPER HITS	283
15	15	<b>TRISHA YEARWOOD</b> ▲ <sup>MCA NASHVILLE 170011 (11.98/17.98)</sup>	(SONGBOOK) A COLLECTION OF HITS	129
16	18	<b>LEANN RIMES</b> ▲ <sup>CURB 77885 (10.98/16.98)</sup>	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	126
17	12	<b>GEORGE STRAIT</b> ▲ <sup>MCA NASHVILLE 110651 (10.98/16.98)</sup>	PURE COUNTRY (SOUNDTRACK)	377
18	20	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>EPIC 65694/SONY (7.98 EQ/11.98)</sup>	A DECADE OF HITS	505
19	22	<b>TRAVIS TRITT</b> ● <sup>WARNER BROS. 46001/WRN (10.98/16.98)</sup>	GREATEST HITS — FROM THE BEGINNING	214
20	23	<b>GEORGE JONES</b> ▲ <sup>EPIC 40776/SONY (5.98 EQ/9.98)</sup>	SUPER HITS	430
21	19	<b>VINCE GILL</b> ▲ <sup>MCA NASHVILLE 111047 (10.98/16.98)</sup>	WHEN LOVE FINDS YOU	281
22	21	<b>JOHN MICHAEL MONTGOMERY</b> ● <sup>ATLANTIC 83060/AG (10.98/16.98)</sup>	GREATEST HITS	117
23	17	<b>ANNE MURRAY</b> ● <sup>SBK 31158/CAPITOL (10.98/16.98)</sup>	THE BEST...SO FAR	13
24	—	<b>FAITH HILL</b> ▲ <sup>WARNER BROS. 45872/WRN (10.98/16.98)</sup>	IT MATTERS TO ME	117
25	24	<b>VINCE GILL</b> ▲ <sup>MCA NASHVILLE 111394 (11.98/17.98)</sup>	SOUVENIRS	194

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

### COUNTRY CORNER



by Wade Jessen

**P**ASSAGES: I join the many heavy-hearted friends and associates of Lynn Shults, formerly Billboard director of operations/Nashville, who died Feb. 24 (see story, page 3). The man whose words once filled this space each week was indeed one of our town's crown jewels and will perhaps be remembered most vividly for his unwavering love for and loyalty to the country music community.

Lynn was one of the first new friends I made when I moved to Nashville in 1987 to work at WSM. We knew a lot of the same people, and our individual circles of friends had many of the same faces. He pegged me right away as someone who appreciated traditional country music, with a particular itch for '50s and '60s recordings. He'd often tease me about "loving all that old shit" but reveled in it just the same.

I was immediately struck by what seemed to be an almost surreal display of enthusiasm for life and for our kind of music. I would come to know Lynn better as the years went by and realize that his enthusiasm was sustained by his innate optimism and ever-present sense of humor.

He was quick to encourage, even quicker to praise, and almost impossible to anger. As I would eventually learn soon after replacing Lynn at Billboard, he was in many respects quite irreplaceable and, not surprisingly, held in the highest of regard by those who worked with him here. Lynn had a great sense of possibility and used his unique business acumen and personality in his ambassadorship for this publication. He was instrumental in launching our sister publication Country Airplay Monitor and steered us through revolutionary changes in chart methodology early in the Broadcast Data Systems era.

If the study of bloodlines and breeding could be somehow applied to one's career, Lynn Shults came with a hard-earned pedigree on Music Row. He was an excellent storyteller and was well-known for his often lengthy sessions of relating Nashville music lore, each story being told just as it had the time before and often firsthand. He could laugh so hard he'd cry. Lynn was born and raised in nearby Gallatin, Tenn., so he had the home advantage over all of us carpetbaggers who landed here to become expert Nashvillians and all kinds of wannabes. He was here when most of the true characters in country music flourished. To those who knew him well, Lynn was truly one of those characters. His absence will be sorely felt.

I owe Lynn a great debt of gratitude for the encouragement he was always quick to offer while I was in radio. Somehow he always knew when the road was bumpy. At some point in nearly every conversation, Lynn always asked if I was having fun or if I was happy. The encouragement and advice didn't stop after I joined the Billboard and Airplay Monitor staffs.

My sincere condolences go out to those who were closest to Lynn, including his sons, Taylor and David Shults. Along with his career achievements, he leaves them a tremendous legacy, including the value of hard work, a prodigious instinct for human potential, an enviable capacity for human empathy, a keen understanding of human nature, and the blessing of friendship.

# Known, New Acts Set To Tour In 3rd Strait Fest

BY RAY WADDELL

NASHVILLE—Country music's only stadium tour, the sponsor-laden George Strait Country Music Festival, is now a proven success not only at the box office but as a vehicle to break developing acts and expand careers of established performers.

Officially called the Nokia Presents the George Strait Chevy Truck Country Music Festival, it begins April 29 at Charlotte (N.C.) Motor Speedway. The tour grossed more than \$60 million combined in 1998 and 1999 from 18 and 17 dates, respectively, but cut back to 10 dates for 2000.

On the bill this year are the tour's namesake, along with Tim McGraw, Martina McBride, Mark Chesnutt, Kenny Chesney, Lee Ann Womack, and Asleep At The Wheel. Only Chesnutt is new to the lineup. Only two markets are repeats.

The tour is an evolution from successful one-off stadium festivals featuring Strait in the mid-'90s in San Antonio and Dallas. Those shows were produced by PACE Concerts, and likewise the Country Festival tours are produced by PACE Touring, a subsidiary of SFX Entertainment.

Louis Messina, CEO of PACE Music Group, says the concept has been so successful because of Strait and his relationship with his fans.

"The reason this works is because of King George," Messina said of Strait. "This guy gets better every day. George has never tried to be anybody but George Strait, and that's the secret of his career. He never lets his fans down. And, with the rest of the people on this bill, we're talking about a lot of quality for the money."

The tour has averaged about \$2 million in box-office gross per market, a number Messina expects to top this year. "I'm not getting cocky, but this is going to be huge," he says, citing new markets, the limited run, and the roster quality. "Enron Stadium in Houston is gonna sell out in one day. And George hasn't played Nashville in five years. If that's not a monster something's wrong."

The full sponsor list includes pre-

senting sponsors Nokia and Chevy along with Budweiser, Wrangler, Justin Boots, Pemmican, and R.J. Reynolds. "We're still waiting on a few more," Messina says. Such heavy sponsor involvement greatly helps defer costs, but the show will still increase tickets slightly, according to Messina. Last year, tickets were in the \$30-\$50 range.



"Costs have gone up, and we're bringing a bigger show as far as production," Messina says. "We're still bringing a [giant video screen], but the whole stage design and production will have a 2000 look to it."

Talent costs have also increased, a fact not lost on Messina. "Everything goes up, bread goes up," he says. "That's just the cost of doing business. Everybody is paid according to what their value is, and Tim McGraw's a superstar."

An expanded Straitland, a retail/exhibit area celebrating the "Strait" lifestyle, will return with more elements, Messina says, along with the Jack Daniel's stage, which will feature Lace, Clay Davidson, and another act to be determined.

The itinerary following Charlotte begins at Adelphia Stadium in Nashville, April 30, and ends at Enron Field in Houston, June 11.

Why only 10 dates this year? "Because that's what George said; it's that simple," says Messina. "George would like to do this for a while, so he doesn't want to wear it out. He also bought a new boat, and he wants to enjoy it this summer."

For other acts on the bill, a spot on the Strait fest can accelerate career development and is apparently a heck of a lot of fun. That's one of the reasons McGraw is returning for the third year. "Tim loves George Strait," says Scott Siman, McGraw's manager. "Also, country artists don't get a lot of opportunities to play stadiums."

The tour fits into McGraw's career

plan, Siman adds. "With Tim's career, we've tried to create musical diversity and live diversity," he says. "He likes to play his headlining shows, some club dates, and these stadium dates with George."

Obviously, McGraw brings a lot to the party. "I think it's fair to say that Tim is one of the top male acts out there, and he brings a lot to the table in terms of fan draw and people wanting to see Tim and Tim's show," says Siman, while admitting that McGraw's price tag has gone up since the first year.

"It's hard negotiating with those folks, but we managed to make a good payday out of it, finally," says Siman. The nature of the tour also makes it a low-maintenance outing for the artists.

Tony Conway, president of Buddy Lee Attractions, has three clients on the tour: Womack, Chesnutt, and Davidson. He says the benefits to being on the Strait-fest tour are many. "Playing in front of 30,000-40,000 people at one show is the biggest benefit," says Conway. "Secondly, this is a major event. Each act is included in all the press and advertising of this major, special event."

Clint Higham, manager of Chesney, has seen more tangible benefits. This will be Chesney's second Strait-fest outing. "Last year we did it for the exposure. This year we're doing it for the exposure and the money," says Higham. "It was great to play for 40,000 people a night and then a year later come back as a headliner and see a 40%-50% increase in sales."

Higham said working with the promoters of the tour has meant a lot to Chesney's touring business. "What really came out of this is our relationship with the promoters," he says. "Now PACE/SFX are doing about 50%-60% of all of our hard ticket dates in the spring and fall."

And it's worth noting, Higham adds, that a stint on the Strait tour is a pretty good time for all involved. "To be honest, it's a 10-city party for all the artists, promoters, backstage and tech staff, and everybody," he says. "This is not your typical tour. It goes like clockwork, but in some ways it's like a fraternity party."



CHESNUTT

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

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

- 50 800 POUND JESUS (Illegal, BMI/6 Man, BMI)
- 61 AGAINST THE WIND (Gear, ASCAP) WBM
- 34 ANOTHER NINE MINUTES (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
- 4 BACK AT ONE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
- 10 BECAUSE YOU LOVE ME (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
- 12 BEEN THERE (Blackened, BMI/Steve Wariner, BMI) WBM
- 11 BREATHE (Cal IV, ASCAP/Universal-Songs Of PolyGram International, BMI/HopeChest, BMI) WBM
- 19 BUY ME A ROSE (Rex Benson, BMI/Stone Forest, BMI/Tipp, BMI/Blue Plate, BMI)
- 38 CAN'T NOBODY LOVE YOU (LIKE I DO) (Universal-MCA, ASCAP/Chrysalis, ASCAP/Songs For Debin, ASCAP) WBM
- 13 CARLENE (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybridge, BMI/Rony Bourke, BMI) HL
- 73 CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI)
- 29 COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM
- 6 COWBOY TAKE ME AWAY (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL
- 67 CRACKER JACK DIAMOND (Universal-Songs Of PolyGram International, BMI/Virgin Timber, BMI/Rio Bravo, BMI) WBM
- 17 DADDY WON'T SELL THE FARM (Kreditkard, ASCAP/Penny
- 14 DO WHAT YOU GOTTA DO (Almo, ASCAP/Craftworks, ASCAP) WBM
- 52 FLOWERS ON THE WALL (Wallflower, BMI/Copyright Management International, BMI)
- 70 GOIN' UNDER GETTIN' OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 40 GOODBYE EARL (EMI Blackwood, BMI/Rising Gorge, BMI) HL
- 58 GROW YOUNG WITH YOU (Song Matters, ASCAP/Famous, ASCAP)
- 18 HE DIDN'T HAVE TO BE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP) HL
- 63 HERE COMES MY BABY (Mainstay, BMI) WBM
- 3 HOW DO YOU LIKE ME NOW?! (Tokico Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 24 I LOVE YOU (Sony/ATV Cross Keys, ASCAP/Encore Entertainment, BMI/Scott And Soda, ASCAP/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/HL/WBM
- 62 I NEED YOU ALL THE TIME (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
- 45 I THINK YOU'RE BEAUTIFUL (Diamond Three, BMI/Seven Peaks, ASCAP/Criterion, ASCAP)
- 51 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 15 IT WAS (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
- 48 I'VE FORGOTTEN HOW YOU FEEL (Miss Surrett,

- BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
- 68 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 42 JIMMY'S GOT A GIRLFRIEND (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Ron Harbin, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 39 JUST BECAUSE SHE LIVES THERE (Sony/ATV Cross Keys, ASCAP) HL
- 61 KISS ME NOW (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP)
- 7 LESSONS LEARNED (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
- 65 LET'S MAKE LOVE (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM
- 26 LET'S MAKE SURE WE KISS GOODBYE (Vinny Mae, BMI) WBM
- 8 LOVE'S THE ONLY HOUSE (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 55 ME AND MAXINE (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP/Lunmusic, ASCAP) WBM
- 37 ME NEITHER (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 34 MORE (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-De!, ASCAP) WBM
- 47 MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
- 2 MY BEST FRIEND (Careers-BMG, BMI/Silverkiss, BMI) HL
- 66 MY HOMETOWN (Warner-Tamerlane, BMI) WBM
- 32 NO MERCY (Mighty Moe, ASCAP/Ernest Whitney, ASCAP/Little Shop Of Morganongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
- 60 NOTHING CATCHES JESUS BY SURPRISE (Waylon Jen-
- nings, BMI/Irving, BMI/Sony/ATV Tree, BMI/Widerness, BMI) HL/WBM
- 59 OUT HERE IN THE WATER (Rebecca Lynn Howard, ASCAP/Tennessee Colonel, ASCAP/Mopan River, ASCAP/ICG, ASCAP/WB, ASCAP/Tractor Tracks, BMI/Pop-A-Wheelie, ASCAP/Big Red Tractor, ASCAP) WBM
- 53 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) WBM
- 25 PUT YOUR HAND IN MINE (Acuff-Rose, BMI/Milene, ASCAP) HL
- 22 REAL LIVE WOMAN (Cryer Way To The Bank, SESAC/Child Bride, SESAC)
- 30 ROCK THIS COUNTRY! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, BMI) WBM
- 16 SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 1 SMILE (DreamWorks, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/WBM
- 3 SOMETHING LIKE THAT (Mr. Noise, BMI/We Make Music, BMI/Encore Entertainment, BMI/Follazoo, ASCAP/Music Of Windswept, ASCAP) CLM/WBM
- 56 SOMETHING TO WRITE HOME ABOUT (Stewart Warner, BMI/Triple Shoes, BMI/Acuff-Rose, BMI) HL
- 75 STUCK IN LOVE (Gary Nicholson, ASCAP/King Lizard, BMI)
- 5 THE BEST DAY (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
- 44 THE BLUES MAN (Bocephus, BMI) HL
- 33 THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 7 THE COLD HARD TRUTH (Sony/ATV Cross Keys, ASCAP/Tick Knee, ASCAP) WBM
- 35 THE FUN OF YOUR LOVE (Almo, ASCAP/BNC, ASCAP/Lilaly, ASCAP/Anwa, ASCAP) WBM
- 69 THE LOOK (EMI Blackwood, BMI/Fy Land, BMI/Warner-

- Tamerlane, BMI) HL/WBM
- 20 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) CLM/HL, BMI/Moraine, BMI) WBM
- 72 THE WRECKIN' CREW (Curb Magnasong, BMI/Red Quill, BMI) WBM
- 9 THIS WOMAN NEEDS (Without Anna, ASCAP/Songs Of Hamstein, ASCAP/The Key Club, ASCAP/Lela's Voice, ASCAP) CLM/WBM
- 27 UNBREAKABLE HEART (Blue Gator, ASCAP/Maverick, ASCAP) WBM
- 36 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 49 UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) (Irving, BMI/Almo, ASCAP) WBM
- 21 WHAT DO YOU SAY (Michael Dulaney, BMI/Dulaneyhouse, BMI/Ensign, BMI/Major Bob, ASCAP) HL/WBM
- 41 WHAT I NEED (Warner-Tamerlane, BMI/Golden Wheat, BMI) WBM
- 28 WHAT I NEED TO DO (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 54 WHERE CAN I SURRENDER (Universal, BMI/Final Approach, BMI) WBM
- 71 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 43 YES! (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 46 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yesireeb, ASCAP) CLM/HL
- 74 YOUR LOVE (Brickman Arrangement, SESAC/Multisongs BMG, SESAC/Careers-BMG, BMI/Bubalas, BMI/On Board, BMI) HL

# Billboard **HOT COUNTRY** SINGLES & TRACKS

MARCH 11, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	3	4	26	<b>SMILE</b> D. HUFF (C. LINDSEY, K. FOLLESE)	LONESTAR (V) BNA 65906 †	1
2	1	1	25	<b>MY BEST FRIEND</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
3	5	6	17	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH DREAMWORKS ALBUM CUT †	3
4	2	3	19	<b>BACK AT ONE</b> C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	2
5	6	7	11	<b>THE BEST DAY</b> T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	5
6	4	2	27	<b>COWBOY TAKE ME AWAY</b> B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
7	7	8	19	<b>LESSONS LEARNED</b> T. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	7
8	8	9	17	<b>LOVE'S THE ONLY WAY</b> M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	8
9	11	10	28	<b>THIS WOMAN NEEDS</b> D. HUFF (K. OSBORN, B. BAKER, C. HARRINGTON)	SHEDAISY LYRIC STREET ALBUM CUT †	9
10	10	12	21	<b>BECAUSE YOU LOVE ME</b> T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	10
11	9	5	23	<b>BREATHE</b> B. GALLIMORE, F. HILL (H. LAMAR, S. BENTLEY)	FAITH HILL (C) (D) (V) WARNER BROS. 16884WRN †	1
12	12	14	9	<b>BEEN THERE</b> C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	12
13	15	17	20	<b>CARLENE</b> B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	13
14	13	15	11	<b>DO WHAT YOU GOTTA DO</b> A. REYNOLDS (P. FLYNN)	GARTH BROOKS CAPITOL ALBUM CUT	13
<b>▶ AIRPOWER ◀</b>						
15	17	19	23	<b>IT WAS</b> T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	15
16	20	24	11	<b>SHE'S MORE</b> D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	16
17	19	18	17	<b>DADDY WON'T SELL THE FARM</b> J. SCAIFE (S. FOX, R. BRANDA)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT †	17
18	18	16	28	<b>HE DIDN'T HAVE TO BE</b> F. ROGERS (B. PAISLEY, K. LOVEFACE)	BRAD PAISLEY (V) ARISTA NASHVILLE 13176 †	1
<b>▶ AIRPOWER ◀</b>						
19	23	25	20	<b>BUY ME A ROSE</b> K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	19
20	28	34	10	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	20
21	16	11	26	<b>WHAT DO YOU SAY</b> D. MALLOY, R. MCENTIRE (M. DULANEY, N. THRASHER)	REBA (V) MCA NASHVILLE 172131 †	3
22	25	27	9	<b>REAL LIVE WOMAN</b> G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	22
23	21	20	38	<b>SOMETHING LIKE THAT</b> B. GALLIMORE, J. STROUD, T. MCGRAW (R. FERRELL, K. FOLLESE)	TIM MCGRAW CURB ALBUM CUT †	1
24	22	21	33	<b>I LOVE YOU</b> M. MCBRIDE, P. WORLEY (T. HYLER, A. FOLLESE, K. FOLLESE)	MARTINA MCBRIDE (V) RCA 65896 †	1
25	14	13	25	<b>PUT YOUR HAND IN MINE</b> B. J. WALKER, JR. (S. EWING, J. W. BARBER)	TRACY BYRD (V) RCA 65907	11
26	26	29	7	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	26
27	27	28	14	<b>UNBREAKABLE HEART</b> B. GALLIMORE (B. TENCH)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	27
28	29	32	8	<b>WHAT I NEED TO DO</b> B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	KENNY CHESNEY (V) BNA 65964	28
29	33	37	6	<b>COULDN'T LAST A MOMENT</b> D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE EPIC ALBUM CUT †	29
30	30	30	9	<b>ROCK THIS COUNTRY!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
31	31	33	9	<b>ANOTHER NINE MINUTES</b> R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BLUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	31
32	34	38	8	<b>NO MERCY</b> J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) EPIC 79345 †	32
33	38	46	13	<b>THE CHAIN OF LOVE</b> D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	33
34	36	39	7	<b>MORE</b> T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS CAPITOL ALBUM CUT †	34
35	35	36	15	<b>THE FUN OF YOUR LOVE</b> R. BYRNE (A. ROBOFF, B. N. CHAPMAN, J. DAY)	JENNIFER DAY (C) (D) (V) BNA 65931 †	35
36	37	44	9	<b>UNCONDITIONAL</b> S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	36
37	39	47	5	<b>ME NEITHER</b> F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	32	31	18	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> J. STROUD (D. ORTON, C. MAJESKI)	WYNNONNA (C) (D) (V) CURB 172141/MERCURY	31
39	41	43	10	<b>JUST BECAUSE SHE LIVES THERE</b> J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	39
40	51	59	23	<b>GOODBYE EARL</b> B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) MONUMENT 79352 †	40
41	42	40	16	<b>WHAT I NEED</b> S. HENDRICKS (M. GREEN)	JULIE REEVES VIRGIN ALBUM CUT †	40
42	40	41	9	<b>JIMMY'S GOT A GIRLFRIEND</b> C. JOHNSON, R. ZAVITSON, T. HASELDEIN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	40
43	44	52	4	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	43
44	43	48	4	<b>THE BLUES MAN</b> K. STEGALL (H. WILLIAMS, JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	43
45	47	51	6	<b>I THINK YOU'RE BEAUTIFUL</b> D. HUFF (S. DIAMOND, M. DERRY)	SHANE MINOR MERCURY ALBUM CUT	45
46	54	61	3	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN CAPITOL ALBUM CUT †	46
<b>▶ Hot Shot Debut ◀</b>						
47	<b>NEW ▶</b>		1	<b>MURDER ON MUSIC ROW</b> T. BROWN, G. STRAIT (L. COORDE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	47
48	46	50	8	<b>I'VE FORGOTTEN HOW YOU FEEL</b> V. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
49	50	57	6	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> R. DUNN, T. MCBRIDE (D. WELLS, J. WOOD)	WADE HAYES MONUMENT ALBUM CUT †	49
50	49	55	7	<b>800 POUND JESUS</b> M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT	49
51	57	63	5	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	51
52	53	58	3	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY MERCURY ALBUM CUT †	52
53	60	—	2	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	53
54	48	49	7	<b>WHERE CAN I SURRENDER</b> J. STROUD, B. GALLIMORE, R. TRAVIS (R. KILLOUGH)	RANDY TRAVIS DREAMWORKS ALBUM CUT	48
55	45	42	16	<b>ME AND MAXINE</b> K. STEGALL (G. BRADBERRY, M. LUNN)	SAMMY KERSHAW (V) MERCURY 117212	35
56	56	72	3	<b>SOMETHING TO WRITE HOME ABOUT</b> B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT	56
57	58	56	18	<b>THE COLD HARD TRUTH</b> K. STEGALL (J. O'HARA)	GEORGE JONES ASYLUM ALBUM CUT †	45
58	61	—	2	<b>GROW YOUNG WITH YOU</b> T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	COLEY MCCABE RCA ALBUM CUT	58
59	62	60	3	<b>OUT HERE IN THE WATER</b> M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	59
60	55	54	8	<b>NOTHING CATCHES JESUS BY SURPRISE</b> G. FUNDIS (W. JENNINGS, T. DOUGLAS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
61	<b>NEW ▶</b>		1	<b>KISS ME NOW</b> M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT	61
62	59	—	2	<b>I NEED YOU ALL THE TIME</b> B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	59
63	68	66	20	<b>HERE COMES MY BABY</b> R. MALO, D. COOK (C. STEVENS)	THE MAVERICKS MERCURY ALBUM CUT †	42
64	<b>RE-ENTRY</b>		13	<b>AGAINST THE WIND</b> R. SALL (B. SEGER)	BROOKS & DUNN ELEKTRA SOUNDTRACK CUT/EEG	53
65	70	68	15	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
66	67	65	10	<b>MY HOMETOWN</b> L. MAINES, C. ROBINSON (C. ROBINSON)	CHARLIE ROBINSON LUCKY DOG ALBUM CUT/COLUMBIA †	65
67	63	64	7	<b>CRACKER JACK DIAMOND</b> R. HALL (R. SCAIFE, N. THRASHER)	MARTY RAYBON TRI CHORD ALBUM CUT †	63
68	72	70	9	<b>I WILL... BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT	65
69	52	53	9	<b>THE LOOK</b> S. BOGARD, J. STEVENS, S. HENDRICKS (T. NICHOLS, J. STEVENS)	JERRY KILGORE VIRGIN ALBUM CUT †	49
70	71	73	5	<b>GOIN' UNDER GETTIN' OVER YOU</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	70
71	<b>RE-ENTRY</b>		2	<b>WITHOUT YOU</b> B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	67
72	73	62	3	<b>THE WRECKIN' CREW</b> C. HOWARD, A. SMITH (D. FLINT, B. MONTANA)	TRINI TRIGGS CURB ALBUM CUT †	62
73	<b>NEW ▶</b>		1	<b>CHANGE</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT MCA NASHVILLE ALBUM CUT	73
74	<b>RE-ENTRY</b>		2	<b>YOUR LOVE</b> D. DEVILLER, S. HOSEIN (J. BRICKMAN, S. HOSEIN, D. DEVILLER)	JIM BRICKMAN FEATURING MICHELLE WRIGHT WINDHAM HILL ALBUM CUT †	74
75	<b>RE-ENTRY</b>		2	<b>STUCK IN LOVE</b> G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	75

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

# Billboard **Top Country Singles Sales**

MARCH 11, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	1	4	<b>AMAZED</b> BNA 65957/RLG	LONESTAR
2	2	2	4	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
3	3	3	22	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
4	5	7	3	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
5	4	4	12	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 16885/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
6	10	16	6	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON
7	6	6	28	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
8	8	8	9	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
9	7	5	23	<b>I'M DIGGIN' IT</b> MCA NASHVILLE 172121	ALECIA ELLIOTT
10	9	9	15	<b>CAN'T NOBODY LOVE YOU (LIKE I DO)</b> CURB 172141/MERCURY	WYNNONNA
11	11	10	143	<b>HOW DO I LIVE</b> ● CURB 73022	LEANN RIMES
12	18	—	2	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
13	12	12	49	<b>PLEASE REMEMBER ME/FOR A LITTLE WHILE</b> CURB 73080	TIM MCGRAW

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	13	11	23	<b>STEAM</b> EPIC 79269/SONY	TY HERNDON
15	15	14	19	<b>THE QUITTIN' KIND</b> EPIC 79268/SONY	JOE DIFFIE
16	14	13	17	<b>LITTLE BIRD</b> ARISTA NASHVILLE 13184	SHERRIE AUSTIN
17	16	15	13	<b>TWENTIETH CENTURY/NEW YEAR'S EVE 1999</b> RCA 65917/RLG	ALABAMA
18	<b>NEW ▶</b>		1	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	DIXIE CHICKS
19	17	17	44	<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
20	19	18	17	<b>DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY
21	21	20	40	<b>LIGHTNING DOES THE WORK</b> WARNER BROS. 16984/WRN	CHAD BROCK
22	20	19	29	<b>ALL THINGS CONSIDERED</b> MONUMENT 79248/SONY	YANKEE GREY
23	22	23	87	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
24	23	21	17	<b>DECK THE HALLS</b> LYRIC STREET 164036/HOLLYWOOD	SHEDAISY
25	<b>RE-ENTRY</b>		64	<b>COMMITMENT</b> ● CURB 73055	LEANN RIMES

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

## Classical KEEPING SCORE



by Bradley Bambarger

**UNCOMMON FANFARE:** As an American composer, Aaron Copland was "the king and in a sense still is," wrote composer Ned Rorem in a memorial following his death on Dec. 2, 1990. Rorem's words remain good a decade on, as performers, presenters, and audiences across the country and around the world have begun to fete Copland for the centennial of his birth, which falls on Nov. 14.

With its ingenious, heartfelt re-imagining of the country's folk tradition, Copland's art speaks to and from the American soul like no other classical music. The composer—born in Brooklyn, N.Y., to Russian-Jewish immigrant parents—once said that he "couldn't understand why we in America couldn't create serious music that people would recognize as typically American, particularly since the jazz boys had succeeded in doing it." He achieved his aim so well that such pieces as "Fanfare For A Common Man," "Appalachian Spring," and "Billy The Kid" have taken on the role of surrogate national anthems.

A key catalyst for the Copland centenary is his exclusive publisher, Boosey & Hawkes. The firm is taking advantage of the occasion to spotlight the composer's oeuvre beyond the popular folk-themed ballets and that election-year favorite, the "Lincoln Portrait." Jenny Bilfield, director of serious music for Boosey, says, "We're striving to make sure people have what they need to go past Copland as usual, because there is so much more to discover."

Among its promotional efforts, Boosey commissioned "Annotations," a guide to Copland's catalog from the co-author of his memoirs, Vivian Perlis; it offers much-needed details on such unsung works as the early ballet score "Hear Ye, Hear Ye!" And in the spirit of Copland's peerless commitment to music education, Boosey has published a series of scores for school chorus, marching band, and various solo instruments, so that young musicians have a chance to immerse themselves in his work early on.

Even before the centennial year began, the Copland celebrations kicked off in style Nov. 20-Dec. 12, 1999, with the New York Philharmonic's uniquely ambitious "Completely Copland" festival, which not only showcased works across the composer's entire canon but included seminars, film screenings, and the publication of a rich commemorative booklet. Also late last year, Henry Holt & Co. published Howard Pollack's "Aaron Copland: The Life And Work Of An Uncommon Man." Penguin reissued Copland's classic guide "What To Listen For In Music," and BBC and WNET New York have been collaborating on a Copland documentary to air this fall.

Upcoming live events in the Copland centenary include season-long celebrations by the Minnesota Orchestra and Seattle Symphony, as well as a yearlong homage in Hartford, Conn., that will bring together all of the city's major cultural institutions. The Martha Graham Dance Co. is touring the world with "Appalachian Spring" (which Copland wrote for Graham), and the U.S. Army Field Band and Chorus visits 21 states in 72 days. The Army outfit is also recording CDs of Copland choral and band scores for distribution free to educational institutions. For information on other events, Boosey's Internet site (ny.boosey.com) features an international centenary calendar, as well as a multimedia Copland retrospective.

On the airwaves, National Public Radio's "Performance Today" has been throwing the most extended birthday party. Like Bilfield, Mark Mobley, music producer for National Public Radio's "Performance Today," says, "As much as everyone loves him, Copland is an even better composer than people realize. We're in the great position of being able to show the different ways orches-

tras all over the country are marking the centennial, which helps listeners get a fuller picture of what Copland is all about."

"Performance Today" is airing Copland performances every month throughout the year, with special plans in the works for his birthday week. One of the highlights so far was the Orpheus Chamber Orchestra broadcast live in the show's Washington, D.C., studios in a special Copland hour. In addition to playing "Appalachian Spring," Orpheus premiered a new orchestral transcription of the brief early piano piece "Midday Thoughts," commissioned by "Performance Today" from a Copland student and friend, Pulitzer Prize-winning composer David Del Tredici. Imbued with the characteristic Copland nostalgia, it's a touching piece that more orchestras should take up. Orpheus plans to play it in concerts throughout the year.

On March 3, "Performance Today" aired Christopher O'Riley playing Copland's Piano Concerto with Marin Alsop and the Colorado Symphony from a concert earlier this season. Colorado performances of "El Salon Mexico" and Third Symphony, as well as an interview with Alsop, will figure in future broadcasts. "Performance Today" will also air taped performances and interviews from the New York Philharmonic's "Completely Copland" festival, including Marilyn Horne singing "Old American Songs" and young conductors leading the orchestra in rarely heard Copland scores.

On record, several labels have pitched in with birthday presents. Appropriately for a composer who worked so well with Hollywood (scoring "Of Mice And Men" and "Our Town" among other films), there was the wall-to-

wall Copland score of Spike Lee's basketball film "He Got Game" and its accompanying Sony Classical soundtrack album—a wonderful compilation of vintage performances mostly conducted by the composer himself (Keeping Score, Billboard, May 2, 1998).

There have also been a few new Copland recordings, most notably a chamber version of the opera "The Tender Land" on Koch. Discs are on the way from ASV, Chandos, Linn, Meridian, and RCA/BMG. RCA's Michael Tilson Thomas and the San Francisco Symphony continue their effort to celebrate all sides of Copland by following up their excellent "Copland The Modernist" album from '97 with "Copland The Populist." Due in May, the set showcases the three great folk ballets, "Appalachian Spring" (complete), "Billy The Kid," and "Rodeo: Four Dance Episodes." Tilson Thomas is also including Copland's late serialist piece "Inscape" on his current tour.



Copland hovers like a patron saint over the New York Philharmonic's extraordinary "An American Celebration" boxed set, which features previously unreleased archival performances of eight of his works—including the 1945 premiere of "Appalachian Spring." Great Copland reissues have come from Sony's "Bernstein Century" edition and Masterworks Heritage line (the latter including William Warfield singing "Old American Songs" accompanied by the composer). There is also a new EMI "Double Forte" title that includes Eduardo Mata leading the Dallas Symphony Orchestra in some of Copland's Latin Americana.

In the fall, RCA will have a pair of two-disc reissues. One sees Leonard Slatkin and the St. Louis Symphony taking on the bulk of Copland's orchestral catalog; the other contains historic Copland recordings, including performances by Serge Koussevitzky and the young Leonard Bernstein, who plays the Piano Sonata and conducts the "Billy The Kid" suite.

As his greatest proponent and a lifelong friend, it was Bernstein who sensed that the great goodwill for Copland would be evergreen. Writing on the occasion of Copland's 75th birthday, he voiced perhaps the most astute commemorative words on behalf of the signature American composer: "It is futile to say, 'May he live forever!' Of course he will."

## 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 SoundScan®	
				NO. 1
1	1	22	P.O.D. ATLANTIC 83245/CHORDANT HS 3 weeks at No. 1	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
2	35	19	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
3	3	37	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	4	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2253/CHORDANT	GOOD NEWS
5	2	18	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
6	5	9	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE
7	7	37	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
8	6	14	MICHAEL W. SMITH REUNION 10041/PROVIDENT	THIS IS YOUR TIME
9	8	19	CECE WINANS WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
10	9	16	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
11	12	23	YOLANDA ADAMS ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
12	10	74	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
13	NEW ▶		COMMISSIONED VERITY 43136/PROVIDENT HS	TIME & SEASONS
14	15	15	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
15	13	2	MICHELLE TUMES SPARROW 1696/CHORDANT HS	CENTER OF MY UNIVERSE
16	17	53	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
17	21	24	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
18	18	32	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
19	19	15	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION
20	22	49	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
21	20	27	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
22	16	23	JACI VELASQUEZ ○ MYRRH/SONY DISCOS 6682/WORD	LLEGAR A TI
23	28	6	YOLANDA ADAMS VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
24	26	25	WINANS PHASE2 MYRRH 6082/WORD HS	WE GOT NEXT
25	27	8	THE MCCLURKIN PROJECT GOSPO CENTRIC 6612/WORD HS	THE MCCLURKIN PROJECT
26	24	66	VARIOUS ARTISTS ● TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
27	25	17	VARIOUS ARTISTS SPARROW 1729/CHORDANT	HEAVEN & EARTH: A TAPESTRY OF WORSHIP
28	29	60	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
29	32	75	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
30	37	36	OUT OF EDEN GOTEE 2806/CHORDANT HS	NO TURNING BACK
31	36	25	RAZE FOREFRONT 5210/CHORDANT HS	POWER
32	30	4	SKILLET ARDENT/FOREFRONT 5243/CHORDANT	INVINCIBLE
33	34	37	VARIOUS ARTISTS STAR SONG/SPARROW 0230/CHORDANT	PASSION BETTER IS ONE DAY
34	31	82	POINT OF GRACE ● WORD 5444	STEADY ON
35	NEW ▶		VARIOUS ARTISTS HOSANNA/INTEGRITY 1683/WORD	MILLENNIUM WORSHIP
36	33	20	TWILA PARIS SPARROW 1690/CHORDANT	TRUE NORTH
37	14	2	PROJECT 86 BEC/ATLANTIC 7428/CHORDANT HS	DRAWING BLACK LINES
38	38	9	THE MARTINS SPRING HILL 5481/CHORDANT HS	WINDOWS
39	RE-ENTRY		SOUNDTRACK ▲ DREAMWORKS 450041/PROVIDENT	THE PRINCE OF EGYPT
40	NEW ▶		VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS

○ 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

**TRI-CITY SINGERS LOG ON:** Capitalizing on Internet technology and the commercial fusion of gospel with today's R&B beats, **Donald Lawrence** has taken a new-millennium approach to both the marketing and creation of the Feb. 29 debut of the latest album from his **Tri-City Singers**, titled "Tri-City4.Com."

"It is the style, look, and interpretation of our gospel music in this time," says Lawrence of the choir's first album release in four years. "I pulled things from old [music] and put a new-millennium twist on them, and while music is very trendy and commercial right now, we still try to keep the heart of the song as gospel. I hope it reintroduces us to a new audience as well."

With "Tri-City4.Com," the group, like its director, remains trendy and cutting edge. "My goal," notes Lawrence, "was to make music people could feel and sing, and also to stay true to who we are in the new millennium with a kind of futuristic feel."

The new album spans the 35-member choir's diversity from "neo-soul gospel"—a style they describe as smoldering, quartet style—to the pumpin' R&B sounds of "Testify" and a Spanish worship song ("Señor Yo Beso Tu Presencia"), which is performed half in English and half in Spanish.

One of the album's highlights is a gospel/pop ballad

called "God's Favor," featuring **Kelly Price**, **Karen Clark**, and **Kim Burrell** on lead vocals. However, the lead single, "Never Seen The Righteous," is what is expected to propel the act back to the forefront of the gospel scene and wing it up the charts.

Lawrence, who is signed to Island Inspirational, was leaving little to chance when he signed the choir to EMI Gospel late last year. "With Island in transition, I signed the choir to EMI Gospel to ensure better promotion and a greater visibility for the group."

The move appears to be paying off. "The brunt of our marketing campaign is to take the Tri-City Singers into the marketplace and synergize the efforts of local radio," says EMI director of marketing **Shawn Tate**. "There will be 'meet-and-greet' performances in retail venues and autograph signings, as well as a short Q&A in each venue following a release concert [Feb. 28] in Greensboro [N.C.]. Additionally, the choir is slated for a promo tour through March 4 in key markets like Atlanta and New York."

"We've really been innovative in tapping into the Internet to maximize the marketing of this record and broaden the potential exposure of this group," he says. "We're developing a Web site, but in the meantime, the single has been placed [for download] on more than 500 Web sites."

The choir marks the first signing of an established gospel act to EMI Gospel, which was launched in 1998. Tate says that while EMI Gospel will still keep developing new artists at the core of its corporate mission, executives are excited about the addition of the Tri-City Singers to their expanding roster. "You never know what you're going to get when an act goes into the studio, but 'Tri-City4.Com' exceeded our expectations and lit our engines. We're behind this project 110%," says Tate.

## HIGHER GROUND



by Deborah Evans Price

**START SPREADING THE NEWS:** **Mark Lowry** was a hit on Broadway! Christian music's leading funnyman took his act to New York's Beacon Theatre Feb. 22 and drew an enthusiastic crowd of nearly 2,000 that included fans from California, Connecticut, Georgia, and many states in between. The evening featured performances by the **Gaither Vocal Band**, **Sandi Patty**, **Anthony Burger**, **Bev Lowry**, and newcomers **Kelly** and **Annie McRae**, but it was definitely Lowry's night.

As someone who has been a fan of Lowry's for years, I don't think I've ever heard him funnier, and the taping was flawless. No segment or number had to be repeated. The audience wouldn't have even known it was a taping, except for the presence of the cameras.

The longform video, "Mark Lowry On Broadway," will be released by Spring House Music in August and promises to be a big seller in the Gaither video line. The evening's highlights were many. Lowry and Patty performed a parody of "Beauty And The Beast" called "Beauty And The Pest." The Gaither Vocal Band was stunning, as always, and Burger demonstrated why he's Southern gospel's top pianist. The McRaes were wonderful. Annie and Kelly, at 14 and 17 years old, respectively, have gorgeous voices and a bright future.

Another of the evening's surprises was Mark's mom, **Bev Lowry**. Fans have undoubtedly felt as if they've known her for years through Mark's comedy jabs, but during the Broadway show he saluted the woman whose patience and godly example helped

focus a hyperactive kid into a world-class comedic talent. She joined her son to perform "I Thirst," a song she wrote, which has been recorded by the **Cathedrals**. She displayed a wonderful voice and great stage presence. (And it must be noted that although Lowry's dad, **Charles Lowry**, didn't perform onstage during the evening, one only had to spend a few minutes with him to immediately see where Mark gets his sense of humor.)

Though the special guests were a treat, there was no doubt the evening belonged to Lowry. He's absolutely hilarious and makes it look so effortless. His live performance was mixed with some previously taped segments, including one with Lowry and **Bill Gaither** taking in the Big Apple and a side-splitting parody video of **Ricky Martin's** "Livin' La Vida Loca," redone as "Livin' For Deep-Fried Okra." Lowry also included a story about Piper, the hyper mouse, who is the hero of his children's book series. But his finest moment came in his delivery of the Gospel. He presented a lively account of the life of Jesus Christ that was both funny and poignant.

All in all, it was wonderful evening. It would be great to see Lowry tackle Broadway again, perhaps in an extended run with a one-man show. It would also be great to see more Christian entertainment in New York. As far as I know, the only Christian music available is on "Live From The Lambs," a weekly syndicated radio show co-produced by **Cindy Dupree**, president of the Dupree Co., and **Joe Battaglia**, president of Renaissance Communications. It would be nice for New Yorkers to have an opportunity to see Christian artists perform live. Let's hope Lowry's show and the "Lambs" series will inspire others.

**Gary Gentry**, president of Greenville, S.C.-based Premier Productions, handled the Beacon date and says the show was a success, with 1,939 people in 2,344 available seats. "We were pleased on a Tuesday night in the city to get that kind of response, but Mark has a diverse and incredibly loyal fan base," he says.

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	3	<b>VARIOUS ARTISTS</b> EMI/WORD 43149/VERITY 3 weeks at No. 1	<b>NO. 1</b> WOW GOSPEL 2000—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
2	2	10	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE
3	3	20	<b>CECE WINANS</b> WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
4	5	23	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW
5	4	74	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
6	NEW	▶	<b>COMMISSIONED</b> VERITY 43136 <b>HS</b>	TIME & SEASONS
7	6	16	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
8	7	4	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
9	8	97	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ▲ VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
10	14	45	<b>VICKIE WINANS</b> CGI 5325/PLATINUM <b>HS</b>	LIVE IN DETROIT II
11	15	18	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
12	10	26	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>HS</b>	WE GOT NEXT
13	12	9	<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE <b>HS</b>	THE MCCLURKIN PROJECT
14	11	31	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG <b>HS</b>	BRENT JONES AND T.P. MOBB
15	9	47	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/DJMG <b>HS</b>	SACRED LOVE SONGS
16	13	58	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
17	17	40	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 <b>HS</b>	HEALING—LIVE IN DETROIT
18	18	53	<b>VARIOUS ARTISTS</b> ● VERITY 43125	WOW GOSPEL 1999—THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
19	16	25	<b>IYANLA VANZANT</b> HARMONY 1799 <b>HS</b>	IN THE MEANTIME—THE MUSIC THAT TELLS THE STORY
20	23	3	<b>VARIOUS ARTISTS</b> GOSPO CENTRIC 490575/INTERSCOPE	M2K GOSPEL 2000
21	20	26	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
22	27	53	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
23	26	48	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10250 <b>HS</b>	GOD CAN & GOD WILL
24	24	23	<b>CARLTON PEARSON</b> ATLANTIC 46006/AG <b>HS</b>	LIVE AT AZUSA 3
25	21	24	<b>THE CANTON SPIRITUALS</b> VERITY 43135 <b>HS</b>	THE LIVE EXPERIENCE 1999
26	19	37	<b>GOSPEL GANGSTAZ</b> B-RITE 490096/INTERSCOPE <b>HS</b>	I CAN SEE CLEARLY NOW
27	25	15	<b>MARVIN SAPP</b> WORD 69615/EPIC	NOTHING ELSE MATTERS
28	29	3	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
29	28	68	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b> INTEGRITY/WORD 69542/EPIC <b>HS</b>	LIVE FROM THE POTTER'S HOUSE
30	22	85	<b>TRIN-I-TEE 5:7</b> ● B-RITE 490094/INTERSCOPE <b>HS</b>	TRIN-I-TEE 5:7
31	NEW	▶	<b>VARIOUS ARTISTS</b> CGI 5365/PLATINUM	RAISE DA' ROOF 2 LIVE IN NEW ORLEANS
32	31	12	<b>NORMAN HUTCHINS</b> JDI 1258	BATTLEFIELD
33	33	45	<b>HELEN BAYLOR</b> VERITY 43124 <b>HS</b>	HELEN BAYLOR...LIVE
34	30	5	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20245	GREAT MEN OF GOSPEL
35	37	4	<b>LEXI...</b> REAL DEAL 0797	AND THAT'S THE WAY IT IS
36	40	51	<b>LEE WILLIAMS &amp; THE SPIRITUAL QC'S</b> MAJESTIC 7004	LOVE WILL GO ALL THE WAY
37	RE-ENTRY		<b>MIGHTY CLOUDS OF JOY</b> CGI 5362/PLATINUM	IT WAS YOU
38	RE-ENTRY		<b>VICKIE WINANS</b> CGI 5339/PLATINUM	SHARE THE LAUGHTER
39	32	57	<b>JUANITA BYNUM</b> SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
40	36	2	<b>THE ABUNDANT LIFE CATHEDRAL CHOIR</b> ABLIFE 90048	ED MONTGOMERY PRESENTS... LIFE—THERE'S SOMETHING MORE

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# OmniTone Label Seeks Biz/Art Balance

**NO COMPROMISE:** Can the diametrically opposed notions of art and commerce peacefully co-exist? OmniTone Records president **Frank Tafuri** thinks so. "Our goal is to put out music that is as adventurous as it is listenable," says Tafuri, who founded OmniTone early last year. "That means music that is unique and new, but not so avant-garde that it scares people. It means music that has melodic hooks and enough of a relationship to what consumers know that it feels comfortable."

With four releases in 1999, and approximately six slated for 2000, Tafuri is determined to bring to the fore artists who he feels "are not compromising their music but are making music that is



accessible enough for people to be drawn into it." Upcoming OmniTone releases include separate dates from two downtown New York-based musicians, trumpeter **Cuong Vu** ("Bound," March 14) and saxophonist **Marty Ehrlich** ("Traveler's Tales," mid-May). The label most recently issued the fifth release from the group **Equal Interest**, featuring reedman **Joseph Jarman**, violinist **Leroy Jenkins**, and pianist **Myra Melford**, on Feb. 15.

According to Tafuri, Melford is "the ideal OmniTone artist. She is making great music without compromise," he explains, adding that "she is making a living both in the United States and abroad. If there was not an audience for this kind of music, an artist like Myra would not be able to survive."

Tafuri stresses that a successful artist must be willing to work as hard as the label does in order to make a living. "My focus as a young label is to sell records, because I am not at the point where I can be a full support vehicle for booking, management, and publishing," he says. "The margins just are not there. With a handful of

releases each year, I need artists who are hustling as much as we are."

Tafuri believes in marketing his releases selectively, as opposed to what he describes as a "shotgun" approach. "I don't want my releases



by Steve Graybow

in every store," he says, "because every store does not have a clientele that purchases our kind of music. The key is to go to retailers who are supportive of this type of music and to educate those who are interested in learning about the music."

OmniTone also sells product at its Web site, [omnitone.com](http://omnitone.com). In a unique display of cross-marketing, the site allows consumers to purchase like-minded releases from two-dozen other labels, including Palmetto, Koch, and Winter & Winter. "Perhaps 10% of our sales come from the site," notes Tafuri, "but we are only five months into having it set up. The numbers are increasing as traffic increases."

OmniTone CDs have a price point of \$14.98. Distribution to brick-and-mortar outlets is handled by City Hall.

**Phil McNally**, jazz buyer at Tower Records' Bellevue, Wash., location, believes that letting the customer hear challenging music in the store is essential to sales. "I have a listening station that I use for new releases, and I've stationed all of OmniTone's product," he says. "That has helped sales, especially for the first one ["Saturn's Child," a duet record by **Frank Kimbrough** and **Joe Locke**], which was very subtle. It definitely benefited from the consumer being able to listen through headphones."

McNally also praises OmniTone for its packaging, which gives each disc a

unique yet uniform look. "It creates a brand identity for the label, and that identity draws in consumers who are looking for a certain type of music," he explains.

**CONGRATULATIONS:** Count **Carlos Santana's** Grammy sweep as a quiet victory for jazz. Not only is the guitarist openly supportive of the genre, but the current **Santana** band includes jazz drummer **Rodney Holmes** and former **Miles Davis** bassist **Benny Rietveld**, both of whom have jazz projects in the works.

The Village Vanguard, the Manhattan jazz shrine for which the term "venerable institution" was no doubt coined, is in the midst of celebrating its 65th anniversary. Founded by the late **Max Gordon** and currently run by his wife **Lorraine Gordon**, the club provided both location and ambiance for classic live recordings by **John Coltrane**, **Bill Evans**, **Sonny Rollins**, and, most recently, **Wynton Marsalis**. In a city that often seems bent on forgetting its landmarks, the Vanguard is both a connection to jazz's illustrious past and an entry to its future.

## F.A.T.E.

(Continued from page 31)

Building further on "The Takeover" alliance, F.A.T.E. is on a GhettoWorks promotional tour making stops in such markets as New York, Los Angeles, Chicago, and San Francisco, according to Monique Houston, director of marketing, urban music, at Warner Bros. A "Just Because" video has been serviced to BET and the Box.

Sporting production by such contemporaries as the Characters (aka Troy Taylor and Charles Farrar), Lance "Wet" Mitchell, Chris Wilson (aka Poet), Rex Rideout, D'Extra Wiley, and Trip'lll Beam Productions (consisting of Henry Williams, Larry "Chief" Singletary, and Joseph "Butch Whip" Jackson), F.A.T.E.'s debut album offers an appealing mix of R&B and hip-hop that **Shy** says others have classified as "ghetto classic because we practice old-school harmony but with a new age sound."

In addition to the Characters-produced "Just Because," which focuses on a girl who decides to take her time in an intimate relationship, the album showcases the trio's crystal-clear harmonies on such tracks as "They'll Never Be," "Hooked," and "For Sure." "We want to be positive role models," says Precious. "It comes with the territory."

What also comes with the territory: inevitable comparisons to other girl groups. **Ricky Ricardo**, PD at WNEV Hartford, Conn., describes F.A.T.E. as "702-ish but more mature. They have a bright future."

GhettoWorks partner **Shakim Compere** says, "There's room for everybody. This group will be able to carve its own niche. They're humble, focused, and talented ladies who are coming into their own."

**IMPORT & EXPORT**

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## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	20	<b>LIVE ON GIANT/REPRISE 24729/WARNER BROS.</b>	<b>KENNY WAYNE SHEPHERD BAND</b> 20 weeks at No. 1
2	2	71	<b>WANDER THIS WORLD ●</b> A&M 540984/INTERSCOPE	JONNY LANG
3	4	49	<b>THE REAL DEAL: GREATEST HITS VOLUME 2</b> LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	5	20	<b>LOUD GUITARS, BIG SUSPICIONS</b> ARISTA 14614 HS	SHANNON CURFMAN
5	6	28	<b>IN SESSION</b> STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
6	3	16	<b>GOTTA GET THE GROOVE BACK</b> MALACO 7499	JOHNNIE TAYLOR
7	7	25	<b>MATERIAL THINGS</b> WALDOXY 2825/MALACO	MEL WAITERS
8	8	33	<b>BLUES ●</b> POLYDOR 547178/UNIVERSAL	ERIC CLAPTON
9	RE-ENTRY		<b>BLUES ON THE BAYOU</b> MCA 111879	B. B. KING
10	NEW▶		<b>THE BEST BLUES ALBUM IN THE WORLD...EVER!</b> VIRGIN 48428	VARIOUS ARTISTS
11	13	4	<b>SUSPICION</b> ALLIGATOR 4871	COCO MONTOYA
12	12	41	<b>BEST OF B.B. KING THE MILLENNIUM COLLECTION</b> MCA 111939	B. B. KING
13	10	34	<b>BEST OF ETTA JAMES</b> MCA 111953	ETTA JAMES
14	14	3	<b>LOUISIANA GUMBO</b> PUTUMAYO 161	VARIOUS ARTISTS
15	9	15	<b>HEAVY PICKS — THE ROBERT CRAY COLLECTION</b> MERCURY 546557/IDJMG	ROBERT CRAY

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	15	<b>CHANT DOWN BABYLON</b> TUFF GONG/ISLAND 546404*/IDJMG	<b>BOB MARLEY</b> 15 weeks at No. 1
2	3	32	<b>REGGAE PARTY</b> POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
3	2	41	<b>REGGAE GOLD 1999</b> VP 1559*	VARIOUS ARTISTS
4	5	34	<b>SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH</b> COLUMBIA 65921/CRG	PETER TOSH
5	9	13	<b>1999 BIGGEST RAGGA DANCEHALL ANTHEMS</b> GREENSLEEVES 4001	VARIOUS ARTISTS
6	4	16	<b>STRICTLY THE BEST 24</b> VP 1570*	VARIOUS ARTISTS
7	6	33	<b>SPIRIT OF MUSIC</b> ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
8	8	68	<b>PURE REGGAE</b> POLYGRAM TV 565122/IDJMG	VARIOUS ARTISTS
9	7	17	<b>STRICTLY THE BEST 23</b> VP 1569*	VARIOUS ARTISTS
10	13	32	<b>DJ REGGAE MIX 2000</b> BEAST 5470/SIMITAR	VARIOUS ARTISTS
11	RE-ENTRY		<b>LIVING LEGACY</b> TUFF GONG 54341/LIGHTYEAR	STEEL PULSE
12	10	27	<b>EVERYONE FALLS IN LOVE</b> VP/550 MUSIC 63758/EPIC HS	TANTO METRO & DEVONTE
13	11	19	<b>5TH ELEMENT</b> TVT 6420*	BOUNTY KILLER
14	RE-ENTRY		<b>CALLING RASTAFARI</b> ROUNDER 617744/IDJMG	BURNING SPEAR
15	NEW▶		<b>JAMDOWN RECORDS PRESENTS: THE ULTIMATE DANCEHALL MIX VOL. 2</b> JAMDOWN 40025	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			<b>NO. 1</b>	
1	1	48	<b>SOGNO ▲</b> POLYDOR 547222	<b>ANDREA BOCELLI</b> 45 weeks at No. 1
2	NEW▶		<b>WATER FROM THE WELL</b> RCA VICTOR 63637	THE CHIEFTAINS
3	2	38	<b>BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
4	3	51	<b>THE IRISH TENORS</b> MASTERTONE 8552/POINT HS	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
5	4	29	<b>CAFE ATLANTICO</b> RCA VICTOR 65401 HS	CESARIA EVORA
6	5	14	<b>DISTINTO DIFERENTE</b> WORLD CIRCUIT/NONESUCH 79501/AG HS	AFRO-CUBAN ALL STARS
7	7	9	<b>DRALION</b> RCA VICTOR 63559	CIRQUE DU SOLEIL
8	6	10	<b>MELELANA</b> PUNA HELE 13956 HS	KEALI'I REICHEL
9	8	4	<b>ZYDECO</b> PUTUMAYO 80160	VARIOUS ARTISTS
10	RE-ENTRY		<b>LA NOUBA</b> RCA VICTOR 63502	CIRQUE DU SOLEIL
11	12	40	<b>VOLUME 2 RELEASE</b> REAL WORLD 47324	AFRO CELT SOUND SYSTEM
12	11	24	<b>SUBLIME ILUSION</b> HIGHER OCTAVE WORLD 47494/VIRGIN	ELIADES OCHOA
13	9	22	<b>LIVE IN PARIS AND TORONTO</b> VALLEY ENTERTAINMENT 15045	LOREENA MCKENNITT
14	RE-ENTRY		<b>O</b> RCA VICTOR 63358	CIRQUE DU SOLEIL
15	15	5	<b>HONEY BABY</b> POI POUNDER RECORDS 7002	THREE PLUS

▲ 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 1.0 million units (Diamond). Number 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 available. HS indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

## Future Disc Takes The DVD Plunge; Dreamhire Expands

LOS ANGELES facility Future Disc Systems has become the latest high-end audio mastering studio to take the plunge into DVD authoring.

Future Disc's foray into multimedia is centered around a venture with Media Hyperium, a film/video production company that specializes in DVD production.

Media Hyperium's founder and president, **Herbert Waltl**, will serve as GM of Future Disc Systems' new DVD Digital Services operation, according to a statement from the studio.

"We have an excellent opportunity to capitalize on the growth of the DVD market," says Future Disc president **Gary Rice**. "Herbert's experience will enable Future Disc Systems to offer a turnkey project management service, from production development, video/film, and audio recording to the final surround mastering and DVD authoring. Our continued collaboration with Media Hyperium will enable us to offer extensive, state-of-the-art DVD digital services to our clients."



by Paul Verna

Rice adds that Future Disc plans to exploit the music video market in particular, rather than the feature-films arena.

"I feel fortunate that we could segue it into music video work, and that's primarily what we're doing," he says. "I felt it was natural to be able to do surround audio. I'm not quite sure if we saw the video component of DVD—video compression, etc.—as part of what we were growing into, but you can't avoid it. It's wonderful for the diversity of Future Disc."

Operated by multimedia specialist **Egan Rice**, Future Disc's DVD authoring room is adjacent to mas-

tering veteran **Steve Hall's** studio, which is 5.1-channel ready.

The sharing of projects between those two rooms positions Future Disc to be among the first Los Angeles facilities to capitalize on the DVD market by offering a complete audiovisual package.

Waltl says, "There is a great opportunity for us, since no one on the West Coast is offering complete DVD video/audio pre- and post-production that includes content development, surround sound mastering, graphics, animation, compression, and authoring. Our high-level artistic and technical expertise is unparalleled. Future Disc has built a world-class reputation for its mastering facilities, and I am excited about the prospects of building our DVD business as a one-stop production facility."

On the East Coast, **Bob Ludwig's** Gateway Mastering in Portland, Maine, and New York-based Sterling Sound have played pioneering roles in delivering total DVD services. Also, New York facility Masterdisk

made a foray into DVD production by allying itself with L.A.-based AIX Entertainment. When that venture dissolved, Masterdisk continued the DVD endeavor on its own.

Waltl says the key to the success of the DVD venture will be showing clients that the studio can deliver top-notch work in every step of the

DVD production chain.

"We're an audio facility crawling over to the video side," he says. "Hopefully, record labels and musicians will be comfortable that we're dealing very carefully with the audio while also giving them the best in video, graphics, authoring, etc."

(Continued on next page)



**The Sound Of The Grammys.** The Effanel Music L7 mobile facility headed from its New York home base to Los Angeles for the Grammy Awards telecast. As in recent years, all the music for the show was mixed live and recorded by Effanel. Shown in the AMS Neve Capricorn-equipped L7 truck, from left, are broadcast audio supervisors **Hank Neuberger**, president of the Chicago chapter of the National Academy of Recording Arts and Sciences (NARAS), and **Phil Ramone**, NARAS chairman emeritus, along with music mixer **John Harris** of Effanel. Tape for the recordings was supplied exclusively by Quantegy. (Photo: David Goggin)

## NEW PRODUCTS & SERVICES

**ONE OF THE MOST** talked-about new products at the 108th Audio Engineering Society (AES) Convention—held Feb. 19-22 in Paris—was Lexicon's 960L Digital Reverberator, a high-end, multichannel effects system that builds on the 29-year-old company's virtually ubiquitous 480L unit.

The 960L features new algorithms; a proprietary, three-dimensional sound encoder called 3D Perceptual Modeling, or 3DPM; 24-bit/96 kilohertz (kHz) operation across eight channels; eight balanced analog inputs



LEXICON 960L

and outputs; and the new LARC2 remote controller. Aimed at the pro audio, broadcast, film, live sound, and post-production markets, the 960L is the result of years of research by the Bedford, Mass.-based firm, which is owned by Harman International. In fact, the 960L was previewed in closed-door sessions at the fall AES Convention in New York, and the demand for the product has been high, according to Lexicon executives.

The unit will be shipped loaded with factory presets, including such programs as halls, chambers, rooms, plates, stage and hall, stage and chamber, ambience, wild spaces, and post. It is expected to be available in the spring at a suggested U.S. list price of \$15,000.

The LARC2 is modeled after Lexicon's popular LARC, which sits atop mixing consoles throughout the world. However, the LARC2 differs

from its predecessor in that it features eight touch-sensitive motorized faders and a two-axis joystick. The faders allow the user to quickly access and edit such parameters as machine and system status, fader label/value, soft key, machine setup/select, system control/edit, mute/bypass, and joystick control. The joystick is used to easily pan audio sources anywhere in the surround-sound field.

"We developed the 960L after extensive research from the industry's leading engineers, artists, and producers," said Lexicon president **Wayne Morris**. "The 960L's algorithms are more than mixes of mono reverbs; they are dedicated surround algorithms designed to support multichannel audio."

The 960L was developed by Lexicon project engineers **Paul Mageau** and **Michael Carnes**, chief scientist **Dr. David Griesinger**, and VP of engineering **Jan Wissmuller**.

In other Lexicon news, the company unveiled a Surround Cart retrofit for its 480L system, which provides users with new algorithms specifically designed for multichannel mixing. The two algorithms contained in the Surround Cart, Surround and 2-Channel, include a wide range of preset programs that take advantage of the research that went into developing the 960L.

**WHEN SONY CORP.** introduced its

state-of-the-art OXF-R3 "Oxford" Digital Console at the fall 1995 AES Convention in New York, the company was at the center of attention. Since then, a handful of highly respected audio professionals—including **George Massenburg**, **Allen Sides**, and **Mick Guzauski**—have embraced the Oxford, but the console's sales have been modest.

In an effort to expand the range of the Oxford into a new user base, Sony has introduced the DMX-R100, a digital mixer based on the Oxford's architecture but priced at approximately \$20,000. (The full-blown Oxford, by contrast, is in the hundreds of thousands of dollars, depending on the configuration.)

An eight-bus mixer with eight slots for optional cards for interfacing with AES/EBU, TDIF, analog, and Adat-compatible recorders, the DMX-R100 shares several features with the Oxford. It is outfitted with touch-sensitive motorized faders, an audio matrix switcher, integrated metering, a large color LCD touch screen, on-board machine control, dynamic and snapshot automation, 5.1 surround sound processing, video and word-clock synchronization, cue-based snapshot recall, and keyboard and mouse ports.

The console's main control panel features 24 control strips with an assignable section of 30 rotary and 50 switched controls. In keeping with its Oxford heritage, the DMX-R100 also offers a level of analog and digital audio processing that one would expect to find on a professional console, including balanced analog inputs and outputs and 24-bit converters.

Aimed at high-end project studios, video post facilities, TV broadcasters, and live sound applications, the surround-sound-ready unit is capable of processing audio at 96 kHz—still a rarity among digital consoles of all prices—and performs sample-rate conversion via expansion cards.

"The significant trend toward high-quality project studios has exposed the gap in the market for a no-compromise, all-digital console capable of delivering truly professional performance," said Sony professional audio product manager **Andrew Hingley**.

"The price of the DMX-R100, coupled with its unsurpassed pedigree, puts it firmly within reach of producers and post-production specialists who will value its ease of use and superior processing quality," Hingley says. "The DMX-R100 has been designed to match the requirements of modern audio production, especially the trends of double sample rates and surround sound. It is easy to install the DMX-R100, and with so many interfacing features included as standard, there is little need to add any external interfacing devices into the system."

**AMS NEVE** introduced the Encore for V automation package for analog consoles, a state-of-the-art moving fader and recall system centered around a Pentium processor and the Windows NT operating system. Designed to succeed Neve's Flying Faders automation, Encore for V can be retrofitted to any Flying Faders-equipped console or applied to new boards in the company's V range.

"We're bringing the benefits of more than five years of developments in digital console automation to analog mixing," said AMS Neve marketing specialist **Jason Power**. "Plus, it carries over the familiarity of the Flying Faders system."

With the benefits of Windows-based graphics and digital console concepts like channel swapping, Encore for V is a far more sophisticated program than its predecessors, according to observers at the AES show.

Concurrent with the unveiling of Encore at AES, AMS Neve announced that Paris-based Plus XXX Studios would be the first facility in the world to install the system. Plus XXX's Encore is scheduled to be retrofitted into the studio's Neve VR-equipped control room as a retrofit to its Flying Faders system.

Plus XXX owner **Claude Sahakian** says, "Plus XXX will be very proud to offer an automation system which is competitive with Solid State Logic. The V series console is great in terms of sonic performance, especially the depth and clarity of sound. Encore offers the easy ergonomics of the VR Flying Fader automation, and the graphic display of Encore's total recall is the best I've ever worked with."

The Encore for V system carries a manufacturer's suggested list price of \$20,000 for the basic fader automation package and \$32,000 for a full-blown system that includes custom machine control. The latest console in Neve's analog range, the VX, will have Encore for V as a standard feature, according to AMS Neve sources.

## STUDIO MONITOR

(Continued from preceding page)

**DREAMHIRE**, the global equipment rental powerhouse run by independent music juggernaut Zomba, is opening Dreamhire Professional Audio Services as a division devoted to pre-mastering, mastering, format transfers, audio restoration, archiv-

ing, digital editing, copying, and CD duplication, among other services.

Dreamhire Professional Audio Services will operate in the rental company's existing locations in New York, Nashville, and London, according to Dreamhire sales and market-

ing manager **Dave Olivier**.

"Being part of Zomba, we have all the recording studios and all the machines, and we just opened a mastering studio," says Olivier. "We felt we would be underutilizing our resources if we didn't do this."

Rather than consolidate the pro audio division in a single location, Dreamhire will evaluate client requests on a case-by-case basis and provide services wherever they may be appropriate. For instance, a client request for a 2-inch transfer might be done in one of the recording studios (which go under the name Battery Studios), whereas a Pro Tools editing job might be assigned to the company's Pro Tools specialist.

Dreamhire will never have a shortage of equipment with which to deliver such services. The company's offerings include Solid State Logic consoles, Sony 3348HR and PCM-9000 recorders, Genex GX8500 hard-disc units, Studer A827 analog machines, Sonic Solutions and Pro Tools digital audio workstations, EQs from Sontec and Weiss, dCS converters, and other high-end gear.

"For us, this is a reallocation of resources that we already have, which is why this was such a no-brainer," says Olivier.

He acknowledges that competitive pressure was also a factor in the company's decision to open a service wing. New York-based Toy Special-

ists has operated the Transfermat studio for years, which also provides such services as format transfers, audio restoration, and duplication.

"They're my big competitor, they're offering this service, and I want to keep my profile as big as they are," says Olivier, referring to Toy Specialists.

At Dreamhire's other facilities, the Professional Audio Services operations are also expected to boost the bottom line. In London, the service is already up and running, and in Nashville, a recording studio adjacent to the Dreamhire rental outfit will be converted into a transfer/editing room, according to Olivier.

**PRO PEOPLE ON THE MOVE:** Industry veteran **Hector La Torre** has left Miller Freeman PSN, where he served as executive director of that company's EQ and Gig magazines, to open Fits & Starts Productions, a company that will specialize in recording industry seminars and a pro audio-related Internet site, modernrecording.com.

Among the people who will help La Torre develop the venture are such well-known industry figures as **Roger Nichols**, **Eddie Ciletti**, **David Miles Huber**, and **Mike Sokol**. In addition, **Wade McGregor** and **Barry McKinnon** of MC2 System Design Group will contribute to the project.



**Fat Trax.** Chicago Trax upgraded to an Amek 9098i analog console, designed by industry icon Rupert Neve. Shown at the board, from left, are Chicago Trax president/operations manager Reid Hyams and chief engineer Chris Steinmetz.



**A Man's Studio Is His SoundCastle.** Los Angeles recording complex SoundCastle has just installed an 80-channel Solid State Logic 9000 J Series console with the SL 959 surround monitoring module in a redesigned studio. Shown at the new board, from left, are assistant engineer Mike Pandos; runner Ray Coomer; Michael Hunter and Michelle Reiner, who are both traffic/client services coordinators; owner/manager Buddy King; office manager Pat Rieffenaugh; chief engineer Thom Roy; assistant engineer Jeff Moses; runner Shin Noh; and assistant engineer Rob Worthington. (Photo: Edward Colver)

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# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 26, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	AMAZED Lonestar/ D. Huff (BNA)	HOT BOYZ Missy "Misdemeanor" Elliot/Timbaland (The Gold Mind/ EastWest)	MY BEST FRIEND Tim McGraw/ B. Gallimore, J. Stroud T. McGraw (Curb)	I KNEW I LOVED YOU Savage Garden/ W. AfanasiEFF (Columbia)	OTHERSIDE Red Hot Chili Peppers/ Rick Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	THE TRACKING ROOM (Nashville) Jeff Balding	MASTER SOUND (Virginia Beach, VA) Senator Jimmy D	OCEANWAY (Nashville) Julian King	WALLYWORLD (Marin, CA) Kent Matcke David Frazer	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 4000	Amek G 2520	Custom Oceanway Neve 8078	SSL 9000J	custom Neve 8038
RECORDER(S)	Sony 3348/Pro Tools	Studer A827	Sony 3348 HR	Sony 3348/Pro Tools	Ampex ATR 124
MIX MEDIUM	Quantegy 467	Ampex 499	Quantegy 467	Sony DAT	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE SOUND KITCHEN (Franklin, TN) Jeff Balding	MANHATTAN CENTER STUDIOS (New York) Timbaland Jimmy Douglass	IMAGE (Hollywood) Chris Lord-Alge	WALLYWORLD (Marin, NY) Dave Way	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	Neve V3 Legend	Neve VR	SSL 4056E w/ G computer	SSL 9000J	Neve 8048
RECORDER(S)	Sony 3348	Panasonic 3800	Sony 3348	Sony 3348	Studer A800
MASTER MEDIUM	Quantegy 467	Ampex 467 DAT	BASF 931	Sony DAT	BASF 900 Quantegy GP9
MASTERING Engineer	MASTERMIX Ken Love	POWERS HOUSE OF SOUND Herb Powers	THE MASTERING LAB Doug Sax	SONY MUSIC Vlado Meller	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	JVC	WEA	WEA	Sony	WEA

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# Songwriters & Publishers

ARTISTS & MUSIC

## Ex-BMI Exec Cohen Now BMI Writer

### With CD, TV Work, Singer/Songwriter Starts A New Career

BY JIM BESSMAN

NEW YORK—It started merely as a CD requested by friends, but “Pancho’s Lament,” a 10-song disc self-produced by former BMI senior director Jeff Cohen, has suddenly brought the now full-time singer/songwriter to the brink of a full-blown performing career.

Cohen has already landed 11 songs on TV shows, including “Dawson’s Creek,” “Party Of Five,” “Odd Man Out,” and, most notably, the dramatic comedy “Jack & Jill,” which features “Truth About Romeo” from “Pancho’s Lament” as its theme.

Additionally, Cohen has cuts in both a major summer movie and the upcoming Columbia debut by fellow songwriters/artists Evan & Jaron. He’s also recording new material and preparing to perform overseas.

“Pancho’s Lament,” which is also the name Cohen uses to represent his artist side, resulted from his most recent annual birthday concert. “I choose a different name [to perform under] each time, and the last one was Pancho’s Lament,” he says. “People said I should record the songs, so I called [the album] ‘Pancho’s Lament.’ I couldn’t use my name, because I was senior director at BMI and was just doing my birthday show.”

Indeed, the unassuming Cohen, who was a licensing department secretary’s secretary when he came to BMI in 1989, having worked with such acts as the Spin Doctors, Joan Osborne, Ani DiFranco, Lisa Loeb, and the Getaway People. But a serious respiratory illness last year made him regret never having given his

songwriting a real shot, he says, “other than friends getting me drunk at parties and making me play.”

In fact, Cohen kept his songwriting fairly well hidden. “Every year I’d take a vacation and go to a different country for a week with my backpack and guitar and play pubs,” he says. “Ireland, Norway, Guatemala, France, England—I wouldn’t tell anyone what I did for a living. But I loved BMI, and my goal was to be an executive.”

Cohen—whose publishing company, As You Wish Music, is “BMI, of course”—says, “It was something I needed to do so I wouldn’t look back in 20 years with remorse.”

But by then he’d been approached by Jaron of Evan & Jaron, who had seen him perform “Truth About Romeo” at a party and tracked him down, hoping to collaborate.

“I didn’t co-write because I wasn’t comfortable as a BMI [employee], but he called again, and I wrote two songs with him for the Evan & Jaron album,” says Cohen.

Equally important, the duo decided against cutting “Truth About Romeo” themselves, encouraging Cohen to seek his own deal with it. They also recommended him to Roxanne Lippel, senior VP of music for Warner Bros. Television Productions, who

knew Cohen only as a BMI rep.

“He was so careful about any conflict with his job and never mentioned he was a songwriter,” says Lippel. “So I asked him to send me a demo, and it blew me away.”

Cohen had already pressed 1,000 copies of “Pancho’s Lament” for friends and family. (The band included former Five Chinese Brothers drummer Pete Dimeo along with other musical friends.)

“It was like an old album where every song was a hit,” says Lippel, who passed it on to the creator of the company’s “Jack & Jill.” “They tried a number of songs for the theme and finally chose Jeff’s. There’s a big chat room on our Web site, and a lot of talk is about his music—which has been used in a lot of episodes. One character is a singer/songwriter who uses Jeff’s voice and music, so he really contributed a lot to the show.”

Brooklyn-born Cohen, who grew up in Long Island and cites Jackson Browne, Paul Simon, Van Morrison, Tim Waits, and James Taylor among his influences, has since launched his own Web site, at Warner Bros.’ behest.

“They told me they were getting hundreds of questions a week,” he says, adding that he’s just done a photo shoot to go with both sites—after his friends talked him out of running a cartoon picture instead.

Cohen has also pressed another 2,000 copies of “Pancho’s Lament” and is selling 50-75 a week via his Web site. “I’ve hired my sisters to help computerize me and make a mailing and E-mail list,” he says. “And my mom and dad are helping stuff envelopes.”

He’s also looking toward Europe in search of collaborators. “When I left BMI last July, I didn’t want to bother my friends there, so I decided instead to concentrate on TV and film and Europe,” says Cohen, who spent October there. In Denmark he discovered a writer named Teitur, with whom he’s already co-written a song cut by pop/jazz artist Christy Baron.

But Cohen has also recorded in Nashville for his next album, with fellow singer/songwriter Kami Lyle singing backup. He currently plans to play Nashville’s Tin Pan South in April and Scandinavia in late spring.

“People ask, ‘Why don’t you shop yourself?’” he says. “But I can’t just call people I’ve been taking [BMI] meetings with for 10 years. So I just work hard trying to write great songs and let everything happen naturally.”



COHEN



**Universal Inks Ice Cube.** Universal Music Publishing Group (UMPG) has signed hip-hop artist/writer Ice Cube to an exclusive worldwide deal. Ice Cube, previously published through Warner/Chappell, has had several multi-platinum solo albums, in addition to writing, producing, directing, and acting in films. His latest Priority album, “Peace,” will be released this spring. Shown, from left, are David Renzer, president of UMPG; Ronn Riser-Muhammad, executive VP of Lench Mob, Ice Cube’s company; Robert Allen, senior director of business affairs at UMPG; Donna Caseine, director of creative services at UMPG; Ice Cube; attorney Lee Young; Tom Sturges, executive VP of creative affairs at UMPG; and Betsy Anthony-Brodey, VP of talent acquisition at UMPG.

## NO. 1 SONG CREDITS

**THE HOT 100**  
AMAZED • Marv Green, Aimee Mayo, Chris Lindsey • Warner-Tamerlane/BMI, Golden Wheat/BMI, Silverkiss/BMI, Songs Of Nashville Dreamworks/BMI, Cherry River/BMI

**HOT COUNTRY SINGLES & TRACKS**  
SMILE • Chris Lindsey, Keith Follese • DreamWorks/BMI, Follazoo/ASCAP, Music Of Windswept/ASCAP

**HOT R&B SINGLES**  
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

**HOT RAP SINGLES**  
HOT BOYZ • Missy Elliott, Timothy Mosley • Mass Confusion/ASCAP, WB/ASCAP, Virginia Beach/ASCAP

**HOT LATIN TRACKS**  
QUE ALGUEIN ME DIGA • Omar Alfanno • EMDA/SESAC

## New Book Explores Weill’s Musical Duality ‘In Pictures And Documents’

LOOKING AT KURT WEILL: Composer Kurt Weill, whose centennial birthday took place March 2, only made it to the half-century mark of the 20th century (Billboard, Oct. 23, 1999). But he had a career crammed full of music of varied types, from symphonic to song.

In the latter category, his songs featured innovative early-20th-century use, in his native Germany and elsewhere, of a pop style that was edgy, contemporary, and forever telling (e.g., “The Threepenny Opera”). But Weill’s work for the American musical theater (he only wrote one full score for Hollywood), which kept crucial elements of his sound intact, softened his musical edge, according to some of his critics.

That duality is not unstated in a beautifully presented new coffee-table book, “Kurt Weill—A Life In Pictures And Documents,” assembled by David Farneth with Elmar Juchem and Dave Stein and designed by Bernard Schleifer (Overlook Press, Woodstock, N.Y., \$75).

The subject is raised in a preface by Kim Kowalke, president of the Kurt Weill Foundation for Music. He writes, “Amid such cross-currents of duality and ambiguity, then, is it possible to determine what makes Weill really Weill? What makes him identical to himself over a course of a life, which nearly spans the first half of the 20th century and reflects his turbulence?”

Asked on an opera radio program in 1949 about what makes Weill Weill, the composer replied, “In retrospect, looking back at many of my own compositions, I find that I seem to react very strongly to the suffering of underprivileged people, of the oppressed, the persecuted. When my music involves human suffering, it is, for better or worse, pure Weill.”

One must not believe that Weill’s

remarks lower his lighter Broadway musicals (e.g., “Lady In The Dark” and “One Touch Of Venus”) to fluff, but it does characterize his last major works on Broadway—“Street Scene” (1947), “Love Life” (1948), and “Lost In The Stars” (1949)—as works of social significance that were at the same time highly melodic.

The sense of duality continues to be stated, although less directly, through “A Life In Pictures And Documents,” but the reader is rewarded not only with deep-seated chronology but with a chronicle of family and production photographs

and programs and musical documents, many of which were offered up by Weill’s many music publishing representatives, including

the Richmond Organization and Warner/Chappell.

The book also includes many Weill letters to those other than his wife, Lotte Lenya. That aspect was taken care of in 1996’s “Speak Low (When You Speak Love): The Letters Of Kurt Weill And Lotte Lenya” (University of California Press), a collection of oft-revealing letters traded by the two from 1924 to 1950.

Both books superbly reflect the musical life of a giant talent—duality in purpose or otherwise.

By the way, Weill’s work on “The Eternal Road,” a pageant based on Old Testament themes and the 1937 plight of Jews in Germany, is a work in which Weill’s duality is embedded. It played the Brooklyn Academy of Music for the week ending March 5.

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

1. **Tori Amos**, “To Venus And Back.”
2. **Tom Waits**, “Mule Variations.”
3. **Eddie Money**, “His Greatest Hits.”
4. **Tori Amos**, “The Singles.”
5. **Pink Floyd**, “The Wall,” (guitar tab).



by Irv Lichtman



## NOTAS

(Continued from preceding page)

ment and a \$10,000 fine.

Patricia Hernández, spokeswoman for the group, said Fariás' attorney, Nick Rothe, has advised her not to comment on the case.

**CONFERENCE DOINGS:** More panelists are being confirmed for Billboard's 11th annual International Latin Music Conference, which is scheduled to run April 25-27 at the Sheraton Biscayne Bay in Miami.

Panelists slated for the "Dialing For Dolares" panel are **Hernand V. González Jr.**, VP of marketing services at Cárdenas/Fernández & Associates (CFA), and **Joseph E. Carvajal**, associate brand manager at Heineken USA Inc.

Those set to take part in the Latin rock/alternative panel are **Mitch Rotter**, executive director of soundtracks at New Line Cinema; **Antonio Castaneda**, national director of Spanish rock events at CFA; and **Gustavo Fernández**, president of Delanucam Marketing, a firm dealing with alternative, rock, and rap en español.

Also, in the "Compositores In The Round" panel, **Omar Alfanno**, president of EMOA Music Publishing, is confirmed as a panelist. Alfanno is a much sought-after songwriter who has penned dozens of classics such as **Gilberto Santa Rosa's** "Qué

Alguien Me Diga," the No. 1 hit on this issue's Hot Latin Tracks.

For more information about the conference, contact Billboard's director of special events, **Michele Quigley**, at 212-536-5002.

**ESSENTIAL JOÃO:** Many Brazilian and international fans of **João Gilberto**, even though they have been delighted with the bossa nova genius' creative muse over the last four decades, have wondered how his studio discs would sound with only his singular guitar style and his distinctive, vibratoless voice.

Fans now have their wish.

On his current Universal Brazil release, "João Voz E Violão"—his first in nine years—Gilberto offers emotive re-creations of bossa gems like "Desafinado" and "Chega De Saudade" and Brazilian classics such as "Da Cor Do Pecado" and "Segredo."

The voice and guitar that flow gently from the 10 tracks of "João Voz E Violão" are so luscious that few will complain about the brevity of the disc (just over 30 minutes). For Gilberto's rare and original kind of art, it is more than enough.

When German producer **Manfred Eicher** opened his avant-jazz ECM label, he said he would only record music that could sound better than silence.

During "Pra Ninguém," one of the tracks from "Livro"—the latest CD from another Brazilian music legend, **Caetano Veloso**—the lyrics state, "Better than silence, just João."

Veloso, probably Gilberto's most loyal fan, also produced "João Voz E Violão."

**STATESIDE BRIEFS:** How about **Marc Anthony** coming at No. 1 on the Boxscore list that appeared in the March 4 issue of Billboard?

Anthony's two sellout shows Feb. 9-10 at Madison Square Garden in New York grossed \$1,721,000 on sales of 27,984 tickets. Ticket prices for the show, produced by TNA USA, ranged from \$35 to \$75. Anthony currently is on a sellout tour of the U.S.

KWAC-AM and KMYX-FM, two regional Mexican outlets in Bakersfield, Calif., have been dropped from Hot Latin Tracks due to technical difficulties associated with reception of the stations by Broadcast Data Systems monitors. The total number of stations now reporting to the regional Mexican chart is 61; the total number of stations now reporting to Hot Latin Tracks is 95.

Eritmo.com has entered into a strategic content and distribution alliance with Listen.com, an online directory of downloadable music. As part of the agreement, Listen.com

will list Eritmo.com content on its site and direct users back to Eritmo. Joint cross-promotional efforts are expected to increase traffic between the two leading Internet music sites.

Also, Eritmo.com has named **Yannick J. Tessier** as chief technology officer. He formerly was president, chief technology officer, and COO of Galacticomm Technologies.

**Pio Ferro** has been named PD at WRTO-FM in Miami. The tropical/salsa station is now known as "Salsa 98.3."

**D.R. PUT ON NOTICE:** On Feb. 14, the U.S. trade representative (USTR), through a decision made by the Interagency Trade Policy Staff Committee, accepted petitions of the International Intellectual Property Alliance (IIPA) to review copyright protections practices of six countries under the Generalized System of Preferences (GSP) trade program.

Among those countries named was the Dominican Republic. On June 16, 1999, IIPA filed petitions against the six countries with the USTR-chaired interagency GSP Subcommittee. IIPA alleged that these countries failed to meet the eligibility criteria for receiving duty-free trading privileges on more than 4,000 products.

IIPA requested that USTR begin an investigation of copyright protec-

tion practices in each country. If the eligibility criteria are found not to be met, USTR can suspend or withdraw a country's trading privileges. A key criteria for eligibility is a country's adequate and effective protection of intellectual property.

According to the IIPA, the Dominican Republic's current copyright law is inadequate and poorly enforced. Efforts over the past two years to pass amendments to the law have been unsuccessful, while enforcement measures have been sporadic.

Another petition filed against Peru was withdrawn by IIPA on Feb. 7 after the Peruvian government provided the USTR with a plan of action on copyright enforcement matters, including criminal, administrative, and border enforcement.

If progress is not made in the areas outlined in the government's plan by the third quarter, IIPA expects that USTR will initiate a Special 301 investigation against Peru.

Special 301 is a provision of U.S. trade law requiring USTR to identify countries that deny adequate protection of intellectual property with respect to standards and enforcement.

**NEW NEY:** Following a tour that  
(Continued on next page)

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# Artists & Music

## NOTAS

(Continued from preceding page)

saw him perform more than 100 shows, **Ney Matogrosso** caught his breath just in time to see his live disc, "Vivo," hit retail in January.

"Vivo," released by Universal Brazil, chronicles his 30-year recording career with 20 songs, including tunes from the group that first garnered him high critical praise—**Secos Molhados**.

Fittingly, Matogrosso is now back on tour, playing shows throughout Brazil.

**JACI, A.B. FIND NEW CHARTS:** Jaci Velásquez and A.B. Quintanilla Y Los Kumbia Kings are making new chart inroads of late.

Velásquez's hit Spanish album "Llegar A Ti" has been camping out on Billboard's Top Contemporary Christian chart, peaking at No. 9 in the Feb. 12 issue. Velásquez, of course, has always been a mainstay artist on the contemporary Christian chart, but with English product.

Quintanilla and crew rocket 81-64 on The Billboard Hot 100 this issue with an English cut, "U Don't Love Me" (EMI Latin/Capitol). The old-school, R&B ballad track is taken from the group's smash album on EMI Latin, "Amor, Familia Y Respeto."

For the English market, the band is billed as **Kumbia Kings Featur-**

ing **A.B. Quintanilla**. Oddly, R&B vocal group **Nu Flavor** contributes vocals to "U Don't Love Me," but it is not listed as a featured artist.

**CHART NOTES, RETAIL:** What is a performance on the Grammy Awards show worth? A whole lot to **Marc Anthony** and **Ibrahim Ferrer**.

Sales of Anthony's eponymous English disc on Columbia vaulted 25% to 62,000 units, pushing the title from No. 28 to No. 18 on The Billboard 200.

Ferrer's "Buena Vista Social Club Presents Ibrahim Ferrer" (World Circuit/Nonesuch/AG) kited 58% to 5,500 pieces, propelling the disc up from No. 13 to No. 5 on The Billboard Latin 50.

And **Ricky Martin**? Sales of his self-titled English CD on C2/Columbia rose only 6% to 35,000 pieces.

Anthony's numbers on his English disc are being further jacked by a sellout U.S. tour that is earning critical raves. However, Anthony's chart-topping "Desde Un Principio—From The Beginning" (Sony Discos) slipped 4% to 10,500 units this issue.

Ferrer's Grammy number may have boosted **Buena Vista Social Club's** ever-durable, eponymous album on World Circuit. That set enjoyed a hefty 23% raise to 13,500 units this issue—good enough for

first place on The Billboard Latin 50 if it were still eligible for that chart. As it stands, the 3-year-old disc moves from No. 8 to No. 4 on the Top Pop Catalog Albums chart.

Anthony's Spanish title slides from No. 151 to No. 152 on The Billboard 200, while retaining top rank on the tropical/salsa genre chart for the 16th straight week.

**Conjunto Primavera's** "Morir De Amor" (Fonovisa) stays comfortably in front on the regional Mexican genre chart for the fifth week in a row on sales of 7,500 units, up 16% from last issue.

Up 14% to 7,500 pieces is **Enrique Iglesias'** "The Best Hits" (Fonovisa), the No. 1 title on the pop genre chart for the third consecutive week.

**CHART NOTES, RADIO:** Salsa luminary **Gilberto Santa Rosa** notches his first No. 1 title on Hot Latin Tracks, as "Qué Alguien Me Diga" (Sony Discos) moves 2-1 on 14.6 million audience impressions, up 700,000 impressions from last issue.

As with several chart-toppers from last year, "Qué Alguien Me Diga" benefited from two versions—in this case, salsa and ballad. Further, the ballad take has been added to Santa Rosa's hit album "Expresión." Only the salsa rendition was included on earlier shipments of the disc.

Besides ascending to the peak of Hot Latin Tracks, "Qué Alguien Me Diga" stays put at No. 1 on the tropical/salsa genre chart for the fourth week running on 11.1 million impressions, a 400,000 increase from last issue.

**Ricardo Arjona's** "Desnuda" (Sony Discos) holds court on the pop genre chart for an impressive 11th consecutive week with 8.2 million impressions, down 600,000 impressions from last issue.

**Conjunto Primavera's** "Morir De Amor" (Fonovisa) remains atop the regional Mexican genre chart for the second successive week with 9.5 million impressions, up 600,000 impressions from last issue.

Elsewhere on Hot Latin Tracks, **Emmanuel's** "Sentirme Vivo" (Universal Latino) jumps 10-5 to move within range of the apex of the chart.

**Son By Four's** "A Puro Dolor" (Sony Discos) makes a huge 31-11 move, thanks to growing airplay of the song's ballad and salsa renditions.

**SALES STATFILE:** The Billboard Latin 50: this issue: 144,500 units; last issue: 145,500 units; similar issue last year: 140,500 units.

Pop genre chart: this issue: 55,500 units; last issue: 57,000 units; similar issue last year: 55,500 units.

Tropical/salsa genre chart: this issue: 46,500 units; last issue: 44,500 units; similar issue: 38,000 units.

Regional Mexican genre chart: this issue: 33,000 units; last issue: 32,500 units; similar issue last year: 31,500 units.

Assistance in preparing this column was provided by **Ramiro Burr** in San Antonio and **Marcio Gaspar** in São Paulo, Brazil.

# THE Billboard Latin 50™

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	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
<b>◀ No. 1 ▶</b>								
1	1	16	MARC ANTHONY	SONY DISCOS 83580	DESDE UN PRINCIPIO — FROM THE BEGINNING			
2	2	12	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS			
3	3	5	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA	MORIR DE AMOR			
4	9	27	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA			
5	13	38	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79532/A6	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER			
6	8	49	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO...			
7	6	19	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA			
8	11	98	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE			
<b>◀ GREATEST GAINER ▶</b>								
9	27	2	VARIOUS ARTISTS	RCA 74551/BMG LATIN	GRAMMY NOMINADOS 2000 LATINO			
10	10	75	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?			
11	15	36	MANA	WEA LATINA 27864	MTV UNPLUGGED			
12	5	11	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES			
13	7	24	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER			
14	4	4	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS	CIEGO DE AMOR			
15	28	79	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME			
16	14	17	RICARDO ARJONA	SONY DISCOS 83592	RICARDO ARJONA VIVO			
17	16	5	GRUPO BRYNDIS	DISA 24663/EMI LATIN	POR EL PASADO			
18	18	2	LOS ACOSTA	EMI LATIN 25037	LOS CABALLEROS DE LA NOCHE			
19	21	34	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION			
20	12	25	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI			
21	22	14	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000			
22	19	57	MARCO ANTONIO SOLIS	FONOVISA 0516	TROZOS DE MI ALMA			
23	25	43	ELVIS CRESPO	SONY DISCOS 82917	PINTAME			
24	39	2	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR			
25	20	40	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS			
26	23	31	INTOCABLE	EMI LATIN 21502	CONTIGO			
27	17	17	LOS TRI-O	ARIOLA 70326/BMG LATIN	MI GLORIA, ERES TU			
28	30	13	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS			
29	24	52	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS			
30	26	20	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA			
31	36	14	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501/AG	DISTINTO DIFERENTE			
32	33	16	VARIOUS ARTISTS	BEAST 5489/SIMITAR	LATIN GOLD			
33	32	18	BANDA EL RECODO	FONOVISA 80769	LO MEJOR DE MI VIDA			
34	29	39	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR			
35	RE-ENTRY		POLO URIAS Y SU MAQUINA NORTENA	FONOVISA 80788	HISTORIA MUSICAL			
36	34	12	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPAÑOL			
<b>◀ HOT SHOT DEBUT ▶</b>								
37	NEW		JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 73405/AG LATIN	HOMENAJE A RAMON AYALA-25 ANIVERSARIO			
38	46	31	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA			
39	41	22	INDIA	RMM 284023	SOLA			
40	40	15	MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA			
41	35	73	CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR			
42	47	15	ELIADES OCHOA	HIGHER OCTAVE WORLD 47494/VIRGIN	SUBLIME ILUSION			
43	37	66	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR			
44	44	29	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000			
45	RE-ENTRY		PLACIDO DOMINGO	EMI LATIN 56925	100 AÑOS DE MARIACHI			
46	43	22	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE			
47	48	32	VARIOUS ARTISTS	COLUMBIA 69989/SONY DISCOS	LATIN MIX USA VOL. 2			
48	45	14	GRUPOMANIA	SONY DISCOS 83619	MASTERS OF THE STAGE: 2000 VECES MANIA			
49	38	21	VICENTE FERNANDEZ	SONY DISCOS 83186	Y LOS MAS GRANDES EXITOS DE LOS DANDYS			
50	42	23	CARLOS PONCE	EMI LATIN 21979	TODO LO QUE SOY			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	ENRIQUE IGLESIAS	FONOVISA THE BEST HITS	1	MARC ANTHONY	SONY DISCOS DESDE UN PRINCIPIO...	1	CONJUNTO PRIMAVERA	G.M.P./FONOVISA MORIR DE...
2	VARIOUS ARTISTS	COLUMBIA/SONY DISCOS LATIN MIX...	2	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG BUENA...	2	GRUPO BRYNDIS	DISA/EMI LATIN POR EL PASADO
3	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN AMOR, FAMILIA...	3	CARLOS VIVES	EMI LATIN EL AMOR DE MI TIERRA	3	LOS ACOSTA	EMI LATIN LOS CABALLEROS DE LA NOCHE
4	VARIOUS ARTISTS	RCA/BMG LATIN GRAMMY NOMINADOS...	4	ELVIS CRESPO	SONY DISCOS SUAVEMENTE	4	INTOCABLE	EMI LATIN CONTIGO
5	SHAKIRA	SONY DISCOS DONDE ESTAN LOS...	5	SOUNDTRACK	EPIC/SONY DISCOS DANCE WITH ME	5	LOS ANGELES AZULES	DISA/EMI LATIN UNA LLUVIA...
6	MANA	WEA LATINA MTV UNPLUGGED	6	GILBERTO SANTA ROSA	SONY DISCOS EXPRESION	6	SELENA	EMI LATIN ALL MY HITS TODOS MIS EXITOS
7	ELVIS CRESPO	SONY DISCOS THE REMIXES	7	VARIOUS ARTISTS	J&N/SONY DISCOS MERENHITS 2000	7	PEPE AGUILAR	MUSART/BALBOA POR UNA MUJER BONITA
8	LUIS MIGUEL	WEA LATINA AMARTE ES UN PLACER	8	ELVIS CRESPO	SONY DISCOS PINTAME	8	BANDA EL RECODO	FONOVISA LO MEJOR DE MI VIDA
9	CHARLIE ZAA	SONOLUX/SONY DISCOS CIEGO DE AMOR	9	SON BY FOUR	SONY DISCOS SON BY FOUR	9	POLO URIAS Y SU MAQUINA NORTENA	FONOVISA HISTORIA...
10	RICARDO ARJONA	SONY DISCOS RICARDO ARJONA VIVO	10	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG DISTINTO...	10	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA/BMG LATIN HOMENAJE...
11	JACI VELASQUEZ	SONY DISCOS LLEGAR A TI	11	INDIA	RMM SOLA	11	LOS TIGRES DEL NORTE	FONOVISA HERENCIA DE...
12	MARCO ANTONIO SOLIS	FONOVISA TROZOS DE MI ALMA	12	ELIADES OCHOA	HIGHER OCTAVE WORLD/VIRGIN SUBLIME...	12	MICHAEL SALGADO	JOEY/SONY DISCOS OTRA...
13	ENRIQUE IGLESIAS	FONOVISA BAILAMOS	13	VICTOR MANUELLE	SONY DISCOS INCONFUNDIBLE	13	PLACIDO DOMINGO	EMI LATIN 100 AÑOS DE MARIACHI
14	LOS TRI-O	ARIOLA/BMG LATIN MI GLORIA, ERES TU	14	GRUPOMANIA	SONY DISCOS MASTERS OF THE STAGE...	14	VICENTE FERNANDEZ	SONY DISCOS Y LOS MAS GRANDES...
15	VARIOUS ARTISTS	BEAST/SIMITAR LATIN GOLD...	15	OLGA TANON	WEA LATINA OLGA VIVA, VIVA OLGA	15	PEPE AGUILAR	MUSART/BALBOA CON MARIACHI

Albuns with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. 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 multiples 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/EMI Communications and SoundScan, Inc.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Oz Acts Chart On Growing Pains

### 3 Teen Groups Score Big For Indies; Majors To Enter The Fray

BY CHRISTIE ELIEZER

MELBOURNE, Australia—As the latest graduates from the Australian annex of rock'n'roll high school make their mark on the music scene down under, the next class of contenders is already turning its attention from exam results to chart positions.

Three of the major domestic breakouts in Australia last year—all released on independent labels—were rock band Killing Heidi (Wah Wah Wah/Roadshow), singer/songwriter Vanessa Amorosi (Transistor/BMG) and pop duo Sister 2 Sister (Standard/Mushroom). And all three acts were still in high school when their records first entered the charts.

The latest success for Killing Heidi is "Mascara," its second platinum single (70,000 units), which topped the Australian Record Industry Assn. (ARIA) chart for three weeks through January. The act's flamboyant, outspoken appeal gained pop, rock, and fashion media coverage; its debut album, "Reflector," was eagerly awaited at retail, with advance orders of 35,000 before its Monday (6) release.

Band vocalist Ella Hooper and her guitarist brother Jesse were 13 and 16, respectively, when Wah Wah Wah managing director Paul Kosky caught them at a Melbourne festival in 1996. Kosky, who subsequently put the act in development for two years, recalls that they hardly moved onstage and that the band behind them was musically weak. And yet, he says, "they had a raw talent I knew could be turned into a global appeal."

Amorosi was discovered by co-manager Jack Strom in 1997 as a 15-year-old, singing in a Russian restaurant in Melbourne. Strom and his business partner, Mark Holden, signed her to their management company, MarJac Productions, in 1998.

Amorosi is a Transistor Music artist in Australia and New Zealand. Her debut single, "Have A Look," helmed by U.K. producer Steve Mac (Boyzone, Five, Westlife), was released in Australia last July and went platinum. The follow-up, "Absolutely Everybody," is now in the ARIA top 10.

Transistor Music marketing director Vicki Gordon describes Amorosi as "an old soul in a young body. Her lyrics are so mature, we believe we can cross over that astounding voice to an audience aged between 7 and 45." The singer's album "Power," due in April, will target that wider following.

When Ralph Carr shifted from act management (his main client was Sony artist Tina Arena) to setting up his Standard record label and publishing, he signed sisters Chris and Sharon Muscat (now 14 and 17), devised their image as Sister 2 Sister, and told them to write songs about being a teenager. Their debut single, "Sister," duly went platinum. "You've got to know the market and the marketing," Carr says. "You work out why an audience would, or should, connect with you."

In the wake of these three markedly different acts, more strong teen artists are emerging on the Australian scene. Says Ed St. John, mar-

keting director of international at BMG Australia, "This market is incredibly receptive to teen acts. You need an AC radio format, and the [national] Austereo network is perfect for that. You need receptive TV video shows like [the Ten Network's] 'Video Hits' and glossy magazines like Smash Hits and TV Hits. They're open to new teen acts, because they need to fill their playlists and pages, obviously. The right marketing from the label is the key."

The age of these acts is clearly a key element in reaching their audience demographic. However, radio is still fairly wary of playing too much teen pop in case it alienates older listeners. "So, you really need to make sure that radio believes in the act as much as you do," says John O'Donnell, (Continued on page 60)



KILLING HEIDI



SISTER 2 SISTER

## Spain's GVM Picks Up 2 Labels' Distribution

BY HOWELL LLEWELLYN

MADRID—The new powerhouse on Spain's music scene, Gran Vía Musical (GVM), has picked up local distribution rights for two leading Latino labels, Fonovisa and Karen Music.

The deals continue the expansion of GVM, the holding company formed last year by Spain's biggest audiovisual conglomerate, Grupo Prisa (Billboard, Nov. 20, 1999). One of GVM's five divisions, Gran Vía Distribución, will distribute the Fonovisa and Karen Music catalogs in Spain, while GVM's umbrella record label, MuXXic, will handle the marketing of Fonovisa artists. Karen's existing Spanish office on the outskirts of Madrid markets its

own acts there.

Until now, Fonovisa—the Mexican label that brought Enrique Iglesias to worldwide attention—has been distributed worldwide through Universal. Fonovisa's catalog includes established acts such as Los Tigres Del Norte, Marco Antonio Solís, and Los Temerarios, as well as developing acts like Noelia and Los Mojados.

MuXXic marketing director Domingo García says, "MuXXic managing director Angel Pecci and I have just returned from Miami, where we met Fonovisa executives, and decided that Noelia, Los Temerarios, and Solís would be their priority artists for Spain this year."

Karen Music was founded 20 years ago in the Dominican Republic. Its best known artist is Juan Luis Guerra, the merengue/bachata singer who a decade ago became the first Latino artist to sell a million copies of an album in Spain. Karen's other merengue, bachata, and salsa artists include Hermanos Rosario, Micky Tavera, and Amanda Miguel.

Karen Music now has its head office in Miami, with other offices in Mexico, Colombia, Venezuela, Santo Domingo, Puerto Rico, Costa Rica, and Spain. It has its own New York recording studios, named 440 after Guerra's backing band.

GVM's concert and tour promotion arm, Planet Events, will handle all Spanish tours by Fonovisa and Karen Music artists. Apart from MuXXic, Gran Vía Distribución distributes Disconforme, Eurotropical, Manzana Discos, Romero Records, Tin Records, Blue Moon, EPF, DMK, Julio's Records, and Bill of Rights. GVM stressed at a presentation held in Madrid last November that the U.S. and Latin America would be targeted as its prime growth areas.

## Sony Moves Into Russia With Its Wholly Owned Subsidiary

BY GORDON MASSON

LONDON—Sony Music is taking a plunge into the economic unknown by establishing a wholly owned subsidiary in Russia (*Billboard Bulletin*, Feb. 29).

Despite a chronic piracy problem and plummeting sales in that country, the company is setting up Sony Music Entertainment Russia (SMER). Operating from offices out of Moscow, SMER will be headed by managing director Andrei Sumin. He will lead an operational staff of 14 people, including a full A&R department that plans to develop the existing roster of local artists as well as sign new and established Russian acts.

Those local artists include Nautilus Pompilius and Valery Leontyev, who had been with Dana Music, a compa-

ny set up by Sumin in 1996. A Sony spokesman confirmed that the company had acquired selected assets of Dana Music for an undisclosed fee.

Sony claims to be the first company among the majors in Russia to have 100% ownership of a Russian affiliate. However, it is not the first to venture into the complex world of the Russian music industry. Universal already is heavily involved in the former Soviet country with its 90% stake in Universal Music Russia. And, with a goal of tapping into Russian youth, MTV recently established its MTV (Continued on page 80)



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# Swedes Keep Cool Heads Over WEM

## Priority Is Maintaining Local Acts' International Momentum

*This is the third in a series of reports about the Warner and EMI companies in different world markets and the impact of their proposed merger. This story was prepared by Anders Lundquist and Fredrik B. Nilsson in Stockholm and Kai R. Lofthus in Oslo.*

STOCKHOLM—As you'd expect from a nation with a history of successfully exporting its recording artists, the heads of the EMI and Warner affiliates in Sweden pay close attention to A&R. And not only do they know there's a wider world out there, two of them have worked in it.

Yet as the timetable advances for Warner EMI Music (WEM) in this \$400-million market, the challenge for those executives will be to ensure that the music is not affected by merger machinations.

The Universal/PolyGram union "created chaos" in Sweden, claims Alexander Bard, chief executive of Stockholm-based artist management firm Bullgod, "and there is still chaos there, because they put more emphasis on internal politics than efforts to find and launch new acts."

Bard, whose company directs the careers of artists signed to Sony Music, BMG, and Stockholm Records, says he is certain the same will occur at WEM.

For their part, Sanji Tandan, Stefan Gullberg, and Asa Törneryd will be working to ensure that it doesn't. Tandan is managing director of Warner Music Sweden, a post he has held for the past six years. His previous experience includes a stint running Magnet Records in the U.K., part of EastWest Records there. Tandan has also operated his own independent label, which licensed, among others, the Ramones for Swedish release.

Gullberg has been managing director of EMI in the territory since 1997, when—switching from an international marketing slot at PolyGram in London—he took on the task of following the British company's longtime Swedish chief, Rolf Nygren. Gullberg's résumé also includes stints at MCA (now Universal) and PolyGram in Stockholm.

Törneryd, managing director of Virgin Records Sweden, has been associated with Virgin since its local launch in 1983. More recently, she served as managing director at Jive/Zomba in Stockholm—one of that independent label's creative hubs.

Two other senior Warner/EMI officers will strive to keep creativity from being consumed by corporate politics in Sweden: Lennart Desmond, president of Warner/Chappell Music, and Stefan Egmar, managing director of

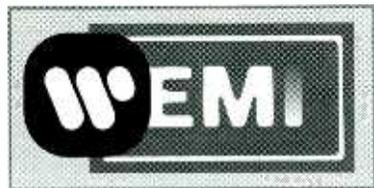
EMI Music Publishing. Desmond is an industry veteran with Warner links dating back to 1971. Egmar, who is younger, nevertheless has years of association with EMI. Also, he is the current chairman of the Swedish Music Publishers' Assn.

The merger is "a brilliant business plan," says Egmar, "and if the deal goes through, this will be a strong and powerful company. I see many interesting opportunities and more advantages than disadvantages."

One of Egmar's high-ranking colleagues sees it differently, however, at least in Sweden.

"There are obviously efficiency issues in terms of distribution and sales," says this executive, "but the creative side [of Warner EMI] is not likely to gain much."

Last year, Sony Music and Universal were in a tight race for domination of Sweden's prerecorded music market, taking 18.8% and 18.4%, respectively, according to figures from the country's recording trade group, GLF. The merger looks to alter the rankings



considerably, given that Warner collected a 14.1% share in 1999 and the EMI and Virgin companies had 13.6% and 8%, respectively.

Warner's performance owes much to Tandan and his team. He has been with the Swedish company in various posts since 1987, barring a couple of detours (at the Polar label in 1989-90 and the 1991-93 Magnet U.K. posting). Recent signings include R&B/dance artist/producer Christian Falk, pop/rock combo Gloria, and rocker Andreas Johnson, who is enjoying success abroad.

Local labels with Warner distribution deals include Marie Ledin's Anderson Records and Dag Häggqvist's Gazel Music. On the WEM merger, Tandan will only say that it is "the best thing that could possibly happen."

Ledin sees such consolidation as good for independents. "I don't think anyone is worried about this," she says. "Maybe EMI are? All mergers take such a long while, so I expect everyone is taking this one day at a time."

On that point, a Swedish A&R manager within the would-be WEM agrees with Ledin. "The best way for me to get through this is by not speculating. I've heard all sorts of stories about people being sacked under various circumstances, and in several [previous] cases, such reorganizations have gone well. So it can really go either way."

Gullberg doesn't have the history at EMI that Tandan does at Warner. Sources say Gullberg has struggled to modernize the company—his predecessor ran it for more than 20 years—and to avoid resting on the laurels of

Roxette and various domestic rock acts, such as Wilmer X and Ulf Lundell. Among the new talent being developed is rap act Ken, hip-hop contender Heed, and dance music artist (and Playboy playmate) Victoria Silvstedt.

Gullberg is marginally more talkative than Tandan. "Warner's bid was unexpected," he says, "but it's the best solution for the future of EMI. What Warner and AOL can offer is substantial: a powerful label division, AOL's technical expertise, Warner's film division, etc. The merger is also geographically beneficial, since EMI is strong in Europe and Warner in the U.S."



ROXETTE

Sister company Virgin has a particular A&R asset: Klas Lunding, deputy managing director. He was co-founder of the Telegram label in the '90s, which spawned groundbreaking dance acts like Rob 'n' Raz, Leila K., and Papa Dee. Despite Telegram's sale—to Warner—it remains an important talent source in Sweden.

When Törneryd replaced Anders Hjelmtope as Virgin managing director last year, she tapped Lunding to start production of local repertoire. His recent acquisitions include rock bands



JOHNSON

Sweet Chariot, Broder Daniel, and Caesar's Palace.

Under Hjelmtope, Virgin formed a joint venture with Håkan Waxegård for Grand Recordings. It is now 100% Virgin-owned but separately operated. Weeping Willows and Babalou Smith are among Grand's acts.

Törneryd, Waxegård, and Lunding were not available to speak to Billboard, but Hjelmtope, no longer affiliated with Virgin, calls the union with Warner "a wonderful thing." He adds, "All parties get something great—and most significantly, EMI/Virgin gets AOL for free."

As for reporting lines, EMI's Gullberg is accountable to Copenhagen-based Michael Ritto, regional president in Scandinavia of the British music company. Virgin's Törneryd reports to Paris-based Emmanuel de Buretel, president of Virgin Continental Europe. Warner's Tandan reports to Hamburg-based Gerd Gebhardt, who is president of the American company's Northern and Central Europe region.

The two EMI Group record companies in Sweden had revenue of 358 million kronor (\$41 million) in 1998, the most recent year for which figures are available, while Warner's sales were 248 million kronor (\$28 million). Financial officers are Susan Olmert (Warner), Kaj Nyman (EMI), and Bertil

(Continued on page 93)

# newsline...



BOS

**DANCE ACTS** were the big winners at the 38th annual Gouden En Zilveren Harpen (Golden and Silver Harps) Awards, presented Feb. 28 in Amsterdam. The jury of industry professionals awarded Golden Harps—which honor an artist's entire body of work—to singer/songwriters Stef Bos and Fay Lovski and DJ Eddy de Clercq. Silver Harps, which recognize new talent, went to dance producer Ferry Corsten, roots musician Dyzzack, and cabaret artist André Manuel and his band Krang. The event—staged by authors' rights body Buma and Conamus, the foundation for promoting Dutch music at home and abroad—was televised by public broadcaster TROS.

ROBERT TILLI

**DOMINIQUE LEGUERN** is the new director of MIDEM, the annual music industry trade fair held in Cannes. Leguern was previously MIDEM's artistic director and will retain this function alongside her new duties. The move was effective March 1. In her new role she reports to Xavier Roy, chief executive of MIDEM's organizer, the Reed Midem Organization (RMO). Leguern replaces Christophe Blum, who is leaving the company after 17 years (*Billboard Bulletin*, Jan. 3). Leguern says she plans to follow Blum's path, particularly with regard to the Internet. "Christophe steered MIDEM's move into the Net, and I intend to develop MIDEM along the same lines," she says. "The Internet is changing the music industry, and I foresee a very strong development of music and Internet-related businesses." The main structural change in the appointment of Leguern is that she will focus solely on MIDEM; Blum headed the RMO music and multimedia division, which was in charge of MIDEM and its sister multimedia event, Milia. EMMANUEL LEGRAND

**U.K. MUSIC DOWNLOAD SITE** Crunch.co.uk—which has financial backing from EMusic.com and AOL Bertelsmann, among other companies—has struck an exclusive deal with Aloud.com, the online ticketing service of British media company EMAP's online division. Crunch's visitors will have access to Aloud's ticket reservation system, and Aloud will offer digital downloads on its site. KAI R. LOFTHUS

**DUTCH-BASED INDIE LABEL** Roadrunner International's Japanese subsidiary has signed a distribution deal with Tokyo-based label Victor Entertainment. The first Roadrunner Japan titles Victor will distribute are "Tabi," Japanese ska-core band Kemuri's first live set, and the repackaged self-titled album by Slipknot, Roadrunner's biggest-selling act. Both titles are due March 23. The deal was brokered by Alex Abramoff, president of Tokyo-based consulting company AIA International and former president of Mercury Music Entertainment. Roadrunner was formerly distributed by Bandai Entertainment. STEVE McCLURE

**EUROPEAN INTERNET COMMUNICATIONS COMPANY** World Online has struck a two-year deal with London-based club franchise Ministry of Sound to develop a Web service provider for clubbers and dance music fans. The service, "The Clubber's Guide To The Internet," will include Web TV; digital music players from RioPort, PCDJ, and Acid, allowing users to download and mix tracks; E-mail; and the ability to create Web pages. "Today's clubbers understand the Internet and how it has become the hottest way to get the latest tracks," says World Online sales and marketing director Laurence Alexander. MONIKA MAURER

**BUENA VISTA MUSIC GROUP** announced Feb. 29 it has extended its licensing agreement with Germany's edel music. In addition to the existing arrangement covering Hollywood Records for all of Europe, plus Walt Disney Records for most European territories, the deal now includes Walt Disney Records product in France. Edel's U.K. arm has picked up distribution rights for Disney's book and tape business in Britain from Carlton, as of April 1. SAM ANDREWS

**WARNER MUSIC INTERNATIONAL (WMI)** has formed a London-based division, Warner Music Media, to focus on catalog exploitation, TV compilation albums, and ancillary marketing. The unit is headed by former Universal Music International marketing VP Dennis Ploug. Ploug will report to WMI senior VP of marketing Jay Durgan, with whom he previously worked at PolyGram and Universal. At the latter, he was responsible for international marketing of Interscope Geffen A&M.

**ROSEMARY TAN** has been named online regional manager for BMG Entertainment's Asia-Pacific region. Tan, previously marketing manager for BMG Hong Kong, will continue to be based in that territory and will report to BMG Entertainment Asia-Pacific marketing VP Frances Georgeson. Tan's duties will include developing marketing strategies and coordinating the planning and implementation of Web projects. STEVE McCLURE

## What's New Up North?

### Diverse Canadian Artists Enjoy Explosive Success In U.S. And Beyond

BY LARRY LEBLANC

Global successes of top-ranking Canadian acts Celine Dion, Alanis Morissette, Bryan Adams, Shania Twain, Sarah McLachlan, Loreena McKennitt and the Moffatts have positioned Canada as an internationally minded A&R player in recent years.

However, the successes of Deborah Cox, Barenaked Ladies, Terri Clark, Paul Brandt, Rufus Wainwright, opera singer Ben Heppner in the U.S., and Lara Fabian and Lynda Lemay in Europe have also further underscored how musically diverse Canadian music is.

This year, London, Ont., metal girl-band Kittie underlined this diversity even more by stomping its way to an explosive U.S. breakthrough, with the Ng Records/Artemis album "Spit" debuting at No. 147 on The Billboard 200 chart.

Last year, Diana Krall's "When I Look In Your Eyes" (Verve) transformed the Canadian jazz chanteuse into a mass-appeal artist in the U.S., and Epic Records' hip-hop/modern-rock act Len's single "Steal My Sunshine" reached the top 10 in the U.K., as did funky pop act Bran Van 3000's "Drinking In L.A."

Not only did Len's debut Epic album, "You Can't Stop The Bum Rush," cause a buzz in the U.S., but there were significant breakthroughs there last year by Canadian singer/songwriter Tal Bachman, with his debut album on Columbia, and Cape Breton fiddler Natalie MacMaster, a leading musical figure in Canada, with her sixth recording, "In My Hands," on Rounder Records.

Also, Quebec's French-language singers France d'Amour, Daniel Lavoie, Luck Mervil, Bruno Pelletier and Garou became top European stars for their roles in the rock opera "Notre-Dame De Paris," co-written by revered Quebec lyricist Luc Plamondon, which opened in Paris two years ago. The studio cast album "Notre-Dame De Paris" has since sold 3 million copies worldwide, including 500,000 units in Canada. The boxed set "Notre-Dame De Paris, L'Integral" has sold 1 million units in France and 50,000 units in Canada.

Additionally, in an odd twist, 34-year-old Canadian singer/songwriter Matthew Lien has become a top act in Taiwan due to the popularity of his albums "Bleeding Wolves" (1995) and "Voyage To Paradise" (1999), issued there by Wind Records.

"Canadian music can no longer be regarded as only Celine Dion and Bryan Adams," jokes Terry McBride, president of Vancouver-based Nettwerk Management, which handles McLachlan, Barenaked Ladies and Moist.

"Canadian music is international

music," says Laura Bartlett, president of Zomba Music Group in Canada, which opened up last year.

Adds Deane Cameron, president of EMI Music Canada, "The variety [of artists] shows our musical maturity and market maturity."

#### MISTAKEN IDENTITY

While there's no mistaking the origins of Quebec's top French-language acts—Kevin Parent, La Chicane, Jean Leloup, Lili Fatale, Dubmatique or Eric LaPointe—Canada's top English-language acts often get taken for Americans abroad. Tom Berry, president of



Celine Dion

Alert Music in Toronto, says there are sizable dissimilarities between the two markets.

"Canada and the U.S. are two distinctly different marketplaces," says Berry. "We're individualistic in a market consumed by [outside] influences. Canadians look outside themselves [for musical influences], as opposed to Americans, who look internally."

Michael McCarty, president of EMI Music Publishing Canada in Toronto, agrees. "If there's a mainstream Canadian sound, it's jangly guitar-based rock pop," he says. "There is an affinity between Canadian music and music now being released in Scandinavia and Australia. The music is very melodic with a lot of harmonies."

Multinationals and independent labels based in Canada are now increasingly concentrating their A&R strategies with an eye to a global vision. They understand that the size of the Canadian market limits a significant return on many projects. They are now, more than ever, making enormous investments in recording, video and touring to create products that are globally competitive.

"We sign artists because we like them," says Ric Arboit, president of Nettwerk Productions in Vancouver. "Once [their record] crosses that

[U.S.] border, it's not Canadian music. It's just good music."

#### RELEASE COMMITMENTS

In dramatic contrast to even five years ago, and as Canada has come to have a substantially more meaningful A&R presence globally, Canadian labels and managers now aggressively secure meaningful international-release commitments, including coveted U.S. releases, even



Deborah Cox



Our Lady Peace

for their developing acts.

This past year, in fact, saw a flurry of U.S. licensing of music by Canada-based signings. This included releases by such acts as Sky (Arista), Boomtang Boys (Virgin), Prözzak (Epic), Moxy Früvous (Bottom Line), the Watchmen (Capitol), Amanda Marshall (Epic), Natalie MacMaster (Rounder) and La Bottine Souriante (Hemisphere/Blue Note).

If 1999 marked a watershed year for Canadians securing foreign-release commitments, what's happening this year is unprecedented.

Direct Canadian signings with release commitments in the U.S. market in the first half of this year

include Chantal Kreviazuk (Columbia), Great Big Sea (Sire), Soul Decision (MCA Records), Patricia O'Callaghan (Teldec), Choclair (Priority), Serial Joe (Columbia), Jann Arden (A&M), Edwin (Columbia), Tara MacLean (Capitol), Leahy (Narada), Holly McNarland (Universal Records), Tara Lynn Hart (Sony Nashville), Neko Case & Her Boyfriends (Bloodshot Records) and Joëe (Universal).

"It's going to be a big year for Canadian music," predicts Lisa Zbitnew, president of BMG Music Canada.

Last year also saw an immense increase in direct U.S. signings of Canadian-based acts. These included SUM 41 (Island/Def Jam Music Group), Esthero (Reprise), Bif Naked (Atlantic), Jelleestone (Warner Bros.), Merlin (MCA Records), Bran Van 3000 (Den Group), Tegan And Sara (Vapor) and Serial Joe (Epic Records)—all of whom have releases slated this year. Also signed to U.S. deals in 1999 were Canada-based Lara Fabian (Epic), Charlie Major (Dead Reckoning), Lace (Warner Bros.) and South Pacific (Turnbuckle), with albums currently available.

These acts join a contingent of Canadian acts already signed directly in the U.S. This includes many of Canada's leading acts: Alanis Morissette (Maverick), Bryan Adams (A&M), Deborah Cox (Arista), Shania Twain (Mercury Nashville),

um/William Tenn Management, which handles Hayden, Merlin and Tegan And Sara.

#### CANADA GOES POP

Until 1999, mainstream pop had been virtually ignored by major Canadian labels, but this has changed with gargantuan Canadian successes of such international pop groups as Backstreet Boys, Spice Girls and 'N Sync, as well as commercial breakthroughs of domestic pop acts the Moffatts, Prözzak, Sky, Love Inc., Boomtang Boys, Bran Van 3000, Serial Joe, 3 DEEP and Joëe.

While major labels continue to retool their rosters toward more commercial pop, this year there have been priority major-label debuts by pop-based acts Soul Decision (Universal) and McMaster & James (ViK Records). Coming up shortly are albums by Joëe (Universal) and 24-7 (Columbia).

"Pure pop is just starting to roll in Canada," says BMG's Zbitnew. "Canada is one of the biggest pop markets in the world. It's the No. 1 market for Backstreet Boys, Britney Spears and Lou Bega. Clearly, we have a pure pop fan base here."

Zomba's Bartlett, looking to sign a Canadian pop act with global potential, agrees. "Look at the pop successes the Canadian market has enjoyed over the past four years and you want to get involved," she says.

Prompted by notable albums by Choclair, Rascalz, Saukrates, Citizen Kane, 2Rude, Michie Mee and Maestro in 1999, Canadian urban music looks ready to break wide-open. Upcoming are key releases by Dubmatique (Tox Records), Jelleestone (Warner Bros. U.S.) and K-OS (EMI Music Canada).

"For the past 10 years, Canada had a rock-based A&R system, but that has changed for several reasons," explains Randy Lennox, president of Universal Music Canada. "One, it has become increasingly difficult to get rock acts [distributed] in the U.S. Two, that [rock] market is so finite."

Despite the current wave of pop and urban music, rock music remains a commanding force in Canada. This point is underscored by the immense national popularity of the Tragically Hip, Our Lady Peace, Matthew Good Band, Tea Party, Moist, Big Sugar, Sloan, treble charger; gob and the emergence of such potent new alternative-rock acts as Tricky Woo, Flashing Lights and Jet Set Satellite.

Additionally, despite its lack of commercial-radio airplay, contemporary folk continues to bloom in Canada. While Loreena McKennitt, Bruce Cockburn, Kate & Anna McGarrigle, Natalie MacMaster, Fred Eaglesmith, Jesse Winchester, James Keelaghan, Ron Sexsmith, O Susanna and Mary Jane Lamond enjoy international profiles, such acts as Blackie & The Rodeo Kings, Quartette, Teresa Doyle, Penny Lang, Roy Forbes, Daisy Debolt, Suzie Vinnick, Connie Kaldor, Night Sun and J.P. Cormier are mainstays on the potent Canadian folk scene.

# Urban Music Moves From The Streets To The Offices

## Rap/Hip-Hop Earns Respect From Managers And Execs

BY KAREN BLISS

Canadian urban-music managers are virtual one-stops. In a genre long ignored, dismissed or misunderstood by the Canadian music industry, hip-hop managers have had to fulfill roles beyond the call of a traditional artist manager. Even after an act has broken and a reputable label, agent and publisher are on board, managers have to remain in the trenches.

"You can't really rely on any label to handle everything, and that's why we're set up to do everything from regular management tasks to tour



Geoff Kulawick, Virgin Canada

management, booking, radio promotion and street promotion, as well as A&R," explains "Mr. Morgan" Lieberthal of Figure IV, which handles Rascalz, Kardinal Offishall and K-OS. "In Canada, especially, I find that the labels see urban music is on the rise but see it the same as pop music. In a lot of ways it is, but in a lot of ways it isn't," he says. "There's a lot of groundwork to do. The biggest thing about urban music is the street. That's what gives longevity to the music."

New York-based Mr. Morgan also does U.S. radio promotion for his acts and was hired to work Choclair in advance of his album's March 14 release on Priority Records.

Choclair's manager, Lee "Day" Fredericks of Kneedeep Entertainment, which also handles Marvel, Solitaire and Frankie Ano, built a clause into Choclair's Virgin Music Canada contract that allows the outsourcing of radio promotion. "We were allowed, with Virgin's help, to promote vinyl outside of Canada even if there was no record deal happening. A lot of Choclair's buzz happened because we were popular in the U.S. publications, and kids respect that," says Day.

### COMMITTED TO THE CAUSE

Warner Chappell Music Canada boasts an urban roster consisting of

Carla Marshall, Kardinal Offishall, July Black, Saukrates, Glenn Lewis and Kevin "K-Cut" McKenzie. Anne Marie Smith, the company's former creative manager, has made it her mission to learn all she can about black music and has helped educate urban managers and acts about aspects of publishing, including clearing a sample on recordings with the Canadian Musical Reproduction Rights Agency.

Smith is particularly impressed by the level of commitment displayed by Figure IV, Capitol Hill and Kneedeep, not just to their respective rosters but to "the cause," urban-music development within and outside Canada.

Capitol Hill's Chase Parsons, manager of Saukrates, Tara Chase,



Choclair

July Black and Roro Dolla, estimates his combined personal investment in his acts surpasses (CDN) \$100,000. "The hardest thing to do as a manager is to break the artist yourself with no budget," admits Parsons. He's achieved solid fan bases in Canada for R&B/pop singer July Black and rapper Saukrates. "We set the foundation independently. The commitment that I would expect from the labels is more financial."

### LISTEN UP

Since the late '80s, Canadian A&R reps have been generally plugging their ears to a genre that clearly was not going away. While it had made inroads earlier with several urban acts of its own, EMI Music Canada became the first major label to make a significant commitment toward urban music in 1996 by signing Dream Warriors. However, only Virgin Music Canada (with Choclair), Attie Music Group (Maestro) and ViK Recordings/BMG Music Canada (Rascalz) have followed its lead.

(Continued on page 54)

# Taking On The World

## International Marketing Becomes Top Priority For Canadian Labels

BY JEFF BATEMAN

"We're trying to turn a flicker into a flame," says Richard Zuckerman, VP of international marketing for Sony Music Entertainment (Canada) Inc. The flicker is a measure of success at home for Canadian artists. The fire spreads as Zuckerman secures releases from foreign affiliates and methodically builds the story at a global level.

Promoting, marketing and delivering domestic repertoire worldwide is an increasingly sophisticated business in Canada. A decade ago, none of the multinationals had dedicated a staff position exclusively to international marketing. Today, the function is a critical linchpin in the flow of Canadian music to the world.

In the case of Celine Dion, of course, the metaphorical flame has grown into a towering inferno. Sony Canada's flagship artist is a model example of artist development, notes Zuckerman, who began working with the singer at the turn of the '90s as executive producer (with Vito Luprano, now VP A&R for Sony Musique in Montreal) on her first two Sony albums.

"People sometimes forget that Celine was not an overnight success," says Zuckerman. "She evolved market-by-market right through [her 1998 album] 'Let's Talk About Love,' which is when Latin America came through. We're proud of the fact that Celine, her management and this office have always gone the extra mile in supplying singles, videos, IDs and mixes that are tailored to specific territories. That's created a few headaches and a lot of work, but there's no denying the results."

Given the regional disparities in Dion's chart history, the task of assembling a definitive track list for her recent "All The Best" CD proved impossible. "There was no 'best' for the world, so we came up with customized packages for North America, the U.K., France, Japan, Asia and Latin America. I suspect that's unprecedented for any artist."

The Glasgow-born Zuckerman worked in London as a sound engineer (most notably with the Fabulous Poodles) and in music publishing before taking an A&R position in Toronto with Sony (then CBS Canada) in the late '80s. After six years in his current position, he's the longest-serving foreign ambassador in the Canadian business.

### FREQUENT FLYERS

The first of the new breed of frequent flyers, however, was EMI Music Canada's Rob Brooks in 1990. The appointment backed up the words of EMI president Deane Cameron, who strongly believed that

Canadian signings needed to be exploited overseas if soaring production costs were to be recouped and enduring careers established. Brooks, who now heads up all EMI marketing activities, passed the torch to international marketing director Karen Touma in 1997.

"Rob broke a lot of new ground, and he certainly opened doors for me in London and around the world," says Touma. "EMI Canada has a

as a company did more traveling outside Canada than in the previous six years combined."

BMG Music Canada president Lisa Zbitnew takes an active role in pitching domestic projects in tandem with VP A&R Keith Porteous and Juliana Raeburn, manager of A&R and international artist development. The company is also utilizing consultants Michael Murphy and Ivan Berry as it strategizes American



McMaster & James

reputation as a great repertoire source because of our artists, mainly, but also because the company is so committed to breaking them internationally." Touma's current priorities include the Tea Party (fresh from European touring), Moist, Susan Aglukark, Anne Murray (whose inspirational album "What A Wonderful World" is selling strongly in America) and relative newcomer Damhnait Doyle.

At the other Canadian majors, the international side is coordinated by marketing managers in tandem with label chiefs and A&R departments. Universal Music Canada president Randy Lennox and A&R head Allan Reid introduced the company's priorities for 2000 at Universal's semi-annual confab in San Francisco last fall. In the process, they secured enthusiastic support for guy trio soulDecision (out in May via MCA in the U.S.), pop hunk Joee (now linked to Universal in New York) and classical pianist Naida Cole. For her part, marketing manager Catonia Whalen does the day-to-day groundwork in places like Japan (with Sloan) and Germany (Matthew Good Band).

"We're signing for our own country, but we're very aware of the musical trending in America, Britain, Germany and elsewhere," says Lennox. "And we're very aggressively expanding our international contact points. Last year, we

and European campaigns for the rap group Rascalz and a pair of radio-friendly pop acts, Jacksoul and McMaster & James.

Last year's exit of former VP international Jim Campbell to RCA Records in New York spurred the broader-based approach. "We realized that 'international' is a big catch-all phrase for a bunch of different aspects of taking Canadian music to the world," says Porteous. "Some are at a president-to-president level. Some are informational and administrative, which is where Juliana, as the marketing manager, comes in. And some are at an A&R level, in terms of singles and mixes."

Involving a foreign affiliate creatively in a project is a win-win proposition. Staff at BMG International in New York put together a scenario whereby the Rascalz track "Where You At" (featuring KRS-One) was retooled by top German mixer DJ Tomatt and augmented with a German rap; the cut is now being worked as the second single off the Modul/BMG "1-2-3 Rhymes Galore" compilation. "Granting a bit of ownership in a situation like this raises everyone's interest, and it's a great way to develop longer-term relationships," says Raeburn.

Over at Warner Music Canada, "Our strategy is pretty much a basic matter of picking one territory,

(Continued on page 56)

# Score BIG with EMI Music Canada

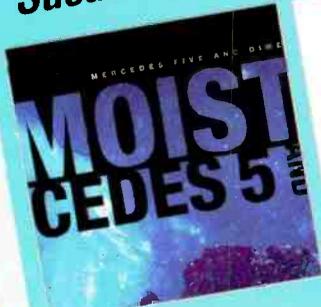
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Team EMI Music Canada / #1



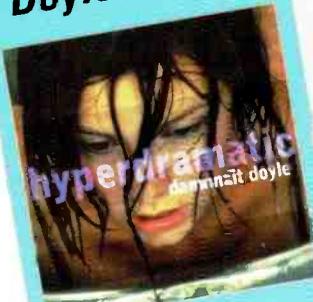
Team EMI Music Canada have had an amazing season scoring countless hits with such league favourites as The Tea Party, Moist, Kim Stockwood, Marc Jordan, Susan Aglukark and Damhnait Doyle.



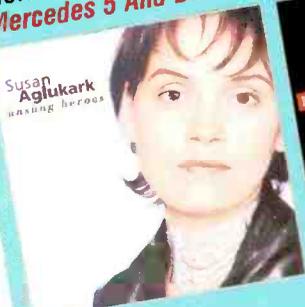
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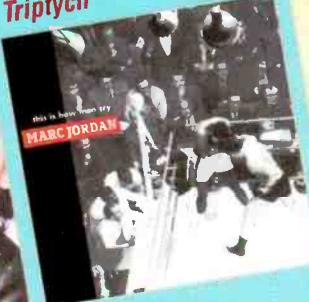
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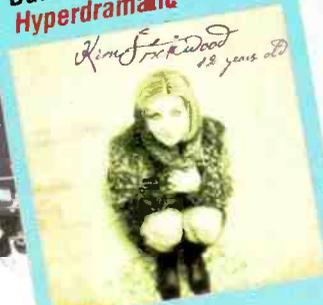
Damhnait Doyle  
*Hyperdramatic*



Susan Aglukark  
*Unsung Heroes*



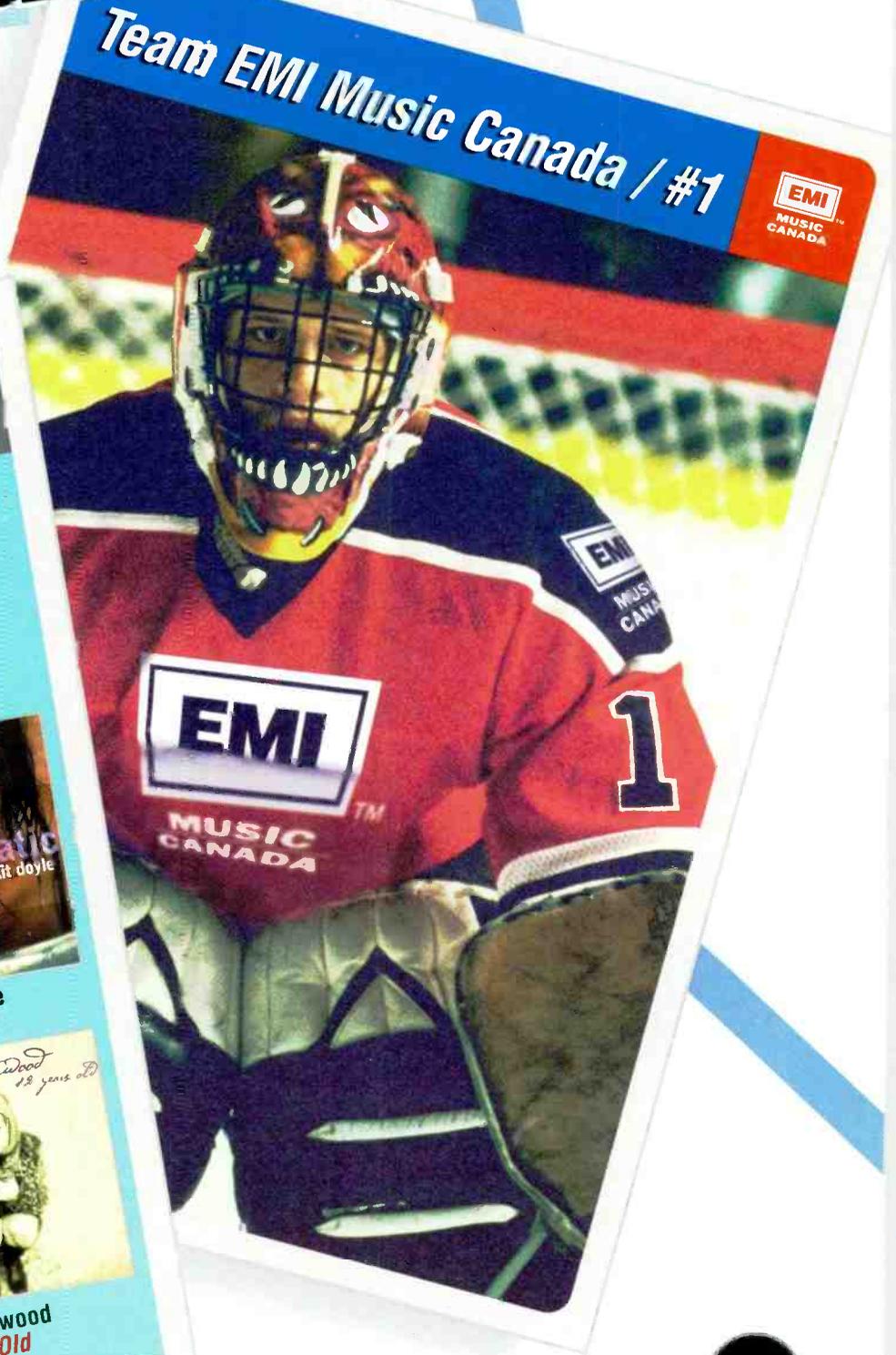
Marc Jordan  
*This Is How Men Cry*



Kim Stockwood  
*12 Years Old*

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# Canada Online

## Labels And Retailers Boot Up Their Internet Presence

BY KAREN BLISS

Canadian music businesses are behind those in the U.S. when it comes to setting up online. Yet, in the past 12 months, record labels and retailers, in particular, have rethought their existing sites and are investigating more productive Internet strategies. The most important agenda for these companies is to distinguish themselves from their competitors, which includes offering added value and incentives for their business-to-business partners and direct consumers.

Most Canadian record-retail

participated in Net-based promotions. Universal Music Group Canada's Internet manager Pete Watson says he has worked with numerous online retailers to coordinate marketing initiatives. "Chapters, HMV and CD-Plus are the most active in doing promotions, but we're branching out," he says. "We're also working with other online companies to do promotions for their sites, like YTV, CANOE, National Post, Sprint and Sympatico."

Terry McBride, founder of Nettwerk Productions, says that, in addition to selling posters, T-shirts and

.com, which is in the process of going public, "I believe we have more of a market share online than we do in the retail market, based on the strength of the brand. Our main competitors will be large multinationals. We will be Canada's online record store."

Tim Howley, CFO of A&B Sound, a Vancouver-based retailer with 19 stores, indicates that sales have increased at absound.ca because of its relationships with its retail customers. "[Consumers are] aware of [our] brand, comfortable with the brand and have bought from the brand in the brick-and-mortar stores. They know they're going to get the best price and will be able to return [product to our stores]."

### COMBO COMMERCE

Book-and-music retailers have also aggressively entered into e-tailing music. Canadian chain Indigo Books Music & Cafe, with 14 stores, launched Indigo.ca in July 1999 but doesn't sell its music catalog online. Instead, it offers 50 to 60 gift ideas of music for special occasions. "The full catalog will be up [on the site] before second quarter," says Stewart Duncan, Indigo's director of music.

Chapters Online, a division of Canadian bookstore Chapters Inc., added 46,000 CD titles plus DVDs. David Hainline, executive VP merchandising and marketing of Chapters.ca, says, "Sales in music was the fastest-growing category for us last year." The site also has added special promotions like a Smashing Pumpkins download and an Amanda Marshall live concert webcast.

Archambault.ca, a division of the 12-store Quebec-based music-and-book chain Archambault, has designed a site exclusively in French, although it sells English-language product. Pierre Etienne-Tremblay, Web site coordinator for Archambault.ca, believes the site is different because of the content, an interactive webzine on which various popular Quebec media figures select picks and store clerks post reviews.

Etienne-Tremblay emphasizes, "We have to have a [Web site] to complement the record chain and add value for the customer. It allows you to be in regions where you're not."

### LEVEL PLAYING FIELD

Smaller e-tailers, without that brand recognition, are also experiencing traffic from outside of Canada. Andrew Forbes, head of customer communications for mymusic.com, which is affiliated with two Ottawa, Ontario, CD Warehouse stores, believes the site offers the lowest prices of any Canadian music site. Even with little promotion for mymusic.com, Forbes says customers have been directed to the site by comparison-shopping sites. "We offer our prices in U.S. dollars, and most of our customers are American," he notes. "Our top 200 titles

(Continued on page 56)

## URBAN MUSIC

(Continued from page 52)

Farley Flex of Full Flex Management (Maestro, Scam, Jennifer Marteleira, Thando Hyman) recalls one A&R rep in 1988 asking if Maestro could "rap like Fresh Prince." Frustrated by the warning signs—no urban radio and no urban A&R in Canada (there still isn't)—he took Maestro to New York's Alomar Records, then distributed by Attic Records in Canada. Maestro, now directly signed to Attic, is still the country's biggest-selling rap artist.

Beat Factory's Ivan Berry (Dream Warriors, Glenn Lewis) reveals that dealing with Canadian labels in the late '80s and for much of the '90s was "a pain in the ass and a stress. Everybody saw urban music then as a fad. They didn't get it. They didn't

don't know how to meet them," she admits. "I'm pretty showcased out. I'm at the stage now where it's like, 'Look, I've got a deal. I need somebody to babysit the business. These are the rules I've put down, where you meet me halfway and explain the rest to me.' It's hard to be the artist and then go out and find somebody like that without them approaching you."

Sol Guy, also of Figure IV, says any management company is a management company no matter the genre, as long as the cogs are oiled and everyone is doing their job. "Those [managers'] expertise would be amazing for the urban community," believes Guy. "If a Terry McBride [manager of Sarah McLachlan, Barenaked Ladies]



Rascalz

want to listen to it." Berry says he was then forced to negotiate deals for Dream Warriors in England and Michie Mee in the States.

Flex fancies himself and Berry as "the Berry Gordys" because they had no one from whom to learn their urban management skills. "All the success began with that era, in terms of appealing to youth and being part of the commercially viable record industry. It started with Wes [Maestro], Michie and Dream Warriors. Why are there so few artists and managers? Ten years is not a long time. You're seeing developments happen now."

### IN SEARCH OF SUPPORT

What's puzzling is why Canada's top managers have steered clear of representing artists in a genre clearly popular and exciting with a young generation of record buyers.

Toronto rapper Michie Mee, whose new album, "The First Cut Is The Deepest," will be on Chuck D and Al Teller's Atomic Pop, is one of Canada's top urban acts seeking management. Self-managed in recent years, she isn't impressed by what she's seen from the urban takers. "I would like to check into other managers, because I couldn't find anybody in the urban scene that wouldn't do either the same amount as me or just a little bit more. I want them to do a lot more than I could do."

Mee isn't sure how to approach top Canadian mainstream managers. "I

came in, the way that he would communicate with the press, the way that he would communicate with the labels, from an urban level, would blow people's minds. I would love to see that happen.

"But in doing that, I think the best thing they could do is grab a kid from the street who understands hip-hop and develop him or her within their system. It would be amazing if a Bruce Allen [manager of Bryan Adams, Martina McBride] wanted to manage an R&B act and got someone in Canada that was very R&B-centric and helped train them. They would be a dope manager, because Bruce is a dope manager."

Geoff Kulawick, A&R director, Virgin Music Canada, points out that all the established managers started off green. "With Day and Mr. Morgan as part of Choclair's team, as far as I'm concerned, Choclair is in the best hands that he could be in Canada. I don't think we would be where we are today without the efforts of those two guys, and I don't think any of the pop or rock managers in Canada could have done what these guys have done.

"Is there a problem with urban talent management in Canada?" asks Kulawick rhetorically. "I don't think so. There's not a pool of urban-talent managers, because there aren't a lot of successful urban acts at this point. And when the number of successful urban acts increases, they're all going to have more management and more experienced management."

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chains have "click and mortar" stores, all of which have unique selling points and marketing plans. None are looking to switch from mortar to online sales. According to industry sources, by 2010, electronic commerce is expected to equal 25% to 35% of their overall revenue. Currently, online buyers, say sources, tend to have a higher income and education. When and if computer prices lower, retailers expect a more diverse customer profile and increased sales.

HMV North America president Peter Luckhurst describes the new online demographic as "lapsed" music buyers, collectors snapping up catalog. "The number of new customers we get [on HMV.com.] every week is quite staggering," he says.

The HMV site has increased its traffic by utilizing special promotions, including last year's Red Hot Chili Peppers webcast, a download with David Bowie, and forging a deal with Canadian Music Week 2000 to sell a live download with Natalie MacMaster for The Music Therapy Trust Fund charity.

HMV has also introduced kiosks in its 94 Canadian retail stores, whereby consumers can pull up its Internet site, listen to the product and order on the spot. Luckhurst says he's finding the labels "interested and curious and prepared" to experiment with cross-promotions.

### PROMOTING THE NET

A survey of major Canadian record companies reveals all have

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## MUSIC PUBLISHER OF THE YEAR NOMINEES:

### □ TMP

- Universal
- EMI
- BMG
- Sony/ATV Music
- peer music inc.
- Warner Chappell

## INDEPENDENT DISTRIBUTOR OF THE YEAR NOMINEES:

### □ Oasis

- Koch
- D.E.P.
- Fusion III
- Select
- Outside Music
- Madacy Entertainment

## RECORD SALES TEAM OF THE YEAR NOMINEES:

### □ Oasis

- Warner
- EMI
- Sony
- Universal
- BMG
- Koch Int'l

## MARKETING TEAM OF THE YEAR NOMINEES:

### □ Oasis/Attic

- Nettwerk
- Sony
- EMI
- Virgin
- Warner
- BMG
- Universal
- Zomba Records

## LABEL PUBLICIST OF THE YEAR NOMINEES:

### □ Kevin Shea – Oasis Ent.

- Eric Alper – Koch Int'l
- Beth Waldman – EMI
- Kristy Knight – Loggerhead
- Sue McCallum – Universal
- Cameron Carpenter – BMG
- Amber Meredith – Sony

## MUSIC EXECUTIVE OF THE YEAR NOMINEES:

### □ Allan Gregg – Song Corp.

- Rick Camilleri – Sony Music
- Lisa Zbitnew – BMG
- Randy Lennox – Universal Music
- Laura Bartlett – Zomba Records
- Deane Cameron – EMI Music
- Garry Newman – Warner Music
- Dominique Zgarka – Koch
- Terry McBride – Nettwerk
- Ross Reynolds – Universal

## CANADIAN INDEPENDENT LABEL OF THE YEAR NOMINEES:

### □ Attic

- Loggerhead
- Popular
- Nettwerk
- True North
- Iron Music
- Aquarius
- Stony Plain

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# CANADA

AN EXPANDED INTERNATIONAL SECTION

## TAKING ON THE WORLD

(Continued from page 52)

concentrating our efforts on it and then growing it from there," says Dave Tollington, senior VP and managing director, domestic/international division. Spain and Portugal were key early territories for Loreena McKennitt, while Japan is a breadwinning market for Toronto rockers Harem Scarem (now doing business as Rubber in North America, where success has been more elusive).

### TRAVELING TRADE-OFFS

Relationships at the international level can involve a certain quid pro quo, otherwise referred to as "You scratch my back, I'll scratch yours." Warner Canada's Blue Rodeo is one



Amanda Marshall

of Canada's most popular and consistent touring attractions. Warner Australia's the Whitlams are a multi-platinum act Down Under. The latter opened for the former on a major Canadian tour early this year. Now they'll return the favor by having Blue Rodeo open the Whitlams' Australian tour in the spring. "If it makes sense, then everyone is happy to pull together," says Tollington, who oversees the work of Warner International marketing manager Aaron Raths.

Zuckerman takes no credit for a similar headliner/opener trade-off involving Britain's Stereophonics and Sony Canada's Our Lady Peace. "Getting OLP onto the Stereophonics U.K. tour was a great coup for us, but it was up to [OLP managers] Rob Lanni and Eric Lawrence and booking agent Marty Diamond [from New York's Little Big Man]," he explains.

In fact, the Sony VP is quick to dole out praise to others, noting that, among other things, Sony Norway was the catalyst for Amanda Marshall in Europe. "This job is really about making the affiliates a part of the process," says Zuckerman. "Canadians are very good at this, I've found. The ownership question is not as important in this country as it is in some others. People here are more concerned with selling records than getting the credit."

## CANADA ONLINE

(Continued from page 54)

are all less than \$10."

CDhitlist.com Ltd., an exclusively online retailer based in Medicine Hat, Alberta, also says the majority of its customers are American. What elevates the site is its extensive search engine, which allows customers to search by a name, track listing or even a song lyric. Aaron Pierce, co-founder and director of technology at CDhitlist.com, says, "We're building the back-end technology of a system to do an online store. We've concentrated on the database and the search capabilities. Our site is built in-house, and it's all proprietary, so we could resell our store."

Vancouver-based Global Media Corp has an e-commerce division as well as e-broadcast, which offers full audio and video streaming. The publicly traded company sells books, CDs, video and music but is primarily a business-to-business, providing content for other sites. "It's only one aspect of what we do," says music editor Denise Sheppard. "A lot of [what Global Media does] is for radio stations that want to go on the Net but don't know how to build the template, get content and do it affordably."

Musicmusicmusic Inc. went public on the Frankfurt Stock Exchange, but its owner, Wolfgang Spegg, is Canadian and the firm's production

offices are in Toronto. The company also has various divisions, Radiomoi.com, which live streams audio, and business-to-business applications.

Radiomoi is licensed by the RIAA, so royalties are paid every time a song is played, says Howard Lopez, manager, business development, Radiomoi. "We have a number of Canadian labels with us, plus Beggars Banquet and others. The majors are not really with us yet, but the endorsement of the RIAA is going to help," Lopez says, believing the gesture of paying royalties will allay Canadian companies' concerns.

Toronto-based Iceberg Media, a Canadian webcasting company, offers channels with live audio streaming, preproduced in-house radio programs and live webcasts. Although Canadian record labels will bring in artists for interviews, they have resisted servicing this new medium with CDs.

"In the case of streaming radio or any kind of content that is streamed on the Internet, as opposed to being downloaded, that distinction is very significant," says Jim Hardy, president and COO of Iceberg Media. "In my opinion, the record labels could easily view companies like Iceberg as companies involved with promoting their product as opposed to stealing their product."

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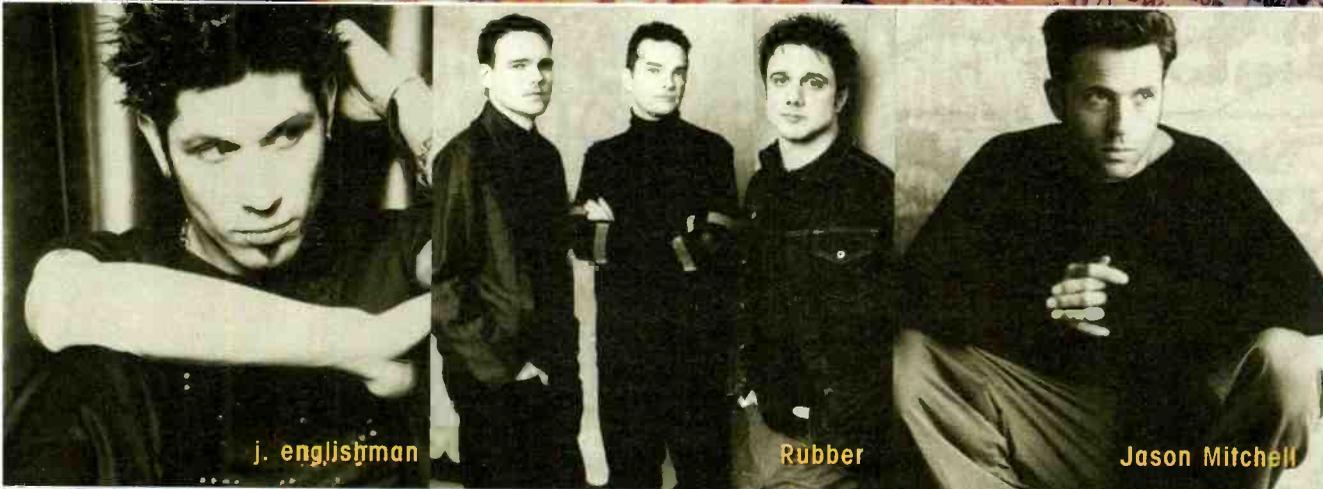
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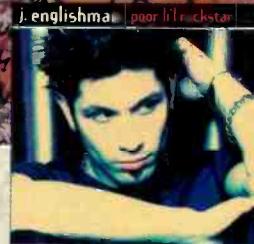
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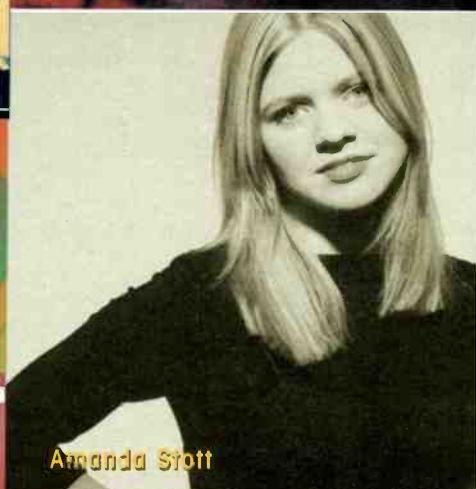
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# HITS OF THE WORLD



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	TSUNAMI SOUTHERN ALL STARS VICTOR	1	1	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	1	1	PURE SHORES ALL SAINTS LONDON	1	5	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
2	2	KONYA TSUKINO MIERU OKANI B'Z ROOMS	2	9	WADDE HADDE DUDE DA? STEFAN RAAB ARIOLA	2	NEW	MOVIN' TOO FAST ARTFUL DODGER & ROMINA JOHNSON LOCKED ON	2	2	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
3	4	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO	3	15	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIOLA	3	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	3	1	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/WARNER
4	NEW	BRAND NEW WAVE UPPER GROUND JUDY AND MARY EPIC	4	NEW	BYE BYE BYE 'N SYNC JIVE/ZOMBA	4	NEW	CAUGHT OUT THERE KELIS VIRGIN	4	4	LES 3 CLOCHES TINA ARENA COLUMBIA
5	3	BRIGHT DAYLIGHT HIRO TOY'S FACTORY	5	4	MEIN STERN AYMAN EASTWEST	5	NEW	MONEY JAMELIA PARLOPHONE RHYTHM	5	3	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
6	8	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN	6	14	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	6	NEW	LIKE A ROSE A1 COLUMBIA	6	6	LUCKY STAR SUPERFUNK VIRGIN
7	7	KOINO DANCE SITE MORNING MUSUME ZETIMA	7	3	SEX BOMB TOM JONES FEATURING MOUSSE T. V2	7	2	RISE GABRIELLE GO! BEAT/POLYDOR	7	NEW	OPTIMISTIQUE-MOI MYLENE FARMER POLYDOR/UNIVERSAL
8	11	MAGO ITSURO OHIZUMI TEICHIKU	8	2	DUNKLER ORT BOHSE ONKELZ VIRGIN	8	3	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	8	15	PURE SHORES ALL SAINTS EASTWEST
9	15	ANATONO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN	9	5	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	9	6	MOVE YOUR BODY EIFFEL 65 ETERNAL/WEA	9	11	STILL BELIEVE SHOLA AMA WEA
10	5	SURE EVERY LITTLE THING AVEV TRAX	10	7	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	10	7	CARTOON HEROES AQUA UNIVERSAL	10	NEW	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIEN LORCA MERCURY/UNIVERSAL
11	9	GIPS RINGO SHEENA TOSHIBA-EMI	11	10	LIEBESBRIEF THOMAS D. COLUMBIA	11	14	THE SOUND OF BAMBOO FLICKMAN INFERNO	11	8	PARCE QUE C'EST TOI AXELLE RED VIRGIN
12	NEW	YESTERDAY & TODAY DO AS INFINITY AVEV TRAX	12	8	SHALALA LALA VENGABOYS BREAKIN'/EMI	12	14	OOH STICK YOU! DAPHNE & CELESTE UNIVERSAL	12	7	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
13	12	LET IT BE SMAP VICTOR	13	NEW	BLA BLA BLA GINI D'AGOSTINO ZYX	13	NEW	KEEP THE HOME FIRES BURNING BLUETONES SUPERIOR QUALITY	13	10	I GOT A GIRL LOU BEGA VOGUE/BMG
14	20	SAKURA NO TOKI AIKO PONY CANYON	14	6	JOIN ME HIM BMG KOLN/BMG	14	5	DON'T BE STUPID (YOU KNOW I LOVE YOU) SHANIA TWAIN MERCURY	14	13	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
15	16	NEVER GONNA STOP MAX AVEV TRAX	15	11	BELLA STELLA HIGHLAND EASTWEST	15	9	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/ZOMBA	15	9	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
16	14	FIRST IMPRESSION YAEN FEATURING CA AVEV TRAX	16	NEW	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	16	8	ADELANTE SASH! MULTIPLY	16	12	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN
17	NEW	ANTONIA KISS WO KAZOEMASYOU OPUS II YUKI KOYANGI WITH TRANS EASTWEST JAPAN	17	13	SUPER TROUPER A*TEENS MOTOR/UNIVERSAL	17	4	GO LET IT OUT OASIS BIG BROTHER	17	14	ET SI...? LADY LAISTEE BARCLAY/UNIVERSAL
18	NEW	MOTOR MAN (AKIHABARA-MINAMI URAWA) SUPER BELL'Z TOSHIBA-EMI	18	NEW	SCHLAFLOS ATEMLOS EDEL	18	NEW	IT'S OK DELIRIOUS? FURIOUS?	18	17	(YOU DRIVE ME) CRAZY BRITNEY SPEARS JIVE/VIRGIN
19	NEW	HITORINO YORU PORNO GRAFFITTI SONY	19	NEW	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	19	NEW	DANCING IN THE MOONLIGHT TOPLADER SONY S2	19	NEW	AMERICAN PIE MADONNA MAVERICK/WEA
20	18	KUCHIBUE MR. CHILDREN TOY'S FACTORY	20	20	CARTOON HEROES AQUA UNIVERSAL	20	10	STAY WITH ME (BABY) REBECCA WHEATLEY BBC MUSIC	20	NEW	ANTHEM #3 FLOORFILLA AIRPLAY/UNIVERSAL
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	B'Z B'Z THE "MIXTURE" BMG/FUNHOUSE	1	1	SANTANA SUPERNATURAL ARISTA/ARIOLA	1	1	GABRIELLE RISE GO! BEAT/POLYDOR	1	7	SANTANA SUPERNATURAL ARISTA/BMG
2	1	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC	2	2	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL	2	2	SHANIA TWAIN COME ON OVER MERCURY	2	NEW	AC/DC STIFF UPPER LIP ELEKTRA/EASTWEST
3	NEW	OASIS STANDING ON THE SHOULDER OF GIANTS EPIC	3	4	TOM JONES RELOAD V2	3	3	TRAVIS THE MAN WHO INDEPENDIENTE	3	1	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
4	NEW	KYOSUKE HIMURO MELLOW POLYDOR	4	3	HIM RAZORBLADE ROMANCE BMG KOLN/BMG	4	16	SANTANA SUPERNATURAL ARISTA	4	4	TINA ARENA IN DEEP COLUMBIA
5	NEW	HYSTERIC BLUE WALLABY SONY	5	16	TRACY CHAPMAN TELLING STORIES EASTWEST	5	4	MACY GRAY ON HOW LIFE IS EPIC	5	2	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
6	NEW	M-FLO PLANET SHINING RHYTHM ZONE	6	8	RED HOT CHILI PEPPERS CALIFORNICATION WEA	6	5	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	6	5	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
7	4	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX AVEV TRAX	7	7	METALLICA S&M MERCURY/UNIVERSAL	7	15	MOBY PLAY MUTE	7	6	EIFFEL 65 EUROPOP HOT TRACKS/SONY
8	5	MISIA LOVE IS THE MESSAGE FUNHOUSE/BMG	8	5	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL	8	13	S CLUB 7 S CLUB POLYDOR	8	16	SOUNDTRACK THE BEACH EASTWEST
9	2	AMI SUZUKI INFINITY EIGHTEEN VOL. 1 SONY	9	RE	STING BRAND NEW DAY MOTOR/UNIVERSAL	9	9	STEREOPHONICS WORD GETS AROUND V2	9	RE	TOM JONES RELOAD V2/SONY
10	3	NANASE AIKAWA FOXTROT CUTTING EDGE	10	6	MUNDSTUHL DELUXE COLUMBIA	10	12	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	10	NEW	TRACY CHAPMAN TELLING STORIES ELEKTRA/EASTWEST
11	6	SPITZ RECYCLE: GREATEST HITS OF SPITZ POLYDOR	11	11	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	11	7	ABBA ABBA GOLD—GREATEST HITS POLYDOR	11	3	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL
12	7	RINGO SHEENA MUZAI MORATORIAMU TOSHIBA-EMI	12	13	THE CORRS MTV UNPLUGGED 143/LAVA/EASTWEST	12	NEW	EIFFEL 65 EUROPOP ETERNAL/WEA	12	8	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
13	11	YUKI KOYANAGI FREEDOM EASTWEST JAPAN	13	10	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL	13	10	WESTLIFE WESTLIFE RCA	13	NEW	SUPERFUNK HOLD UP VIRGIN
14	10	JOHN LENNON IMAGINE—MILLENNIUM EDITION TOSHIBA-EMI	14	NEW	SOUNDTRACK THE BEACH EASTWEST	14	RE	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA	14	NEW	YOUSSOU N'DOUR JOKO FROM VILLAGE TO TOWN SMALL/SONY
15	NEW	SUPER BELL'Z MOTOR MAN TOSHIBA-EMI	15	15	ENIGMA THE SCREEN BEHIND THE MIRROR VIRGIN	15	6	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL MUSIC TV	15	19	113 LES PRINCES DE LA VILLE SMALL/SONY
16	NEW	TOSHINORI YONEKURA POWER PIONEER/LDC	16	9	ECHT FREISCHWIMMER EDEL	16	18	STING BRAND NEW DAY A&M	16	12	CATHERINE LARA ARAL UNE MUSIQUE/SONY
17	NEW	FAIR WARNING FOUR MARQUEE INC.	17	12	CELINE DION ALL THE WAY ... A DECADE OF SONG COLUMBIA	17	RE	STEREOPHONICS PERFORMANCE & COCKTAILS V2	17	13	PATRICK BRUEL JUSTE AVANT BMG
18	9	NAMIE AMURO GENIUS 2000 AVEV TRAX	18	18	ABBA THE COMPLETE SINGLES COLLECTION POLYDOR/UNIVERSAL	18	17	WILLIAM ORBIT PIECES IN A MODERN STYLE WEA	18	RE	SOUNDTRACK SALSA MERCURY/UNIVERSAL
19	NEW	SANTANA SUPERNATURAL ARISTA/BMG/FUNHOUSE	19	NEW	SOUNDTRACK THE NEXT BEST THING WEA	19	RE	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	19	11	ALAIN SOUCHON AU RAS DES PAQUETTES VIRGIN
20	NEW	CASCADE PIAZZA VICTOR	20	NEW	ELVIS PRESLEY ELVIS 2000 ARIOLA	20	RE	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	20	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NAD
<b>CANADA (SoundScan) 03/11/00</b>			<b>NETHERLANDS (Stichting Mega Top 100) 03/04/00</b>			<b>AUSTRALIA (ARIA) 02/28/00</b>			<b>ITALY (Musica e Dischi/FIMI) 02/29/00</b>		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	BYE BYE BYE 'N SYNC JIVE/BMG	1	1	ONDERWEG ABEL PIAS	1	1	BLOKE CHRIS FRANKLIN EMI	1	1	MOVE YOUR BODY EIFFEL 65 BLISS CO./WEA
2	1	FADED SOULDECISION MCA/UNIVERSAL	2	2	SHALALA LALA VENGABOYS VIOLENT	2	4	S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL	2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL
3	2	CARTOON HEROES AQUA UNIVERSAL	3	5	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	3	2	MASCARA/LEAVE ME ALONE KILLING HEIDI ROADSHOW/WARNER	3	3	GLORIOUS ANDREAS JOHNSON WEA
4	10	IT FEELS SO GOOD SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL	4	6	BYE BYE BYE 'N SYNC JIVE/ZOMBA	4	3	I TRY MACY GRAY EPIC	4	5	GO LET IT OUT OASIS EPIC
5	3	GO LET IT OUT OASIS CREATION/EPIC/SONY	5	7	RE-REWIND THE CROWD SAY BO SELECTA ARTFUL DODGER EPIC	5	14	CANDY MANDY MOORE EPIC	5	4	WHAT'S MY AGE AGAIN BLINK-182 MCA/UNIVERSAL
6	5	TAKE A PICTURE FILTER F 111/REPRISE/WARNER	6	3	DROP IT SCOOP EMI	6	7	MOVE YOUR BODY EIFFEL 65 SHOCK	6	20	THE GREAT BEYOND R.E.M. WARNER BROS./WEA
7	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	7	4	NOTHING ELSE MATTERS METALLICA MERCURY/UNIVERSAL	7	6	STEAL MY SUNSHINE LEN COLUMBIA	7	6	CARTOON HEROES AQUA UNIVERSAL
8	8	THANK GOD I FOUND YOU MARIAH CAREY FEATURING JOE & 98 COLUMBIA/SONY	8	11	GET IT ON TONITE MONTELL JORDAN MERCURY/UNIVERSAL	8	5	PURE SHORES ALL SAINTS WARNER	8	NEW	PURE SHORES ALL SAINTS CGD/EASTWEST
9	9	ALL I REALLY WANT KIM LUKAS ZOMBA/BMG	9	8	CAUGHT OUT THERE KELIS VIRGIN	9	12	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA	9	9	WHERE I'M HEADED LENE MARLIN VIRGIN/EMI
10	17	BETTER OFF ALONE ALICE DEEJAY DEP INTERNATIONAL	10	13	PURE SHORES ALL SAINTS WARNER	10	8	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG	10	15	LA MOSSA DEL GIAGUARO PIOTTA ANTI-BEMUSIC/UNIVERSAL
11	13	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	11	10	SITTING DOWN HERE LENE MARLIN VIRGIN	11	9	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	11	11	CAUGHT OUT THERE KELIS VIRGIN/EMI
12	NEW	BODY BUMPIN' MY TOWN CHERRY/UNIVERSAL	12	17	STAY THE NIGHT IMX MERCURY/UNIVERSAL	12	10	WHAT A GIRL WANTS CHRISTINA AGUILERA BMG	12	13	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/VIRGIN
13	15	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/BMG	13	9	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	13	13	PRAY TINA COUSINS JIVE/ZOMBA	13	7	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
14	11	MUCHO MAMBO (SWAY) SHAFT JELLYBEAN	14	12	BARBER'S ADAGIO FOR STRINGS WILLIAM ORBIT WARNER	14	11	I SEE YOU BABY GROOVE ARMADA ZOMBA	14	12	SHE'S THE ONE/IT'S ONLY US ROBBIE WILLIAMS EMI
15	12	LAST KISS PEARL JAM EPIC/SONY	15	NEW	AMERICAN PIE MADONNA MAVERICK/WARNER	15	NEW	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	15	17	OTHERSIDE RED HOT CHILI PEPPERS WEA
16	14	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA/BMG	16	NEW	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	16	18	DO YOU WANT MY LOVE COCO LEE EPIC	16	10	THE WORLD IS NOT ENOUGH GARBAGE UNIVERSAL
17	7	MOVE YOUR BODY EIFFEL 65 POPULAR	17	16	THE DARK ANOUK DINO	17	17	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS BREAKIN'/EMI	17	16	THAT'S THE WAY IT IS CELINE DION COLUMBIA
18	6	KISS (WHEN THE SUN DON'T SHINE) VENGABOYS DEP INTERNATIONAL	18	15	COMMUNICATION (SOMEBODY ANSWER THE PHONE) MARIO PIU MEDIA/ALBIANCA	18	16	DON'T CALL ME BABY MADISON AVENUE VIRGIN	18	18	LET ME STAY PREZIOSO BXR/GLOBAL NET
19	16	SUN IS SHINING (REMIXES) BOB MARLEY PALM PICTURES/TUFF GONG/RYKODISC	19	14	DE BOM POSTMEN & DEF RHYMZ V2	19	20	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	19	8	WHEN YOU SAY NOTHING AT ALL RONAN KEATING POLYDOR/UNIVERSAL
20	20	HUSTLIN' KARDINAL OFFISHALL PAGE/OASIS	20	NEW	DON'T SAY YOU LOVE ME M2M WARNER	20	NEW	I NEED TO KNOW MARC ANTHONY COLUMBIA	20	NEW	DON'T WANNA LET YOU GO FIVE RCA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	SANTANA SUPERNATURAL ARISTA/BMG	1	1	LUID EN DUIDELIJK MARCO BORSATO POLYDOR/UNIVERSAL	1	2	MOBY PLAY MUSHROOM/FESTIVAL	1	2	HEVIA NO MAN'S LAND EMI
2	1	VARIOUS ARTISTS GRAMMY NOMINEES 2000 GRAMMY/RC/BMG	2	15	SANTANA SUPERNATURAL ARISTA/BMG	2	1	MACY GRAY ON HOW LIFE IS EPIC	2	3	FRANCESCO GUCCINI STAGIONI EMI
3	3	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	3	3	CELINE DION ALL THE WAY ... A DECADE OF SONG COLUMBIA	3	10	SANTANA SUPERNATURAL ARISTA/BMG	3	1	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
4	11	MACY GRAY ON HOW LIFE IS EPIC/SONY	4	5	RED HOT CHILI PEPPERS CALIFORNICATION WEA	4	3	BLINK-182 ENEMA OF THE STATE UNIVERSAL	4	4	SANTANA SUPERNATURAL ARISTA/BMG
5	4	VARIOUS ARTISTS MUCHDANCE 2000 SONY	5	7	RED HOT CHILI PEPPERS CALIFORNICATION WEA	5	6	THE CHEMICAL BROTHERS SURRENDER VIRGIN	5	6	LUNA POP SQUE' REZ? UNIVERSO-BANANA/UNIVERSAL
6	5	VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI	6	6	SOUNDTRACK THE BEACH EASTWEST	6	4	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	6	5	BLINK-182 ENEMA OF THE STATE UNIVERSAL
7	NEW	SOULDECISION NO ONE DOES IT BETTER MCA/UNIVERSAL	7	4	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	7	5	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL	7	8	IVANO FOSSATI LA DISCIPLINA DELLA TERRA COLUMBIA
8	7	EIFFEL 65 EUROPOP POPULAR	8	9	GOMEZ LIQUID SKIN VIRGIN	8	NEW	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL	8	NEW	THE CURE BLOODFLOWERS POLYDOR/UNIVERSAL
9	6	CELINE DION ALL THE WAY ... A DECADE OF SONG COLUMBIA/SONY	9	9	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL	9	7	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	7	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL
10	10	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	10	14	KASEY CHAMBERS THE CAPTAIN EMI	10	9	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL	10	9	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN
11	14	BACKSTREET BOYS MILLENNIUM JIVE/BMG	11	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MRA	11	11	GEORGE MICHAEL SONGS FROM THE LAST CENTURY VIRGIN	11	11	TOM JONES RELOAD V2/UNIVERSAL
12	16	VARIOUS ARTISTS HOUSEMIX 2000 UNIVERSAL	12	15	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	12	13	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	12	13	LENE MARLIN PLAYING MY GAME VIRGIN
13	9	VARIOUS ARTISTS MASSIVE 2001 POPULAR/EMI	13	12	BACKSTREET BOYS MILLENNIUM JIVE/ZOMBA	13	15	SUPERGRASS SUPERGRASS EMI	13	NEW	TRACY CHAPMAN TELLING STORIES WEA
14	8	VARIOUS ARTISTS CHRIS SHEPPARD'S CLUB CUTZ 303 BMG	14	RE	CELINE DION ALL THE WAY ... A DECADE OF SONG EPIC	14	NEW	CELINE DION ALL THE WAY ... A DECADE OF SONG EPIC	14	16	883 GRAZIE MILLE FRU/SONY
15	20	CHRISTINA AGUILERA CHRISTINA AGUILERA RCA/BMG	15	13	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	15	16	CELINE DION ALL THE WAY ... A DECADE OF SONG EPIC	15	16	ANTONELLO VENDITTI GOODBYE NOVECENTO HEINZ/RICORDI/BMG
16	18	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	16	RE	EIFFEL 65 EUROPOP SHOCK	16	17	VONDA SHEPARD HEART & SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	16	12	FRANCO BATTIATO FLEURS MERCURY/UNIVERSAL
17	RE	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER	17	NEW	WONDA SHEPARD HEART & SOUL: NEW SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	17	19	S CLUB 7 S CLUB POLYDOR/UNIVERSAL	17	14	LUCA CARONI IL TEMPO DELL'AMORE RCA
18	RE	DIANA KRALL WHEN I LOOK IN YOUR EYES GRP/VERVE/UNIVERSAL	18	NEW	WESTLIFE WESTLIFE BMG	18	19		18	RE	ANGELO BRANDUARDI L'INFINITAMENTE PICCOLO SOTTOSOPRA/EMI
19	17	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL	19	NEW		19	19		19	14	
20	13	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	20	RE							

# HITS OF THE WORLD

CONTINUED

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	SPAIN	
03/04/00			(AFYVE/ALEF MB) 02/19/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MOVE YOUR BODY EIFFEL 65 BLISS CO.	1	NEW
2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/V2		
3	NEW	PURE SHORES ALL SAINTS LONDON	2	1
4	5	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE	3	2
5	NEW	CARTOON HEROES AQUA UNIVERSAL	4	3
6	3	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE	5	NEW
7	6	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE	6	7
8	RE	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	7	5
9	4	GO LET IT OUT OASIS BIG BROTHER	8	4
10	7	NOTHING ELSE MATTERS METALLICA VERTIGO	9	6
		<b>ALBUMS</b>	10	NEW
1	1	SANTANA SUPERNATURAL ARISTA	1	1
2	NEW	THE CURE BLOODFLOWERS FICTION	2	2
3	2	SHANIA TWAIN COME ON OVER MERCURY	3	NEW
4	4	TOM JONES RELOAD GUT/V2	4	3
5	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.	5	5
6	3	CELINE DION ALL THE WAY... A DECADE OF SONG EPIC/COLUMBIA	6	NEW
7	10	MACY GRAY ON HOW LIFE IS EPIC	7	4
8	8	THE CORRS MTV UNPLUGGED 143/LAVA/ATLANTIC	8	NEW
9	5	BRITNEY SPEARS... BABY ONE MORE TIME JIVE	9	9
10	RE	A*TEENS THE ABBA GENERATION STOCKHOLM	10	8

MALAYSIA		(RIM) 01/25/00	HONG KONG	
			(IFPI Hong Kong Group) 02/24/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	MICHAEL & VICTOR GOODBYE ROCK	1	1
2	3	WESTLIFE WESTLIFE BMG	2	2
3	2	VARIOUS ARTISTS BEST 2000 MUSIC STREET	3	RE
4	5	SITI NURHALIZA SAHMURA SUWAH	4	5
5	6	VARIOUS ARTISTS EVERLASTING LOVE SONGS VOL. 2 WARNER	5	7
6	7	CELINE DION ALL THE WAY... A DECADE OF SONG SONY	6	4
7	8	KRU FORMULA LUARBIASA EMI	7	3
8	NEW	NICHOLAS TSE MOST WANTED EQUATOR	8	6
9	NEW	ZHANG HUI MEI A BEST OF 1996-2000 FORWARD	9	9
10	9	ALEX TO BY MY SIDE FOREVER ROCK	10	NEW

IRELAND		(IF/MA/Chart-Track) 02/24/00	BELGIUM/WALLONIA	
			(Promuvi) 03/03/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	3	PURE SHORES ALL SAINTS LONDON	1	1
2	2	MANIAC 2000 MARK MCCABE ABBEY DANCE	2	2
3	1	RISE GABRIELLE GO! BEAT	3	3
4	6	MOVE YOUR BODY EIFFEL 65 ETERNAL/WEA	4	4
5	5	SILENCE DELIRIUM NETTWERK	5	5
6	8	THE GREAT BEYOND R.E.M. WARNER BROS./WEA	6	NEW
7	9	WHAT A GIRL WANTS CHRISTINA AGUILERA RCA	7	7
8	NEW	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS JIVE/ZOMBA	8	10
9	NEW	THE IRISH ROVER DANCE TO TIPPERARY 21C RECORDS	9	NEW
10	4	GO LET IT OUT OASIS BIG BROTHER	10	6
		<b>ALBUMS</b>		
1	2	MOBY PLAY MUTE	1	2
2	1	DAVID GRAY WHITE LADDER IHT	2	1
3	5	SHANIA TWAIN COME ON OVER MERCURY	3	3
4	3	TRAVIS THE MAN WHO INDEPENDIENTE	4	6
5	6	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS./WEA	5	8
6	10	GABRIELLE RISE GO! BEAT	6	4
7	4	MACY GRAY ON HOW LIFE IS EPIC	7	5
8	8	WESTLIFE WESTLIFE RCA	8	7
9	NEW	THIN LIZZY WILD ONE—THE VERY BEST OF MERCURY/UNIVERSAL	9	NEW
10	NEW	JACK LUKEMAN METROPOLIS BLUE DARA	10	9

AUSTRIA		(Austrian IFPI/Austria Top 40) 03/05/00	SWITZERLAND	
			(Media Control Switzerland) 03/05/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	1	1
2	4	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG	2	3
3	5	I TRY MACY GRAY SONY	3	NEW
4	3	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/ZOMBA	4	2
5	2	JOIN ME HIM BMG	5	6
6	7	NOTHING ELSE MATTERS METALLICA UNIVERSAL	6	9
7	6	MOVE YOUR BODY EIFFEL 65 BMG	7	4
8	11	SHOW ME THE MEANING OF BEING LONELY BACKSTREET BOYS ZOMBA	8	NEW
9	NEW	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA/BMG	9	5
10	8	FOREVER UNIQUE II VS. SHEILA FERNANDEZ SONY	10	7
		<b>ALBUMS</b>		
1	7	SANTANA SUPERNATURAL BMG	1	1
2	1	HIM RAZORBLADE ROMANCE BMG	2	4
3	4	MACY GRAY ON HOW LIFE IS SONY	3	2
4	2	A*TEENS THE ABBA GENERATION UNIVERSAL	4	3
5	6	TRACY CHAPMAN TELLING STORIES WARNER	5	7
6	3	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	6	6
7	8	SOUNDTRACK POKEMON KOCH	7	5
8	5	TOM JONES RELOAD GUT/ZOMBA	8	9
9	NEW	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	9	10
10	NEW	THE CORRS FORGIVEN NOT FORGOTTEN 143/LAVA/WARNER	10	RE

EDITED BY NIGEL WILLIAMSON

**FOR A LABEL** that doesn't believe in marketing, the French imprint Atmospheriques has scored a remarkable success with the group **Louise Attaque**. Less than two months after the release of their sophomore set, "Comme On A Dit," European sales of the album are approaching 250,000 units, and it stands at No. 3 on the French chart this



ATTAQUE

issue. The band's self-titled debut sold 2 million units. "We were very aware of the fact that their debut did well due to word-of-mouth," says label managing director **Marc Thonon**. "Hyping this album would have backfired." Instead, Atmospheriques concentrated on retail outlets and a low-key club tour with a guaranteed 65 francs (\$9) entry charge. "The four lost money, but there's no better way to create a word-of-mouth buzz," Thonon says. The label refused to allow journalists to hear the album until after its release "to allow the fans to make up their own minds," he says. The single "Tu Dis Rien" is receiving airplay in Switzerland and Italy.

GARY SMITH

**EAGLE-EYE CHERRY** has bowed to the demand of fans and recorded a duet with his older sister **Neneh Cherry** on his sophomore album, "Living In The Present Future" (Polydor). "Everybody wanted to know when I was going to record with her. She's the greatest, and it's something I always wanted to do. Now people can stop asking," **Eagle-Eye Cherry** says. The duet, "Long Way Round," appears on the follow-up to 1998's "Desireless," which has sold 4 million units worldwide, according to Polydor. Neneh Cherry enjoyed an international hit with her 1994 duet with **Yousou N'Dour**, "7 Seconds" (Columbia). Due for release May 1, "Living In The Present Future" was produced in New York by **Rick Rubin** (Red Hot Chili Peppers, Johnny Cash) and in Stockholm by **Adam Kivman**, who helmed "Desireless."

NIGEL WILLIAMSON

**THE MATT BROTHERS**—guitarist/singer **Matthew** and drummer **Andy**—began fusing rock, hip-hop, and electro-sampling at school in 1997 with their band **Testeagles**. Signed by **Stuart MacQueen**, label manager of **Krell Records** in their hometown of Adelaide, Australia, they added bass player **D** and have built a national following with relentless touring and the support of youth radio network **Triple J** for the singles "Bee Sting" and "Turn That Shit Up." The mainstream success of similar U.S. acts **Korn** and **Limp Bizkit** has helped swell the band's mostly teen audience, and the **Testeagles'** first album, "Non Comprehendus" (licensed to Epic), debuted at No. 8 on the

Australian chart Feb. 26. "It was way beyond expectations. We were tripped out," says **Matthew Matt**. **CHRISTIE ELIEZER**

**VELVET BELLY'S REMAKE** of **Kate Bush's** "The Man With The Child In His Eyes" is spearheading Norway **BMG's** attempts to enthrall the rest of Europe and Japan with the band's ambient pop music. The song has been added to the international version of "Lucia," an album released in September 1997 in Norway and currently being launched by **BMG** in some 20 countries, with Netherlands, Japan, and Italy among those showing keen interest. According to vocalist **Anne-Marie Almedal**, the band was attracted by the intimacy of Bush's song. "I think it's important for us to maintain a sound that is naive and simple," she says. The four-piece act is recording new material and pondering the release of an album with **Biosphere**, a Tromsø, Norway-based DJ credited with the invention of "arctic techno."

KAIR LOPTHUS

**DESPITE CONTROVERSY OVER** what some consider

insulting baby-language lyrics, "Wadde Hadde Dudde Da?" (Whatta Ya Hava Dera?), written, produced, and performed by **Stefan Raab** (BMG Berlin Musik), entered the German singles chart at No. 9 after



RAAB

winning the vote to become the German entry in the Eurovision Song Contest. With 57% of the 1.5 million votes cast by TV viewers, Raab, 34, goes to the Eurovision final in Stockholm on May 13. The runner-up was female singer **Corinna May** with "I Believe In God" (Polydor). A well-known TV personality, Raab has scored several previous chart hits, including the No. 1 comedy song "Maschendrahtzaun" (Wire Mesh Fence). He also wrote and produced Germany's 1998 Eurovision entry performed by **Guido Horn**.

ELLIE WEINART

**BEN KNOWLES, 26**, has been appointed the youngest-ever editor of **NME**, the U.K.'s biggest-selling and most influential weekly music paper. A former staff writer with **Melody Maker**, he took up the post Feb. 28 and replaces **Steve Sutherland**, the editor since 1992, who becomes the paper's "brand director." The **NME's** support has long been critical in breaking new acts in the U.K., and the paper runs its own annual **Brat Awards** as a rival to the industry's official **Brits Awards** ceremony. "The paper celebrates its 50th birthday in two years," **Knowles** says. "The **NME** is a legendary brand in its own right, but I think it needs to throw its weight around a bit more. Its head has been buried in the sand a bit recently with indie guitar music. My intention is to be broader and bolder in the music we cover."

NIGEL WILLIAMSON

# Canada's Legal Eagles Change Flight Path Toward A&R

BY LARRY LeBLANC

TORONTO—Five years ago, many of them were flocking to MIDEAM with bags full of CDs seeking label and publishing deals. More recently, Canada's entertainment lawyers have begun taking new routes that have led them into the worlds of A&R and artist management.

Canadian-based music lawyers—a community of less than a dozen—have been expanding their traditional role beyond drafting and negotiating contracts and occasionally pitching foreign contacts. That expansion has been fueled by the global successes of Canadian artists; heightened competition to sign new acts; and the increased business savvy of artists, publishers, and managers here.

Like their American brethren, Canadian lawyers are now seeking out recording and publishing deals as well as links with managers, producers, co-writers, merchandisers, or investment contacts for their clientele. "Lawyers are now bringing us acts," confirms Allan Reid, senior VP of A&R at Uni-

versal Music Canada. "Their role has changed."

Senior entertainment lawyer Leonard Glickman at leading Canadian law firm Cassels, Brock & Blackwell jokes that the firm now has an A&R division. "Jordan Jacobs is our 'senior VP of A&R,' and articling student Jason Klein works with him," he says. "They have stacks of CDs on their desks and are developing A&R relationships with labels."

This role change, according to Toronto lawyer Greg Stephens, has been driven by "Canadian acts being more exposed to American label deals, and Canadian lawyers becoming more familiar with American labels, publishers, and attorneys."

Stephens adds that several "young Turks" are trying to create a niche for themselves in the industry. One such newcomer is Chris Taylor of Sanderson Taylor in Toronto, which, in December, became affiliated with Davis, Shapiro & Lewit in New York. From the day he started practicing three years ago, Taylor began aggres-

sively nurturing U.S. A&R affiliations.

"One of the impetuses for me looking in the U.S. for label contacts was that when I started practicing, Canadian attorneys were being squeezed out of the picture and replaced by American attorneys once a U.S.



TAYLOR

record company became interested in a Canadian act," he says.

Taylor spent five years touring North America as the lead singer with Toronto-based reggae/pop band One in the early '90s. The band was formed while he was at law school in Toronto in 1989. However, following the failure of its debut album, "Smokin' The Goats" (Virgin Canada, 1994), he decided to return to law school and eventually joined Paul Sanderson & Associates (since renamed Sanderson Taylor) in 1997.

"While in the band, I developed relationships with journalists, club

owners, booking agents, managers, and other artists at a grass-roots level," says Taylor. "This is now where my clients come from. I'm enjoying the creative process as much as the business/legal end of my practice."

In the past two years, Taylor has negotiated direct U.S.-based label deals for SUM 41 with Island/Def Jam Music Group, K-OS (Capitol), Jar (Columbia), and Nelly Furtado (DreamWorks), as well as domestic signings for Choclair (Virgin), Sky (EMI/Arista), and Jazmin (Attic).

For any A&R-styled advance work he does, Taylor bills acts on a flat-fee basis. "I try to be flexible on fees. I look at most of the development work as pro bono work. When an artist does a recording agreement, we then have a discussion of what makes sense in terms of fees."

Although he's not critical of Taylor's label pitching, Stephens says it's not for him. "I'm too busy practicing traditional law. I do shop around when I have a hot client, but I don't charge for that. I don't like 'Let me get you a deal, and you pay me \$25,000.' There's a lot of that now going on."

Edmund Glinert of the Gardiner Roberts firm in Toronto also favors a more traditional legal role. "When I started practicing in 1976, I did try to shop new acts, but I soon realized I wasn't an A&R guy," he says. "I'm now putting together more investment deals than doing production deals."

Most music lawyers, however, are not only providing conventional legal advice, such as drafting and negotiating contracts, but are also helping to create business relationships through their contacts. "Most lawyers now are providing more value-added business advice," says Glickman. "We're essentially giving our clients access to our Rolodexes."

Susan Abramovitch, of Stohn Henderson here, suggests that "as a lawyer, you aren't only papering deals other people have negotiated and made

decisions on. With the Canadian music industry being very tight-knit, deals happen through relationships or through a lawyer's shopping. Lawyers, A&R people, and business and marketing people at the labels socialize together. You can't help talking about what you're working on. You talk, and others get interested."

The changing role of entertainment lawyers reflects the environment their clients are working in, says Abramovitch. "There may be more major-label signings, but more people are also recording themselves. Those people, in particular, need someone who understands legalities or the business issues that arise. As a lawyer, I get to see hundreds of clients' deals. So I have a very specific perspective and knowledge of what's going on in the industry."

Until the '90s, seeking a record deal with Canadian-based record labels meant that lawyers had little bargaining power in negotiations. Competitive bidding situations rarely existed, and getting an act signed in the U.S. was difficult because few Canadian managers or lawyers had contacts there.

However, U.S. signings of Canadian acts gradually became more commonplace, along with an increased focus on domestic signings by multinationals based here and the development of a strong grass-roots alternative scene domestically. As a result, Canadian majors began to offer more competitive contracts.

And yet, "not a single band in Canada has ever been signed in Canada for a \$1 million advance," says lawyer/manager Chip Sutherland of Halifax, Nova Scotia-based Pier 21 Management, which handles the band Sloan.

"It happens every month in the U.S.," Sutherland says. "American A&R does everything with money. Their attitude is, 'Give us all the rights. How much money do you want?' Canadian A&R reps are more open to granting rights, only because they don't have money."

## Paul Rich, U.K. Publishing Vet, Dies At 78

### Music Career Started As A Singer With Big Bands In The '40s

BY NIGEL HUNTER

LONDON—Paul Rich, who died Feb. 23 at age 78 following a heart attack, was one of several U.K. big-band singers to graduate into music publishing when rock'n'roll burst upon the scene in the '50s.

The son of Russian immigrants, Rich grew up near London's Oxford Circus in the days when the BBC's Broadcasting House headquarters was being built nearby. He began his music career in February 1941 when he joined Oscar Rabin's band as guitarist/vocalist, moving on to Lou Preager's band as it began its long residency at the Hammersmith Palais ballroom.



RICH

During his 13-year stint with Preager, Rich also freelanced with bandleaders Carroll Gibbons, Jay Wilbur, and Harry Leader and sang regularly on BBC radio programs.

Rich's first song-plugging job was at Kassner Music, followed by Progressive Music, the publishing arm of Atlantic Records, where he worked on "Yakety Yak" by the Coasters. Progressive was acquired by Aberbach, whose London operation was bought by Freddy Bienstock and renamed the Carlin Music Corp. Rich was named GM in 1967 on the same day he performed his last singing gig.

At Carlin, he presided over a string of hits in the '60s and '70s, with acts ranging from the Bay City Rollers and Amen Corner to the Staple Singers. Rich said the few advances he actually paid for such hits never exceeded \$15,000. Before starting negotiations, Rich would mark the Carlin titles on The Billboard Hot

100 with crosses to emphasize the number of hits the company had.

Rich stressed the importance of promotion and establishing good working relationships. Carlin was the top publisher in the U.K. for 11 consecutive years.

Carlin Music Corp. U.K. managing director David Japp says, "I've known Paul for 23 years, and he was an extraordinarily nice person, one of the few gentlemen in the business. He practically invented the art of subpublishing U.S. repertoire in the U.K. and established some wonderful trans-Atlantic relationships from which we are still

benefiting."

Although Rich retired from Carlin in 1990, he continued to act as consultant to Rondor Music (London) and Sony Music before concentrating full time on his leisure hobbies of photography, oil painting, and sailing.

Rich is survived by his wife, Marion, and son Clive, who is senior director of legal and business affairs at BMG Entertainment International U.K. and Ireland. The funeral was March 3 at Mortlake Crematorium.

Donations may be made to the Entertainment Artistes Benevolent Fund in aid of its retirement home.

## OZ ACTS CHART ON GROWING PAINS

(Continued from page 49)

GM of A&R and Australian artists at Sony Music Entertainment Australia.

Radio's unpredictability leads to some caution. Says one executive, "Local pop gets little support from radio. Huge sellers like Kylie Minogue struggled to get radio support until she went to Europe. That's the danger with having one radio network [Austereo] that is so powerful; if a track doesn't fit the rock format or the 18-30, it's considered uncool."

Colin Daniels, A&R manager at EMI Music Australia, points to a lack of Australian pop-oriented producers. "It can become expensive, because you need to use international producers to get the sound right," he says.

Indie label heads like Carr and Kosky complain that local majors seldom devote the budget or time to making acts competitive for the international arena. Says Carr, "If an American act spends \$1 million on a single and a video, then you have to be prepared to do the same."

Adds Kosky, "Right from the start, we've treated Killing Heidi as if it's an American act."

Standard currently has 18-year-old rock guitarist Natalie Allison in the studio with veteran English producer Mike Chapman.

The major labels, however, are readying their own teen acts. The biggest breakout could be an as-yet unnamed act currently the subject of a 13-part TV series called "Popstars," which documents the manufacture of a five-piece girl group. The show is based on an earlier New Zealand one that produced Sony act TrueBliss.

The show has been a ratings winner on Channel 7 in Australia (pulling in 500,000 viewers in each city), and an album and live shows are expected by May from WEA Records Australia. Chris Moss, managing director of

WEA, tells Billboard, "It is a high-quality project," adding that Warner expects a minimum of 150,000 sales for the album in the Aussie market alone.

Sony has an album by a trio called Real Blondes due mid-year and is working on another teen act, Daisy



AMOROSI

Dolls. Universal managing director Paul Krige says he has his eye on one act but has delayed any signing until late 2000, as the company is focused on working on its international pop acts S Club 7 and Aqua.

Late last year, EMI had a top 30 Australian success with "Venus Or Mars" by sister duo Jackson Mendoza. The track has been picked up for release by Virgin in major territories later in the year.

Through its distribution deal with local label/production house Albert Productions, EMI also releases Allee-

sha Rome in Australia. Last year, the 19-year-old answered a magazine ad placed by Albert's A&R head, Barry Andrews, to be part of a group; instead, he signed her as a solo artist. Within months, she had a top 20 single here with "Search My Heaven."

The country's "major indie," the Festival Mushroom Group (FMG), signed teen guitar rock trio Loki last year and is tentatively looking at an all-boy band. However, one perennial problem facing labels when signing young acts is making sure the artists' management can handle the unique pressures put on adolescents growing up in the spotlight. Their ability to do so is vital, says Michael Parisi, FMG's Australian music director.

"Many times," Parisi says, "management happens to be their parents, often with no experience in management or the music industry. A lot of them hang on because they see their kids' success as their superannuation."

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Toy Fair 2000 In Tune With Music Products

BY STEVE TRAIMAN

NEW YORK—The sound of music pervaded toy manufacturer showrooms and all 500,000 square feet of the Javits Convention Center here, with a growing number of creative music-related products on display at the 97th American International Toy Fair.

From digital music mixers and singing artist figures to board games, trading cards, and cuddly plush toys, there was an eclectic mix of licensed and nonlicensed product for retailers looking for both impulse and high-margin items.

Music highlights from the fair, which was held Feb. 13-17, included products from such companies as Manley Toy Quest, McFarlane Toys, Rounder Kids, and Baby Einstein.

MTV signed an exclusive licensing deal with Manley Toy Quest to launch a new line of handheld music mixers and music games, available this June.

"The key is a new kind of compression technology that adds game play with an external jack for speakers," notes Manley president Brian Dubinsky. Included are a DJ Track Trix mixing game, a Beat Box interactive drum studio, a Mix Match console and LCD display to add sound



The ToyMax/Yaboom singing cartridge doll line includes Elton John, Christina Aguilera, and Britney Spears. (Photo: Steve Traiman)



Rounder Kids GM Paul Smith with the Persuasions. Shown, from left, are the group's Jayotis Washington, Jim Hayes, Joe Russel, and lead singer Jerry Lawson and Smith. (Photo: Steve Traiman)

effects to rock tunes, a Rock Box that attaches between headphones and a Walkman or Discman console for music mixing, and Watch TV and handheld Virtual Video music memory games.

"The products are geared to the teens and young adults who have grown up with MTV, and we'd love to see them housed together in a special in-store section," says Lisa Silfen, MTV consumer products VP. "We'll be using both our cable channel and Web site to help launch the mixers and hope to take them on location to live events. We're very pleased with how Manley has done the technology and product line."

Manley also has a licensed a Britney Spears line that includes a Britney Stage Dancer Mic and Headphone Mic, both at a \$7.99 suggested list price; a Beat Singalong Cassette Player & Mic (\$19.99); an Online Music Maker to create your own songs (\$19.99); and three Role Play Dress-Up play sets (each \$9.99).

McFarlane Toys, which created the best-selling action figures for Kiss and Ozzy Osbourne over the past few years, previewed some life-

(Continued on next page)

## Concrete Corner Adds Retail Tools Samplers, Web Site Bulk Up Growing Marketing Network

BY RASHAUN HALL

NEW YORK—Concrete Corner, the focal point of Concrete Marketing's 8-year-old retail network, has just been revamped, adding new tools to give participating labels a stronger marketing package.

Bob Chiappardi, owner and president of Concrete Marketing, says Concrete's mission is keeping up with the latest trends and using those trends to better market its products. As a result, Concrete has continually implemented new marketing strategies.

For example, Concrete recently began offering sampler CDs to customers via its retailers. Every month 15,000 sampler CDs are sent in bulk to each store and given away free to customers. Each band included in the monthly promotional program will have a track featured on the sampler CD.

Concrete employed this strategy when promoting Korn's Epic release "Follow The Leader" last year. The CD featured 18 up-and-coming acts, including Limp Bizkit, Orgy, and Kid Rock, and a previously unreleased track from Korn. All the bands on the sampler were chosen by Korn. About 100,000 copies of the sampler were given out with purchase of the Korn album.

Another strategy is the utilization of the Internet. TheMusicZone.com, Concrete's Web site, is dedicated to promoting Concrete Corner artists as well as its retailers. Each artist participating in the program is profiled with album artwork, song samples, video footage, biographies, and updated tour dates.

"TheMusicZone.com is a heavily

trafficked site with major strategic alliances," says Chiappardi of the site, which averages 20,000 to 30,000 hits a day. "For example, we have three streaming radio shows, which are featured both on our site and on Yahoo!, each show specific to a genre of music. We use the shows to highlight bands featured in the Concrete Corner."

Conceived as an alternative means of marketing and advertising specific genres of music to independent music retailers, the Corner has grown considerably in recent years. Concrete services 315 participating stores nationwide for both major and independent record labels, more than twice the number of stores it began with.

The monthly program blends independent stores and selected outlets of chain accounts (like HMV, Sam Goody, and CD Warehouse) into a unified sales force designed to promote priority hardcore, electronic, and alternative music releases.

Chiappardi says that sales of the featured albums have been balanced between the independents and the chains. "That's because we do not approach the chain on a national level, but rather we tackle individual stores," he says. "Our focus is on stores where we know [our music] makes sense, where kids enjoy our music."

The Concrete Corner features product positioning, point-of-purchase displays, in-store play, sale pricing, clerk recommendations, and CD samplers.

Labels pay \$7,000 to participate in the program. Stores join for free but sign a contract. "We have contracts with all of our stores, so I never have to worry about fighting for space with other distributors," Chiappardi says.

He says Concrete has built its reputation on its selectivity when it

comes to artists featured in the Corner. "We have turned down artists that we felt were not appropriate for Concrete Corner," says Chiappardi.

Concrete's reputation in selecting bands has been rewarded, he adds. For example, "when tours are being planned, like the Ozzfest and Warped tour, we are often asked what bands we think should perform [on the bill]. So when we work with a band or artist, they have our 'Good Housekeeping Seal of Approval.'"

That success has not gone unnoticed. Concrete was nominated for a National Assn. of Recording Merchandisers related products and services supplier of the year—small division award for the third year in a row; it won the award the first year.

The labels Concrete works with give thumbs up to the marketing vehicle. "Concrete was just the right program for us,"

says Jennevie VanEynde, director of national sales for Victory Records. "They were very willing to work with us on [Victory Records'] Snapcase release, and they seem to have everything together."

Concrete looks forward to expanding in the near future. It is planning to set up tours with Concrete artists and develop a bigger Web site called ConcretePlanet.com, which will envelop TheMusicZone.com.

But even as Chiappardi looks ahead, he says the company will still be taking care of the core part of what makes Concrete Corner successful.

"The key to the Concrete Corner is consistency," Chiappardi says. "Every month our stores and our customers know to expect a fresh crop of breaking new artists."



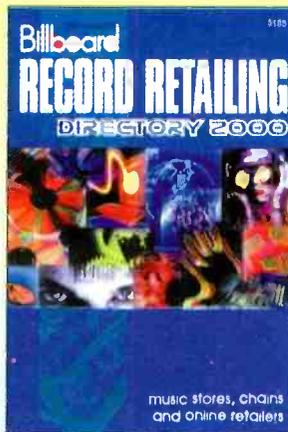
CHIAPPARDI

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## TOY FAIR 2000 IN TUNE WITH MUSIC PRODUCTS

(Continued from preceding page)

like new models that include Rob Zombie, due in April; Alice Cooper, in July; Janis Joplin, in September; and a new Kiss series, in August.

"We're really trying to catch that frozen moment, like Janis at Monterey," says model creator Todd McFarlane, who is also responsible for the Spawn character, among other top comic-book creations. "The new

Kiss series will go back to their origins to capture each of them in a special look, and we hope to do a really unique job for both Jerry Garcia and Kid Rock by year-end."

Rounder Kids had another solid year, with GM Paul Smith citing exceptionally good sales for the Rounder-distributed Baby Einstein line and top results from its own

Raffi and Sugar Beats titles. Also doing well is the Rounder-distributed Baby Music Boom line, with its latest release, "Moms That Cook," featuring Suzzy Roche of the Roches, bluegrass artist Kate McKenzie, and country singer Paulette Carlson, among others.

The Persuasions were on hand for two afternoons with a cappella mini-concerts. They sang hits from their 38-year career and selections from the award-winning album "On The Good Ship Lollipop," from Music for Little People, a Rounder-distributed label. Present were Jayotis Washington, Jim Hayes, Joe Russel, and lead singer Jerry Lawson.

Baby Einstein, which was recently acquired by Artisan/Family Home Entertainment for North American distribution rights, was previewing its new patent-pending electronic flash cards, which will go in gift packs with its CDs, videos, and new DVDs. The first quartet of DVDs, due in early April (at \$24.99), includes "baby einstein," "baby Mozart," "baby bach," and "baby Shakespeare."

Marketing VP Pam Peccolo notes that, as an example, "the 'baby Shakespeare' DVD will include both the video and a concert hall music experience. The music is all-original productions by our director, Gary Weisbach, [and] designed to enhance babies' experiences with instrumentation including harps and mallet percussion, marimbas, and vibraphones."

Genius Products just debuted a creative line of classical and relaxation Pet Tunes—"Blissful Birdy," "Calming Kitty," "Delighted Doggy," and "Happy Horsy"—in a pre-pack floor display for 16 CDs and 12 cassettes or 32 CDs and 20 tapes.

"We've gotten great response from retailers and a couple of major pet Web sites," says Genius president Dorian Lowell.

The latest Baby Genius CD/tape releases are "Sing, Dance, Play" and "Night-Night Classics."

ToyMax launched its Yaboom line of Singing Cartridge Dolls with Britney Spears for the holidays. Models of Elton John, Christina Aguilera, and Michael Jackson were displayed at Toy Fair and will be in stores in the spring. B\*Witched and TLC are due later in the year. With an estimated list price below \$40, each 12-inch doll includes a proprietary cutting-edge song cartridge, with "... Baby One More Time" for Spears. Additional song cartridge and outfit sets are under \$20, and there's a 20-second sound clip "try me" package for retail shelves.

Liquid Blue, licensee for the Grateful Dead, has found overwhelming response to its Jerry Garcia "soft sculpture" doll created by Gund Toy.

"It was great fun to work on a celebrity musician we all knew and grew up with," says Diana Dunn, Gund marketing VP. "The only problem was convincing our Far East manufacturer that one of Jerry's hands had deformed fingers and we



"Spawn" creator Todd McFarlane, shown here with his new Janis Joplin action figure. (Photo: Steve Taiman)

needed an accurate rendition."

Adam Cohen, Liquid Blue's inside sales and marketing director, notes that a new Grateful Dead Bear Collectible line won several top awards for plush toys. At Toy Fair he was showing a new line of turtles based on the Dead's "Terrapin Station" album. In addition to several new Dead T-shirt designs, there is a new licensed line of 14 Santana T-shirts "that is blowing out of the warehouse and a lot of stores," he says.

"Imagine: The Art Of John Lennon For Kids" is a new licensed line from Prestige Toy for Carter's, a children's merchandise company. It consists of huggable and colorful plush and velour rhinos, elephants, giraffes, frogs, and turtles. The artwork is based on a collection of imaginative animal drawings created by Lennon for and with his young son Sean.

"It's everyone's No. 1 baby plush line," says Prestige president Bob Gershin. "The 120 Babies 'R' Us stores on average have been moving five or six pieces a week [at \$10-\$26 list prices], and the line is doing well at all of Carter's mid-tier chains, such as J.C. Penney, Sears, and Kohl's, among others."

Global Style, which has a trademark for the Fingerboard line of mini-skateboards, launched its first series of 3-inch Band Board artist skateboards for the holidays, with sales of more than 31.5 million units in 12-unit packs, according to president Ed Cleary. Featured were Korn, Limp Bizkit, the Offspring, Deftones, Staind, and Powerman 5000. A new Korn miniseries with artwork from four to six of its albums is due this summer, along with a second series featuring Red Hot Chili Peppers, Kid Rock, Metallica, Dust, Orgy, and Godsmack.

MGA Entertainment's music products include a new DJ Mixer interactive music-mixing machine and a Drum Maker electronic drum set. The One Man Jam 2, a combination keyboard, guitar, and drum unit that plays rock and hip-hop, was a CBS Toy Test winner, notes CEO Isaac Larian.

Cadaco debuted a new Elvis Game of trivia with a guitar-shaped play-

ing field, mini gold records, and colored picks for playing pieces. The estimated list price is between \$24.99 and \$29.99. Marketing manager Lisa Wuennemann was meeting with Elvis Presley Enterprises last month to ensure distribution in 20 Memphis area stores, including the gift shop at Graceland, which draws 750,000 annual visitors.

The Elvis Game will be available at Spencer Gifts and on the QVC cable channel for a special all-Elvis product special in mid-May. Cadaco will be doing a cross-promotion later this year with Inkworx, which has a new license for an Elvis trading card game that initially will feature 80 regular and 16 limited-edition cards.

At Playing Mantis there's a new line of Johnny Lightning Rock'N Rollers, each package featuring a CD single of a classic rock song performed by the original artist, with a 1-to-64 scale die-cast replica of the car in the song.

Songs and cars include "Fun, Fun, Fun" with a custom T-Bird, "GTO" with a 1967 GTO, "Little Deuce Coupe" with a Ford Hot Rod, "Mustang Sally" with a 1964 Mustang, "Surf City" with a Woody (station wagon), and "Hey Little Cobra" with a Cobra. They're available in early summer at \$8.49-\$9.99, according to Suzanne Klimek, public relations and ad manager.

In its Polar Lights line of model kits, there's a new Beatles Yellow Submarine sculpt kit at \$18.99, licensed via Sony Signatures.

Sunshine Enterprises has sold more than \$1 million worth of its first edition of Highlight Starz Kiss soft sculpt figures, according to corporate accounts manager Scott DePasse. Major outlets are Spencer Gifts and Hastings Entertainment, with the dolls selling at \$9.99-\$14.99 each and as a collectible gift pack from \$49.99-\$129.99. A second Kiss series will be out for the holidays, with deals for several other major artists expected soon.



The Liquid Blue Jerry Garcia doll, created by Gund, is a collector's item. (Photo: Steve Taiman)

## newsline...

**HANDLEMAN** reports that net income rose 46% in the third fiscal quarter to \$14.7 million from \$10.1 million in the same period a year ago. Sales for the three months that ended Jan. 31 were up 19% to \$343.2 million from \$288.8 million. The increases were fueled by increased shipments to the company's mass merchant accounts, such as Kmart and Wal-Mart. Music sales from rackjobbing operations rose 22% to \$312.1 million in the quarter. Operating income from that division was up 67% to \$22.7 million.

**DISTRIBUTION NORTH AMERICA** has signed an exclusive deal to distribute Garden City Music, a new label headed by John Tesh. The first release under the arrangement is the John Tesh Project's "Pure Movies II," on April 18.

**MOVIE GALLERY**, operator of 958 video stores, reports that net income in the fourth fiscal quarter, which ended Jan. 2, fell 50.3% to \$1.8 million from \$3.6 million a year earlier, in part because of weak sales in the last weeks of the quarter. Sales from stores open at least a year were flat in the quarter. Revenue was up 7% to \$74.1 million because of the addition of 69 stores from the prior year. The company also authorized the repurchase of up to \$5 million of its common stock. Shares have been trading at about \$3 each.

**FAMOUS FIXINS**, a maker of celebrity-licensed products, has formed a three-year worldwide licensing deal with Britney Spears. A line of candy and novelty products, Britney Spears CD Bubble Gum, will be launched as she begins her concert tour this month.

**MUSIC.COM** has teamed with satellite programmer DirecTV on promotions for a Sting concert that will be aired exclusively on DirecTV this month. Visitors to music.com can enter a trivia concert that awards a satellite TV system, a year of free programming, and Sting CDs.

**WESTWOOD ONE**, a radio syndicator, reports that fourth-quarter revenue more than doubled to \$154.5 million because of higher advertising rates. Net income increased to \$14.3 million from \$5 million in the same period a year earlier.

**EMEDIATINMENTWORLD**, a conference on media, entertainment and the Internet, will debut June 28-30 at the Westin Bonaventure Hotel in Los Angeles. Frank Biondi, the former president/CEO of Viacom as well as chairman/CEO of Universal Studios, will be the keynote speaker. He is now managing director of WaterView Advisors.

**GIGMANIA**, a Web site for concert information, has agreed to stream programming produced by the Digital Club Network, an online source of live music from venues nationwide.

**AMAZON.COM** has made a minority investment in Basis Technology, which provides technology for the globalization of Internet companies. Terms were not disclosed.

**BOTTLED MAJIC MUSIC**, a start-up label based in New York and Memphis, has purchased the assets of a 20-year-old blues label, Rooster Blues Records. Releases will be distributed by Redeye Distribution. The label will release albums by Magic Slim, Super Chikan, and Lonnie Shields in April.

**UNIVERSAL STUDIOS HOME VIDEO** is releasing on Monday (6) "Burn The Floor," which features 44 dancers demonstrating dance styles from around the world. The title lists for \$19.98 on VHS, \$29.98 on DVD.



# Princess Bean Makes Unconventional Debut: Via Audio

**WHERE'VE YOU BEAN:** Children's franchise properties based on licensed characters typically spin off from a popular book, toy, TV show, or movie. Rarely, if ever, is a character launched via audio, whose reach is much less broad than other forms of media.



RESNIKOFF

But that's just what a new Los Angeles-headquartered company called BeanStar Entertainment is doing with its first release, "Princess Bean's Messy World," a musical story that premiered at Toy Fair last month.

Distributed by Rounder Kids and

NewSound L.L.C., "Princess Bean's Messy World" (\$14.98 CD, \$9.98 cassette) is being marketed at the grassroots, independent specialty-store level, under the direction of marketing consultant Regina Kelland of L.A.-based Kelland Consulting.

Central character Princess Bean, voiced by her co-creator Rachel Resnikoff, is "a spunky, pink-haired girl in high-top boots whose skills include slaying dragons, saving princes, and learning to whistle in 107 different languages," according to a BeanStar Entertainment description.

She lives inside a storybook on a library shelf with friends Dragon and Prince; is able to leap into other sto-



by Moira McCormick

rybooks at will, à la Gumby; and follows her own agenda. The unconventional Bean runs afoul of snooty fairytale princesses like Cinderella and Snow White while attempting to get her own princess license but sticks to her guns and ends up triumphant.

Resnikoff and co-creator Eric Stephens make use of rock'n'roll and jazz on "Princess Bean's Messy World,"

which was recorded in L.A. with session musicians and guest actors.

"Princess Bean is a very boy-friendly character," says Jacqueline Levy, president of BeanStar Entertainment and Resnikoff's mother, noting that BeanStar designed the princess to have more broad-based appeal beyond the obvious target audience of pre-kindergarten and grade-school girls. "She's daring, heroic, and funny."

Kelland, who acknowledges that audio's an unusual way to go to break an unknown character, says it can be just as much an advantage as a liability.

"We realize it's an offbeat approach," she says, "but if you want to have as much control over your property as possible, this is the way to do it." Since very few have tried to break

a new character via audio, Kelland says, "there aren't a lot of people saying, 'You can't do it that way.'"

These days, many would-be entrepreneurs are expending all their energy trying to interest TV in their properties. "Look how long it can take to get a TV show on the air," says Kelland. "You can be waiting literally for years till you get picked up for broadcast." Since Resnikoff already had "Princess Bean" in the can, it was much more efficacious to put the product out themselves.

"The way Regina put it was, we could start pitching TV, and then we might or might not get exposure," says Levy. "Or, we could work with the audio we already had and start building the

(Continued on page 71)

Billboard

MARCH 11, 2000

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
<b>◀ No. 1 ▶</b>				
1	2	217	VARIOUS ARTISTS ▲ <sup>1</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
2	1	16	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
3	3	168	CEDARMONT KIDS CLASSICS ● BENSON 84056(3.98/5.98)	TODDLER TUNES
4	<b>NEW ▶</b>		READ-ALONG WALT DISNEY 60442(6.98 Cassette)	TIGGER
5	5	35	POKEMON ● KOCH 8901(11.98/16.98)	2.B.A. MASTER — MUSIC FROM THE HIT TV SERIES
6	6	70	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
7	4	41	READ-ALONG WALT DISNEY 860427(6.98 Cassette)	TARZAN
8	7	99	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
9	8	182	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
10	9	236	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
11	10	222	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
12	11	5	COLLIN RAYE SONY WONDER 63518/EPIC(9.98 EQ/16.98)	COUNTING SHEEP
13	12	16	THE SIMPSONS FOX 75480/RHINO(10.98/16.98)	GO SIMPSONIC WITH THE SIMPSONS
14	13	150	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
15	15	203	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	21	80	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
17	16	151	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
18	17	40	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
19	18	180	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
20	20	40	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(9.98/14.98)	I LOVE TO SING WITH BARNEY
21	23	10	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
22	19	171	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
23	24	46	VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
24	22	6	VARIOUS ARTISTS ● WALT DISNEY 860608(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 4
25	<b>NEW ▶</b>		SING-ALONG MADACY 1280(2.98/4.98)	KINDERGARTEN SING & LEARN

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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## Navarre Has Two Key Jobs To Fill

**CHANGE OF HEART:** Jeff Ballenberg, who was earmarked to take over as Navarre Corp.'s Los Angeles-based national accounts manager, has decided not to take the job and is staying with Internet retailer Kabang.com.

Vyto Lazauskas, national accounts director for New Hope, Minn.-based Navarre, says that Ballenberg—whose move to the distributor was announced in early February (Billboard, Feb. 19)—changed his mind after Kabang.com came up with a counteroffer he couldn't refuse.

This now leaves Navarre, which recently re-jiggered its sales staff for the fourth time in three years, with two national accounts positions unfilled; Seattle-based Teresa Sullivan recently resigned to move to Miramar Records as national sales manager.

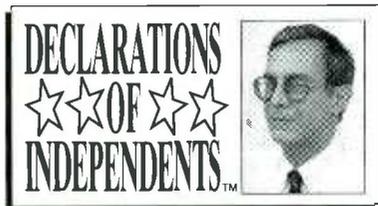
One additional note: Before any of Navarre's competitors start feeling too smug about the snake-bit distributor's most recent staffing problem, it's worth pointing out that all brick-and-mortar distributors will likely face similar manpower concerns in the near future. It's getting increasingly tough for conventional distribution companies to woo prospective staffers when E-commerce firms are routinely throwing fistfuls of money and big stock options at employment candidates. Those who laugh at Navarre's situation are doing so at their own risk.

In other Navarre news, the company has signed an exclusive North American distribution deal with Lil' Joe Records. The Miami-based rap label's catalog features albums by 2 Live Crew, Luke (Luther Campbell), and Poison Clan.

**COMING TOGETHER:** The talent lineup for an album benefiting three men convicted in a controversial Arkansas murder case is being solidified. We first wrote about the project in the Dec. 4, 1999, issue of Billboard, in an interview with Supersuckers lead singer Eddie "Spaghetti" Daly, who is putting the collection together with his partners in Aces & Eights Recordings, Supersuckers manager Danny Bland and Scott Parker, co-founder of the L.A. indie label Diablo Musica.

Koch Records and Aces & Eights, a Koch A&R imprint, will issue the yet-to-be-titled album in June. It will feature new tracks by the Supersuckers, John Doe, Steve Earle, Mark Lanegan, Rocket From The Crypt, L7, Tom Waits, the Long Beach Dub All Stars, Tom Scalzo of Fastball, Kelley Deal, Nashville Pussy, and others.

The album will support legal appeals by the "West Memphis Three," who were arrested as teens for the gruesome 1993 mur-



by Chris Morris

ders of three 8-year-old boys in West Memphis, Ark. The defendants were pilloried as Satanists by prosecutors and convicted largely on the basis of a dubiously acquired confession by one of the accused, who has an IQ of 72. All three have maintained their innocence. The West Memphis Three are the subject of the much-praised 1996 documentary "Paradise Lost"; a sequel to that film will be broadcast March 13 by HBO.

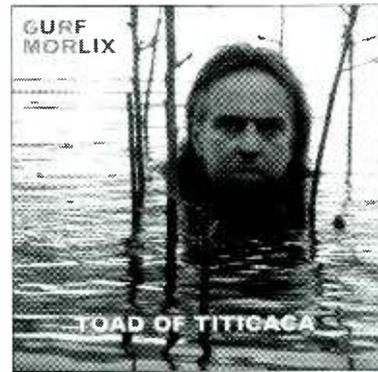
**GREAT SCOTT!** One of Declarations of Independents' favorite vocalists, former Flag Waver Jimmy Scott, has signed with Fantasy Records' imprint Milestone Records. The nonpareil ballad singer will go into the studio next month with producer Todd Barkan to cut his first album for the label. Barkan has lined up a crackling backup band that includes saxophonist Hank Crawford, pianist Billy Childs, guitarist Joe Beck, and bassist George Mraz.

Scott's most recent release was "Holding Back The Years," issued by Artists Only! in 1998. Last year, Denon issued a three-CD boxed set of his '50s and '60s work for Savoy.

Scott is a unique treasure, and we can't wait for his next record. Among living interpreters of the American songbook, he is the man.

**FLAG WAVING:** Sideman extraordinaire Gurf Morlix steps out on his own with the April 11 release of "Toad Of Titicaca" by the Catamount Co. in Chicago.

Morlix's name (and what a



name it is) will probably be most familiar to fans of Lucinda Williams. He spent 11 years in the singer's group, serving as her guitarist and bandleader and appearing on her albums "Lucinda Williams," "Sweet Old

World," and the Grammy-winning "Car Wheels On A Gravel Road." Morlix has also played with such talents as Buddy Miller, Jim Lauderdale, Peter Case, Don Walser, Bob Neuwirth, and Michael Penn. He has produced albums by Robert Earl Keen, Butch Hancock, Alejandro Escovedo, and Michael Hall, as well as a forthcoming solo set by former Faces keyboardist Ian McLagan, due in April on Gadfly.

Morlix is a terrific songwriter in his own right, but it took him quite a while to step up to the plate as a solo artist.

"I don't see it as a long wait, actually," he demurs. "I had so much good luck to play with so many good songwriters, I'd write a song and compare it to a Lucinda song and say, 'I won't play that for anybody.'"

Catamount owner Eric Babcock helped nudge Morlix toward the studio on his own. Morlix says he was impressed by Babcock's advocacy of such talents as Johnny Dowd and Lonesome Bob at his former label, Checkered Past. "He had a couple of my favorite records [on the label]," Morlix recalls. "I was sitting there thinking, 'These are two of my favorite albums. This might be a really good thing.'"

On "Toad Of Titicaca," Morlix plays most of the instruments himself. McLagan—who, like Morlix, is now a resident of Austin, Texas—plays keyboards on several tracks. Morlix recently finished a U.K. tour supporting McLagan and says of the irreplaceable musician, "I love that guy. I'll use him on anything I can."

Lending a vocal hand on the set's leadoff track is Miller. "Buddy actually replaced me in a band I was playing in," Morlix says of his long association with the Nashville-based musician. "Then we were in this country band together."

The original tunes on "Toad Of Titicaca" range from introspective roots rock to rock'n'roll drollery like "Dan Blocker." The latter song—a hilarious, mantra-like incantation about the star of the old TV western "Bonanza"—is one of the most insidious tunes ever penned.

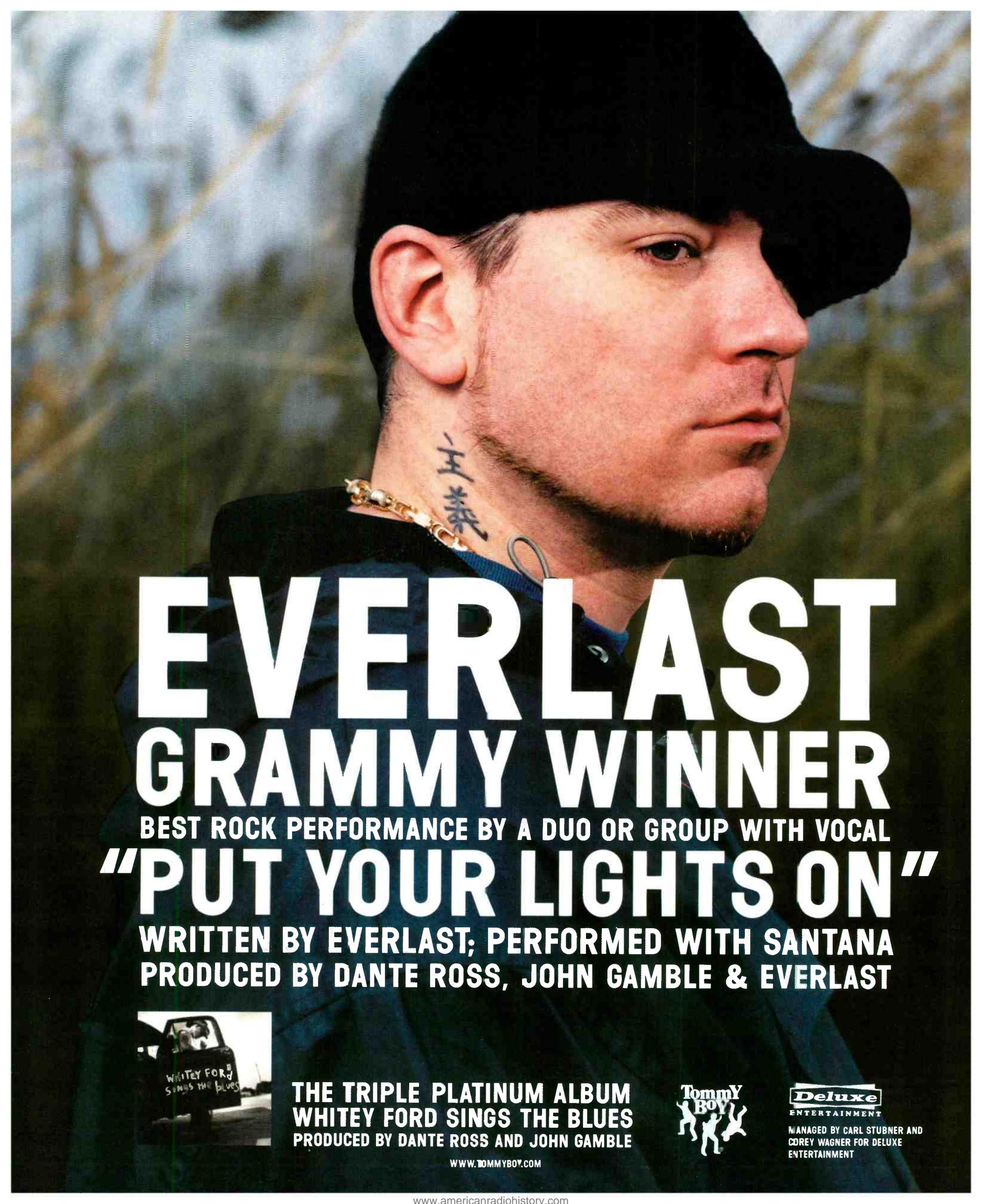
"I wrote it with my friend Tim Lennon," Morlix says. "We were maybe 12, at scout camp. There was this kid we didn't like we called Dan Blocker. We'd chant it until he went away. I started thinking my past was real to me... This was the purest thing I could think of."

Morlix plays locally in Austin with McLagan and Slaid Cleaves and with the Sunday-morning gospel band the Imperial Golden Crown Harmonizers. He plans to do some quick weeklong tour jaunts this spring to support his album.

## Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	NO. 1 SNOOP DOGG & THA EASTSIDAZ DOGGY F-DUBB 2040/TW (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
2	3	7	SLIPKNOT I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT
3	23	2	SOUNDTRACK 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
4	2	5	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
5	5	7	KITTIE NG 751002/ARTEMIS (13.98 CD) <b>HS</b>	SPIT
6	6	7	JIM JOHNSTON KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
7	4	7	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
8	NEW		YO LA TENGO MATADOR 0371* (16.98 CD) <b>HS</b>	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
9	NEW		DIGGIN IN THE CRATES—D.I.T.C. TOMMY BOY 1304* (11.98/18.98) <b>HS</b>	DIGGIN IN THE CRATES—D.I.T.C.
10	8	7	ENRIQUE IGLESIAS FONOVISIA 0518 (10.98/16.98)	THE BEST HITS
11	7	7	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
12	9	5	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98) <b>HS</b>	MORIR DE AMOR
13	15	5	VARIOUS ARTISTS 32 JAZZ 32061/RKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON
14	10	7	AMBER TOMMY BOY 1253 (11.98/16.98) <b>HS</b>	AMBER
15	NEW		EIGHTBALL & M.J.G. OTS 8881/TAM (11.98/16.98)	MEMPHIS UNDERWORLD
16	12	7	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
17	11	7	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
18	16	7	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) <b>HS</b>	THE PARTY ALBUM!
19	18	7	SEVENDUST TVT 5820 (10.98/16.98)	HOME
20	14	7	ROME JTY 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
21	20	7	EVERLAST TOMMY BOY 1236 (11.98/17.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES
22	17	7	SPM DOPEHOUSE 5039 (11.98/16.98) <b>HS</b>	THE 3RD WISH
23	NEW		MILLENCOLIN EPITAPH 82007* (14.98 CD) <b>HS</b>	PENNYBRIDGE PIONEERS
24	22	6	OUTSIDAZ RUFFLIFE 60000* (5.98/7.98) <b>HS</b>	NIGHT LIFE (EP)
25	39	2	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
26	13	3	SCREWBALL HYDRA 1344*/TOMMY BOY (11.98/16.98) <b>HS</b>	Y2K THE ALBUM
27	19	5	KENNY ROGERS ONQ 0371/MADACY (5.98/9.98)	WITH LOVE
28	24	7	THE COUNTDOWN SINGERS MADACY 0353 (3.98/7.98) <b>HS</b>	MAMBO #5
29	25	3	VARIOUS ARTISTS MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
30	28	6	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
31	27	7	SOUNDTRACK KOCH 8901 (11.98/16.98)	POKEMON: 2.B.A. MASTER—MUSIC FROM THE HIT TV SERIES
32	NEW		CHET ATKINS RCA CAMDEN 6070/DELTA (14.98 CD)	GUITAR GENIUS/RELAXIN' WITH CHET/NASHVILLE GOLD
33	26	5	WARREN ZEVON ARTEMIS 751003 (16.98 CD)	LIFE'LL KILL YA
34	35	7	SOUNDTRACK TVT SOUNDTRAX 8220/TVT (17.98 CD)	RUN LOLA RUN
35	31	6	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) <b>HS</b>	WWW.THUG.COM
36	RE-ENTRY		TOM WAITS EPITAPH 86547* (10.98/17.98)	MULE VARIATIONS
37	38	7	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) <b>HS</b>	THE IRISH TENORS
38	NEW		PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK (11.98 CD)	UNDERCOVER
39	RE-ENTRY		VICKIE WINANS CGI 5325/PLATINUM (10.98/16.98) <b>HS</b>	LIVE IN DETROIT II
40	36	7	VARIOUS ARTISTS COLD FRONT 6451/K-TEL (13.98/18.98)	CLUB MIX 2000
41	48	4	PROJECT PLAYAZ MO CHEDA 2823/WARLOCK (10.98/16.98) <b>HS</b>	TIL WE DIE
42	30	7	VARIOUS ARTISTS TOMMY BOY 1364 (12.98/17.98)	JOCK JAMS VOLUME 5
43	33	7	MARCO ANTONIO SOLIS FONOVISIA 0516 (10.98/16.98) <b>HS</b>	TROZOS DE MI ALMA
44	NEW		PAT GREEN GREEN HORSE 2002 (13.98 CD)	CARRY ON
45	44	6	COAL CHAMBER ROADRUNNER 8659 (10.98/16.98)	CHAMBER MUSIC
46	40	7	VARIOUS ARTISTS REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
47	34	7	ENRIQUE IGLESIAS FONOVISIA 0517 (10.98/16.98)	BAILAMOS
48	42	2	BOTANY BOYZ BIG SHOT 5004 (11.98/16.98)	FOREVER BOTANY
49	43	7	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) <b>HS</b>	BRENT JONES AND T.P. MOBB
50	29	7	VARIOUS ARTISTS TOMMY BOY 1353 (12.98/17.98)	WCW MAYHEM THE MUSIC

Top Independent Albums are current titles that are sold via independent distributor, including those which are fulfilled via major branch distributors. **HS** 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 vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

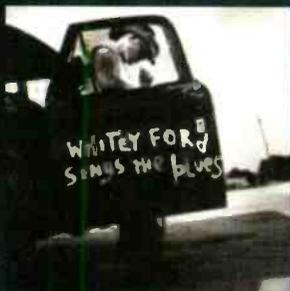


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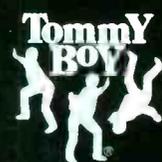
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## Sony Absence, Legal Actions Affect NARM Meet

AS I WRITE THIS from my hotel in San Antonio, the first observation I would make about this year's NARM Convention—that's the National Assn. of Recording Merchandisers for those of you not here—is that it certainly has a different feel than those of the last few years. First off, because of the NARM lawsuit, Sony Music Distribution didn't attend, and its absence was certainly noted.

Since the infancy of what would become the majors, WEA and Sony Music have been the industry's leaders in terms of market share and shaping the business practices. Even with the recent changes the industry has undergone, Sony is still a leader in setting the tone on business issues, and, from a journalist's point of view, it usually could be counted on to stir the pot a little at NARM. So in a NARM that has often been characterized by attendees as quiet, some accounts have said they miss the swagger with which the Sony executives traversed the lobby.

The other reason for the different feel, some would suggest, is the impending ruling by the Federal Trade Commission on the majors' minimum advertising pricing (MAP) policies. Also, there's recently been an ongoing round of depositions involving major-label and distribution executives with regard to a class-action lawsuit alleging price fixing on the industry's part. Between the two legal actions, "it almost feels like a gag order has been imposed on the majors here," says one retailer, who, like others, says the majors have been especially quiet on their business plans in

one-on-one meetings.

SAN ANTONIO is proving to be a surprise for many NARM attendees. Before the convention and on the first day, many executives told Retail Track they were unhappy about the location. But a number of those executives have told me that the city, its famed Riverwalk, and the two convention hotels setup had won them over in their few days here. Regarding the latter, this is the first NARM Convention in a number of years that has a center of gravity, if you will. In other words, the lobby can serve as a central meeting place, considered by many an essential ingredient for a successful convention.

AS EXPECTED, David Ingram, president of Ingram Entertainment, did indeed come to the convention with the Pacific Coast One-Stop crowd. If you remember, Retail Track reported that the La Vergne Tenn.-based company was engaged in acquisition talks with the Simi-Valley, Calif.-based one-stop (Billboard, Feb. 5).

It's unclear if those talks have been completed, but Ingram is said to have attended the company's one-on-one meeting with Universal Music and Video Distribution, where he supposedly led the discussion from the Pacific Coast side of things.

Other one-on-one meetings with Pacific Coast, however, were not

attended by the Ingram president, with the explanation that he was sick. Unaware that Ingram had already been seen on campus, attendees speculated that the deal had fallen through. But Universal sources say that Ingram wasn't feeling well and was considering retiring to his hotel room, so it looks like the deal is still on. What stage the discussions are in remains a mystery. For his part, Steve Kall, Pacific Coast owner, wouldn't comment.

### RETAIL TRACK

by Ed Christman



LEVEL FIELD: Manifest Discs & Tapes—the seven-store Columbia, S.C., chain that issued at last fall's NARM

conference a policy letter seeking a level playing field from labels engaging in the digital download business—has amended its policy on the issue. Manifest is adding pricing to its list of things that labels should think about if they want to be good business partners to retailers.

According to a policy letter distributed by the chain at this year's NARM Convention, the merchant will impose sanctions against independent labels offering album downloads at prices less than the wholesale price of the CD.

It further states that "unless pricing is altered, these sanctions would apply to over 100 labels whose full-length albums are presently available... at EMusic.com for \$8.99 each," including titles from Epitaph, Rykodisc, Shanachie, Victory, and

Metal Blade.

The sanction listed by the retailer involves not having label titles in any of the store's consumer advertising; possibly not restocking catalog titles from the labels; and no in-store promotional support for the label's titles, unless the labels cough up enough price and positioning cooperative-advertising funds to make the effective costs of their albums at least \$1 cheaper than the price of album downloads to the consumer.

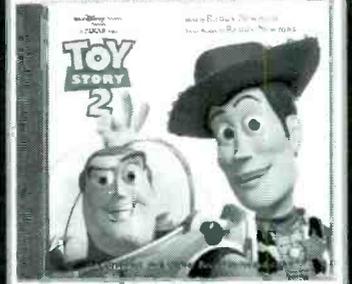
However, in what some labels are characterizing as a softening of the merchant's stand, which up until now had been privately conveyed by Manifest owner/president Carl Singmaster, the letter states that sanctions may not be applied if it is impossible to burn a CD from the downloaded materials or if the downloaded albums are "explicitly" advertised as substantially inferior to CDs in quality.

The policy letter complains that labels engaging in the practice of selling downloads directly to consumers at a cost less than the wholesale price to retailers are choosing "to milk the maximum profits by selling hard goods to us" while underselling and undermining Manifest.

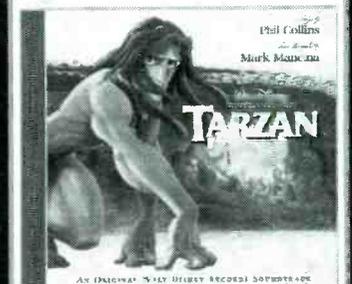
Moreover, it complains that some of the labels making available downloads to EMusic have MAP policies, which means that the \$8.99 price violates their own MAP. Independent label executives, who didn't want to be identified, respond that they view the download as another format and that just as cassette prices are lower than their CD prices, so too are download prices.



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# Labels Jump On Digital Rights Bandwagon

## Companies Seek Solutions For Security, Pricing, Artist Royalties

This week's column was prepared by guest columnist Michael Grebb.

WITH RECORD COMPANIES

acknowledging that the digital distribution of music is an inevitable if not beneficial fact of life, the relatively nascent field of digital rights

management (DRM) has jettisoned to prominence.

In the past, the use of unencrypted digital formats such as MP3 allowed recorded works to bounce around the Internet free from pesky annoyances such as paying copyright holders. That will most likely continue for the near future because of MP3's embedded base of users.

But now that the labels are putting their muscle behind the Secure Digital Music Initiative and other more secure digital formats, the issue of how to parcel out revenues when people actually pay to download music has popped up on everyone's radar screen. And companies eager to figure it out are all scrambling for a piece of the supposedly growing pie (Billboard, March 4).

The new DRM field breaks down into three elements: distribution, management and security protection, and fulfillment. Distributors, who already wield power in the physical product world, are expected to

start latching onto cyberspace in droves over the coming months.

"Everybody who is a distributor is going to think about getting into this," says Eric Weisman, president/CEO of Coral Springs, Fla.-based Alliance Entertainment Corp. In February, Weisman announced a reorganization under which the company would offer DRM, as well as encoding and digital distribution—a full suite of digital services for labels just now dipping their toes in the download market (Billboard, Feb. 19).

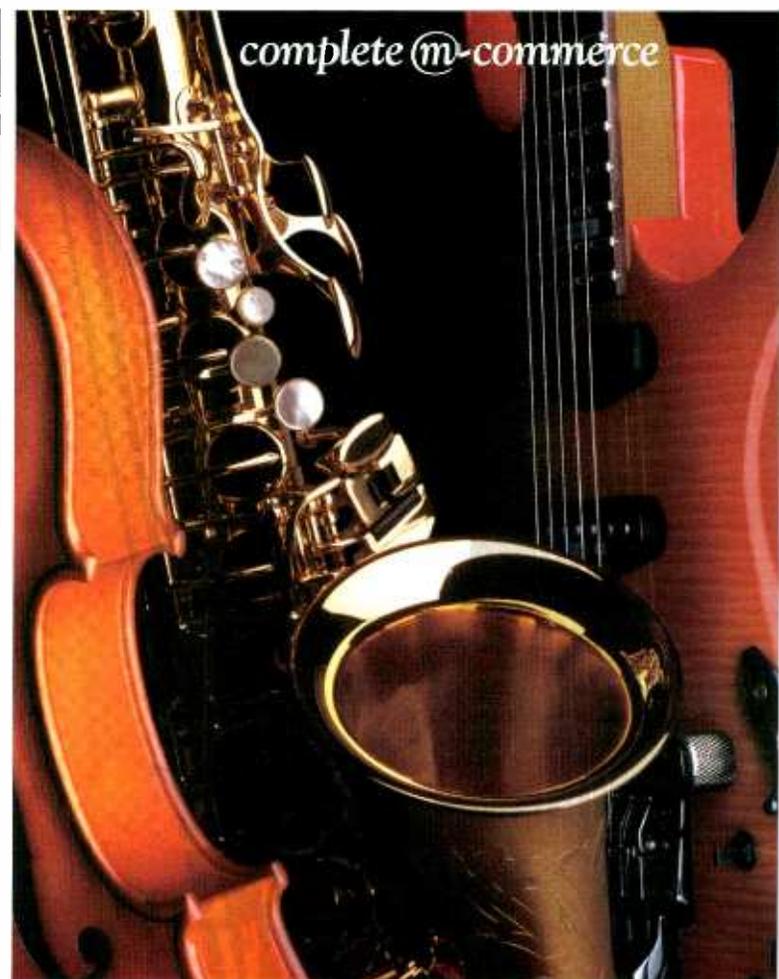
"It's obviously a natural extension of our business when we look at the virtual world," he says. "We'll utilize our infrastructure. For others, there are going to be barriers to entry."

Indeed, traditional distributors—with existing customers and contacts in the physical world—may have an advantage: They can offer "one-stop-shop" suites of services that include DRM and subcontract out other technical functions to third parties. But labels aren't just looking for simplicity; they're becoming more savvy about digital distribution.

"What labels were looking for a year ago was to do something promotional without the song being ripped off," recalls Howard Singer, VP of business development at Reciprocal, whose software enables collection of payments online for digital downloads. "Now, the major labels have gotten educated on this. They want the best authoring tools on the front end and a very robust and reliable transactional end as well. When this was just promotional, these weren't big issues."

It's no surprise that the major labels, still trying to figure out their own digital strategies, aren't anxious to comment on DRM's particulars.

(Continued on page 77)



**Music Exchange™** automates the sales and licensing of music on the Internet. It provides publishers, artists, record labels and other music owners a simple, secure mechanism for creating, promoting, selling and licensing digital music on-line. Additionally, it offers new opportunities for secure music distribution via physical media such as CD, DVD or pre-installation on new PC's.

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### TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME		TOTAL VISITORS AT WORK	
1. amazon.com	10,660	1. amazon.com	5,003
2. barnesandnoble.com	4,581	2. barnesandnoble.com	2,024
3. cdnow.com	3,563	3. cdnow.com	1,386
4. columbiahouse.com	2,008	4. buy.com	1,091
5. bmgmusicservice.com	1,926	5. bmgmusicservice.com	876
6. buy.com	1,783	6. columbiahouse.com	742
7. walmart.com	1,172	7. bestbuy.com	657
8. bestbuy.com	1,063	8. walmart.com	521
9. checkout.com	416	9. checkout.com	131
10. towerrecords.com	406	10. towerrecords.com	124

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR		HOUSEHOLD INCOME \$40,000-\$75,000/YEAR	
1. amazon.com	3,297	1. amazon.com	5,897
2. barnesandnoble.com	1,596	2. barnesandnoble.com	2,606
3. cdnow.com	1,044	3. cdnow.com	2,000
4. bmgmusicservice.com	811	4. columbiahouse.com	1,214
5. columbiahouse.com	755	5. bmgmusicservice.com	1,086
6. walmart.com	556	6. buy.com	937
7. buy.com	478	7. walmart.com	648
8. bestbuy.com	347	8. bestbuy.com	507
9. checkout.com	163	9. checkout.com	221
10. towerrecords.com	157	10. towerrecords.com	206

Source: Media Metrix, January 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.



Billboard. MARCH 11, 2000

### Top Internet Album Sales™

COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	37	<b>SUPERNATURAL</b> ▲ ARISTA 19080	SANTANA	1
NO. 1					
2	3	6	<b>ON HOW LIFE IS</b> ▲ EPIC 69490* HS	MACY GRAY	6
3	10	21	<b>FLY</b> ▲ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	8
4	2	2	<b>BLOODFLOWERS</b> FICTION/ELEKTRA 62236*/EEG	THE CURE	43
5	RE-ENTRY		<b>WHEN I LOOK IN YOUR EYES</b> ● VERVE 050304/VG	DIANA KRALL	56
6	4	15	<b>ALL THE WAY... A DECADE OF SONG</b> ▲ 550 MUSIC 63760/EPIC	CELINE DION	7
7	NEW▶		<b>AND THEN NOTHING TURNED ITSELF INSIDE-OUT</b> MATADOR 0371* HS	YO LA TENGO	138
8	RE-ENTRY		<b>MILLENNIUM</b> ● <sup>1</sup> JIVE 41672	BACKSTREET BOYS	11
9	5	2	<b>TELLING STORIES</b> ELEKTRA 62478/EEG	TRACY CHAPMAN	36
10	NEW▶		<b>GRAMMY NOMINEES 2000</b> GRAMMY 67945/RCA	VARIOUS ARTISTS	9
11	RE-ENTRY		<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	29
12	NEW▶		<b>2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE</b> TVT SOUNDTRAX 6800/TVT	SOUNDTRACK	71
13	16	20	<b>CHRISTINA AGUILERA</b> ▲ RCA 67690	CHRISTINA AGUILERA	3
14	8	6	<b>PLAY</b> ● V2 27049* HS	MOBY	66
15	18	14	<b>BREATHE</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	16
16	14	20	<b>CALIFORNICATION</b> ▲ <sup>2</sup> WARNER BROS. 47386*	RED HOT CHILI PEPPERS	23
17	11	7	<b>MAGNOLIA</b> REPRISE 47583/WARNER BROS.	SOUNDTRACK	88
18	RE-ENTRY		<b>MARC ANTHONY</b> ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	18
19	9	9	<b>DR. DRE — 2001</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE	DR. DRE	2
20	6	5	<b>VOODOO</b> ▲ CHEEBA SOUND 48499*/MIRGIN	D'ANGELO	14

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

## Elite's DVD Fright Flicks Get Royal Treatment

**BY CATHERINE APPELFELD OLSON**  
WASHINGTON, D.C.—With a portion of its business model focused on releasing high-end, highly embellished versions of public domain films, horror-flick DVD company Elite Entertainment often has retailers seeing double.

Of Elite's 15-title DVD catalog, one-third of the titles are in the public domain, according to company president Vini Bancalari. Another disc, the classic "The Evil Dead," is the subject of a co-licensing agreement with

Anchor Bay Entertainment. Under the agreement, Elite released a special-edition version, while Anchor Bay put out a standard version at about \$10 less than Elite's suggested list on the title.

Elite makes retailers aware early on about the special features its public domain titles pack, and Bancalari says most merchants, especially those with a background in laserdisc, are generally hip to the multi-title world. The challenge has been to overcome the bad reputation that has plagued public domain titles over the years.

"Since the beginning of home video, whenever someone used the words 'public domain,' what comes to mind is a grainy, dark picture, and that's pretty much what it used to be," he says.

But whereas other companies might see public domain films as an opportunity for a quick DVD hit, in the hands of Elite, the movies get the royal treatment. Each title is painstakingly remastered, and the company searches for the film's original materials to include as added features on the disc. In fact, Bancalari notes, some of the projects are so time-consuming they simply wouldn't interest anyone else.

"Some of these projects have been nightmares as far as replication," he says. "A lot of companies don't have

the time or the manpower to spend six months to restore a little black-and-white movie. But fortunately we are a small company, and we can take the time to do whatever we need to."

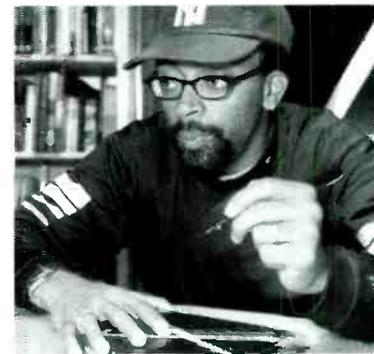
Elite hit the ground running with its first title, the classic public-domain flick "Night Of The Living Dead," which it cleaned up and layered with a hefty dose of supplementary content.

"Getting into other [public domain] stuff doesn't scare me because people know ours is going to be the best version," Bancalari notes.

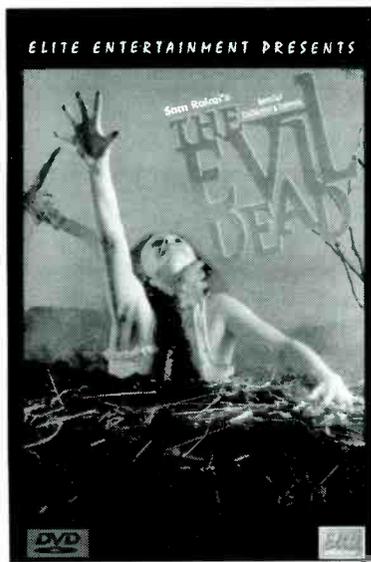
Witness the just-released boxed set of German horror movies "Nosferatu,"

"The Golem," and "The Cabinet Of Dr. Caligari," two of which have been available individually from Image Entertainment for more than a year. Elite's versions, only available as part of the set, include the drawings from the original 1920s movie posters for the films, as well as other material.

Upcoming is the \$29.95 "Drive-In Disc" line of horror show double-features, many of which are public domain films. The goal for the series is to replicate the experience of a night at the drive-in, including the classic cartoons, the countdown clocks, and the dancing hot dogs concession stand animation.



**Making His Mark.** Director Spike Lee signs copies of "Malcolm X" at the Virgin Megastore in West Hollywood. Lee directed the 1992 film, which stars Denzel Washington in the title role. It was recently released for the first time on DVD by Warner Home Video.



## Paramount's Rugrats To 'Discover America' In New Multi-Feature Title

**BY MOIRA McCORMICK**

CHICAGO—The centerpiece of Paramount Home Entertainment and Nickelodeon's upcoming Rugrats title, "Rugrats: Discover America," is a 22-minute segment that won't air on television until the fourth quarter.

"Rugrats: Discover America" is a collection of four short travel-themed features, including the aforementioned "Discover America," which will air on Nickelodeon in September. In the episode, the cartoon tots—Tommy, Chuckie, Phil 'n' Lil, Angelica, and Susie—take a pretend tour of the U.S. in their own back yard in order to replace a lost souvenir that Tommy's grandparents brought his baby brother Dil after the oldsters' own trek across the States.

The three other episodes are "The Jungle," "Journey To The Center Of The Basement," and "Faire Play."

In "The Jungle," Grandpa Lou's reminiscences of the time he had jungle fever send the toddlers off on another flight of imagination—they pretend they're trekking through the wilderness in search of a cure for Dil, who without the remedy will turn into a "jungle beaver."

"Journey To The Center Of The Basement" finds the Rugrats exploring the nether reaches of Tommy's own house in search of Chuckie's be-

loved plaything Reptar Jr. During the search they encounter terrifying "mole peoples" (which are really mice) and survive an avalanche—of dirty clothes down the laundry chute.

Finally, "Faire Play" takes place at a medieval fair, with the babies having trouble grasping the idea that the dragons, knights, and magic frogs they see there are all make-believe.

The title also includes a making-of featurette about the fall theatrical release "Rugrats In Paris," which is a sequel to the 1998 hit film.

The "Paris" featurette is a seven-minute behind-the-scenes look at the famed City of Lights through the unique perspective of the Rugrats babies. Interviews with the cast and crew of the movie are also included.

Paramount is taking out national TV ads on network, syndicated, and cable programs to push "Rugrats: Discover America."

Plus, Paramount plans a raft of retail-tagged consumer print advertising aimed at mothers in such publications as People, Family Circle, and Woman's Day. The manufacturer is offering prepacks in 6-, 12-, 18, 24-, and 48-piece configurations, in addition to mixed "Rugrats" prepacks.

"Rugrats: Discover America" is priced at \$12.95 and sails into stores May 5.

## 'Stuart Little' Gets Big Rollout With 2 DVD Versions; QuickBand Offers Compilation

**LITTLE BIG MOUSE:** Columbia TriStar Home Video is predicting that "Stuart Little" will be a "ground-breaking DVD for the family market."

The supplier is taking somewhat of a chance by putting out two versions of the film, one in pan-and-scan and one in a widescreen collectors' edition. Both are due in stores April 18.

While the movie appealed mainly to families, it looks like Columbia is also going after adult animation fans with the widescreen version and added features that appeal to both kids and adults.

Each disc will be loaded with enhanced features, including audition tapes from animators vying to create "Stuart" and audio commentary from director **Rob Minkoff**, animation director **Henry Anderson**, and visual effects supervisor **Jerome Chen**. Deleted scenes, a gag reel, three music videos, two video games, Web links, photos, and cast and crew information are also included.

Both DVD versions are priced at \$27.95 list with a \$24.95 minimum advertised price (MAP). The VHS version, priced at \$24.96 list and \$15.95 MAP, will only include the bloopers reel.

"We had so much stuff for the DVD that we didn't want to sacrifice one for another in order to put it all on one disc," says Columbia executive director of marketing **Suzanne White**.

She says the supplier will distinguish the two different DVD versions through stickering and on-pack signals.

Packaging for the full-screen versions will have a blue band running across the top, and the widescreen version will have a red band. In addition, a sticker with a television set displaying the different aspect ratios will be affixed to each DVD box.

"We've tried to do as much as possible to eliminate any confusion," says White.

Columbia is expected to announce marketing partners by mid-March. A multimillion-dollar pre- and post-street-date television advertising campaign is scheduled.

A major cross-promotion with "Stuart Little" toys and merchandise is also expected with sister company Sony Consumer Products.

"So far the biggest impact for toy sales has been in the boutique stores," says White. "We're working closely with our consumer-products division, because we know

the spring video release gives the toys a second shot."

The film earned \$140 million at the box office and is nominated for an Academy Award for visual effects.

**BMG'S EXPRESS PLANS:** BMG Entertainment is teaming up with online retailer DVD Express for a sweepstakes that will award a trip to Los Angeles.

Through Friday (10), consumers can enter a contest to win a free trip to the taping of the television special "25 Years Of #1 Hits: Arista Records' Anniversary Celebration." Arista Records is distributed by BMG.

The special is scheduled to air May 15 on NBC and will include star-studded entertainment from the likes of **Whitney Houston, Santana, Sarah McLachlan, Annie Lennox, Kenny G, Barry Manilow, Monica, Carly Simon, Alan Jackson**, and others.

Other prizes include a **Britney Spears** autographed framed poster, a lunch box autographed by **Blondie** plus a T-shirt and Blondie CD, and CDs from CMC Records.

In total, 13 winners will be selected from a random drawing held March 15.

In addition to the contest, DVD Express has opened a BMG DVD Video Boutique highlighting 14 music DVD titles, including McLachlan's "Mirrorball" and Spears' "Time Out."

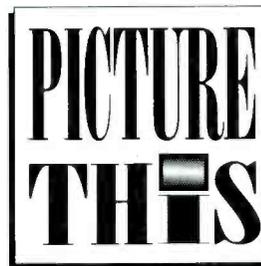
Consumers who purchase a BMG DVD video will automatically be entered into the contest.

**QUICK COMPILATION:** QuickBand Networks will release a compilation DVD featuring short films by African-American filmmakers.

The title is expected in August and will include five films, directors' commentary and interviews, and interviews with such noted directors as **Spike Lee** and **John Singleton**.

QuickBand, which also produces "Short" and "Circuit," is distributed by Warner Home Video.

**'SIXTH SENSE' BONUS:** Added features for the DVD version of "The Sixth Sense," due March 28, include an interview with Academy Award-nominated director **M. Night Shyamalan**, storyboards, deleted scenes, an extended ending, cast and crew information, and something called a Rules and Clues segment. The disc is priced at \$29.99.



by Eileen Fitzpatrick

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# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	3	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
2	8	9	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
3	4	8	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
4	3	6	<b>CNN MILLENIUM 2000</b>	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
5	2	14	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
6	6	13	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
7	5	15	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
8	7	6	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
9	11	4	<b>BOB DYLAN: DON'T LOOK BACK</b>	New Video Group 9447	Bob Dylan	1967	NR	19.95
10	12	9	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
11	10	8	<b>PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
12	9	16	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
13	23	4	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
14	32	3	<b>CHRIS ROCK: BIGGER &amp; BLACKER</b>	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
15	24	11	<b>DAVE MATTHEWS BAND: LISTENER SUPPORTED ●</b>	BMG Video 65015	Dave Matthews Band	1999	NR	19.98
16	36	11	<b>PLAYBOY'S CLUB LINGERIE</b>	Playboy Home Video Universal Music & Video Dist. PBV0852	Various Artists	1999	NR	19.98
17	19	12	<b>METALLICA: S &amp; M</b>	Elektra Entertainment 40218-3	Metallica	1999	NR	19.95
18	39	3	<b>GO</b>	Columbia TriStar Home Video 03924	Sarah Polley Katie Holmes	1840	R	19.98
19	22	12	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
20	27	101	<b>AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY</b>	New Line Home Video Warner Home Video N4638	Michael Meyers Elizabeth Hurley	1997	PG-13	19.98
21	13	21	<b>SAVING PRIVATE RYAN</b>	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
22	18	9	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
23	15	14	<b>MADONNA: THE VIDEO COLLECTION 93-99</b>	Warner Reprise Video 38506	Madonna	1999	NR	19.98
24	14	12	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
25	17	18	<b>PLAYBOY 2000-VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Universal Music & Video Dist. PBV0850	Various Artists	1999	NR	19.98
26	21	41	<b>YELLOW SUBMARINE</b>	MGM Home Entertainment Warner Home Video M206160	The Beatles	1968	G	19.98
27	28	18	<b>BELLY</b>	Artisan Home Entertainment 10207	NAS DMX	1998	R	14.98
28	26	7	<b>THE ADVENTURES OF ELMO IN GROUCHLAND</b>	Columbia TriStar Home Video 04528	The Muppets	1999	G	21.96
29	38	13	<b>SHANIA TWAIN: COME ON OVER-VIDEO COLLECTION</b>	USA Home Entertainment 440059951	Shania Twain	1999	NR	12.95
30	16	5	<b>CHRISTINA AGUILERA: THE GENIE GETS HER WISH</b>	BMG Video 65006	Christina Aguilera	2000	NR	19.98
31	35	4	<b>PAYBACK</b>	Paramount Home Video 336323	Mel Gibson	1999	R	14.95
32	RE-ENTRY		<b>SARAH MCLACHLAN: MIRRORBALL ▲</b>	BMG Video 15740	Sarah McLachlan	1999	NR	14.98
33	29	6	<b>MARIAH #1'S ●</b>	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
34	NEW ▶		<b>A CIVIL ACTION</b>	Touchstone Home Video Buena Vista Home Entertainment 16790	John Travolta Robert Duvall	1840	PG-13	19.99
35	NEW ▶		<b>THE CORRUPTOR</b>	New Line Home Video Warner Home Video N4776	Mark Wahlberg Chow Yun-fat	1840	R	19.98
36	34	2	<b>GODS AND MONSTERS</b>	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98
37	25	2	<b>ENEMY OF THE STATE</b>	Touchstone Home Video Buena Vista Home Entertainment 1596903	Will Smith Gene Hackman	1999	R	19.99
38	20	3	<b>ANNIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 1052	Alicia Morton Kathy Bates	1999	NR	19.99
39	33	2	<b>POKEMON: WAKE UP SNORLEX</b>	Viz Video Pioneer Entertainment 240	Animated	1840	NR	14.95
40	30	9	<b>INSPECTOR GADGET</b>	Walt Disney Home Video Buena Vista Home Entertainment 15802	Matthew Broderick Rupert Everett	1999	PG	24.99

● 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	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	2	9	<b>AMERICAN PIE (R)</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
2	1	4	<b>RUNAWAY BRIDE (PG)</b>	Paramount Home Video 323843	Richard Gere Julia Roberts
3	10	3	<b>STIR OF ECHOES (R)</b>	Artisan Home Entertainment 10197	Kevin Bacon
4	11	2	<b>BLUE STREAK (PG-13)</b>	Columbia TriStar Home Video 03893	Martin Lawrence
5	3	5	<b>BOWFINGER (PG-13)</b>	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
6	4	5	<b>THE 13TH WARRIOR (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
7	9	6	<b>MYSTERY MEN (PG-13)</b>	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush
8	8	4	<b>AN IDEAL HUSBAND (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Entertainment 18269	Rupert Everett Minnie Driver
9	5	3	<b>TARZAN (G)</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated
10	6	9	<b>THE GENERAL'S DAUGHTER (R)</b>	Paramount Home Video 329033	John Travolta Andie MacDowell
11	7	6	<b>LAKE PLACID (R)</b>	FoxVideo 2000009	Bill Pullman Bridget Fonda
12	16	2	<b>THE ASTRONAUT'S WIFE (R)</b>	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
13	13	9	<b>SUMMER OF SAM (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 18283	John Leguizamo Mira Sorvino
14	15	5	<b>RUN LOLA RUN (R)</b>	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
15	NEW ▶		<b>THE STORY OF US (R)</b>	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
16	12	13	<b>ENTRAPMENT (PG-13)</b>	FoxVideo 4112309	Sean Connery Catherine Zeta-Jones
17	NEW ▶		<b>THE MUSE (PG-13)</b>	USA Home Entertainment 44004999	Albert Brooks Sharon Stone
18	RE-ENTRY		<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13)</b>	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham
19	RE-ENTRY		<b>DEEP BLUE SEA (R)</b>	Warner Home Video 17242	Samuel L. Jackson Brent Roam
20	20	15	<b>NOTTING HILL (PG-13)</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant

◆ 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 ▶		<b>DOUBLE JEOPARDY (R) (29.99)</b>	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
2	1	23	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
3	3	3	<b>BLUE STREAK (PG-13) (24.99)</b>	Columbia TriStar Home Video 04011	Martin Lawrence
4	2	4	<b>TARZAN (G) (34.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 18150	Animated
5	4	10	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
6	8	8	<b>THE THOMAS CROWN AFFAIR (R) (24.98)</b>	MGM Home Entertainment/Warner Home Video 907452	Pierce Brosnan Rene Russo
7	6	10	<b>THE SHAWSHANK REDEMPTION (R) (19.98)</b>	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
8	9	5	<b>RUNAWAY BRIDE (PG) (29.99)</b>	Paramount Home Video 323847	Richard Gere Julia Roberts
9	11	4	<b>STIR OF ECHOES (R) (29.98)</b>	Artisan Home Entertainment 10197	Kevin Bacon
10	5	2	<b>THE STORY OF US (R) (24.98)</b>	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
11	10	29	<b>HEAT (R) (24.98)</b>	Warner Home Video 14192	Robert De Niro Al Pacino
12	NEW ▶		<b>BATS (R) (24.95)</b>	Columbia TriStar Home Video 04510	Lou Diamond Phillips Dina Meyer
13	7	12	<b>DEEP BLUE SEA (R) (24.98)</b>	Warner Home Video 17242	Samuel L. Jackson Brent Roam
14	12	6	<b>THE 13TH WARRIOR (R) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 18273	Antonio Banderas
15	14	17	<b>SAVING PRIVATE RYAN (R) (34.99)</b>	DreamWorks Home Entertainment 846645	Tom Hanks Matt Damon
16	16	15	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME (PG-13) (24.98)</b>	New Line Home Video/Warner Home Video N4891	Michael Meyers Heather Graham
17	19	11	<b>THE GENERAL'S DAUGHTER (R) (29.99)</b>	Paramount Home Video 329037	John Travolta Madeleine Stowe
18	17	6	<b>BOWFINGER (PG-13) (26.98)</b>	Universal Studios Home Video 20576	Steve Martin Eddie Murphy
19	13	3	<b>THE ASTRONAUT'S WIFE (R) (24.98)</b>	New Line Home Video/Warner Home Video N4906	Johnny Depp Charlize Theron
20	20	10	<b>AMERICAN PIE (R) (29.98)</b>	Universal Studios Home Video 20633	Jason Biggs Alyson Hannigan

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# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	2	<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44383	Bill & Gloria Gaither	29.98
2	4	8	<b>DEATH ROW UN CUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
3	3	14	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>2</sup> Jive/Zomba Video 41651-3	Britney Spears	19.98
4	2	15	<b>LISTENER SUPPORTED</b> ● BMG Video 65015	Dave Matthews Band	19.98
5	6	16	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	5.98
6	7	11	<b>THE GENIE GETS HER WISH</b> BMG Video 65006	Christina Aguilera	19.98
7	5	206	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
8	9	15	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
9	11	91	<b>ALL ACCESS VIDEO</b> ▲ <sup>5</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
10	8	42	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955	Shania Twain	19.95
11	13	44	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
12	14	16	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
13	10	14	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
14	16	11	<b>RICKY MARTIN LIVE! ONE NIGHT ONLY</b> ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
15	15	16	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
16	17	12	<b>MARIAH #1'S</b> ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
17	18	21	<b>THE OFFICIAL VIDEO COLLECTION</b> ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
18	12	15	<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
19	20	68	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>5</sup> BMG Video 65000	'N Sync	19.95
20	21	12	<b>URETHRA CHRONICLES</b> MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
21	23	20	<b>SWEET SWEET SPIRIT</b> Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
22	19	3	<b>WOW-GOSPEL 2000</b> Verity Video 43149-3	Various Artists	19.98
23	24	20	<b>MIRRORBALL</b> ▲ BMG Video 15740	Sarah McLachlan	24.98
24	22	63	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	34.98
25	36	3	<b>DIRTY 3RD</b> Wreckshop 8882	The Wreckshop Family	22.98
26	25	129	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
27	30	60	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
28	33	68	<b>NIGHT OUT WITH THE BACKSTREET BOYS</b> ▲ <sup>3</sup> Jive/Zomba Video 41657	Backstreet Boys	19.95
29	28	19	<b>I'LL MEET YOU ON THE MOUNTAIN</b> Spring House Video Chordant Dist. Group 44377	Bill Gaither	29.98
30	27	8	<b>ROCKIN' THE GLOBE: LIVE (DVD)</b> Image Entertainment 8818	Sheryl Crow	24.99
31	39	17	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
32	26	5	<b>CHARLIE HUSTLE: BLUEPRINT OF A SELF MADE MAN</b> Ventura Distribution 11005	E-40	19.98
33	32	52	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
34	40	109	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
35	34	206	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
36	38	17	<b>GOD IS IN THE T.V.</b> Interscope Video MCA Music Video 53864	Marilyn Manson	19.95
37	RE-ENTRY		<b>LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup> Private Music BMG Video 82163	Yanni	19.98
38	RE-ENTRY		<b>FAMILY VALUES TOUR '98</b> ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95
39	37	41	<b>AROUND THE WORLD</b> Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
40	31	14	<b>LIVE ON VH-1</b> BMG Video 32121	Weird Al Yankovic	19.98

○ 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 50,000 units for video singles; △ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

## CHILD'S PLAY

(Continued from page 63)

character right now."

"I've seen [properties] build from the ground up," says Kelland, who previously headed A&M Records' children's division during the reign of Raffi (a grass-roots success story if there ever was one). In fact, she says, "we thought we'd turn back the clock to the days of Raffi and Barney the Dinosaur [another indie property founded on grass-roots principles] and make the independent retailers our partners."

That is, Kelland and BeanStar are promoting "Princess Bean" to indie retailers as a quality product that they and only they carry at the moment.

"We're saying, 'You have sales staffs who are educated about children's product. Here's something we believe in that you can get your customers excited about.' We're giving them a vested interest, in that 'Princess Bean' is something they could have a hand in breaking themselves. We'd like to get this in mass merchants eventually, but right now we want to give the inde-

pendent stores a sense of ownership."

Kelland says a major component in fostering awareness of "Princess Bean" is in-store appearances by a fully costumed and bewigged Resnikoff as Bean. "She appeared at distributors' booths at Toy Fair and went over very well," says Kelland.

As BeanStar is based in L.A., Kelland says, the in-stores would begin in the Los Angeles area, "and then we'll try to radiate out from there."

Endcap programs are also part of the marketing strategy, as well as aggressive promotion of in-store play. Plus, says Kelland, "we'll be exploring licensing opportunities."

Two more Princess Bean audio products are due before the end of the year, and the first Princess Bean video is expected to premiere in fall 2001. Computer games and books are also in the game plan.

**LA BELLA ELLA:** Ella Jenkins, grande dame of children's music with 40-plus years in the business, has

released her 1969 album, "Seasons For Singing," on CD for the first time, on Smithsonian Folkways. It includes a dozen live call-and-response tunes like "This Train" and "On A Holiday," and the 13-page CD booklet features a new introduction by Jenkins.

Smithsonian Folkways has been busy on the reissue tip of late. Other recent rereleases include Pete Seeger's "American Folk, Game & Activity Songs For Children," which pairs the material of two Seeger albums, "American Folk Songs For Children" and "American Game And Activity Songs For Children," on one CD. It's also available on cassette.

Latin folk singer Suni Paz also gets the two-for-one treatment with "Alerta Sings & Songs For The Playground/Canciones Para El Recreo." "Alerta Sings" was first released in 1977, and "Songs For The Playground" in '80.

Finally, the label has reissued the musical story album "Richard Dyer-Bennet #6: With Young People In Mind," first issued in 1958.

# 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	6	2	<b>NO. 1</b> <b>SUPERBOWL XXXIV 2000</b> USA Home Entertainment 4400616512	19.95
2	1	37	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95
3	2	14	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95
4	3	37	<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95
5	4	37	<b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b> World Wrestling Federation Home Video 233	14.95
6	5	14	<b>WWF: IT'S OUR TIME: TRIPLE H AND CHYNA</b> World Wrestling Federation Home Video 239	14.95
7	9	39	<b>WWF: KING OF THE RING '98</b> World Wrestling Federation Home Video WWF10205	19.95
8	11	60	<b>WWF: D-GENERATION X</b> ◇ World Wrestling Federation Home Video 212	14.95
9	14	9	<b>WWF: WRESTLEMANIA 15</b> World Wrestling Federation Home Video WWF10223	39.95
10	8	36	<b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b> World Wrestling Federation Home Video 235	14.95
11	10	64	<b>WWF: BEST OF WRESTLEMANIA I-IV</b> ◇ World Wrestling Federation Home Video 214	14.95
12	12	14	<b>MLB: 1999 OFFICIAL WORLD SERIES</b> USA Home Entertainment 41941	24.99
13	13	10	<b>NBA LIVE-2000</b> USA Home Entertainment 450061986	19.98
14	7	3	<b>WWF: ARMAGEDDON</b> World Wrestling Federation Home Video 243	29.95
15	15	38	<b>MICHAEL JORDAN: HIS AIRNESS</b> USA Home Entertainment 41949	19.98
16	17	42	<b>WWF: THE THREE FACES OF FOLEY</b> ◇ World Wrestling Federation Home Video 218	14.95
17	16	9	<b>WWF:NO MERCY</b> World Wrestling Federation Home Video 230	14.95
18	18	11	<b>WCW: STING IS BACK IN BLACK</b> Turner Home Entertainment 97177	14.95
19	RE-ENTRY		<b>WWF: AUSTIN 3:16 UNCENSORED</b> ◇ World Wrestling Federation Home Video 213	14.95
20	RE-ENTRY		<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b> FoxVideo (CBS/Fox) 4101090	24.98

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
1	1	61	<b>NO. 1</b> <b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	2	53	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	3	34	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
4	5	40	<b>DENISE AUSTIN: POWER KICKBOXING</b> Parade Video 832	14.98
5	4	9	<b>THE CRUNCH: FAT BLASTER GOES LATIN</b> Anchor Bay Entertainment 10973	9.99
6	7	9	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
7	8	28	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
8	6	68	<b>TOTAL YOGA</b> Living Arts 1080	9.98
9	9	8	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
10	11	38	<b>DENISE AUSTIN: HIT THE SPOT (ABS)</b> Parade Video 183	9.98
11	10	44	<b>DENISE AUSTIN: SIZZLER</b> Parade Video 909	12.98
12	13	9	<b>THE CRUNCH: BOOT CAMP TRAINING</b> Anchor Bay Entertainment 10974	9.99
13	12	280	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
14	14	62	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
15	16	30	<b>DENISE AUSTIN'S BOUNCE BACK AFTER BABY</b> Parade Video 963	14.98
16	17	46	<b>KATHY SMITH'S KICKBOXING WORKOUT</b> ◇ Sony Music Entertainment 51570	14.98
17	19	56	<b>KATHY SMITH: TIMESAVER-CARDIO FAT BURNER</b> Sony Music Entertainment 51564	14.98
18	RE-ENTRY		<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b> Sony Music Entertainment 51565	14.98
19	18	65	<b>YOGA FOR BEGINNERS: ABS</b> Living Arts 1188	9.98
20	20	2	<b>THE CRUNCH: THE JOY OF YOGA</b> Anchor Bay Entertainment 2853	9.99

◆ 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.

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Los Angeles, CA 90036  
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AEC One Stop Group  
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Online company seeks candidate with experience assisting in entertainment legal affairs. General knowledge of legal permission procedures for broadcast media preferred. Strong communication, organization, & computer skills a must.

Fax or email resumes to:  
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jobs@launch.com

### AIRLINE INFLIGHT & INTERNET AUDIO SALES MANAGER

Creative inflight & music marketing company in Pasadena area seeks experienced record Sales & Marketing Manager to solicit sponsorships & act as point person between record labels & major airline inflight programming. Music business or radio account executive background a must. Base pay + commission & benefits (inc. 401K). Fax resume to: (626) 405-2370

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# Programming

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**EMMIS PORTAL DEBUTING AS SOON AS NEXT MONTH.** Emmis and at least seven other broadcast groups are preparing their own Internet portal, to launch possibly as soon as next month, Billboard has learned. "We need to capitalize on the economies of scale," says Emmis CEO Jeff Smulyan, who has lobbied other groups since last summer to work together on a portal that will compete with such sites as Broadcast.com.

Emmis has hired a division of CMGI, an Internet consulting firm that has worked on sites including Lycos, AltaVista, and GeoCities. CMGI will design the site layout and software, although details are closely guarded. "It will be different than anything that is out there," boasts Rey Mena, VP of Emmis Interactive. Although Mena won't discuss what the site will feature, E-commerce is likely. "The goal is to compete, not just an Internet play," says Mena, who adds that radio must leverage its strengths and its numbers. "With all our stations, you get some pretty substantial reach numbers."

**CLEAR CHANNEL 'PRESUMPTUOUS' ABOUT AMFM ROLLOVER.** Clear Channel chairman Lowry Mays admits the company was "presumptuous" about how quickly it would roll up AMFM into its fold. "We were not as successful at proceeding through [the Department of] Justice as we thought," he told analysts during a conference call to discuss quarterly earnings. Mays now believes the deal will close by Sept. 30. Emmis' legal department says it is still putting together its expected lawsuit against Sinclair over Emmis' planned purchase of five Sinclair stations from former CEO Barry Baker. Emmis is already being sued by Sinclair over the deal. One other note from the Indianapolis headquarters: Emmis has completed its first two-for-one stock split in company history.

**TRISTANI KNOCKS FCC DEAL APPROVALS.** Federal Communications Commission (FCC) Commissioner Gloria Tristani is attacking the agency's Mass Media Bureau (MMB) for approving two deals. In the first deal, the FCC is allowing AMFM to sell five stations in Stamford/Norwalk, Conn., including classic rock WEFX and album WPLR, to Cox Radio. The MMB ruled that since AMFM was allowed to control 88% of the market's advertising revenues, Cox should be allowed the same set of stations. "I have serious doubts that this level of concentration of the public airwaves is in the public interest," says Tristani, adding she would have forced AMFM to find other buyers for the stations. The second deal involves Citadel's purchase of eight stations in Augusta and Waterville, Maine, from Pilot Communications, including country WEBB and WBPW. She charges Citadel played a "shell game" with overlapping signals to buy more stations that she believes it should not be legally allowed to own. "The only way this transaction could be approved is through the regulatory sleight-of-hand," says Tristani. The FCC is flagging Citadel's purchase of a number of Media Communication Partners stations in three markets, including oldies WOMG, AC WTCB, and R&B WLXC Columbia, S.C.; oldies WODJ, album rock WKLQ, and classic rock WLAV Grand Rapids, Mich.; top 40 WBNQ and country WBWN Bloomington, Ill.; and album rock WQUT and oldies WKOS Johnson City, Tenn., for concentration concerns.

Meanwhile, the Senate Commerce Committee has scheduled a hearing March 22 on the nomination of Republican FCC Commissioner Susan Ness to a second term.

**ROCKETTALK OFFERS RADIO REAL-TIME VISITOR OPTIONS.** California-based Rockettalk, originally established as a free Internet voice messaging system, has created an interface program for the Internet that allows radio listeners to experience radio stations in real time, while viewing multimedia video/audio/slides/narrative/music/text about the station's programming lineup, promotions, and sponsorships. Visitors are also able to speak with DJs in real time and communicate with other listeners. The venture has just completed a 60-day trial on KIIS-FM.

**LPFM: SUPPORT FROM THE BLIND.** Broadcasters are getting support for their crusade against low-power FM from an unlikely source: the visually impaired. The Minnesota State Services for the Blind is worried its reading service will be disrupted by the introduction of low-powered stations, which the group fears will interfere with special receivers used by the blind. "We urge the FCC to reconsider its low-power FM policy," writes director David Andrews in a letter to FCC Chairman Bill Kennard.

FRANK SAXE

## Radio Vets Migrate To Web Jobs

### Programmers Find Their Skills Translate To Internet Work

This story was prepared by *Airplay Monitor's Sean Ross.*

NEW YORK—Conventional broadcasters who've made the move to a job in cyberspace say that despite the large number of folks contemplating a similar strategy, there are still lots of places to look. And even if a programmer isn't designing his or her friends' Web sites, current skills appear to be more than relevant.

For the most part, the Internet radio offered by major portals more resembles the do-it-yourself stations offered by Web hobbyists than radio as most Billboard readers know it.

But the past year has seen a steady migration of folks from conventional radio to Internet radio or other Web ventures—and, with it, more programming sophistication, although most advocates point out that Web radio's true potential is barely tapped.

Here are just a few of the broadcasters now involved in the Web:

- Veteran PD/GM Gregg Lindahl, now president/COO of mp3radio.com.

- Pilot Communications owner Jim Leven, who is in the process of launching top 40 Web channel hit music.com.

- Former station owner Lee Zapis, whose Everstream produces Web radio formats for daily newspaper Web sites.

- Network radio veteran Corrine Baldassano, now with music/Internet radio portal Soundbig.com.

- Sinton/Barnes partner Tom Barnes, whose new Mediathink offers both traditional radio programming and Internet strategy.

- KROQ Los Angeles and VH1/MTV veteran Darcy Fulmer, now director of music programming for SonicNet's rapidly expanding fleet of Internet stations.

- Ian Harrison, former PD of WEQX Albany, who's now PD of online station VH1 at Work, where former WEQX staffer Maria Chambers is doing afternoons.

- Paul Bendat, former owner/PD of WABY/WKLI Albany, who, after selling his stations, first relaunched WKLI as an Internet-only venture and is now partnering with erotica site nerve.com for two radio channels.

#### HOW THEY GOT THERE

Not everybody who has made a radio-to-Internet transition was

looking to do so. Lindahl was happily running Cox's Eagle Research when he got a call from the president of Cox Enterprises about its new joint venture. "Was I intrigued by the Internet as a user? Absolutely. But I would not have classified myself as an expert in any way, shape, or form."



LEVEN

But Zapis says he "always had a fascination with new technology and the application of technology to business problems." Zapis, Bendat, and Leven—who also had a connection to new

technology as one of the pioneers of Virtual Radio—all set out for the Internet when, as Leven puts it, consolidation made radio "a business I wasn't going to be able to be in." And Barnes became fascinated with the Web in 1995 and was quickly involved in business development projects for Internet-related companies, in addition to his radio work.

#### WHAT YOU HAVE TO OFFER

But even if you weren't there in 1995, you still have a lot to offer on the Internet. "That's one of the true, honest-to-God secrets about the Web," says Barnes. "No matter how [nontechnical] you are, you have a lot more value online than you believe

you do.

"The skill sets are highly complementary, particularly if you look at what a PD is supposed to do, which is really to facilitate and define the customer's experience," Barnes adds. "So many Internet companies struggle with creating an experience that's engaging, or 'sticky.' Well, that's what PDs have done forever—we've been all about fighting button punching."

"The broadcast model of niche marketing and knowing how to reach listeners is attractive to Internet companies," says Baldassano. She also notes that "most of the other companies that are doing broadcasts have people from the music business or cable. They don't



BALDASSANO

have a lot of radio people on staff who have been programmers." That, she adds, gives PDs an advantage, albeit a lessening one as more radio people make the move.

"Radio programming skills are some of the most important and transferable skills to other mediums," says Matt Farber, a radio veteran whose career took him to MTV and then last year to the Internet, where he is Tonos CEO. "You're audience-focused.

(Continued on next page)

## Study: Webcast Listening Stable

NEW YORK—Although the number of radio stations streaming audio continues to grow, monthly and weekly listening to Webcasts is stable.

The latest Arbitron/Edison Media Research Internet study shows that 10% of respondents listened to a station in January, the same level as July 1999. It also found 4% listened in the previous week, also a static number compared with six months earlier.

Frustration may be hurting the growth of online listening, the study showed. More than a quarter of Web users say using the download players makes listening difficult.

Radio is also having a difficult time converting listeners into Web-site viewers. Although Internet usage continues to grow rapidly, only 6% of those surveyed had visited a radio site in the previous week. That, however, is double the rate of six months earlier.

The growth rate for monthly

usage was not as dramatic, though. While 11% of survey respondents said they had been to a station site in July '99, that figure had grown to 14% in January.

The study also shows that Internet-only stations are as popular as streamed radio stations. Of the 34% of Internet users that have listened to streamed audio, 22% had listened to Internet-only audio, while 21% had listened to a traditional radio station's streamed programming. Asked which they listen to more, 56% said they spent more time with Internet-only stations, while 33% opted for streamed radio stations.

The study also finds that radio is the top companion to Web usage: surfers are more likely to listen to the radio than listen to CDs, talk on the telephone, or watch TV. Despite dramatic growth of Internet usage among African-Americans and Hispanics, both groups are still less likely to be online than whites, according to the study.

FRANK SAXE

# Radio

## PROGRAMMING

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6	7	11	6	BREATHE WARNER BROS. 16884 †	FAITH HILL
7	6	5	28	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
8	8	7	47	YOU'LL BE IN MY HEART WALT DISNEY 86002/HOLLYWOOD †	PHIL COLLINS
9	11	8	30	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
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12	12	9	38	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
13	14	15	45	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
14	15	14	32	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
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17	19	18	69	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
18	17	19	51	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
19	18	20	113	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
<b>AIRPOWER</b>					
20	24	—	2	SOMEDAY OUT OF THE BLUE DREAMWORKS SOUNDTRACK CUT	ELTON JOHN
21	26	25	3	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	23	24	24	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
23	21	22	10	I LEARNED FROM THE BEST ARISTA 13790 †	WHITNEY HOUSTON
24	25	23	8	WHEN THE HEARTACHE IS OVER VIRGIN 38691 †	TINA TURNER
25	22	21	17	THERE SHE GOES SQUINT/ELEKTRA ALBUM CUT/EEG †	SIXPENCE NONE THE RICHER

### Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	36	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS 21 weeks at No. 1
2	2	2	20	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
3	3	3	21	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
4	4	4	32	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
5	6	10	14	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
6	7	9	9	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
7	5	7	17	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	9	8	17	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
9	11	11	14	TAKE A PICTURE REPRISE 16889 †	FILTER
10	10	6	38	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
11	8	5	20	HANGINAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
12	12	12	23	BRAND NEW DAY A&M ALBUM CUT/INTERSCOPE †	STING
13	15	21	8	AMAZED BNA 65957 †	LONESTAR
14	20	22	6	BREATHE WARNER BROS. 16884 †	FAITH HILL
15	14	19	10	I TRY EPIC ALBUM CUT †	MACY GRAY
16	17	14	38	SOMEDAY LAVA 84536/ATLANTIC †	SUGAR RAY
17	13	13	48	OUT OF MY HEAD HOLLYWOOD ALBUM CUT †	FASTBALL
18	18	20	12	FALLS APART LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
19	16	16	45	SHE'S SO HIGH COLUMBIA ALBUM CUT †	TAL BACHMAN
20	19	15	18	LEARN TO FLY ROSWELL ALBUM CUT/RCA †	FOO FIGHTERS
21	23	24	4	AMERICAN PIE MAVERICK SOUNDTRACK CUT/WARNER BROS. †	MADONNA
22	24	23	7	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
23	21	17	22	L.A. SONG 143/LAVA 84547/ATLANTIC †	BETH HART
24	22	18	16	THE GREAT BEYOND WARNER BROS. 16888 †	R.E.M.
25	27	28	5	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 adult contemporary stations and 85 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/BBJ Communications.

### RADIO VETS MIGRATE TO WEB JOBS

(Continued from preceding page)

You're building brands, whether it's 99X or Z100. And at radio, you come into contact with labels, concert promoters, publishing companies, and all different facets of the record industry. You get a sense of how the industry functions."



ZAPIS

owning a radio company teaches you.

"I was lacking in the technology, but fortunately the founder of that company has that covered," he says.

"People say, 'I don't know HTML and CGI,' and you don't really need to. You need to know how people think and feel," says Barnes.

#### THE LEARNING CURVE

Which doesn't mean that understanding the technology isn't at all important. Fulmer says that even an Internet radio programmer "has to know certain technological issues" that influence your programming decisions. "You can't operate in a vacuum in this world. When you do this, you're involved in everything."

It's also helpful, Lindahl says, if you're "comfortable with ambiguity, and if you like an environment where you wake up in the morning thinking you're going to do one thing, but end up doing another and where you can be comfortable with the notion that you get instantaneous feedback about what you're doing."

A little programming flexibility helps, too. Many of the folks interviewed here compare Internet radio to the early days of FM, and that analogy applies not only to technology but to programming. Barnes

foresees heavily interactive channels that segue from Metallica to opera, depending on who's logged on at the moment. In fact, VH1 at Work, one of the channels that most resembles conventional radio with heavy production and even a live jock in afternoons, is already capable of "Carole King and Metallica back to back," says Chambers.

"The first thing you have to do is broaden your horizons. It was very exciting to me to be involved in all kinds of music, not just modern music or adult pop or whatever," Fulmer says.

#### MAKE THAT MOVE

While numerous radio broadcasters have made the switch to the online world, Zapis is surprised he hasn't been called more from curious compatriots at radio.

"I don't know if it's from fear and they're not risk-takers. The people we talk to seem to be younger and look at this as a way of making a name for themselves and getting in on the ground floor," he says.

Baldassano and Barnes encourage job hunters to look beyond radio or music sites to other topics that interest them. He and Bendat both suggest clicking the "jobs" box that is found on most Web sites. Zapis suggests going to Internet conferences and also reading the newsletters that cover Web audio.

Baldassano also suggests two books, "Customer.com" by Patricia Seybold and Seth Godin's "Permission Marketing," as well as consumer magazines Fast Company and Industry Standards, which will help you identify companies that are staffing up. She also suggests general job sites (e.g., hotjobs.com) and the new-media association in Web-savvy cities like New York or Boston as well as forming as many relationships with Web-related headhunters as you can.

It's also a good idea, say interview-

ees, to be involved with your own station's Web efforts. And there's always doing it yourself.

While Bendat, Zapis, and Leven had some ready cash from their station sales, WJLB Detroit PD Michael Saunders, who runs industry-advice site thehitteam.com, says anyone can launch a Web site for

\$5,000, although, he points out, having the money to ramp up and to adequately promote yourself are not the same thing. Even with a budget, Bendat now believes, the dot.com world is so saturated that it's easier to partner with existing brands than to launch one.

Farber suggests making yourself a student of the Internet and developing a "point of view" about the online music business. And soon.

"Before long, it's going to get to the point where people who don't have Internet experience have no value," he predicts. And Lindahl's advice to stations contemplating Web-site development also applies to job hunters: "I urge people to just do something. The completely wrong thing to do with the Internet is to just do nothing or wait until you get the full solution."



SAUNDERS



BENDAT



FULMER

### AMFM Reports Record Fourth-Quarter Results

NEW YORK—Radio giant AMFM has announced record revenues and operating cash flow for its fourth quarter, ending Dec. 31, 1999.

The group owner reports that consolidated net revenues increased 60.4% to \$601 million during the period, from \$374.8 million last year. Operating cash flow was \$270.1 million for the fourth quarter of 1999, a 56.1% increase over \$173.1 million during the same period in 1998.

"AMFM's fourth-quarter financial performance underscores [our] ability to continue generating record results from our well-clustered national portfolio of stations," said AMFM Radio CEO Kenneth O'Keefe in a statement, pointing out the company's "ability to attract a high-octane mix of national and local advertising, derived from both traditional and dotcom clients."

AMFM also noted that its clusters rank No. 1 or No. 2 in nine of the top 10 radio markets in terms of ratings.

"Based on our fall ratings successes and first-quarter pings, we are on track to generate significant first quarter and full year 2000 year-over-year financial gains," O'Keefe said.

The group also reported a net revenue increase of 55.3% for the year.

CHUCK TAYLOR



At The Grammys. Radio syndicator Westwood One hosted a live remote from backstage at the recent Grammy Awards. Pictured, from left, are KKBT Los Angeles on-air talent La La, Grammy nominee Kid Rock, Westwood One senior VP of affiliate relations and entertainment programming Liz Laud, KKBT DJ Pee Wee, and Westwood One VP/GM Thom Ferro.

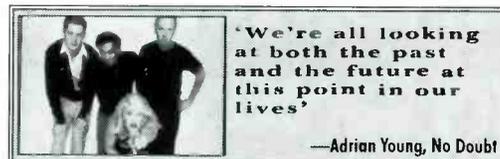
Bevies of single women can sense impending breakups after they've had a few failed relationships. To find solace, many share ex-boyfriend horror stories with each other.

This may explain why No Doubt's single "Ex-Girlfriend" strikes such a chord with fans. Drummer Adrian Young says, "Girls can really relate to it. For the guys, it's just an edgy song."

Young says that lead singer Gwen Stefani, who wrote the lyrics to the track, "has been in relationships before where she knew that she would become the ex-girlfriend of the guy she was going out with. I probably had girlfriends who had that same feeling when they were dating me."

Ironically, the song that rings so true almost

didn't get recorded. "It was the last track that was written at the end of the recording session. It was definitely kind of a last-minute idea. We felt that the album wasn't quite complete and that we need-



"We're all looking at both the past and the future at this point in our lives."

—Adrian Young, No Doubt

ed another uptempo song. Oddly enough, it became the first single," says Young.

He continues, "We did eight club dates in California where we played the song, and it just didn't

feel right. We changed it around and decided to give it a shot."

No Doubt's gamble worked, and "Ex-Girlfriend" is No. 3 in this issue's Modern Rock Tracks. The single appears on the group's Interscope album "Return Of Saturn," its first full-length set since 1995's "Tragic Kingdom."

"Return Of Saturn" refers to Saturn's 29-year orbit around the sun. Young says, "There weren't any preconceived themes going into the album. We weren't resting on any laurels when we recorded it. It ended up just being a reflection of being 29-ish, especially from Gwen. Everything kind of tied in. We're all looking at both the past and the future at this point in our lives."

SITES + SOUNDS

(Continued from page 67)

"Labels are still evaluating their role," says Saul Berman, a lead strategy partner at PriceWaterhouseCoopers' entertainment and media practice. "One of the things they're asking is, Should they get into distribution, even though that's not really their core strength? The important thing is to experiment, because no one knows what the end-game is going to be."

Kevin Conroy, senior VP of worldwide marketing and new technology at BMG, says the most important factor is protecting copyrights. "We need to create online the same sense of security and revenue standards that we associate with offline copyrighted material," he says. "While we have always had to be vigilant about piracy, this is particularly true today."

"Another challenge as we move increasingly into a digital marketplace is to work closely with our retail partners to ensure the development of a robust online retail market for protected downloadable music," he says (see story, page 1). BMG hasn't yet chosen a DRM company but plans to make a decision in a few weeks, Conroy says.

BMG parent Bertelsmann has launched its own digital rights management company, Digital World Services, which is a joint venture between BMG Storage Media, Bertelsmann Multimedia, and Arvato AG (Billboard, Jan. 29).

Aside from paying a firm to handle DRM, labels also must pay for digital watermarking, compression, mastering, encoding, bandwidth, server space, clearinghouse costs, technology licensing costs, technical support, and customer service. "These are not things just pulled out of the air," the executive says.

Of course, some expect costs to decrease over time as labels start selling more music on the Web and realizing economies of scale. "Long term, digital distribution will only expand revenues for the music business," says BMG's Conroy.

Software players certainly agree with that sentiment. "There are tremendous efficiencies that are possible," says Ed Fish, chief business officer at InterTrust Technology Corp., a Silicon Valley firm providing an enabling platform over which DRM systems can operate.

InterTrust's software allows labels or artists to set usage rules for each music product. In one case, a user might be allowed to make one copy. In another case, the user might be allowed to make five. In a different case, it might be a one-time usage fee. In each example, rights fees would be protected. "The trick for a label is to bottle the power of digital distribution and drive people away from the black market of MP3s," adds InterTrust senior VP Talal Shamoon.

No one expects DRM and its related security functions to eradicate piracy. On the contrary, more product on the Web in digital form just gives hackers more opportunities to break security codes. As a result, new revenue models could proliferate in order to offset losses from digital piracy. "You may buy a car in the future and buy a subscription to download songs or just music from a particular artist," says Berman.

Billboard®

MARCH 11, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	2	2	4	STIFF UPPER LIP	AC/DC
1 week at No. 1					
2	1	1	15	NO LEAF CLOVER	METALLICA
S & M ELEKTRA/VEEG †					
3	3	3	7	OTHERSIDE	RED HOT CHILI PEPPERS
CALIFORNICATION WARNER BROS. †					
4	4	4	10	WHAT IF	CREED
HUMAN CLAY & "SCREAM 3" SOUNDTRACK WIND-UP †					
5	7	9	6	KRYPTONITE	3 DOORS DOWN
THE BETTER LIFE REPUBLIC/UNIVERSAL					
6	5	6	17	VOODOO	GODSMACK
REPUBLIC/UNIVERSAL †					
7	6	7	12	ONLY GOD KNOWS WHY	KID ROCK
DEVIL WITHOUT A CAUSE TOP DOG/LAVA/ATLANTIC †					
8	8	5	27	HIGHER	CREED
HUMAN CLAY WIND-UP †					
9	9	8	24	LEARN TO FLY	FOO FIGHTERS
THERE IS NOTHING LEFT TO LOSE ROSWELL/RCA †					
10	13	16	7	WEAPON AND THE WOUND	DAYS OF THE NEW
DAYS OF THE NEW OUTPOST/INTERSCOPE					
11	10	15	7	WAS	KENNY WAYNE SHEPHERD BAND
LIVE ON GIANT/REPRISE					
12	14	20	5	STACKED ACTORS	FOO FIGHTERS
THERE IS NOTHING LEFT TO LOSE ROSWELL/RCA					
13	11	10	25	THE CHEMICALS BETWEEN US	BUSH
THE SCIENCE OF THINGS TRAUMA †					
14	12	11	18	FALLING AWAY FROM ME	KORN
ISSUES IMMORTAL/EPIC †					
15	15	12	19	TAKE A PICTURE	FILTER
TITLE OF RECORD REPRISE †					
16	16	18	45	KEEP AWAY	GODSMACK
REPUBLIC/UNIVERSAL †					
17	19	13	25	PUT YOUR LIGHTS ON	SANTANA FEATURING EVERLAST
SUPERNATURAL ARISTA					
<b>◀ AIRPOWER ▶</b>					
18	20	21	15	PARDON ME	INCUBUS
MAKE YOURSELF IMMORTAL/EPIC †					
19	17	17	22	GUERRILLA RADIO	RAGE AGAINST THE MACHINE
THE BATTLE OF LOS ANGELES EPIC †					
20	18	14	22	RE-ARRANGED	LIMP BIZKIT
SIGNIFICANT OTHER FLIP/INTERSCOPE †					
21	25	30	4	MAKE ME BAD	KORN
ISSUES IMMORTAL/EPIC †					
22	21	25	5	RUN TO THE WATER	LIVE
THE DISTANCE TO HERE RADIOACTIVE/MCA †					
23	28	—	2	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS
MACHINA/THE MACHINES OF GOD VIRGIN					
24	23	23	13	NOBODY'S REAL	POWERMAN 5000
TONIGHT THE STARS REVOLT! DREAMWORKS †					
25	22	24	6	DAY AFTER DAY	DEF LEPPARD
EUPHORIA MERCURY/IDJMG					
26	27	29	5	HOME	STAINED
DYSFUNCTION FLIP/ELEKTRA/VEEG †					
27	26	26	7	LETTING THE CABLES SLEEP	BUSH
THE SCIENCE OF THINGS TRAUMA †					
28	24	19	15	BREADLINE	MEGADETH
RISK CAPITOL †					
29	29	33	4	CHECK YOUR HEAD	BUCKCHERRY
DREAMWORKS †					
30	30	32	5	IS ANYBODY HOME?	OUR LADY PEACE
HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH COLUMBIA †					
31	33	38	3	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE
THE BATTLE OF LOS ANGELES EPIC †					
32	34	36	3	WAFFLE	SEVENDUST
HOME TVT					
33	36	—	2	BREAK STUFF	LIMP BIZKIT
SIGNIFICANT OTHER FLIP/INTERSCOPE †					
34	35	35	5	SOUTHTOWN	P.O.D.
THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN ATLANTIC †					
35	31	28	14	OPEN YOUR EYES	GUANO APES
PROUD LIKE A GOD RCA †					
36	37	—	2	LEADER OF MEN	NICKELBACK
THE STATE ROADRUNNER					
37	NEW ▶	1	1	NEW BEGINNING	STIR
HOLY DOGS CAPITOL					
38	39	—	2	MISERABLE	LIT
A PLACE IN THE SUN RCA †					
39	NEW ▶	1	1	SATISFIED	8STOPS7
IN MODERATION REPRISE					
40	40	—	2	SALVATION	LITTLE STEVEN
BORN AGAIN SAVAGE RENEGADE NATION/PACHYDERM					

Billboard®

MARCH 11, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>					
1	1	1	11	OTHERSIDE	RED HOT CHILI PEPPERS
CALIFORNICATION WARNER BROS. †					
2	2	2	22	ALL THE SMALL THINGS	BLINK-182
ENEMA OF THE STATE MCA †					
3	5	6	6	EX-GIRLFRIEND	NO DOUBT
RETURN OF SATURN INTERSCOPE †					
4	4	4	11	NEVER LET YOU GO	THIRD EYE BLIND
BLUE ELEKTRA/VEEG †					
5	6	8	8	LETTING THE CABLES SLEEP	BUSH
THE SCIENCE OF THINGS TRAUMA †					
6	3	3	23	RE-ARRANGED	LIMP BIZKIT
SIGNIFICANT OTHER FLIP/INTERSCOPE †					
7	8	9	13	MISERABLE	LIT
A PLACE IN THE SUN RCA †					
8	7	7	23	LITTLE BLACK BACKPACK	STROKE 9
NASTY LITTLE THOUGHTS CHERRY/UNIVERSAL †					
9	12	23	3	STAND INSIDE YOUR LOVE	THE SMASHING PUMPKINS
MACHINA/THE MACHINES OF GOD VIRGIN					
10	10	11	15	EVERYTHING YOU WANT	VERTICAL HORIZON
EVERYTHING YOU WANT RCA †					
11	9	5	22	TAKE A PICTURE	FILTER
TITLE OF RECORD REPRISE †					
12	11	10	6	MAYBE SOMEDAY	THE CURE
BLOODFLOWERS FICTION/ELEKTRA/VEEG					
13	13	14	18	PARDON ME	INCUBUS
MAKE YOURSELF IMMORTAL/EPIC †					
14	14	16	7	GO LET IT OUT	OASIS
STANDING ON THE SHOULDER OF GIANTS EPIC †					
<b>◀ AIRPOWER ▶</b>					
15	17	22	5	RUN TO THE WATER	LIVE
THE DISTANCE TO HERE RADIOACTIVE/MCA †					
16	15	12	24	LEARN TO FLY	FOO FIGHTERS
THERE IS NOTHING LEFT TO LOSE ROSWELL/RCA †					
17	18	20	8	WHAT IF	CREED
HUMAN CLAY & "SCREAM 3" SOUNDTRACK WIND-UP †					
18	16	13	12	ONLY GOD KNOWS WHY	KID ROCK
DEVIL WITHOUT A CAUSE TOP DOG/LAVA/ATLANTIC †					
19	19	15	27	HIGHER	CREED
HUMAN CLAY WIND-UP †					
20	23	32	3	THE GROUND BENEATH HER FEET	U2
"THE MILLION DOLLAR HOTEL" SOUNDTRACK INTERSCOPE					
21	21	17	25	THE CHEMICALS BETWEEN US	BUSH
THE SCIENCE OF THINGS TRAUMA †					
22	22	21	8	STOP THE ROCK	APOLLO FOUR FORTY
GETTIN' HIGH ON YOUR OWN SUPPLY 550 MUSIC/550-WORK †					
23	20	19	18	FALLING AWAY FROM ME	KORN
ISSUES IMMORTAL/EPIC †					
24	31	38	3	SLEEP NOW IN THE FIRE	RAGE AGAINST THE MACHINE
THE BATTLE OF LOS ANGELES EPIC †					
25	29	31	4	MAKE ME BAD	KORN
ISSUES IMMORTAL/EPIC †					
26	24	26	6	IS ANYBODY HOME?	OUR LADY PEACE
HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH COLUMBIA †					
27	27	29	7	SOMETIMES I DON'T MIND	THE SUICIDE MACHINES
THE SUICIDE MACHINES HOLLYWOOD †					
28	25	28	5	STACKED ACTORS	FOO FIGHTERS
THERE IS NOTHING LEFT TO LOSE ROSWELL/RCA					
29	33	39	4	VOODOO	GODSMACK
REPUBLIC/UNIVERSAL †					
30	28	24	8	NATURAL BLUES	MOBY
PLAY V2 †					
31	32	36	7	FLOWING	311
SOUNDSYSTEM CAPRICORN/IDJMG †					
32	30	27	14	NO LEAF CLOVER	METALLICA
S & M ELEKTRA/VEEG †					
33	26	18	22	GUERRILLA RADIO	RAGE AGAINST THE MACHINE
THE BATTLE OF LOS ANGELES EPIC †					
34	34	30	15	INTO THE VOID	NINE INCH NAILS
THE FRAGILE NOTHING/INTERSCOPE †					
35	40	—	2	THE BAD TOUCH	BLOODHOUND GANG
HOORAYFORBOOBIES REPUBLIC/GEFFEN/INTERSCOPE †					
36	39	—	2	MIXED BIZZNESS	BECK
MIDNITE VULTURES DGC/INTERSCOPE					
37	NEW ▶	1	1	BREAK STUFF	LIMP BIZKIT
SIGNIFICANT OTHER FLIP/INTERSCOPE †					
38	38	—	2	HOME	STAINED
DYSFUNCTION FLIP/ELEKTRA/VEEG †					
39	35	33	17	THE GREAT BEYOND	R.E.M.
"MAN ON THE MOON" SOUNDTRACK WARNER BROS. †					
40	36	34	13	NOBODY'S REAL	POWERMAN 5000
TONIGHT THE STARS REVOLT! DREAMWORKS †					

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

# Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS IN	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	3	7	<b>BYE BYE BYE</b> JIVE 2 weeks at No. 1	'N SYNC
2	4	4	11	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE	BACKSTREET BOYS
3	3	5	16	<b>THAT'S THE WAY IT IS</b> 550 MUSIC/550-WORK	CELINE DION
4	2	1	21	<b>I KNEW I LOVED YOU</b> COLUMBIA	SAVAGE GARDEN
5	5	2	16	<b>WHAT A GIRL WANTS</b> RCA	CHRISTINA AGUILERA
6	6	6	33	<b>SMOOTH</b> ARISTA	SANTANA FEATURING ROB THOMAS
7	8	8	23	<b>BRING IT ALL TO ME</b> TRACK MASTERS/COLUMBIA	BLAQUE
8	12	13	8	<b>SAY MY NAME</b> COLUMBIA	DESTINY'S CHILD
9	11	14	8	<b>AMAZED</b> BNA	LONESTAR
10	10	12	7	<b>NEVER LET YOU GO</b> ELEKTRA/EEG	THIRD EYE BLIND
11	15	15	7	<b>IT FEELS SO GOOD</b> FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
12	9	9	20	<b>THEN THE MORNING COMES</b> INTERSCOPE	SMASH MOUTH
13	7	7	15	<b>BLUE (DA BA DEE)</b> REPUBLIC/UNIVERSAL	EIFFEL 65
14	18	22	6	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
15	13	11	30	<b>I NEED TO KNOW</b> COLUMBIA	MARC ANTHONY
16	14	10	27	<b>BACK AT ONE</b> MOTOWN	BRIAN MCKNIGHT
17	19	19	10	<b>ALL THE SMALL THINGS</b> MCA	BLINK-182
18	17	20	5	<b>AMERICAN PIE</b> MAVERICK/WARNER BROS.	MADONNA
19	16	16	10	<b>FALLS APART</b> LAVA/ATLANTIC	SUGAR RAY
20	22	23	8	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
21	20	17	24	<b>MEET VIRGINIA</b> AWARE/COLUMBIA	TRAIN
22	23	25	5	<b>I TRY</b> EPIC	MACY GRAY
23	25	32	4	<b>BREATHE</b> WARNER BROS.	FAITH HILL
24	21	18	11	<b>TAKE A PICTURE</b> REPRISE	FILTER
25	29	29	5	<b>GET IT ON TONITE</b> DEF SOUL/IDJMG	MONTELL JORDAN
26	30	38	3	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY
27	24	21	19	<b>MY LOVE IS YOUR LOVE</b> ARISTA	WHITNEY HOUSTON
28	27	26	15	<b>SEXUAL (LI DA DI)</b> TOMMY BOY	AMBER
29	33	39	3	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA/ATLANTIC	KID ROCK
30	32	37	4	<b>FORGOT ABOUT DRE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING EMINEM
31	37	40	3	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
32	26	24	8	<b>THANK GOD I FOUND YOU</b> COLUMBIA	MARIAH CAREY FEATURING JOE & 98 DEGREES
33	31	28	17	<b>HANGINAROUND</b> DGC/INTERSCOPE	COUNTING CROWS
34	28	27	11	<b>DEAR LIE</b> LAFACE/ARISTA	TLC
35	40	—	3	<b>FEELIN' SO GOOD</b> WORK/550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
36	<b>NEW</b>	—	1	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
37	34	33	15	<b>RHYTHM DIVINE</b> INTERSCOPE	ENRIQUE IGLESIAS
38	36	34	23	<b>WAITING FOR TONIGHT</b> WORK/550-WORK	JENNIFER LOPEZ
39	<b>NEW</b>	—	1	<b>HOT BOYZ</b> THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
40	35	30	14	<b>LEARN TO FLY</b> ROSWELL/RCA	FOO FIGHTERS

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 240 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (▲) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2000, Billboard/BPI Communications.

## Radio

### PROGRAMMING

# Jessica Andrews Continues Unstoppable Country Career With 'Unbreakable Heart'

**UNBREAKABLE STREAK:** When 16-year-old country singer Jessica Andrews was a youngster, she used to dream of becoming an astronaut.

"'Apollo 13' is one of my favorite movies," she says. "I saw that, and I wanted to walk on the moon."

Suffice it to say that at the least, Andrews is walking on air. Her debut album on DreamWorks Nashville, "Heart Shaped World," is approaching a year on Billboard's Top Country Albums chart, while she's reached No. 27 on Hot Country Singles & Tracks with her third hit, the angelic "Unbreakable Heart."

In just over a year, in fact, her list of accomplishments reads like many artists' career summaries: Her first single, "I Will Be There For You," was the only song by a new artist to appear on the 1999 album "The Prince Of Egypt—Nashville," and she has opened for Faith Hill and Martina McBride, lunched with Brenda Lee, participated in her first Fan Fair, appeared as herself on NBC's "Another World," and worked on her album with one of Nashville's premier producers, Byron Gallimore, who has helped steer the careers of country royalty like Tim McGraw, Hill, and JoDee Messina.

That's quite a ride for a girl who's just begun to drive, huh?

"If you listen to her voice, there's enough right there to make Jessica a star," says James Stroud, head of DreamWorks Nashville, who saw Andrews at a showcase assembled by Gallimore and signed her on the spot. "But she's also very articulate, presents herself well, knows the history of our market, and is a student of other genres," Stroud says. "She applies all of those things to her music."

Andrews grew up in Huntingdon, Tenn., and at 10 wanted to dance in a school talent show. Her sister convinced her to sing instead—"I Will Always Love You"—and after winning the contest, she was hooked. At 11, she put her first band together and, with her parents' support, began playing at local clubs.

"When we started getting paid for some of the gigs, I decided to set some goals and be a star," Andrews says. "Since we were two hours from Nashville, my mom decided we should go knock on some doors."

The family shared mutual friends with Gallimore and managed to arrange a meeting with the producer.

"He came into the office with my mom and dad, sat me down, and started loading me down about the music business, about how I was so young and might be perceived as a novelty act," she says. "My mom said, 'Just sing for him.' I swear he stopped me in the middle of the song and brought everybody in the office in to hear me. Then he said, 'Let's put this thing in high gear.'"

Indeed, Andrews' voice is her calling card; despite the fact that she's 16, comparisons to pop counterparts

Britney Spears or Christina Aguilera are unlikely. There's a depth and vulnerability about her vocal prowess that seem to convey experience, rooted pain, and the wisdom of many more years than she has yet endured.

"The thing we see most in this



by Chuck Taylor

young singer is that she has real personality to her voice. She has one of the best pure singing voices around; it's something special," says Travis Moon, assistant PD/music director of KEEY Minneapolis. "With a lot of the young artists around, there's talent there, but the songs aren't hits. I think that's because they are restricted by a lot of things they could sing about because of age, which really cuts down on the material. Jessica has a lot of songs on her album that are outright home runs."



ANDREWS

"When I first heard her voice, I realized that Jessica stands head and shoulders above most young talent out there," says Rick McCracken, music director of WSOC Charlotte, N.C. "It's very helpful that she doesn't sound like a teen, because there's a stigma out there that they can't sing a sensitive song about life experience. She proves that it can be done, and it breaks down that stigma."

Adds Stroud at DreamWorks, "We signed her because she's a great singer, not because of her age. It became a little bit of a factor for us, but in a positive way, because of the fact that she has such a passion for her music at this age. In the past year, that passion has evolved into focus. She doesn't have that lighter tone of a child but a mature sound, which makes her even more unique."

"A lot of people asked, 'What about her age?'" Stroud says. "I said, 'What

about her voice?' Let that carry her talent and be the flagship for our label. The results have been great."

Part of the wisdom behind Andrews' years comes from making fast friends with people in the industry who quickly helped her learn the ropes.

"I was fortunate enough to have folks explain how things go with recording an album, the radio tour, then touring," she says. "When I toured with Faith, I got to know her on a personal level. We would sit and eat together, and she invited me to her home and even gave me a camera and a scrapbook and told me to take a lot of pictures, because it all goes by so fast. She told me that I reminded me of her when she was starting in the music business, and she opened her heart and shared things with me."

Another thing bestowed upon Andrews was her current hit, "Unbreakable Heart," written by Tom Petty keyboardist Benmont Tench and originally recorded by Carlene Carter. The sweet, melancholy narrative tells of the one thing that God doesn't make: "An empty house, a broken fairy tale/A hollow girl with empty arms/From an angel's tears God made the stars/Why can't he make me an unbreakable heart?"

It came to Andrews via Gallimore's wife, Missy, who works in the DreamWorks A&R department. Explains the artist, "I was in the studio with Byron, and we were doing a lot of production work. Missy picked us up for dinner and said she had something for us to listen to."

"I loved the title of the song, and she put it on, and it just took me, with the melody, the lyrics, and the feel of it; it was like a lullaby," Andrews says. "I looked over at my mom, and she was crying, and Byron said, 'Oh, my God, that's a smash.' I learned it in five minutes, and we just went in and recorded it. I love it."

That emotion is certainly shared by many in radioland. "I first heard Jessica's CD a year ago, and that was my favorite song on the CD," says Mark Lindow, PD of WYRK Buffalo, N.Y. "When the single came out, I was right on it. It has a great message that people can relate to, because we've all gone through painful breakups or divorce."

"It's very sweet and vulnerable and really speaks to people's emotions. Jessica does it just perfectly," adds McCracken. "We've been on it for seven weeks, and it's very close to going into heavy rotation. Our listeners are certainly telling us that it's a hit."

That's a good thing, because Andrews no longer has any intention of doing the moonwalk.

"I want longevity, so I'm willing to take it slow, because people in country are able to have long careers," she says. "But I'm going at it full force. I don't think I could ever be out of music. It's already so much a part of my life."

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Street NE,  
 Washington, D.C. 20018

- 1 D'Angelo, Untitled (How Does It Feel)
- 2 Jay-Z, Anything
- 3 Missy "Misdemeanor" Elliott, Hot Boyz
- 4 Joe, I Wanna Know
- 5 J-Shin, One Night Stand
- 6 Dr. Dre Feat. Eminem, Forgot About Dre
- 7 Da Brat, That's What I'm Looking For
- 8 Ginuwine, None Of Ur Friends Business
- 9 Guy, Why You Wanna Keep Me From My Baby
- 10 Will Smith, Freakin' It
- 11 Hot Boys, I Need A Hot Girl
- 12 Mary J. Blige, Give Me You
- 13 Destiny's Child, Say My Name
- 14 Nas, You Owe Me
- 15 Q-Tip, Breathe & Stop
- 16 Black Rob, Whoa
- 17 Eve Feat. Faith Evans, Love Is Blind
- 18 Jagged Edge, He Can't Love U
- 19 Jennifer Lopez, Feelin' So Good
- 20 Juvenile, U Understand
- 21 Eastsidaz, G'd Up
- 22 Ice Cube, Until We Rich
- 23 The Lox, Ryde Or Die, Chick
- 24 2Pac + Outlawz, Baby Don't Cry
- 25 Santana F/The Product G&B, Maria Maria
- 26 Method Man/Redman, Y.O.U.
- 27 Mariah Carey, Thank God I Found You
- 28 Drama, Left, Right, Left
- 29 Blaque, Bring It All To Me
- 30 Donell Jones, Where I Wanna Be
- 31 Macy Gray, I Try
- 32 Whitney Houston, I Learned From The Best
- 33 Master P, Da Ballers
- 34 Bone Thugs-N-Harmony, Resurrection
- 35 TLC, No Scrubs
- 36 LV, How Long
- 37 Sammie, I Like It
- 38 Montell Jordan, Once Upon A Time
- 39 Trina, Da Baddest Bitch
- 40 Dave Hollister, Can't Stay
- 41 Amel Larrieux, Get Up
- 42 Ginuwine, R.L., Tyrese, Case, The Best Man...
- 43 Notorious B.I.G., Notorious B.I.G.
- 44 DMX, What's My Name
- 45 Lauryn Hill, Everything Is Everything
- 46 Mary J. Blige, All That I Can Say
- 47 Angie Stone, Everyday
- 48 E-40, Earl That's Yo Life
- 49 Kelly Price, Love Sets You Free
- 50 Q-Tip, Vivrant Thing

NEW ONS

- Hezekiah Walker, Let's Dance  
 Sole F/Ginuwine, It Wasn't Me  
 Common, The 6th Sense  
 Sisoq, Thong Song  
 Bernice Sigel, The Truth  
 Eric Benet, When You Think Of Me  
 Gerald Levert, Mr. Too Damn Good  
 Brian McKnight, Stay Or Let It Go



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Dixie Chicks, Cowboy Take Me Away
- 2 Brad Paisley, Me Neither
- 3 Chely Wright, It Was
- 4 Shedaisy, This Woman Needs
- 5 Mark Wills, Back At One
- 6 Reba McEntire, What Do You Say
- 7 Toby Keith, How Do You Like Me Now?!
- 8 Clint Black W/Steve Wariner, Been There
- 9 Montgomery Gentry, Daddy Won't Sell The Farm
- 10 Lonestar, Smile
- 11 Tracy Lawrence, Lessons Learned
- 12 Martina McBride, Love's The Only House
- 13 Jo Dee Messina, Because You Love Me
- 14 Faith Hill, Breathe
- 15 Phil Vassar, Carlene
- 16 Ty Herndon, No Mercy \*
- 17 Collin Raye, Couldn't Last A Moment \*
- 18 The Wilkinsons, Jimmy's Got A Girlfriend \*
- 19 Clay Davidson, Unconditional \*
- 20 Keith Urban, Your Everything \*
- 21 Clay Walker, The Chain Of Love \*
- 22 Kenny Rogers, Buy Me A Rose \*
- 23 Joe Diffie, It's Always Somethin' \*
- 24 Trace Adkins, More \*
- 25 Yankee Grey, Another Nine Minutes \*
- 26 Trisha Yearwood, Real Live Woman \*
- 27 Gary Allan, Smoke Rings In The Dark
- 28 Shania Twain, Rock This Country! \*
- 29 Asleep At The Wheel, Cherokee Maiden \*
- 30 Jerry Kilgore, The Look
- 31 Alan Jackson, Pop A Top
- 32 Alecia Elliott, I'm Diggin' It
- 33 Jennifer Day, The Fun Of Your Love
- 34 Brooks & Dunn, Beer Thirty
- 35 Marty Raybon, Cracker Jack Diamond
- 36 Wade Hayes, Up North (Down South...)
- 37 Chalee Tennison, Just Because She Lives There
- 38 LeAnn Rimes, Big Deal
- 39 Rascal Flatts, Prayin' For Daylight
- 40 Jessica Andrews, Unbreakable Heart
- 41 Andy Griggs, She's More
- 42 Julie Reeves, What I Need
- 43 Clint Black, When I Said I Do
- 44 Tamara Walker, Asking Too Much
- 45 Eric Heatherly, Flowers On The Wall
- 46 Kenny Chesney, She Thinks My Tractor's Sexy
- 47 George Jones, The Cold Hard Truth
- 48 Sherrie Austin, Little Bird
- 49 Collin Raye/Melissa Manchester, A Mother...
- 50 Kenny Rogers, The Greatest

NEW ONS

- Blackhawk, I Need You All The Time  
 Danni Leigh, Honey I Do  
 Dixie Chicks, Goodbye Earl  
 Joanie Keller, There Little Teardrops



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Christina Aguilera, What A Girl Wants
- 2 Dr. Dre Feat. Eminem, Forgot About Dre
- 3 Destiny's Child, Say My Name
- 4 2gether, U + Me = Us (Calculus)
- 5 'N Sync, Bye Bye Bye
- 6 DMX, What's My Name
- 7 Jennifer Lopez, Feelin' So Good
- 8 Blaque, Bring It All To Me
- 9 No Doubt, Ex-Girlfriend
- 10 Backstreet Boys, Show Me The Meaning...
- 11 Korn, Make Me Bad
- 12 Missy "Misdemeanor" Elliott, Hot Boyz
- 13 D'Angelo, Untitled (How Does It Feel)
- 14 Filter, Take A Picture
- 15 Macy Gray, I Try
- 16 Santana F/The Product G&B, Maria Maria
- 17 Red Hot Chili Peppers, Otherside
- 18 Eve, Love Is Blind
- 19 Mariah Carey, Thank God I Found You
- 20 Jay-Z, Anything
- 21 Bloodhound Gang, The Bad Touch
- 22 Bush, Letting The Cables Sleep
- 23 Pink, There You Go
- 24 Notorious B.I.G., Notorious B.I.G.
- 25 Third Eye Blind, Never Let You Go
- 26 Will Smith, Freakin' It
- 27 Buckcherry, Check Your Head
- 28 Jessica Simpson, Where You Are
- 29 Vertical Horizon, Everything You Want
- 30 Moby, Natural Blues
- 31 Lit, Miserable
- 32 System Of A Down, Spiders
- 33 Hoku, Another Dumb Blonde
- 34 Creed, What If
- 35 Incubus, Pardon Me
- 36 Enrique Iglesias, Be With You
- 37 Ricky Martin, Livin' La Vida Loca
- 38 Celine Dion, That's The Way It Is
- 39 P.D., Southtown
- 40 Mandy Moore, Candy
- 41 Christina Aguilera, Genie In A Bottle
- 42 Britney Spears, Baby One More Time
- 43 TLC, Unpretty
- 44 The Smashing Pumpkins, The Everlasting Gaze
- 45 Fiona Apple, Limp
- 46 Nine Inch Nails, Into The Void
- 47 Limp Bizkit, Nookie
- 48 Backstreet Boys, I Want It That Way
- 49 Sonique, It Feels So Good
- 50 Madonna, American Pie

NEW ONS

- Rage Against The Machine, Sleep Now In The Fire  
 Black Rob, Whoa  
 M2M, Mirror Mirror  
 Whitney Houston, I Learned From The Best  
 Sisoq, Thong Song  
 Blink-182, Adam's Song  
 Hanson, This Time Around  
 Ricky Martin, Private Emotion



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Santana Feat. Rob Thomas, Smooth
- 2 Celine Dion, That's The Way It Is
- 3 Christina Aguilera, What A Girl Wants
- 4 Smash Mouth, Then The Morning Comes
- 5 Foo Fighters, Learn To Fly
- 6 Third Eye Blind, Never Let You Go
- 7 Vertical Horizon, Everything You Want
- 8 Red Hot Chili Peppers, Otherside
- 9 Backstreet Boys, Show Me The Meaning...
- 10 Macy Gray, I Try
- 11 Savage Garden, I Knew I Loved You
- 12 Mariah Carey, Thank God I Found You
- 13 No Doubt, Ex-Girlfriend
- 14 Santana F/The Product G&B, Maria Maria
- 15 Madonna, American Pie
- 16 Sugar Ray, Falls Apart
- 17 Faith Hill, Breathe
- 18 Filter, Take A Picture
- 19 Will Smith, Freakin' It
- 20 Kid Rock, Only God Knows Why
- 21 Whitney Houston, I Learned From The Best
- 22 Jennifer Lopez, Feelin' So Good
- 23 Sting, Desert Rose
- 24 Train, Meet Virginia
- 25 Tina Turner, When The Heartache Is Over
- 26 Counting Crows, Hangaround
- 27 Beck, Mixed Bizness
- 28 Christina Aguilera, Genie In A Bottle
- 29 Lenny Kravitz, American Woman
- 30 D'Angelo, Untitled (How Does It Feel)
- 31 Bob Dylan, Things Have Changed
- 32 Oasis, Go Let It Out
- 33 Moby, Natural Blues
- 34 Lit, My Own Worst Enemy
- 35 Lenny Kravitz, I Belong To You
- 36 Enrique Iglesias, Be With You
- 37 Fiona Apple, Limp
- 38 Backstreet Boys, I Want It That Way
- 39 Sugar Ray, Someday
- 40 Red Hot Chili Peppers, Scar Tissue
- 41 Brian McKnight, Back At One
- 42 Beth Hart, L.A. Song
- 43 Lenny Kravitz, Fly Away
- 44 Jennifer Lopez, Waiting For Tonight
- 45 Beck, Where It's At
- 46 Len, Steal My Sunshine
- 47 B-52's, Love Shack
- 48 Bryan Adams, Summer Of '69
- 49 Whitney Houston, I'm Your Baby Tonight
- 50 TLC, Waterfalls

NEW ONS

- Ricky Martin, Private Emotion  
 Mary J. Blige, Give Me You  
 Brian McKnight, Stay Or Let It Go  
 Eric Benet, When You Think Of Me  
 Travis, Why Does It Always Rain On Me?

## Music Video PROGRAMMING

### CTN & Mentos Present College Festival With Marcy Playground

COLLEGE TELEVISION NETWORK GOES ON TOUR: In music video programming, extending a company's brand name is becoming more prevalent in reaching the music-buying public. Case in point: College Television Network (CTN), which is presenting a festival concert tour of U.S. colleges.

The College Television Network/Mentos Freshmaker tour, which began March 1 and concludes April 27, is visiting college campuses for free outdoor concerts that are being heavily promoted on CTN. On the tour's bill are Marcy Playground, Stroke 9, Pink, Sumack, and the New Rising Sons. Each concert date includes festival attractions, such as game booths and sports activities.

According to CTN, the network is available on more than 1,500 U.S. college campuses, reaching approximately 1.5 million people. The network is seen on closed-circuit TV via satellite. More than 60% of CTN's programming consists of music videos. CTN director of programming Nick Schittone says, "The tour is an extension of CTN's ability to continuously develop new ways to reach the college audience." He adds that CTN is partnering with college radio stations and Contemporary Integrated Marketing (a subsidiary of SFX Entertainment) to promote the event and that local artists will be selected as opening acts on the tour.

GRAMMY WINNERS: Congratulations to the music video winners for this year's Grammy Awards. Best shortform music video: Korn, "Freak On A Leash" (Immortal/Epic). Producers: Terry Fitzgerald and Bart Lipton.

Directors: Jonathan Dayton, Valerie Faris, Todd McFarlane, and Graham Morris.

Best longform music video: Jimi Hendrix, "Band Of Gypsies—Live At Fillmore East" (MCA/Experience Hendrix). Producers: Neil Aspinall and Chips Chipperfield. Director: Bob Smeaton.

THIS & THAT: Production company Longview Entertainment has added director Christopher Rebich to its roster.

Production company Pop/Art Film Factory has moved. The new address is Suite 215, 513 Wilshire Blvd., Santa Monica, Calif. 90401.

Austin Music Network has moved its headquarters to 4209 Airport Blvd., Austin, Texas 78722.

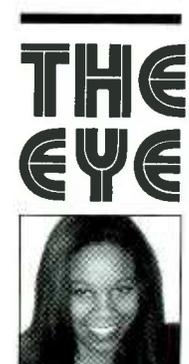
LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Tampa, Fla.-based hard rock/heavy metal show "Metal Masters."

TV affiliates: Time Warner Cable in Hillsborough County, Fla.; Adelphia Cable in Maine.

Time slot: various. Key staffers: Tom Riley and Libby Riley, producers/directors. E-mail address: metaltv@hotmail.com.

Following are the show's top five videos for the episode that aired the week ending Feb. 12:

1. Full Devil Jacket, "Stain" (Bomb Trax/The Enclave/Island).
2. No Use For A Name, "Why Doesn't Anybody Like Me?" (Fat Wreck Chords).
3. Reveille, "The Phoenix" (Elektra).
4. Jimmie's Chicken Shack, "Dropping Anchor" (Rocket/Island).
5. Moonspell, "Butterfly FX" (Century Media).



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 11, 2000.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

BOXTOPS

- Pink, There You Go  
 Dr. Dre Feat. Eminem, Forgot About Dre  
 'N Sync, Bye Bye Bye  
 Sammie, I Like It  
 Limp Bizkit, Break Stuff  
 Bone Thugs-N-Harmony, Resurrection (Paper, Paper)  
 Youngbloodz, 85  
 Guy, Why You Wanna Keep Me From My Baby  
 Slipknot, Wait And Bleed  
 Jennifer Lopez, Feelin' So Good  
 Montell Jordan, Once Upon A Time  
 Christina Aguilera, What A Girl Wants  
 Lit, Miserable  
 Hoku, Another Dumb Blonde  
 Will Smith, Freakin' It  
 Joe, I Wanna Know  
 Eve Feat. Faith Evans, Love Is Blind  
 Jay-Z, Anything  
 No Doubt, Ex-Girlfriend  
 Bloodhound Gang, The Bad Touch  
 Hot Boys, I Need A Hot Girl  
 Third Eye Blind, Never Let You Go  
 Da Brat, That's What I'm Looking For  
 Aqua, Cartoon Heroes  
 The Notorious B.I.G., Notorious  
 Sonique, It Feels So Good  
 Three 6 Mafia, Who Run It

NEW

- 311, Flowing  
 Chevelle, Point #1  
 Donell Jones, Where I Wanna Be  
 Gerald Levert, Mr. Too Damn Good  
 Hezekiah Walker, Let's Dance (Remix)  
 Korn, Make Me Bad  
 Lucky Boy's Confusion, Dumb Pop Song  
 Marc Anthony, You Sang To Me  
 Saafir, Not Fa' Nuthin'  
 Sisoq, Thong Song  
 Static-X, I'm With Stupid



Continuous programming  
 1515 Broadway  
 New York, NY 10036

- Squirrel Nut Zippers, Put A Lid On It  
 Annie Lennox & Al Green, Put A Little Love...  
 Big L, Put It On  
 Paul McCartney, Put It There  
 Barry White, Put Me In Your Mix  
 World Party, Put The Message In The Box  
 Jon Astley, Put This Love To The Test  
 Clint Black, Put Yourself In My Shoes  
 Taco, Puttin' On The Ritzy  
 Hi-Five, Quality Time  
 Katrina And The Waves, Que Te Quiero  
 Juice Newton, Queen Of Hearts  
 Garbage, Queer  
 Chaz Jankel, Questionnaire  
 Kitchens Of Distinction, Quick As Rainbows  
 Mobb Deep, Quiet Storm  
 DJ Quik, Quik Is The Name  
 Backstreet Boys, Quit Playing Games (With My Heart)  
 Salt-N-Pepa, R U Ready  
 Little Feat, Rad Gumbo



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- J. Englishman, More (NEW)  
 Destiny's Child, Say My Name (NEW)  
 Pink, There You Go (NEW)  
 Sisoq, Thong Song  
 Backstreet Boys, Show Me The Meaning...  
 Matthew Good Band, Load Me Up  
 Our Lady Peace, Is Anybody Home?  
 S Club 7, S Club Party  
 The Tea Party, The Messenger  
 Souledecision, Faded  
 'N Sync, Bye Bye Bye  
 Red Hot Chili Peppers, Otherside  
 McMasters & James, Love Wins Every Time  
 Jennifer Lopez, Feelin' So Good  
 Filter, Take A Picture  
 Christina Aguilera, What A Girl Wants  
 Blink-182, All The Small Things  
 Edwin, And You  
 Britney Spears, From The Bottom Of...



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Ricky Martin, Shake Your Bon Bon  
 Aleks Syntek, Tu Necesitas  
 Oasis, Go Let It Out  
 Tarkan, Simarik  
 Moenia, No Dices Mas  
 Backstreet Boys, Show Me The Meaning...  
 Foo Fighters, Learn To Fly  
 Lou Bega, Got A Girl  
 Aqua, Cartoon Heroes  
 Christina Aguilera, What A Girl Wants  
 Savage Garden, I Knew I Loved You  
 Jaguares, Tu  
 Blink-182, All The Small Things  
 Korn, Falling Away From Me  
 Luis Miguel, Dormir Contigo  
 The Smashing Pumpkins, The Everlasting Gaze  
 Shakira, Si Te Vas  
 Madonna, American Pie  
 Eiffel 65, Blue (Da Ba Dee)



2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

- Da Brat, That's What I'm Looking For  
 D'Angelo, Untitled (How Does It Feel?)  
 Method Man/Redman, Y.O.U.  
 Jennifer Lopez, Feelin' So Good  
 DMX, What's My Name  
 Santana F/The Product G&B, Maria, Maria  
 Dr. Dre Feat. Eminem, Forgot About Dre  
 Chico DeBarge, Give You What You Want  
 Q-Tip, Breathe And Stop  
 Rah Digga Feat. Busta Rhymes, Imperial  
 LL Cool J, Shut 'Em Down  
 Mos Def, Umi Says  
 Capone & Noriega, Blood Money  
 Black Rob, Whoa!  
 Jay-Z, Anything



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Sting, Brand New Day  
 Third Eye Blind, Never Let You Go  
 Aimee Mann, Save Me  
 Live, Run To The Water  
 Eurythmics, I Saved The World Today  
 Red Hot Chili Peppers, Otherside  
 Fiona Apple, Limp  
 Mr. Ozio, Flat Beat  
 Crazy Town, Toxic  
 Robbie Williams, Angels  
 Enigma, Gravity Of Love  
 Lit, Miserable  
 Kittie, Brackish  
 Groove Armada, I See You Baby  
 Nine Inch Nails, Into The Void  
 The Greatest Romance Ever Sold  
 311, Flowing  
 Sugar Ray, Falls Apart  
 Bush, Letting The Cables Sleep



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- 'N Sync, Bye Bye Bye  
 Backstreet Boys, Show Me The Meaning...  
 Christina Aguilera, What A Girl Wants  
 Britney Spears, From The Bottom Of...  
 Sugar Ray, Falls Apart  
 Jennifer Lopez, Feelin' So Good  
 Santana F/The Product G&B, Maria, Maria  
 Mandy Moore, Candy  
 LFO, Girl On TV  
 Eiffel 65, Blue (Da Ba Dee)  
 Ginuwine, None Of Ur Friends Business  
 Savage Garden, I Knew I Loved You  
 Jay-Z, Anything  
 Blaque, Bring It All To Me  
 Limp Bizkit Feat. Method Man, N 2 Gether Now

## PRODUCTION NOTES

LOS ANGELES  
 Steve Carr directed Elwood's "Sundown" and Solé Featuring Ginuwine's "It Wasn't Me."  
 Martina McBride's "Love's The Only House" was directed by Thom Oliphant.

Dope teamed up with director Marc Klasfeld for the "Everything Sucks" video.

Jim Shea directed Wade Hayes' "Up North (Down South, Back East, Out West)" and the Wilkinsons' "Jimmy's Got A Girlfriend."

8Stops7 filmed a clip for "Satis-

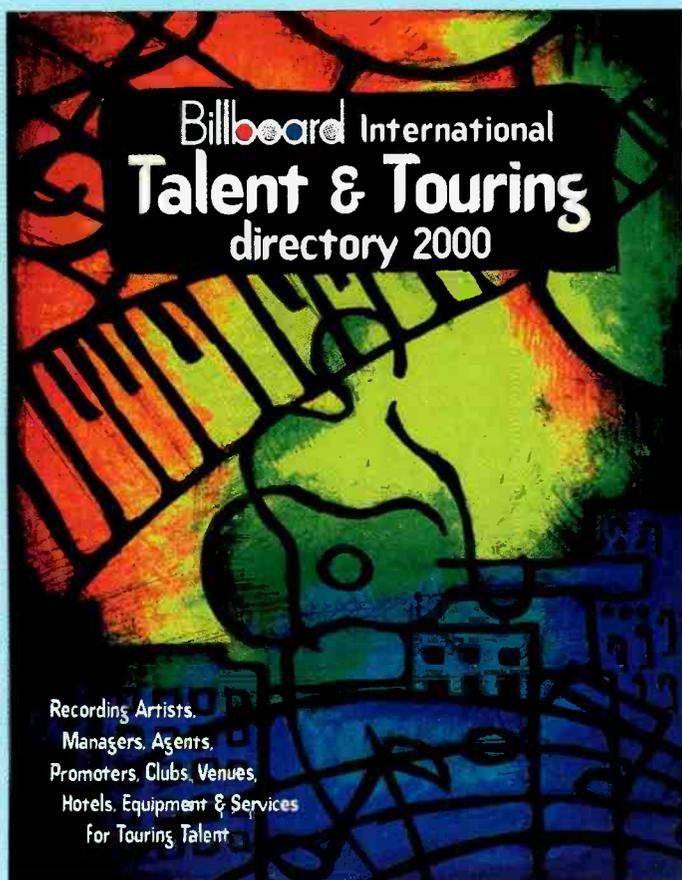
ified" with director Nathan Cox. Sons Of The Desert's "Change" was directed by Trey Fanjoy.

OTHER CITIES

Santana filmed "Corazon Espinado" in Mexico City with director Adolfo Doring. The clip features Latin rock band Maná.

Yousou N'Dour Featuring Wyclef Jean teamed up with directors Andrew Dosunmu and Malik Sayeed for the "Brima" video, filmed in New York and Soweto, South Africa.

# The reference guide for anyone who books, promotes, programs and manages talent...



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# Update

## CALENDAR

### MARCH

March 14, **International Radio And Television Society Foundation Gold Medal Award Dinner**, Waldorf-Astoria, New York. 212-867-6650, ext. 302.

March 15, **Music In Advertising**, presented by the Assn. of Independent Music Publishers, Dillion's, New York. 212-758-6157.

March 28, **Songwriter Showcase**, presented by Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

### APRIL

April 7, **Ninth Annual Music Video Production Assn. Awards**, Directors Guild of America, Los Angeles. 323-469-9445.

April 8, **California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

April 8, **Digital Broadcasting: What Are We**

**Doing? Where Are We Going?**, presented by SMPTE, Las Vegas Hilton, Las Vegas. 914-761-1100, ext. 110.

April 10, **Celebrity Golf Classic**, presented by Project A.L.S., Riviera Country Club, New York. 800-603-0270.

April 13, **13th Annual Kahlua Boston Music Awards**, Orpheum Theater, Boston. 617-357-6997.

April 13-15, **NEMO Music Showcase And Conference**, Swissôtel, Boston. 617-357-6997.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 27, **Esther Van Wagoner Tufty Award, Board Of Directors Award, And Leadership Awards**, presented by the Washington, D.C., Chapter of American Women in Radio and Television, National Press Club Ballroom, Washington, D.C. 301-718-6555.

April 27-28, **Marketing Conference**, presented by

The Source, Loews Santa Monica Beach Resort, Santa Monica, Calif. 212-253-3714.

### MAY

May 11-13, **Electronic Entertainment Expo**, Los Angeles Convention Center, Los Angeles. 800-315-1133, e3expo.com.

May 17-18, **Consumer Electronics Assn. Business Solutions Series 2000**, Hyatt Regency Hotel, Los Angeles. 703-907-7600.

### JUNE

June 7-9, **Billboard/BET On Jazz Conference And Awards**, JW Marriott, Washington, D.C. 212-536-5002.

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.

## LIFELINES

### BIRTHS

Boy, Julian David, to **Beth and Brom Keifetz**, Feb. 21 in New York. Mother is the head of media relations at Tommy Boy Music.

Boy, Asher Jesse, to **Jamie and Andrew Peterson**, Dec. 15 in Nashville. Mother is a singer. Father is a singer/songwriter.

Girl, Rachel Danielle, to **Danielle and Cliff Young**, Dec. 30 in Houston. Mother and father are members of the band Caedmon's Call.

Boy, Coleman James, to **Shannon and Tai Anderson**, Jan. 22 in Atlanta. Father is a member of the band Third Day.

Boy, Samuel Lincoln, to **Jeff Tweedy and Sue Miller**, Dec. 22 in Chicago. Father is the founding member of the band Wilco.

Girl, Nadia Patricia, to **Rick and Patricia Dorsey**, Jan. 29 in Montebello, Calif. Father is the general manager of Tower Records in West Covina.

### DEATHS

**George Duning**, 92, of cardiovascular disease, Feb. 27 in San Diego. Duning was a prolific film and TV composer who first worked as a musical director/supervisor for the NBC radio show "Kay Kyser's Kollege Of Musical Knowledge" in the 1930s. During World War II, he spent three years conducting and arranging for the Armed Forces Radio Service. Duning was signed to Columbia Pictures in the late 1940s, and averaged six scores a year until he left in 1962. He later wrote for many TV programs, including "The Big Valley" and "The Farmer's Daughter." In total, he contributed to more than 150 films and TV programs. Duning received five Academy Award nominations in the

best score category for his work on "Jolson Sings Again" (1949), "No Sad Songs For Me" (1950), "From Here To Eternity" (1953), "Picnic" (1955), and "The Eddy Duchin Story" (1956). He served on the ASCAP board of directors from 1972 to 1985, and was ASCAP's VP from 1978 to 1979. Duning is survived by his wife, a brother, two daughters, and five grandchildren.

**Michael Piranian**, 48, of an apparent heart attack, Feb. 29 in Los Angeles. Piranian was a veteran booking agent with Creative Artists Agency. His current clients included Kiss and Lenny Kravitz, and he had worked in the past with Rod Stewart, Stevie Nicks, and many other artists. He is survived by his wife, Maureen, and his children, Jessica and John. In lieu of flowers, the family requests that donations be made to the MusiCares Foundation.

## SONY MOVES INTO RUSSIA WITH ITS WHOLLY OWNED SUBSIDIARY

(Continued from page 49)

Russia platform—a venue that SMER will obviously try to leverage to market its products.

Previously, Sony Music had been shipping finished-product CDs into Russia on a distribution-only basis. However, with the launch of the new company, the Sony Music catalog will now be available. CDs will be manufactured by Sony's DADC Austria plant, while cassettes, which represent the bigger market, will be manufactured locally in Russia. Sales and distribution of the new subsidiary's products will be handled by Russian-registered company Hunter Music, which previously acted as a nonexclusive distributor for Sony.

No one at Sony was available to comment in detail on the company's plans for Russia, but with Sumin at the wheel, SMER at least will have the benefit of local knowledge in a market that is fraught with difficulties.

According to the International Federation of the Phonographic Industry (IFPI), Russia's economic problems and the country's thriving piracy in-

dustry have slammed legitimate music sales in the past couple of years.

While Europe's music market as a whole has grown significantly over the past seven years, to \$13 billion, only 5% can be accounted for in Eastern Europe, including Russia. Indeed, IFPI figures show a fall in Eastern Europe.

In 1998 the Eastern European music market was worth just under \$0.6 billion and was dominated by Russia. Following a low in 1993, the region's market picked up, but it fell by 12% in value in 1998 due to the effects of the economic crisis and rising piracy levels, IFPI says.

As a whole, Eastern Europe is cassette-driven, with cassettes representing around 80% of the market. The 1998 level of CD sales in Russia was a mere 7%.

Those statistics are compounded by the IFPI's figures for the first half of 1999, which revealed that while world music sales were flat, sales in Russia were off by 50% in unit terms and 68% in value.

Sony's accountants may be preparing quite literally for a trip into the red, but the company remains upbeat about its foray into the Russian music scene.

"Everyone at Sony Music firmly believes that establishing a company in Russia is a long-term commitment," says Paul Russell, chairman of Sony Music Entertainment Europe. "That is why we believe that taking full ownership [of SMER] is important and by doing so will enable us to contribute and participate there in the development and growth of the business."

Russell also pays tribute to Sumin. "Andrei, throughout the negotiations, has been incredibly professional, understands our long-term objectives, and . . . is the ideal person to build a strong company for us there."

Sumin says, "We have the best team in Russia, comprising people who know what to do and how to do it. Combined with the 100% support of our colleagues at Sony Music worldwide, I know we will build a strong and dynamic record company."

## WMG LAUNCHES 'ESSENTIAL' DANCE

(Continued from page 1)

the May 2 release of "Essential Selection, Vol. 1."

The two-disc London-Sire set—mixed by DJs/producers Fatboy Slim and Paul Oakenfold and aggressively priced at \$19.98—will be the first of many multi-artist dance compilations, all of which will be tailor-made for the U.S. marketplace, promoting the "Essential" logo.



STEIN

According to WMG VP of commercial marketing Michael Cohen, future volumes will arrive via such WMG labels as Atlantic, Kinetic, F-111, Warner Bros., Reprise, Maverick, and

London-Sire.

Cohen also confirms that the WMG has plans to release two other "lines" of "Essential" albums: "Essential Mix" compilations mixed by "up-and-coming DJs" and yearly "Essential Dance Hits" sets.

Additionally, the "Essential" name will be used for hip-hop and R&B compilations, as these, too, "are forms of dance music," notes Cohen.

"The aim is to hit every level of dance music fan under this umbrella brand," Cohen says. "I'll be working with all WMG labels to ensure that this is a group effort. We have the support of all our dance imprints.

"We don't want to pit labels against each other," Cohen continues. "Each label should benefit from this. With 'Essential,' WMG now has a dance brand to call its own."

Says Peter Koepke, president of London-Sire, "We have collectively made a mental commitment to this. We are prepared to throw every available resource into making the 'Essential' brand work in the U.S. We're ready to kick the whole scene up."

Cohen says the "solid 'Essential' groundwork" began five years



KOEPKE

ago, when Pete Tong, a DJ and the director of A&R at ffr/London U.K., introduced the "Essential Selection" radio show on the U.K.'s Radio 1.

Cohen notes that the show, airing Friday evenings, reaches, on average, 2 million listeners each week. "It's the mainstay dance radio show in the U.K.," he says. "It was a natural extension for Pete to then develop the 'Essential' compilation series."

"This is an incredible time for the 'Essential' name," explains Tong. "I've worked with Roger [Ames, chairman/CEO of the WMG] for 18 years. The most exciting thing is to be able to influence popular culture the way Roger can."

Upon hearing about the series, Steve Lau, president of Kinetic Records, can only smile. "With Roger helping WMG and making dance music a priority only reinforces what Kinetic has long believed: Dance music is one of the fastest-growing markets within the industry.

"Roger takes a global view," Lau continues. "Anyone looking at things with this perspective realizes that dance music is huge everywhere in

the world. For whatever reason, the U.S. is the last territory to jump onto the phenomenon. Everybody within WMG is encouraged that the head of our company is making it a priority to change things here."

"WMG seems to be up to the challenge of taking dance music to the next level in the U.S.," says Tong. "We are on the verge of making a big impact in America."

For Lau, the American music industry gave up on dance music after the "post-grunge electronica movement didn't happen the way as expected."

But, he says, "that's only proven to make the underground dance scene healthier. There's a whole generation of kids that listens to alternative radio, watches MTV, and goes to raves on the weekends."

"What we're doing with 'Essential' in the U.S. can only have a positive effect on us," acknowledges Seymour Stein, chairman of London-Sire, two labels that have solid track records with dance music.

Stein adds that "it's time to play catch-up with the rest of the world. We're correcting a misstep of the entire U.S. record industry, which tends to frown upon not just dance compilations but all compilations."

Stein points to European coun-



tries where, he says, "every means of exploitation are explored. European labels aren't afraid of compilations. If anything, they've embraced them 100%."

Cohen, who arrived in the U.S. three years ago to launch the PolyGram TV label under the guidance of Ames—and who successfully marketed such rhythm-centric compilations as "Pure Disco" (three volumes),



LAU

"Pure Funk" (two volumes), "The Source Presents Hip-Hop Hits" (three volumes), and "Urbal Beats" (three volumes), culminating with the introduction of the "Now!" series (now in its third volume)—has discovered that American consumers like and want compilations.

"Americans will buy compilations if they're marketed properly, which means using TV to drive people into stores," Cohen says.

Koepke concurs and adds, "The American way of doing compilations is

the soundtrack, which internationally tend to not sell well. Europeans never really embraced soundtracks, while compilations are wholly embraced."

And just as labels release singles from soundtracks to help drive sales, so too will WMG with tracks from the "Essential" line.

The WMG will launch the "Essential" brand and "Essential Selection, Vol. 1" with a boat party at the annual Winter Music Conference, which is held in Miami in March. Tentative special guests include Tong, Fatboy Slim, and Paul Oakenfold.

Also playing a major role in the launch will be Essentialselection.com (Tong's U.K.-based Web site), which is being revamped to include U.K. and U.S. sections. The site will offer a free download with the purchase of "Essential Selection, Vol. 1."

"The download will be a 30-minute mix of classic ffr dance stuff mixed by Pete," says Cohen, who adds that WMG is in discussions with AOL and popular DJ Web sites like Spinner.com to discuss the possibility of working together.

Everyone interviewed for this article—including Craig Kallman, senior VP/office of the chairman at Atlantic; Andrew Goldstone, co-director of F-111; Debra Pelton, national director of dance/crossover promotion at Warner Bros.; and Sergio Goncalves, associate director of dance/crossover promotion at Reprise—acknowledge that the Internet is the perfect medium for DJs, dance music, and the entire club culture.

For direct-response TV advertising, the WMG will align itself with MTV, as well as late-night programming on non-cable net-

works. On the consumer magazine front, the WMG will take out ads in such trendsetting lifestyle magazines as Paper, Mixer, and Urb.

"I believe the time is right for dance music to happen in a major way in the U.S.," says Cohen. "And if we do this the right way, which we will, and put our money where our mouths are, we will see the results, and dance music will regain its proper place at the forefront of the American music scene—just as it has done throughout the rest of the world."

## LABEL/E-TAIL DEAL SPARKS IRE IN OZ

(Continued from page 1)

FMG is under pressure from Australia's second- and third-largest brick-and-mortar music retail chains, HMV and Leading Edge, and from online retailer ChaosMusic to abandon an exclusive agreement with sanity.com. The deal, announced Feb. 23, gives sanity.com a three-year exclusive right to sell and distribute downloadable copies of tracks by FMG's Australian acts (Billboard, March 4).

The remaining two years would carry a "favored nations" clause. The deal goes into effect July 1.

The rival retailers are threatening to pull FMG product involved in the deal off their shelves and from their online catalogs. Among the acts this could affect are big sellers Jimmy Barnes, Kylie Minogue, Jimmy Little, 28 Days, and Sonic Animation, as well as a back catalog of major acts that include Paul Kelly, the Go Betweens, Skyhooks, and Split Enz.

But FMG chairman Roger Grierson is standing firm. "We thought long and hard about the deal, and it's unlikely that we'll [rescind] it," he says. "But we see HMV and Leading Edge as valuable partners, and we want to continue our discussions with them in this issue."

The brick-and-mortar retailer Sanity, with 290 stores holding 25% of the market share in Australia, launched sanity.com last October. It has catalog content alliances with EMI Music Australia (which has a 10% equity stake) and Liquid Audio. The FMG deal allows downloads both on sanity.com (the price per download is yet to be fixed) and FMG's upcoming Whammo! site. In return, FMG received \$678,000 Australian (\$420,000) and an unspecified number of sanity.com shares.

Sanity's large market share may have inspired FMG to risk the exclu-

sive agreement, but the backlash is spreading, and a number of independents reportedly have been turning away FMG reps.

Says John Hazell, managing director of HMV Australia, "In January, I advised the CEOs of all the major labels that HMV expected a level playing field and that any moves to provide supply for digital download before bricks-and-mortar, or exclusively to one supplier, would see a withdrawal of our support for that artist. So, in that effect FMG should not be surprised of our position."

Hazell hints the ban on FMG's local acts could extend globally.

Hazell also dismissed the deal as "premature, given that such issues as payment of copyright royalties have yet to be worked out. It's an unsavory development where consumers have their choice of purchase restricted and Australian artists have their presence limited at retail."

HMV had originally planned to withdraw FMG stock from its outlets Feb. 29, but at press time, Hazell told Billboard that further discussions with FMG would take place March 3.

Meanwhile, Leading Edge is holding its annual conference March 6-10 in Malaysia. Its GM, Gavin Ward, says FMG executives who traditionally attend the conference will be invited to tell their side of the story. Says Ward, "The members can then vote on what action they want to take at the end of the conference."

Like Hazell, Ward does not see the

issue as an immediate commercial concern. "But the principle of limiting supply of any performer's product to one strict source is a bad one. It signifies an unhealthy trend that is not good for this industry and certainly not the artists."

Ward adds, "The digital market is negligible at the moment, but we're opposed to the principle that such commercial arrangements become acceptable down the track. We have a similar problem in principle with artists selling their product direct on the Net and excluding retailers. On that basis, they won't get support from retail, in our stores anyway."

In addition to product withdrawal, HMV and Leading Edge had informal discussions with Alan Fels, chairman of the Australian Competition and Consumer Commission (ACCC), about a possible restraint-of-trade case. Fels was unavailable for comment, but an ACCC representative says that the case does not seem to fall into the category. A private action under the Trade Practices Act remains an option.

As new chairman of the Australian Music Retailers Assn. (AMRA), Ward has the option of convening the AMRA board to discuss initiating legal action. Festival's Grierson refuses to comment on the legalities of withdrawing from the sanity.com deal. But he dismisses as "an overreaction" claims that FMG artists would suffer from online presence only on two sites.

*'The principle of limiting supply of any performer's product to one strict source is a bad one'*

- GAVIN WARD -

## TOUR ATTRACTIONS PROMISE \$1 BILLION TAKE IN 2000

(Continued from page 1)

forecast is bright. In past years, acts that broke 20 or more years ago dominated the touring scene. But over the past few years, new talent has sprung up and has started making noise at the box office. Among these acts are Britney Spears, Backstreet Boys, and 'N Sync.

Beyond the teen-pop sensations, others hitting the road include Korn, Limp Bizkit, Creed, Live, Counting Crows, Kid Rock, Smashing Pumpkins, Blink-182, and Ricky Martin. Additionally, such bands as Phish and, to a larger extent, Dave Matthews Band have become forces at the box office over the past five years and are heading out again in 2000.

There is more good news in that, after a stadium show drought following the Rolling Stones' Bridges to Babylon tour in 1998, more acts will play the largest of venues in 2000. George Strait will take out his multi-act Country Music Festival for the third consecutive year in 2000, albeit for only 10 dates (see story, page 38), and Dave Matthews, 'N Sync, and Backstreet Boys will all play more stadium shows than ever. There are also rumblings of a Korn/Limp Bizkit multi-act stadium tour.

### THE SFX FACTOR

SFX will field upward of 30 tours in 2000, light years beyond what any other company has ever attempted. SFX will produce all, most, or large chunks of tours by Tina Turner, Britney Spears, the George Strait Country Music Festival, Dixie Chicks, Volunteer Jam, Backstreet Boys, Cher, REO Speedwagon/Styx, Nickelodeon, Ozzfest, Cash Money/Ruff Ryders, Steely Dan, and Crosby, Stills, Nash & Young.

SFX and its affiliates are also in discussions or are close to announcing tours by Santana, Dave Matthews Band, the Supremes, Black Crowes with Jimmy Page and the Who, 'N Sync, and Sting. In 2000 SFX was involved at some level with 2,500 shows that grossed more than \$750 million, and that number is sure to increase significantly in 2000. More so now than ever; it has become nearly impossible for a major act to tour without SFX being involved in some way.

When asked if SFX will produce 30 tours in 2000, Jack Boyle, Cellar Door founder and chairman of the SFX Music Group, replies, "I won't say you're wrong." For one company to have so much control causes consternation to some not in the loop.

### INDEPENDENTS' DAY

"SFX is buying everything that moves," says Jerry Mickelson—co-president of Jam Productions in Chicago and a driving force among the Independent Promoters Organization—of SFX's aggressive tour strategy. "And they pay humongous guarantees for these shows. It's not easy to work around that. We haven't really figured out a strategy."

Guarantees are the minimum amount of money a promoter will pay

NASHVILLE—Concert ticket prices took a quantum leap in the 1990s, with more \$100 acts on the road in 1999 than ever before. While prices certainly haven't decreased so far in 2000, some defend high-priced top-line tickets by pointing out that multitiered pricing deflects some of the financial bite for consumers.

As for the top end, many believe the concert industry is simply catching up with other forms of entertainment, such as professional sports and Broadway shows.

"We're still cheaper than an NBA basketball game or an NFL football game," says Jack Boyle, chairman of SFX Music Group. "And I can tell you right now that, here in the Washington, D.C., market, I have a lot more friends who would rather see Tina Turner than the NBA team."

SFX executive VP Mitch Slater says SFX tours will feature more multiple price points this year than ever before. "There will be a lot of volume out there this year, and we will see without hesitation how the market responds to different levels of ticket pricing," he says. "Our ticket prices are consistently tiered, and that certainly worked for us last year."

Scalpers have routinely charged several times a ticket's face value for the best seats. "It's important to note that for years live music product has been undervalued to the consumer," says Slater.

And the market, says Boyle, is the ultimate judge. "People vote

with their wallets," he says. "Every time someone buys a ticket, they say the price is fair."

Others believe the public is saying no to ticket prices more than ever. "If you look at the results of the last two years, the grosses are the same or higher, and the [attendance] numbers are going down," says Jerry Mickelson, co-president of Jam Productions in Chicago. "I

**'We're still cheaper than an NBA basketball game or an NFL football game'**

— JACK BOYLE —

would say that it's very unhealthy that ticket prices have risen so dramatically and the numbers are going down."

Whatever the cause, numbers back Mickelson up. According to Billboard sister publication Amusement Business, in 1999 the per-show average gross was up 5.5%, while average attendance was down 3.8%. Part of that decrease may be attributable to an increase in concert volume that diluted the market. Mickelson doesn't think so.

"Fewer people are buying tickets, and I believe that's a direct result of the dramatic increase in ticket prices," he says. "Ticket

an act per show, with most deals offering a percentage of gross if ticket sales surpass a predetermined level. A decade ago, a top act would receive guarantees in the \$100,000-

\$300,000 range, but beginning last year \$400,000-\$500,000 per show guarantees from SFX and other national tour producers became commonplace, and talk of \$1 million-plus per show has even surfaced.

SFX's impact doesn't just come on the company's nationally produced tours, where a per-show guarantee is offered for an entire

tour. "Even if they don't get the whole tour, sometimes the offers [SFX] puts in on a market-by-market basis are ridiculously high," says Mickelson. "Many times they look at it as a loss leader just to get the show."

Boyle says he thinks complaints from some independents are hollow. "The people who are complaining the most had record years," he says. "It's like bitching about a free steak dinner with no lobster. Because we're 'paying too much,' more acts are working. By putting all these tours together, SFX is helping the whole industry. A lot of people out there

seem to feel they're owed a living because they've been doing this a long time. Hell, I'm one of the elder statesmen of this business."

House of Blues (HOB) Concerts, which owns or is involved with about a dozen amphitheaters, is second in size and scope to SFX and is finding business to be booming. But, "We're seeing a change in the competitive landscape," admits industry vet Alex Hodges, an executive VP with HOB Concerts. "We're fortunate that most of our business is in primary markets, and our venues are frequently the venues of choice."

Some independents are trying to look for acts and markets that might be under the SFX radar. "We're focusing on 3,000- to 8,000-seat shows when we can't get the bigger shows," says Jack Orbin, president of Stone City Attractions in San Antonio. "This is the time for independent promoters to show the ingenuity that we've always had. We're in the business of promoting music, and SFX is in the business of filling seats and selling concessions."

### SOUR GRAPES?

Those in the SFX family of promoters believe if they don't pay the acts sizable guarantees, somebody else will; some even downplay talk of over-the-top guarantees.

"The percentage of increase in talent costs is 1% to 3%," says Mitch

Slater, executive VP for SFX Entertainment. "And if any of these [independent promoters] are good partners, we want to include them. This sounds like sour grapes to me."

SFX did not invent the national touring game, which has been around since the 1970s. And it's not the only one doing it now: Metropolitan Entertainment Group has produced Family Values, Sarah Brightman, and Furthur; Electric Factory produced Bette Midler and others; and Concerts West has a standing-room-only Mariah Carey tour out this spring and 32 dates of the upcoming Dixie Chicks tour.

Also, HOB Concerts (formerly Universal Concerts), which is producing the current Blink-182 tour, owns multiple amphitheaters and has entered the national touring game.

But the industry has never seen the likes of a mass tour producer/venue operator on the scale of SFX, which owns or operates 120 live entertainment venues in 31 of the top 50 U.S. markets, including 16 amphitheaters in the top 10 markets, creating a route that can cater to a

RAY WADDELL

wide range of acts' drawing power.

However, just because a tour is an SFX tour doesn't mean other promoters can't be involved. "In some cases they are playing our buildings, and we really appreciate that from the artists, the managers, the agents, and our friends at SFX," says HOB's Hodges. "In some cases SFX may pick up an exclusive [booking deal] with an arena, which is a new twist in their market approach. But for the most part they are choosing our venues in our markets. I think part of that is the artists want to maintain their control [over touring]."

Few companies have the wherewithal to handle this broad a scope and instead focus on single shows or smaller tours. "We try to maintain our quality instead of quantity," says John Meglen, president of Concerts West. "Our key is to try to meet the artists' needs. We don't have conflicting interests as to venues or ticket prices."

### OVERALL BUSINESS

SFX notwithstanding, most feel 2000 is shaping up to be a major year for touring. Not only are some of the top ticket sellers in the business working, a new crop of acts have made names for themselves at the box office, spurring optimism among promoters.

One thing the industry as a whole agrees on is that the teen-pop success of such acts as Backstreet Boys, 'N Sync, and Britney Spears is bringing a new generation of fans to the concert experience. "I'm seeing a lot of new bands coming around, and I'm excited about that," says Meglen. "The echo-boom kids are getting their driver's licenses, they're spending money, and they want to see concerts."

Ticket sales on the Internet have also had a positive impact on the business. "Our increase in Internet sales from 1998 to 1999 was 400% to 500%," says HOB's Hodges. "Some of that has got to be new people, because our grosses are up, and box office and outlet sales are not down that much."

Many promoters think it's too early to tell how the year will end up.

**'This is the time for independent promoters to show the ingenuity that we've always had'**

— JACK ORBIN —

"Everyone wants to look at tours as either 'slam dunks' or 'stiffs,' when the truth is that 95% of our business is that world in between," says promoter Seth Hurwitz, president of I.M.P. in Baltimore. "One thing to SFX's credit is they have proven that people will pay more for tickets, and perhaps we were undervaluing the top end of our market (see story, page 82)."

The good money available spurs volume on the road, which means "lots of choices" for concertgoers, says Hurwitz.

Meglen of Concerts West would like to see bands work even more. "I don't like the 20-30-date tour scenario," he says. "We as presenters of live entertainment need to get bands to play in front of fans. If we just rely on the electronic industry [radio, TV, recordings, Internet] to make our stars, we lose the emotional connection to live performance, and that would be sad."

## CONCERNS RAISED OVER SFX/CLEAR CHANNEL DEAL

(Continued from page 1)

following an 11% drop in Clear Channel shares after the announcement.

At least one stockholder has already shown its displeasure with the deal. Harbor Finance Partners filed suit March 1 in the Court of Chancery in Wilmington, Del., against SFX, complaining that Class A shareholders get 0.6 shares of Clear Channel stock for each of their shares, while Class B stockholders—comprising only SFX chairman Robert F.X. Sillerman and SFX Entertainment president/CEO Mike Ferrel—get a full share. The suit claims that the company's leaders are making out better than its stockholders.

However, some analysts view the deal as a positive move. "The teaming up of SFX and Clear Channel appears well timed in our opinion," says Prudential Securities analyst James Marsh. "With the threat of fragmentation in the music world as the Internet emerges, we believe marketing and promotion for artists has never been more important to the music industry."

The deal also creates what Prudential's Marsh terms "an interesting platform for Clear Channel to pursue initiatives relating to the Internet and music."

SFX, which was previously rumored to be considering spinning off its Internet holdings in an initial public offering, operates a Web site that plugs its upcoming live events and sells tickets. The merged company figures to be a leader in the Webcasting of concerts, analysts say. Meanwhile, Clear Channel management in announcing the deal said the door is open to potentially cross-promoting the SFX site with the Web sites of its radio stations.

Certainly, the creation of new value for Clear Channel's radio and ad businesses is a major driver behind the transaction. Clear Channel management says no cost savings are anticipated from the deal, but including pending acquisitions, it will own and operate radio stations or outdoor advertising properties in almost every U.S. market where SFX owns or operates live entertainment venues.

SFX gains a powerful promoter of its live events and highly valuable stock in one of the leaders of a red-hot sector: radio. Equity valuations in the space have been booming in the last year as broadcasters have become a major recipient of Internet ad dollars.

That SFX should team with a radio company should come as no surprise. Just a week ago SFX had been widely rumored to be in negotiations with CBS Corp. over the possibility of that broadcaster and outdoor advertising giant taking a stake in the company or buying it outright.

In fact, SFX was still a broadcasting company when it purchased its first two promoters, New York's Delsener-Slater Enterprises in October 1996 and Sunshine Promotions of Indianapolis shortly thereafter. SFX sold its radio division in 1997 for \$2.1



FERREL

## Terms Of The SFX/Clear Channel Deal

NASHVILLE—The Clear Channel acquisition of SFX Entertainment is expected to be consummated in early third-quarter 2000, subject to the vote of SFX's stockholders and regulatory approvals. Under the terms of the agreement, SFX Class A shareholders receive 0.6 shares of Clear Channel Communications common stock for each SFX share, and Class B shareholders, namely SFX Entertainment president/CEO Mike Ferrel and SFX chairman Robert F.X. Sillerman, receive a one-for-one share, on a fixed exchange basis.

According to filings with the Security and Exchange Commission, Sillerman owns 89.8% of the 1.7 million shares of Class B stock, and Ferrel 10.2%. SFX also released financial results on Feb. 29 showing the company's losses had

decreased to \$63.9 million (\$1.10 per share) from \$68.7 million (\$1.83 per share) in 1998. Revenue rose 89% to \$1.68 billion in 1999 from \$889.9 million in 1998.

"At the end of the day, while it sounds jingoistic, our goal was to build a good company and asset base," says Ferrel. "We always said our charge is to maximize shareholder value. With this [agreement], we change our paper into a share of Clear Channel, and the combined entity will be able to unlock 100% of the asset base of SFX."

Pending the AMFM deal, Clear Channel operates 867 radio and 19 television stations in the U.S. and has equity interests in more than 240 radio stations internationally.

SFX owns and/or operates 120 live entertainment venues in 31 of the top 50 U.S. markets, including

16 amphitheatres in the top 10 markets. SFX also produces and manages touring Broadway shows and motor-sports events, and owns a fully integrated sports marketing/athlete representation firm.

Ferrel says he and Sillerman will leave the company pending deal consummation, but other top SFX executives will remain in place, including the chairman of SFX's music division, Jack Boyle; touring/booking supervisor Mitch Slater; and administrative head Rodney Eckerman. Ferrel says he has pledged to stay on a year and says a new CEO will be hired.

Asked whether he would miss the concert business, Ferrel says, "We all love this business." As to the next mountain he and Sillerman might climb, he responds, "I'm not quite sure yet." RAY WADDELL

billion to Capstar, which a year later sold 11 stations to Chancellor. Capstar itself has since become a piece of the Clear Channel conglomeration.

Clear Channel's interest in the entertainment business also has been well documented—in 1997 it lost out to SFX in a bid to acquire promoter PACE Concerts.

Whether SFX and Clear Channel, which have been aggressive consolidators in their respective industries, figure to slow down their ferocious merger strategies until the completion of this deal remains to be seen, sources say. Clear Channel is also in the midst of a blockbuster \$23.5 billion merger with radio group AMFM Inc. that will create the nation's largest radio company (Billboard, Oct. 16, 1999). The Clear Channel/SFX deal is expected to be completed in the third quarter, subject to a vote from SFX shareholders and customary regulatory approvals and closing conditions.

Mays admits the company was "presumptuous" about how quickly it would roll up AMFM into its fold (see Newsline, page 75). Meanwhile, AMFM reports record revenue for its fourth quarter ending Dec. 31, 1999 (see story, page 76).

The concert and touring industry has been forever changed by SFX, which since October 1996 has spent about \$2.2 billion acquiring the bulk of the nation's foremost concert promotion companies, along with most of the top sports-management firms and several international entertainment companies.

Top SFX executives are both surprised and disappointed by the market's reaction to the announcement of the deal. Says Ferrel, "Once the analysts have had a chance to understand what these [SFX] assets can do [for Clear Channel], there will be a rebound in price. In fact, we talked about this [with Clear Channel] prior to signing the agreement."

At press time March 2, Clear Channel shares closed at 69.3750, up less than 1% for the day, while SFX shares closed at 40.6875, up 3.01%.

Clear Channel's Mays says the merger allows the broadcaster to "gain immediate leadership in the

highly attractive live-entertainment segment, while taking advantage of the natural relationship between radio and live music events."

Ferrel was more specific in pointing out the synergies.

"Look at a market like Nashville, for instance," he says. "An act can be booked into the amphitheater there [Amsouth Amphitheatre], and we can have the radio station there promote them. There is customarily 'X' amount of dollars spent to support a concert. A radio station, over and above their commercial allocation at any given time, also has a huge resource of promotional time. A jock can say 'Go see Britney Spears at Amsouth Amphitheatre on Friday night' any number of times, and there is no increased expense."

This type of promotional clout has tremendous bottom-line value in the aggregate, Ferrel says. "We think we can drive attendance by 10% to 15%. And if we're right about that number, the impact could be huge. SFX promoted over 5,000 concerts in 1999 in the U.S., so if we can increase attendance by 10% to 15% at no expense, that flows right to the bottom line."

### CONCERT BIZ ALTERED

While corporate promoters existed prior to the SFX shopping spree, Sillerman took a loose group of self-made entrepreneurs and built them into a network of national promoters and put a valuation on the industry.

Sillerman "absolutely changed this business forever," says Cellar Door founder Jack Boyle, now chairman of SFX's music division. Boyle sold his company and its venues to SFX for more than \$100 million in 1997. "For the first time in history, promoters have legitimacy. The banks love us now, and it's not a bad thing to be a promoter."

Alex Hodges, executive VP of House of Blues Concerts, SFX's closest rival, takes a similar view that Sillerman quantified the value of the business. HOB Concerts, formerly Universal Concerts, was purchased last year by House of Blues for a reported \$190 million.

Hodges says the Clear Channel deal "probably speaks again to the issue of this business that used to be a bunch of wildcaters has been turned into a big business."

Boyle and other SFX promoters contacted by Billboard seem high on the deal.

Boyle adds that he expects few changes in the near future in the way SFX business is conducted. "Our orders are to continue as we are and to continue to grow," he says. "We will not be a stagnant company—there's a whole world out there."

In fact, SFX's latest promoter acquisition is Philadelphia-based Electric Factory Concerts.

The radio side of the deal appeared equally enthusiastic. "The opportunities are huge," says Kenny O'Keefe, COO of AMFM Radio. "The success that we experience as a result of the cross-promotional opportunities really helps in terms of branding your radio station and improves your position in the market."

### 'LEVEL PLAYING FIELD?'

The type of promotional coziness mentioned by Ferrel has some in the concert promotion industry uneasy. "There is no question there are incredible synergies here," says Metropolitan Entertainment Group president John Scher. "The question is, Will there be abuse? Will I be playing on a level playing field in terms of advertising and promotional support?"

Scher will soon find out how it will shake down in his own backyard. "Z-100 [WHTZ, a Clear Channel station] is the No. 1 pop station in New York, and historically I have produced most of their radio shows, including Jingle Ball at Madison Square Garden and Beach Ball at the Meadowlands [East Rutherford, N.J.]," Scher says. "Will I still be the producer of choice for these events? Will the local station manager still be allowed to choose the promoter?"

There are other questions, Scher adds. "Will Metropolitan and other independents be able to buy radio advertising at Clear Channel stations at the same rate as the Clear Chan-

nel promoters? And will we be able to get as much promotional cooperation with those stations, knowing we're the competition?"

Scher says he is prepared for the worst. "SFX's policy toward me and most independents has been one of trying to overwhelm us with size and clout," he says. "They have not learned to play nice with the neighbors."

Ferrel believes those concerns are unfounded. "If House of Blues is promoting a concert in a given marketplace, those stations would be just as passionate to be part of that show as any other," he says.

He adds that SFX's media holdings, specifically Network Magazine Group and SJS Entertainment, publisher of such radio and record industry magazines as Album Network, do not present a conflict of interest or any business problems. "Quite the contrary," says Ferrel. "I think it's a complement to [Clear Channel's] business and a natural fit."

Clear Channel also owns Sherman Oaks, Calif.-based Mediabase 24/7, which monitors radio programming.

### WHAT ABOUT WASHINGTON?

Based on broadcast property holdings alone, the Clear Channel/SFX merger will not trigger a review by the Federal Communications Commission (FCC) since there is no further acquisitions of radio stations and the Telecommunications Act rewrite of the '90s removed national station limits, says an FCC spokesman.

However, the Department of Justice (DOJ), which monitors media concentration, is reviewing Clear Channel holdings to determine whether its per-market advertising

revenue exceeds guidelines. The industry is waiting to see if Clear Channel will sell some stations as a result of local market rules.

Local market concentration rules prohibit

companies that own 45 or more stations from owning any more than a total of eight stations per market—five FMs and three AMs.

In the Washington, D.C., area, for example, Clear Channel's purchase of AMFM properties would put the company at the top of the limit.

Observers in D.C. say that the "synergistic" element of the SFX merger—the addition of concert promoter holdings and concert venues—could raise flags with federal regulators if the combination proves to be anti-competitive.

Under the Hart-Scott-Rodino Act, merging companies such as Clear Channel and SFX will have to file details of the deal and their business operations, including market share analyses, with the DOJ or the Federal Trade Commission. The agency handling the merger will have 30 days to review a filing.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C., Brian Garrity in San Antonio, Chuck Taylor in New York, and Airplay Monitor's Frank Saxe.



MAYS

## U.K. ACT TRAVIS TAKES AIM STATESIDE VIA EPIC

(Continued from page 11)

the next thing in front of us."

In addition to the five showcases the band played in February, Travis has already completed an extensive round of press, slated to begin popping up close to the album's release date. Among the publications featuring the act are The New York Times, Los Angeles Times, Rolling Stone, Spin, Pulse, Entertainment Weekly, Jane, and Interview.

The band will return the States in April to begin a two-month stint opening for labelmate Oasis. Along the way, the band will visit radio and retail. "This band wants to work," says Irwin. "They're looking to do two and three stations and stores a day. They mean business."

While the band is on the road, the label will also pursue television options, starting with courting MTV and VH1 to air the clip supporting the project's first single, "Why Does It Always Rain On Me," which was directed by John Hardwick.

The acoustic-framed pop/rock track goes to modern rock and triple-A radio stations on Monday (6). "Feedback has already been incredible," says Irwin.

Adding to the band's profile at radio is the fact that a handful of stations have also started playing Travis' live, acoustic cover of the Britney Spears hit "... Baby One More Time," which can be found on the B-side to the current U.K. sin-

**'We're hitting the States with a tremendous story to tell'**

- RANDY IRWIN -

gle, "Turn."

"It's a fun thing to have," says Zakk Tyler, music director at WTPT Greenville, S.C. "But it doesn't take your attention away from the real single—which is a great song, in the most old-fashioned sense. There are no gimmicks about it. It's just a cool tune."

And that's perhaps the greatest compliment one could offer to Healy, who says he takes "immeasurable pride" in the songs that make up "The Man Who."

"In the end, when all of the crazy stuff falls away, what's left is the song," he says. "As a band, we've

learned that in the grand scheme of things, we stand behind the song, not in front of it. Nothing matters more than the song."

Travis was formed in 1996, and it features—in addition to Healy—guitarist Andy Dunlop, bassist Dougie Payne, and drummer Neil Primrose.

Outside of the U.S., "The Man Who" is actually the quartet's second set. They issued "Good Feeling" on Epic in 1997, an album that triggered a cult following and a wave of puzzled press that painted the band, by turns, as cerebral art-school rockers, fluffy pop freaks, and laconic balladeers.

"Some of the reviews for the first album," Healy says, "said that musically we were a schizophrenic band."

Acknowledging the confusion, the act started its second effort by drawing its title from the Oliver Sacks book "The Man Who Mistook His Wife For A Hat," a compendium of case studies concerning schizophrenia.

But that's where the confusion ended. The band set out to make "The Man Who," a more cohesive, stylistically focused work than its previous effort. "We stripped away all of the frills and let the songs and our playing speak more clearly,"

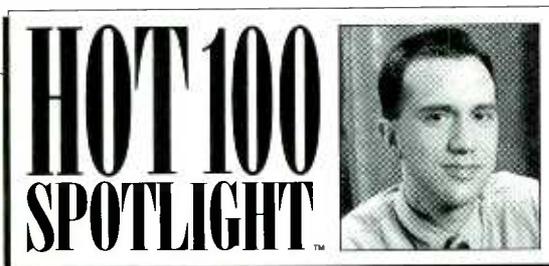
Healy says. "At the core, we've always been a straight-up pop band. We let that shine on this album as best we could."

"The Man Who" was recorded and mixed between summer 1998 and the beginning of 1999. Preliminary sessions took place in producer Mike Hedges' Chateau De La Rouge Motte studio in Normandy, with an eventual move to London to work with Nigel Godrich (Radiohead, Beck, Pavement).

"It was a brilliant time for us," Healy says. "Sometimes, making this album was alternately like watching and creating a film."

In striving to create the desired radio-in-traffic effect of "Slide Show," for example, the group recorded the song in a car cruising the leafy back roads of St. John's Wood, before settling for a backdrop of street sounds recorded by Primrose for the final mix. In Angel studios, the band witnessed arranger Anne Dudley creating the cinematic string passages of the delicate "Luv."

"At the end of the day, we listen to this record and we're so proud," Healy says. "We believe we've made a record that people can hold close to their hearts. If we do nothing beyond this moment, we can go home, smile, and say 'Well done.'"



by Silvio Pietroluongo

**GRAMMY MAN:** Buoyed by his eight-award sweep at the Grammys, Carlos Santana continues his assault on the Billboard charts this issue. In the unfamiliar position of finishing second, **Santana Featuring The Product G&B** rise 5-2 on The Billboard Hot 100 with "Maria Maria" (Arista).

After posting a sales decline last issue, "Maria" climbs to the top of the Hot 100 Singles Sales chart as it scans 96,000 units, an increase of over 26% from last issue's total. "Maria" also makes a 20% jump on the Hot 100 Airplay chart, moving 26-16 with a total audience of 54 million, earning the Greatest Gainer/Airplay designation.

As impressive as those percentage gains are for Santana's single, they pale in comparison to the 166% jump for album of the year "Supernatural," which scans 583,000 units this issue while occupying the No. 1 slot on The Billboard 200. Record of the year and song of the year honors for **Santana Featuring Rob Thomas'** former No. 1 "Smooth" push sales for that title up 51% to 17,500 units, hoisting the title 24-15 on the sales chart and back into the top 10 of the Hot 100 at No. 10.

**HOLDING ON:** Lonestar's "Amazed" (BNA) maintains its No. 1 ranking on the Hot 100 with another strong week of sales and airplay. An upward swing of 13,000 units brings "Amazed's" weekly sales total to 73,500 pieces, making it the third-ranked song on the sales chart. On the airplay side, "Amazed" increases by 3.5 million listeners for a total audience of 82 million.

It's going to be a tough fight for No. 1 next issue, as a trio of contenders are set to battle Lonestar for the crown. A continuation of this issue's gains could certainly propel **Santana's** "Maria Maria" to No. 1. **Faith Hill** is with striking distance at No. 3 with "Breathe" (Warner Bros. Nashville), as she has the second largest airplay gain on the chart (up 7.5 million listeners). And with a retail single that hit stores on Feb. 29, **Destiny's Child** will make a jump next issue from its current No. 14 position with "Say My Name" (Columbia). "Name" is slightly ahead of "Amazed" in airplay, so a sales count total greater than Lonestar's would bode well for the partially restaffed quartet.

**STEPPIN' OUT:** London quintet **Steps** soars 72-27 on the Hot 100 Singles Sales chart with "Tragedy" (Jive), thanks in part to exposure via a concert special aired on the Disney Channel that also featured Hollywood Records act **Youngstown**. "Tragedy" more than triples its sales total from last issue, scanning 10,000 units (a 7,500-piece improvement). Steps consists of **Lisa Scott-Lee, Faye Tozer, Claire Richards, Lee Latchford, and Ian Watkins.**

**STILL GETTIN' IT ON:** **Montell Jordan** rebounds on the Hot 100, 10-5, with "Get It On Tonight" (Def Soul/IDJMG). "Tonight" peaked at No. 4 in the Feb. 12 issue but is now making great strides at mainstream top 40 stations, gaining 3.2 million listeners at that format this issue. This resurgence, plus a replenished stock at retail, leads to a sales spike of 10% for a weekly total of 58,000 units.

**MAKING MOVES:** **Whitney Houston** makes the biggest move on the Hot 100, 83-40, with "I Learned From The Best" (Arista). "Best" is the highest debuting song on the sales chart with 28,500 units scanned... "Forgot About Dre" by **Dr. Dre Featuring Eminem** (Aftermath/Interscope) slides down a spot to No. 31, although it maintains its bullet, as "I Like It" by **Sammie** (Free-world/Capitol) bypasses it by moving 33-30.

## INVESTORS SUE

(Continued from page 3)

shares in the company for \$40 million, continued to own 40% of the company, and Musicmaker "would still have to pay... royalties as well as license fees to songwriters and/or publishers for sales."

Regardless of the claims in the class action suit, there is no denying that Musicmaker.com's stock has taken a dive.

On Feb. 29, the stock recorded a 52-week low when it closed at \$4.12. On its first day of trading on July 7, 1999, the stock closed at \$23.94.

On the other hand, losses for the company soared to more than \$27 million for the year ending Dec. 31, compared with \$4.7 million in December 1998. The company recorded year-end revenue of \$1,044,000, compared with \$74,000 in 1998.

The company has also hired investment banking firm Allen & Co. to explore strategic partnerships.

The lawsuit, which was filed by Paul Rosenfeld individually and on behalf of other Musicmaker.com stockholders, seeks unspecified financial damages.

A spokeswoman for EMI would not comment on the lawsuit.

In a statement, Musicmaker.com said it would not comment on the allegations.

## FOR THE RECORD

The Grammy Awards show garnered an overnight Nielsen rating of 17.3 and a 27 share. An incorrect rating appeared in a story in the March 4 issue.

The feature film "Third World Cop" and its accompanying soundtrack are being released by Palm Pictures. A story and headline in the March 4 issue incorrectly stated that the company's name had been changed.

## ISRAEL MOURNS OFRA HAZA

(Continued from page 4)

talent, looks, and professionalism. She could sing anything in any language."

The singles taken from "Fifty Gates Of Wisdom," "Galbi" and "Im Nin'Alu," blended traditional Yemenite songs with a pulsating dance beat and established her as Israel's most popular international recording artist. Her voice was sampled for the 1987 Eric B. & Rakim hit "Paid In Full" (4th & B'way). "Im Nin'Alu," released on WEA, was a U.K. top 20 hit in 1988. It was an even bigger success in Germany, where it topped the singles chart for nine weeks; it also made Haza the first Israeli singer to be featured on MTV.

Her next album, "Shaday" (Sire, 1988), brought her recognition in the

U.S., Canada, and Japan, while 1992's Don Was-produced "Kirya" (Shanachie) was nominated for a Grammy in the world beat category.

In 1994 Prime Minister Itzhak Rabin, who called Haza Israel's "goodwill ambassador," invited her to sing at the Mideast peace agreement signing ceremony in Oslo. Just over a year later, she was singing at Rabin's memorial service following his assassination.

In 1998 she appeared on the soundtracks to two films, DreamWorks' "The Prince Of Egypt" and Columbia/TriStar's "The Governess."

Haza is survived by her businessman husband, Doron Ashkenazi, whom she married in 1997. The couple had no children.



**Music Industry 101.** Don Passman, an entertainment attorney and author of "All You Need To Know About The Music Business," recently conducted a discussion sponsored by the Los Angeles chapter of the National Academy of Recording Arts and Sciences (NARAS) and the UCLA School of Law. Passman talked about the state of the music industry, focusing on Internet distribution. The event's proceeds benefited the LA Chapter Scholarship Program, which helps musicians in their career endeavors. Shown after the discussion, from left, are Eddie Lambert, president of the Los Angeles chapter of NARAS; Angelia Bibbs-Sanders, executive director of the Los Angeles chapter of NARAS; Michael Greene, president/CEO of NARAS; Passman; and Jonathan Varat, dean of the UCLA School of Law.

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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®**

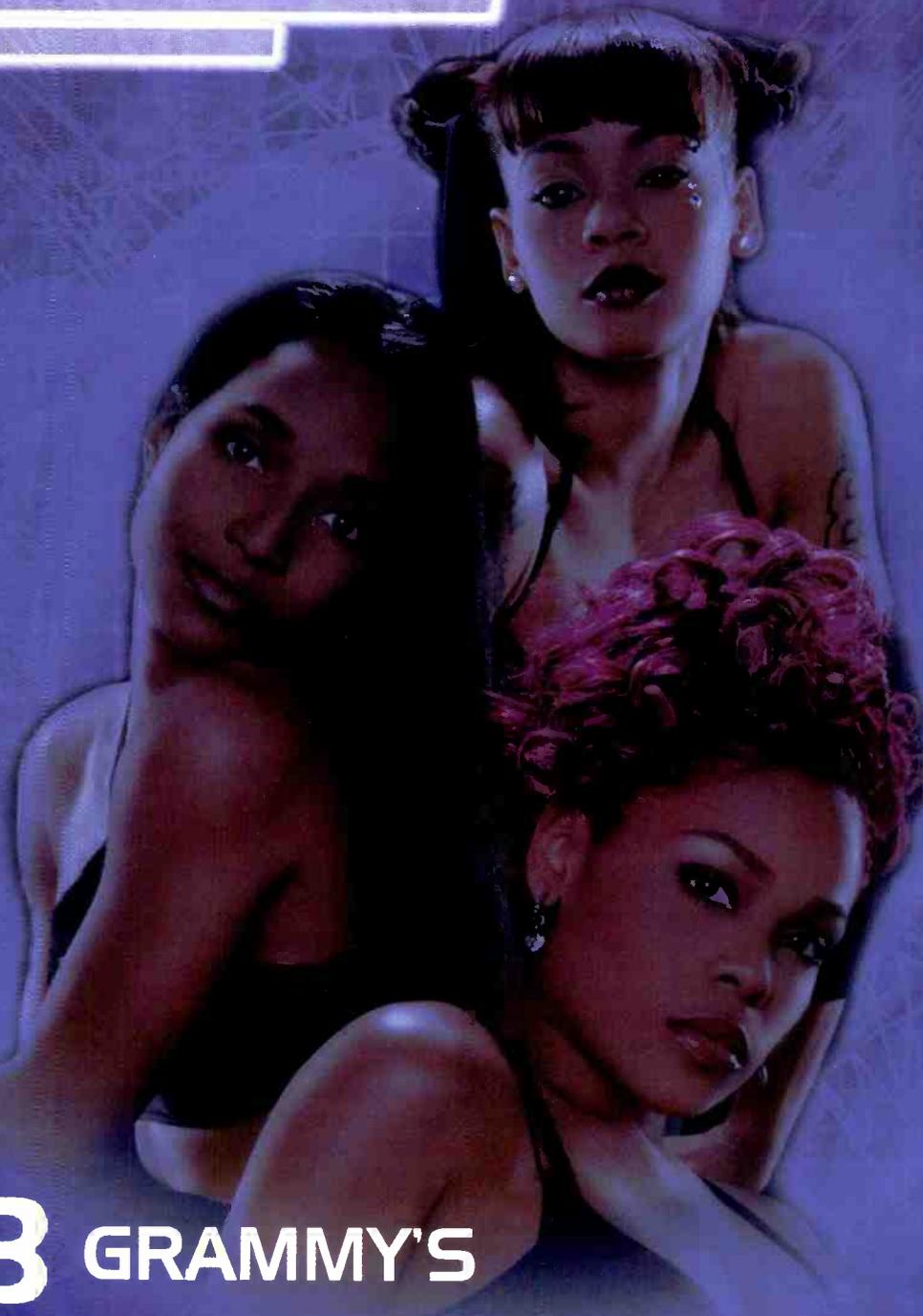
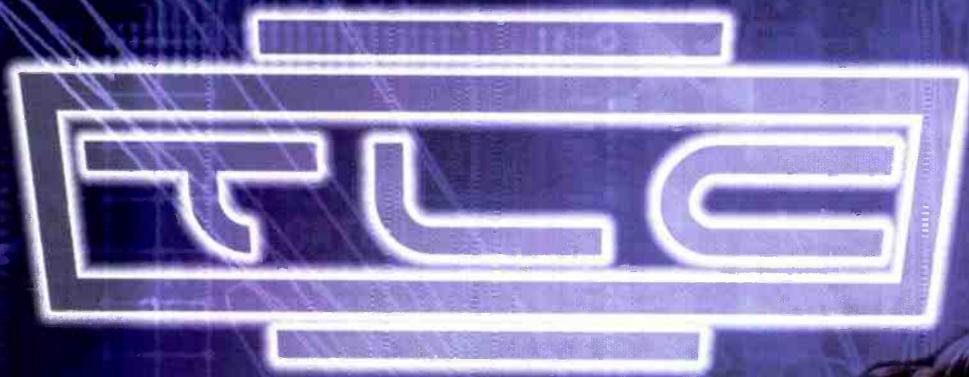
MARCH 11, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1/Greatest Gainer ◀</b>						
1	1	1	37	<b>SANTANA</b> ▲ <sup>9</sup> ARISTA 19080 (11.98/17.98)	<b>SUPERNATURAL</b>	1
2	2	2	15	<b>DR. DRE</b> ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
3	5	5	27	<b>CHRISTINA AGUILERA</b> ▲ <sup>6</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
4	7	8	61	<b>KID ROCK</b> ▲ <sup>6</sup> LAVA/ATLANTIC 83119*/AG (10.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
5	4	6	13	<b>EIFFEL 65</b> ▲ <sup>2</sup> REPUBLIC 157194/UNIVERSAL (11.98/17.98)	EUROPOP	4
6	11	18	31	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/16.98) <b>HS</b>	ON HOW LIFE IS	6
7	3	3	15	<b>CELINE DION</b> ▲ <sup>5</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
8	13	13	26	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
9	15	19	3	<b>VARIOUS ARTISTS</b> GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
10	8	9	10	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
11	10	12	41	<b>BACKSTREET BOYS</b> ◆ <sup>11</sup> JIVE 41672 (11.98/17.98)	MILLENNIUM	1
12	9	10	13	<b>SISQO</b> ▲ <sup>2</sup> DRAGON/DEF SOUL 546816*/IDJMG (11.98/17.98)	UNLEASH THE DRAGON	9
13	14	16	31	<b>DESTINY'S CHILD</b> ▲ <sup>2</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
14	6	4	5	<b>D'ANGELO</b> ▲ <sup>2</sup> CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
15	12	11	12	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
16	19	15	16	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
17	20	17	59	<b>BRITNEY SPEARS</b> ◆ <sup>11</sup> JIVE 41651 (11.98/17.98)	...BABY ONE MORE TIME	1
18	28	41	22	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
19	17	20	22	<b>CREED</b> ▲ <sup>3</sup> WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
20	22	22	121	<b>SHANIA TWAIN</b> ◆ <sup>16</sup> MERCURY (NASHVILLE) 536003 (10.98/17.98)	COME ON OVER	2
21	23	21	9	<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
22	21	14	4	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
23	31	39	38	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>2</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
24	24	23	16	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
25	27	29	36	<b>LIMP BIZKIT</b> ▲ <sup>3</sup> FLIP 490335*/INTERSCOPE (11.98/17.98)	SIGNIFICANT OTHER	1
26	25	24	6	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
27	29	27	27	<b>LOU BEGA</b> ▲ <sup>3</sup> RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
28	26	—	2	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
29	82	78	22	<b>STING</b> A&M 490443/INTERSCOPE (11.98/17.98)	BRAND NEW DAY	15
30	47	40	16	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
31	38	34	12	<b>MANDY MOORE</b> ● 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
32	35	25	5	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
33	30	26	23	<b>BRIAN MCKNIGHT</b> ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
<b>▶ Hot Shot Debut ◀</b>						
34	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> MAVERICK 47595/WARNER BROS. (11.98/18.98)	<b>THE NEXT BEST THING</b>	34
35	36	33	39	<b>BLINK-182</b> ▲ <sup>3</sup> MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
36	33	—	2	<b>TRACY CHAPMAN</b> ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33
37	18	7	3	<b>GHOSTFACE KILLAH</b> WU-TANG/RAZOR SHARP 69902*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
38	34	30	11	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
39	43	46	24	<b>EVE</b> ▲ <sup>2</sup> RUFF RYDERS 490453*/INTERSCOPE (11.98/17.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
40	32	31	39	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
41	42	45	69	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
42	37	38	15	<b>KORN</b> ▲ <sup>3</sup> IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
43	16	—	2	<b>THE CURE</b> FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	BLOODFLOWERS	16
44	39	32	10	<b>2PAC + OUTLAWZ</b> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6
45	51	48	42	<b>RICKY MARTIN</b> ▲ <sup>2</sup> C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
46	40	35	5	<b>SOUNDTRACK</b> ● WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32
47	50	58	28	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> MCA 111929* (11.98/17.98)	MARY	2
48	61	56	109	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
49	46	44	39	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
50	45	42	14	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
51	60	63	53	<b>EMINEM</b> ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
52	49	43	11	<b>JUVENILE</b> ▲ <sup>3</sup> CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10
53	88	101	53	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
54	44	37	17	<b>MARIAH CAREY</b> ▲ <sup>3</sup> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	56	55	60	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
56	114	126	24	<b>DIANA KRALL</b> ● VERVE 050304/VG (11.98/17.98)	WHEN I LOOK IN YOUR EYES	56
57	52	54	14	<b>THIRD EYE BLIND</b> ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
58	41	36	43	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
59	55	59	3	<b>DRAMA</b> TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	55
60	48	28	4	<b>TINA TURNER</b> VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
61	57	61	14	<b>JESSICA SIMPSON</b> ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
62	67	74	8	<b>VERTICAL HORIZON</b> RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	62
63	53	49	38	<b>SMASH MOUTH</b> ▲ <sup>2</sup> INTERSCOPE 490316 (11.98/17.98)	ASTRO LOUNGE	6
64	62	53	15	<b>WILL SMITH</b> ▲ <sup>2</sup> COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5
65	54	52	22	<b>ANGIE STONE</b> ● ARISTA 19092 (10.98/16.98) <b>HS</b>	BLACK DIAMOND	46
66	71	88	29	<b>MOBY</b> ● V2 27049* (16.98 CD) <b>HS</b>	PLAY	66
67	63	64	39	<b>BLAQUE</b> ● TRACK MASTERS/COLUMBIA 68987/CRG (11.98 EQ/17.98)	BLAQUE	53
68	87	85	67	<b>WHITNEY HOUSTON</b> ▲ <sup>3</sup> ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
69	58	47	5	<b>GUY</b> MCA 112054 (11.98/17.98)	III	13
70	77	95	33	<b>SLIPKNOT</b> ● I AM 8655/ROADRUNNER (11.98/16.98) <b>HS</b>	SLIPKNOT	70
71	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	71
72	68	62	8	<b>SOUNDTRACK</b> COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
73	64	51	14	<b>ENRIQUE IGLESIAS</b> ▲ <sup>2</sup> INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
74	69	68	39	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
75	70	72	42	<b>SHEDAISSY</b> ● LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
76	66	60	6	<b>ENIGMA</b> VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33
77	65	57	12	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
78	59	50	7	<b>MARK WILLS</b> ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
<b>▶ Pacesetter/Heatseeker Impact ◀</b>						
79	171	—	2	<b>STEPS</b> JIVE 41688 (10.98/16.98) <b>HS</b>	STEP ONE	79
80	81	84	31	<b>HOT BOYS</b> ▲ <sup>2</sup> CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
81	76	69	101	<b>'N SYNC</b> ◆ <sup>10</sup> RCA 67613 (11.98/17.98)	'N SYNC	2
82	147	133	17	<b>SANTANA</b> ● LEGACY/COLUMBIA 65561/CRG (10.98 EQ/16.98)	THE BEST OF SANTANA	82
83	73	76	17	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>2</sup> EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
84	85	89	22	<b>METHOD MAN/REDMAN</b> ▲ <sup>2</sup> DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	3
85	95	131	16	<b>SOUNDTRACK</b> ● JIVE 41686* (11.98/17.98)	THE WOOD	16
86	80	70	17	<b>LIL' WAYNE</b> ▲ <sup>2</sup> CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
87	91	100	13	<b>STROKE 9</b> CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
88	72	79	8	<b>SOUNDTRACK</b> REPRISE 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58
89	97	82	32	<b>POWERMAN 5000</b> ▲ <sup>2</sup> DREAMWORKS 450107/INTERSCOPE (10.98/16.98)	TONIGHT THE STARS REVOLT!	29
90	75	67	5	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36
91	96	75	48	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> POLYDOR 547222 (12.98/18.98)	SOGNO	4
92	98	97	133	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
93	86	87	15	<b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/IDJMG (11.98/17.98)	CHANT DOWN BABYLON	60
94	83	77	13	<b>Q-TIP</b> ● ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED	28
95	84	71	27	<b>LFO</b> ▲ <sup>2</sup> ARISTA 14605 (11.98/17.98)	LFO	21
<b>▶ Heatseeker Impact ◀</b>						
96	162	—	2	<b>YOUNGSTOWN</b> HOLLYWOOD 162192 (10.98/16.98) <b>HS</b>	LET'S ROLL	96
97	106	111	37	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
<b>▶ Heatseeker Impact ◀</b>						
98	110	143	8	<b>P.O.D.</b> ATLANTIC 83216/AG (7.98/11.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	98
99	89	73	50	<b>CHARLOTTE CHURCH</b> ▲ <sup>2</sup> SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
100	74	65	16	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
101	90	81	27	<b>FILTER</b> ● REPRISE 47388/WARNER BROS. (10.98/16.98)	TITLE OF RECORD	30
102	141	104	3	<b>3 DOORS DOWN</b> REPUBLIC 153920/UNIVERSAL (8.98/12.98) <b>HS</b>	THE BETTER LIFE	102
103	120	—	2	<b>SONIQUE</b> FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	103
104	115	115	94	<b>LENNY KRAVITZ</b> ▲ <sup>2</sup> VIRGIN 47758 (12.98/17.98)	5	28
105	78	135	4	<b>SOUNDTRACK</b> LONDON 31079/SIRE (11.98/17.98)	THE BEACH	78
106	130	140	7	<b>KITTIE</b> NG 751002/ARTEMIS (13.98 CD) <b>HS</b>	SPIT	106
107	92	80	17	<b>COUNTING CROWS</b> ▲ <sup>2</sup> DGC 490415*/INTERSCOPE (11.98/17.98)	THIS DESERT LIFE	8

○ 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.

# CONGRATULATIONS



ON YOUR **3** GRAMMY'S

**BEST R&B ALBUM - FANMAIL**

**BEST R&B PERFORMANCE BY  
DUO OR GROUP WITH VOCAL "NO SCRUBS"**

**BEST R&B SONG "NO SCRUBS"**

FROM ANTONIO "L.A." REID, KENNETH "BABYFACE" EDMONDS  
AND YOUR LAFACE FAMILY



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
108	99	98	18	BUSH ●	TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS 11
109	107	83	13	VARIOUS ARTISTS UTV/DEF JAM 545440/IDJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
110	102	99	17	FOO FIGHTERS ▲ ROSWELL 67892/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
111	126	125	14	NAS ▲	COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS 7
112	121	141	13	INCUBUS	IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF 80
113	79	—	2	AMEL LARRIEUX	550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES 79
114	111	102	102	JO DEE MESSINA ▲	CURB 77904 (10.98/16.98)	I'M ALRIGHT 61
115	135	128	68	CHER ▲	WARNER BROS. 47121 (10.98/17.98)	BELIEVE 4
116	108	90	15	CHARLOTTE CHURCH ▲	SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH 40
117	103	108	16	MONTELL JORDAN	DEF SOUL 546714/IDJMG (11.98/17.98)	GET IT ON...TONITE 32
118	104	96	18	ALAN JACKSON ▲	ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE 9
119	94	93	3	VARIOUS ARTISTS EMI/WORLD 43149/VERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
120	112	106	24	MARTINA MCBRIDE ●	RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION 19
121	127	119	20	DONELL JONES ●	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE 35
122	100	94	20	SOUNDTRACK ●	COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN 16
123	116	118	20	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (10.98/16.98)	GHETTO HYMNS 34
124	133	121	17	JIM JOHNSTON ▲ KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4	4
125	93	66	4	WYNNONA	CURB 541067/MERCURY (NASHVILLE) (10.98/17.98)	NEW DAY DAWNING 40
126	109	103	59	SUGAR RAY ▲	LAVA/ATLANTIC 83151*/AG (10.98/18.98)	14:59 17
127	125	127	16	FIONA APPLE ●	CLEAN SLATE 69195/EPIC (11.98 EQ/17.98)	WHEN THE PAWN... 13
128	105	91	70	98 DEGREES ▲	MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING 14
129	128	123	8	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?! 123
130	RE-ENTRY	3	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD 38	
131	138	132	31	STAIND ●	FLIP/ELEKTRA 62356/EEG (10.98/16.98) [CS]	DYSFUNCTION 74
132	124	112	12	FUNKMASTER FLEX & BIG KAP	DEF JAM 538258*/IDJMG (11.98/17.98)	THE TUNNEL 35
133	119	107	52	KENNY CHESNEY ▲	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO 51
134	113	86	18	LEANN RIMES ▲	CURB 77947 (10.98/17.98)	LEANN RIMES 8
135	123	114	10	GOODIE MOB ●	LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY 48
136	122	109	23	KENNY ROGERS ●	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES 60
137	132	113	50	GINUWINE ▲	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE 5
138	NEW ►	1	YO LA TENGO	MATADOR 0371* (16.98 CD) [CS]	AND THEN NOTHING TURNED ITSELF INSIDE-OUT 138	
139	139	139	75	GOO GOO DOLLS ▲	WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL 15
140	129	117	14	BEASTIE BOYS ▲	GRAND ROYAL 22940/CAPITOL (17.98/24.98)	BEASTIE BOYS ANTHOLOGY: THE SOUNDS OF SCIENCE 19
141	NEW ►	1	DIGGIN IN THE CRATES—D.I.T.C.	TOMMY BOY 1304* (11.98/18.98) [CS]	DIGGIN IN THE CRATES—D.I.T.C. 141	
142	117	92	4	YOUNG BLEED	PRIORITY 50018* (10.98/16.98)	MY OWN 61
143	134	122	21	LIVE ▲	RADIOACTIVE 111966/MCA (11.98/17.98)	THE DISTANCE TO HERE 4
144	101	—	2	THE WHO	MCA 111960 (11.98/17.98)	BBC SESSIONS 101
145	137	120	27	SOUNDTRACK ▲	COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE 4
146	136	116	16	SOUNDTRACK ▲	ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE 8
147	154	155	20	SYSTEM OF A DOWN ●	AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [CS]	SYSTEM OF A DOWN 125
148	145	130	14	LED ZEPPELIN ●	ATLANTIC 83268/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE 71
149	156	151	27	STATIC-X ●	WARNER BROS. 47271 (10.98/16.98) [CS]	WISCONSIN DEATH TRIP 107
150	148	145	14	BECK ●	DGC/GEFFEN 490485/INTERSCOPE (11.98/17.98)	MIDNITE VULTURES 34
151	NEW ►	1	VARIOUS ARTISTS	GRAMMY 67944/RCA (11.98/17.98)	GRAMMY RAP NOMINEES 2000 151	
152	151	170	14	MARC ANTHONY	SONY DISCOS 83580 (9.98 EQ/16.98)	DESDE UN PRINCIPIO — FROM THE BEGINNING 151
153	131	105	8	SOUNDTRACK	WARNER SUNSET/ATLANTIC 83272*/AG (10.98/17.98)	ANY GIVEN SUNDAY 28

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac + Outlawz 44	Counting Crows 107	Godsmack 55	Kid Rock 4
2Pac 174	Creed 19	Goodie Mob 135	Kittie 4
3 Doors Down 102	The Cure 43	Goo Goo Dolls 139	Koala 42, 176
98 Degrees 128	D'Angelo 14	Macy Gray 6	Diana Krall 56
Christina Aguilera 3	Destiny's Child 13	Guns N' Roses 193	Lenny Kravitz 104
Marc Anthony 18, 152	Diggin In The Crates—D.I.T.C. 141	Guy 69	Kurupt 179
Fiona Apple 127	Celine Dion 7	Beth Hart 164	Mandy Moore 31
Backstreet Boys 11, 92	Dixie Chicks 8, 48	Faith Hill 16, 157	Alanis Morissette 191
Beastie Boys 140	DMX 10, 165, 194	Lauryn Hill 178	Morphine 199
Beck 15D	Drama 59	Dave Hollister 123	Anne Murray 130
Lou Bega 27	Dr. Dre 2	Hot Boys 80	NAS 111
Blaque 67	Kevon Edmonds 168	Whitney Houston 68	The Notorious B.I.G. 77
Mary J. Blige 47	Eiffel 65 5	Michael Hutchence 200	'N Sync 81
Blink-182 35	Missy "Misdeemeanor" Elliott 156	ideal 169	The Offspring 195
Andrea Bocelli 91, 100	Eminem 51	Enrique Iglesias 73, 175	Ol' Dirty Bastard 166
Bush 108	Enigma 76	Incubus 112	P.O.D. 98
Maniah Carey 54	EVE 39	Alan Jackson 118	Powerman 5000 89
Steven Curtis Chapman 192	Filter 101	Jagged Edge 26	Puff Daddy 189
Tracy Chapman 36	Foo Fighters 110	Jay-Z 21	Q-Tip 94
Cher 115	Funkmaster Flex & Big Kap 132	Jim Johnston 124	Rage Against The Machine 83
Kenny Chesney 133	Bill & Gloria Gaither And Their Homecoming Friends 177	Donell Jones 121	Red Hot Chili Peppers 23
Charlotte Church 99, 116	Ghostface Killah 37	Montell Jordan 117	LeAnn Rimes 134
Eric Clapton 158	Gunwina 137	Juvenile 41, 52	Tim McGraw 58
Phil Collins 163		Toby Keith 129	Brian McKnight 33
Conjunto Primavera 196			

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
154	157	165	50	LIT ▲	RCA 67775 (10.98/16.98) [CS]	A PLACE IN THE SUN 31
155	140	137	35	VARIOUS ARTISTS ▲	RAZOR & TIE 89024 (11.98/17.98)	MONSTER BALLADS 27
156	155	146	35	MISSY "MISDEMEANOR" ELLIOTT ▲	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD 10
157	187	179	96	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 4679D/WRN (10.98/16.98)	FAITH 7
158	149	142	20	ERIC CLAPTON ●	DUCK/REPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON 20
159	180	186	7	YOUNGBLOODZ	LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN 92
160	158	147	46	LIL' TROY ▲	SHORT STOP/REPUBLIC 15327B/UNIVERSAL (11.98/17.98) [CS]	SITTIN' FAT DOWN SOUTH 20
161	NEW ►	1	VARIOUS ARTISTS	RAZOR & TIE 89027 (11.98/15.98)	MONSTERS OF ROCK VOLUME 2 161	
162	142	134	14	DAVE MATTHEWS BAND ▲	BAMA RAGS 67898/RCA (21.98 CD)	LISTENER SUPPORTED 15
163	159	149	72	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS 18
164	143	—	6	BETH HART	143/LAVA 83192/AG (10.98/16.98) [CS]	SCREAMIN' FOR MY SUPPER 143
165	178	167	91	DMX ▲	RUFF RYDERS/DEF JAM 558227*/IDJMG (11.98/17.98)	IT'S DARK AND HELL IS HOT 1
166	161	157	24	OL' DIRTY BASTARD ●	ELEKTRA 62414*/EEG (11.98/17.98)	N***A PLEASE 10
167	152	138	12	METHODS OF MAYHEM ●	MCA 112020* (11.98/17.98)	METHODS OF MAYHEM 71
168	150	156	16	KEVON EDMONDS	RCA 67704 (10.98/16.98)	24/7 77
169	146	148	20	IDEAL	NOONTIME 47882/IRGIN (10.98/16.98) [CS]	IDEAL 97
170	164	154	37	VARIOUS ARTISTS ▲	INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS 70
171	144	124	4	TRACY LAWRENCE	ATLANTIC (NASHVILLE) 83269/AG (10.98/16.98)	LESSONS LEARNED 69
172	160	153	40	SOUNDTRACK ▲	ISLAND 546196/IDJMG (12.98/18.98)	NOTTING HILL 19
173	173	178	19	SOUNDTRACK	HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU 52
174	176	176	60	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 3
175	195	—	2	ENRIQUE IGLESIAS	FONOVISA 0518 (10.98/16.98)	THE BEST HITS 175
176	184	181	80	KORN ▲	IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER 1
177	168	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 42253 (11.98/15.98)	GOOD NEWS 168
178	175	175	79	LAURYN HILL ▲	RUFFHOUSE/COLUMBIA 69035*/CRG (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 1
179	183	164	15	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREET IZ A MUTHA 31
180	172	169	48	SOUNDTRACK ▲	MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX 7
181	163	150	18	VARIOUS ARTISTS ▲	SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS 29
182	186	183	63	FATBOY SLIM ▲	SKINT 66247*/ASTRALWERKS (10.98/16.98) [CS]	YOU'VE COME A LONG WAY, BABY 34
183	185	—	2	SOUNDTRACK	GEFFEN 490598/INTERSCOPE (12.98/18.98)	SNOW DAY 183
184	165	162	22	SOUNDTRACK	UNIVERSAL 153269 (10.98/17.98)	AMERICAN PIE 50
185	NEW ►	1	VARIOUS ARTISTS	RAZOR & TIE 89026 (11.98/15.98)	MONSTER '80S 185	
186	199	—	37	VARIOUS ARTISTS ●	RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY 63
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188	153	129	23	BARBRA STREISAND ▲	COLUMBIA 69601/CRG (11.98 EQ/17.98)	A LOVE LIKE OURS 6
189	182	161	27	PUFF DADDY ▲	BAD BOY 73033*/ARISTA (11.98/17.98)	FOREVER 2
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191	170	166	14	ALANIS MORISSETTE ●	MAVERICK 47589/WARNER BROS. (11.98/17.98)	MTV UNPLUGGED 63
192	200	171	34	STEVEN CURTIS CHAPMAN ●	SPARROW 51695 (11.98/16.98)	(SPEECHLESS) 31
193	167	159	13	GUNS N' ROSES ●	GEFFEN 490514*/INTERSCOPE (19.98/24.98)	LIVE ERA '87 — '93 45
194	RE-ENTRY	55	DMX ▲	RUFF RYDERS/DEF JAM 538640*/IDJMG (11.98/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1	
195	192	189	67	THE OFFSPRING ▲	COLUMBIA 69661*/CRG (11.98 EQ/17.98)	AMERICANA 2
196	RE-ENTRY	4	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVISA (7.98/11.98) [CS]	MORIR DE AMOR 153	
197	RE-ENTRY	2	VARIOUS ARTISTS	32 JAZZ 32061/RYKODISC (8.98 CD)	JAZZ FOR A RAINY AFTERNOON 181	
198	NEW ►	1	SOUNDTRACK	SONY MUSIC SOUNDTRAX/COLUMBIA 63849/CRG (11.98 EQ/17.98)	WONDER BOYS 198	
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200	NEW ►	1	MICHAEL HUTCHENCE	V2 27064 (11.98/17.98)	MICHAEL HUTCHENCE 200	

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## ROLLOUT FOR DVD AUDIO MAY BE SUMMERTIME

(Continued from page 1)

DVD machines. Although the full extent of DVD Audio will not be experienced, label representatives say it is vital that the owners of the several million DVD players in the marketplace be able to use the audio discs in their hardware.

"It wouldn't make sense to piss off some 8 million consumers," says Bill Allen, director of new-media technologies for BMG Entertainment.

"We'll include AC-3 [Dolby Digital] tracks on the product so the consumer will have a positive experience," adds George Lydecker, director of technology for Warner Bros. Records. Neither company could announce specific titles.

Gene Kelsey, VP/GM of the Panasonic Audio Group, expects to begin rolling out DVD Video/Audio/CD players in June or July. A model on display here had a price point of \$799.

"We're going to try to get a few titles out in June to support the hardware, but we think it will be more like late fall before you see [many titles]," says Dave Mount, chairman/CEO of WEA.

As plans for the rollout continue, other questions remain about the format. First and foremost, suppliers have yet to agree on a copyright security system. At 1999's NARM Convention, held last March in Las Vegas, Horowitz predicted "a soft launch" by 1999's end. However, that was thwarted when hackers were able to crack the copyright code for DVD Video, a code similar to the one to be used for DVD Audio.

"That's the major outstanding issue," says Allen. "We have to find a copyright protection system. It would be irresponsible to go with a system open to the same kind of hacking [as DVD Video]." Among the encryption systems being considered as the new

*'There are still three main issues: Can the labels get the product? Who's going to get it out there—will the labels make it or license it? And will people pay \$25 for it?'*

—RUSS SOLOMON—

standard is Copy Protection for Pre-recorded Media. However, Allen was unable to say when he expected a new system to be selected.

Many other questions remain as well. "There are still three main issues," says Russ Solomon, chairman of Sacramento, Calif.-based Tower Records/Video/Books. "Can the labels get the product? Who's going to get it out there—will the labels make it or license it to a company like [the now defunct] Mobile Fidelity? And will people pay \$25 for it?"

Although no price point has been established for the format, most retailers expect it to be above traditional CDs. According to sources, while traditional CDs cost between 40 cents and 50 cents to manufacture, depending upon content, DVD Audios will take up to \$2 to manufacture.

Additionally, no standardized packaging has been selected for the format. Retailers surveyed by Billboard want packaging that will fit in exist-

ing CD bins but will be clearly marked DVD Audio to prevent any confusion.

"I think it should be in a CD size package that will work in browsers," says Jack Eugster, chairman/CEO of Minneapolis-based Musicland Group.

Retailers also question how big the marketplace is for the configuration and whether it will appeal to all CD buyers or audiophiles. Tower Records COO/executive VP and NARM chairman Stan Goman is very enthusiastic about the quality of the format, yet he says he sees only around 1,000 titles making the grade. "I don't see it replacing the CD," he says. "Music is disposable art, but then there's stuff you want to collect. That's where DVD Audio will come in. Every music lover will want to have some DVD Audio."

Indeed, labels see the configuration starting as a must-have for audiophiles, but "our view is that this can go far beyond the audiophile to a wider market," says Jordan Rost, senior VP of new technology for WMG. "We think it can be [mass market]. Already 20% of homes have home theaters. The CD is 17 years old. We don't want to force people to give it up. It will be up to the public when they decide to migrate from one to the other."

For some retailers, the immediate concern is how little setup time they will have to prepare consumers, if, indeed, a summer bow occurs. "My concern is, if we start to see production in June or July, we'd have to move very quickly to educate [our patrons]," says John Michael, media buyer for Best Buy. "A rollout usually takes six months. If we see [titles] in the next release book, we won't have [time] for a proper rollout."

## INT'L RETAILERS ALLY TO FACE WEB

(Continued from page 6)

to remain immune from the tough technological issues being tackled in some regions, its members noted at a meeting here, as well as the fact that strength in numbers will be needed to meet those challenges.

"What happens to you in America affects us," said retailer Sean Coleman of Sounds Megastore in New Zealand. Coleman is working to form a retailer organization in his country, he adds.

"We are the third-biggest music market, but the problems we face now can't be solved in Germany alone," says Heinz Stroh of German group GDM. "We need a bigger organization."

GERA will exist separately from its affiliate organizations, members say. Other details about its logistics are still being formulated, however, including such key issues as funding and executive structure. Among the cities reportedly being considered for its headquarters are London, New York, Los Angeles, Montreal, and Brussels. The group's next meeting will be at the PopKomm trade fair in Germany in August, at which time the group is expected to take a somewhat clearer shape.

"In a year's time you may see a structured organization, with dues and titles and such," said BARD sec-

retary general Bob Lewis. "But right now, this is more about communication."

Foremost among the topics of discussion are the global retail implications of the digital distribution of music. The group says it is "particularly concerned" about how the practices being challenged by NARM in its suit against Sony impact music retailing around the world.

The suit, filed Jan. 31 in the U.S. District Court for the District of Columbia (Billboard, Feb. 12), alleges that Sony is involved in unfair competition through its practice of bundling products and services in digital sound recordings that promote hyperlinks to retail sites that are owned, controlled, or directed by the major.

Sony withdrew from the NARM Convention in response to the filing.

According to NARM attorney John Mitchell, Sony is required to file a response to the suit on or before March 13. At that time, Sony could file what he terms a "simple answer" or a motion to dismiss.

Asked if the other GERA members would join the Sony suit in some fashion, Mitchell says it is "premature to comment" but notes that there has been "strong support internationally" for the NARM argu-

ments.

"Had there in fact been a GERA when we were first looking at [filing this suit], then it might have made sense to approach this internationally," he adds.

A release announcing the new global group's formation stated that all participants "intend to analyze how the claims made in NARM's lawsuit might find parallels under their own domestic laws." It also noted the group's preference, however, for engaging in communication, not litigation, and stated that GERA is seeking to "engage executives at the highest levels to develop compatible Internet strategies."

Other issues that are becoming increasingly global in nature as the Internet blurs territorial borders—such as E-commerce taxation, online regulations, and piracy—will also be addressed by the alliance.

NARM chairman Stan Goman, executive VP/COO of Tower Records/Video/Books, singled out the rise of low-cost blank CD-Rs as a medium for burning discs at home—a phenomenon already seriously eroding retail revenue in the Netherlands, according to NVGD chairman Martin de Wilde—as a particularly pressing problem on the piracy front.

# newsline...

**UNIVERSAL MUSIC PUBLISHING GROUP** and Sony/ATV Music are the leading contenders for the acquisition of the Rondor Music catalog, the powerful independent publishing operation owned by Jerry Moss and Herb Alpert, sources say. With offers in the \$400 million range said to have been tendered by both companies, a deal with Universal is believed to include settlement of a long-standing legal action by Moss and Alpert against PolyGram, which was acquired last year by Universal parent Seagram. PolyGram owns A&M Records, which was founded by Moss and Alpert. David Renzer, president of Universal Music Publishing, and Richard Rowe, president of Sony/ATV, declined comment.

IRV LICHTMAN

**HEAVY METAL STAR** Ozzy Osbourne, his wife and manager Sharon Osbourne, Sony Music, Epic Records, publisher Blizzard Music Ltd., and accountant Colin Newman have been sued by two former members of the musician's band. Bassist Bob Daisley and drummer Lee Kerslake allege that they have been denied credit for writing songs for Osbourne's first two solo albums, "Blizzard Of Ozz" and "Diary Of A Madman," which were released in 1981. Daisley and Kerslake also claim they have been shortchanged on royalties from the albums and have not been paid for their songs' exploitation on compilation albums and in other media. The action—originally filed in August 1998 in U.S. District Court in Los Angeles and amended in January—seeks damages to be determined at trial. Attorney Orin Snyder, who represents the defendants in the case, says, "The lawsuit is preposterous. It concerns events that occurred nearly two decades ago and has no basis in reality." A Sony spokesman says the company does not comment on pending litigation.



OSBOURNE

CHRIS MORRIS

**DANNY GOLDBERG'S** Sheridan Square Entertainment has launched a network of Web sites, ArtistEnt.com, that provide interactive artist-to-fan entertainment content. Stuart Shapiro was named president/CEO of the operation, reporting to Goldberg. Shapiro was executive VP of Woodstock.com and FirstLook.com. Initial acts on ArtistEnt—which has offices in New York and Los Angeles—are Sugar Ray, Peter Wolf, Todd Rundgren, and actress Rosanna Arquette. ArtistEnt also holds U.S. digital downloading rights to material on Sheridan's label Artemis Records, whose roster includes Kurupt, Steve Earle, Kittie, Warren Zevon, Cindy Bullens, and the Spooks.

**JOHN REID RESIGNED** Feb. 29 as co-president of the Island/Def Jam Music Group. Reid, who took the post following Seagram's acquisition of PolyGram's music interests last year, was unavailable for comment. He had previously served as president of PolyGram's Canadian operation. It is understood that he is expected to join another label operation soon. A spokeswoman for Island/Def Jam indicates that Lyor Cohen will serve as the sole president of the company. In a prepared statement, Island/Def Jam Music chairman Jim Caparro said, "Throughout his time with us, John has helped to create a thriving, cutting-edge music company... We wish him the very best in all of his future endeavors."

IRV LICHTMAN

**RYKO DISTRIBUTION** president Jim Cuomo says that, beginning April 24, the New York-based independent distributor will be fulfilled by WEA. Ryko informed accounts of the new agreement during the National Assn. of Recording Merchandisers Convention in San Antonio. The Ryko/WEA arrangement will follow the end of a three-year pick, pack, and ship contract with Universal Distribution; prior to the merger of Universal and PolyGram's distribution interests, Ryko had been fulfilled by PolyGram Group Distribution.



CHRIS MORRIS

**AFTER ATTEMPTING** to carry on as a video distributor, Hanover Park, Ill.-based M.S. Distributing will be shuttering for good after nearly 54 years in business. Sources say that on Feb. 28, M.S. president Tony Dalesandro and executive VP John Salstone informed employees that Congress Financial, the company's lender, had declined to fund the operation; some major video suppliers reportedly did not approve of M.S.' business plan. Staff will be kept on for the immediate future to settle with accounts. M.S. folded its audio division in mid-October (Billboard, Oct. 30).

CHRIS MORRIS

**THE 42ND ANNUAL** Grammy Awards, broadcast Feb. 23 on CBS, obtained its best Nielsen ratings since 1993 in households (17.3/27), viewers (27.78 million average viewers), adults 18-49 (12.6/31), adults 18-34 (12.5/34), adults 25-54 (12.5/28), women 18-49 (15.5/36), women 25-54 (15.7/34), and teens (13.4/39).

ANNA BERENT

## WEB WORRIES: DOWNLOADS, CUSTOMER INFO

(Continued from page 1)

used the public forum to restate their position on the issue.

In an Internet supersession Feb. 29, Jason Fiber, VP of digital strategies for Wherehouse Music/Checkout.com, said, "Major labels look at content as their Holy Grail. That's the same way that retailers feel about their customer information." He wondered how labels would react if the retailers said, "You know, we would like to go into the studio and work with your artist on the music for the next album."

In that same session, Mike Farrace, senior VP of Tower Digital for Tower Records/Video/Books, labeled the major record company proposals for accessing customer information as Machiavellian. "Through the digital-rights-management intercept, our hard work is transferred to them," he said. "We need to put up our dukes on this one."

Jack Eugster, chairman/CEO of the Musicland Group, in an interview with Billboard, said Musicland has two firm beliefs on the Internet business model. The label "should sell it to us as retailers, and we decide how to sell it to customers. And the party that brings the consumer to the download should control the information."

Music retailers say they are afraid

that if the labels have the customer information, instead of using E-mail addresses as a way to target music to customers, they will instead use the data as a way to sell direct and cut retailers out of the equation.

Much of the convention's debate centered around what role, if any, labels should play in the retail business. Retailers fail to see the labels' attraction to the business, given the hyper-competitive nature of retailing, the increasing number of competitors, and shrinking margins, said Tower's Farrace.

NARM members aren't the only ones skeptical of the label push into retail. Jupiter Communications analyst Ken Cassar questioned the effectiveness of such a strategy, even as an online business. "It's a dicey situation," Cassar told a NARM Internet session, later adding, "We don't believe the labels are going to be viable sellers."

The problem is the synergies between labels and retailers aren't there, he said. Proprietary sites that are specific to the artists of one music group don't make for a compelling business model because labels do not have any brand equity.

Meanwhile, investing in other retailers, which Sony Music Entertainment, the Warner Music Group, and BMG parent Bertelsmann have all done, is equally challenging because that limits the ability of both the label and retailer to strike deals with third parties and can invite charges of favoritism.

Indeed, fears that the labels would not honor the concept of a level playing field in their efforts to sell direct to consumers inspired the NARM lawsuit against Sony, which resulted in the label boycotting the convention (see Retail Track, page 66). At the NARM Convention, there was further movement on that issue, as retail organizations around the world rallied to the NARM cause (see story, page 6).

In a convention press briefing, NARM president Pamela Horovitz pledged full commitment to supporting a time-consuming and costly legal fight, if need be, in its antitrust suit filed earlier this year against Sony Entertainment Corp. (Billboard, Feb. 12).

"We will spend what it takes," she says. "If it takes a long haul, we are in it for a long haul." NARM lawyers say they expect a response to the suit from Sony by March 13.

But despite the legal action and Sony's boycott, in turn, of the NARM confab here, Horovitz downplayed the impact of the action on relations between the two sides. "We really aren't at war with Sony," she says, adding that the Internet issues that relate to the lawsuit are just "one area" of NARM's relationship with the record giant. The two sides continue to communicate over some existing operational issues, including databases and scholarship funds, she says.

### CD-R THREAT

Meanwhile, convention delegates continued to worry about the rampant piracy spawned by the online digitalization of music. In the week prior to the convention, a couple of newspaper reports focused on the

latest trend to pirate music off the Internet. Those stories said that the University of Dayton, Ohio, and Indiana University had joined Oregon State University; the University of California, San Diego; Northwestern University; and the University of Southern California in shutting off the ability for students to connect to the Napster site from schools' Internet service providers, because the site was eating up too much of the schools' outgoing bandwidth.

Napster allows each user's computer connected to its site to act as a server to download music. A user on the site can search the hard drives of other computers connected to the site for music and then download MP3s to his or her own computer.

Musicland's Eugster says he is concerned about Napster, against which the Recording Industry Assn. of America (RIAA) filed a lawsuit (Billboard, Dec. 18, 1999). If Napster prevails in that lawsuit, he says "it may be legal, but it is unfair to artists and copyright holders."

**'Major labels look at content as their Holy Grail. That's the same way that retailers feel about their customer information'**

- JASON FIBER -

Mike Dreese, CEO of Newbury Comics, is also worried about things like Napster, particularly when he looks at an alarming trend in his own stores. In a widely circulated Newbury Comics study, distributed by Dreese the week before the convention, the growing sales of CD-Rs and disc burning were discussed.

According to the study, the chain sold 45 blank CD-Rs in January 1998, with that number slowly growing to 299 by November and then taking off with sales of 870 units in December. Last year, the growth rate accelerated each month until total sales in December were 10,911 units at the 20-unit chain. Dreese's concerns echo that of François-Henri Pinault, chairman of the 53-unit FNAC chain in France, who in a speech in January at MIDEM in Cannes reported that his chain had sold 12 million blank CD-Rs last year.

Like Dreese, some attendees advocated trying to get legislation to add a tax to the cost of the CD-Rs, which would deter burning and compensate copyright holders.

Jim Urie, president of Universal Music and Video Distribution (UMVD), says that the graph that accompanies the Newbury CD-R sales "is an amazing graph." But he says he is not sure what can be done about it. Nonetheless, he indicates that he has had several conversations with Hilary Rosen, RIAA president/CEO, on the topic.

Similarly, Richard Cottrell, president/CEO of EMI Music Distribution (EMD), labels CD-R a concern

but doesn't think the industry can do much about it.

Retailers surveyed by Billboard said they were unconcerned by CD-Rs. Christos Garkinos, executive VP of the Virgin Entertainment Group, and Bob Higgins, chairman of Trans World Entertainment Corp., don't feel that the growth of CD-Rs is a threat. Likewise, Musicland's Eugster says, "We sell a lot, but we don't see it as being much different than selling blank tapes."

With piracy being the dominant distribution channel on the Internet, and the growing popularity of such sites as Napster, some merchants wonder if the major-label approach to breaking into the digital market with free downloads is a wise decision.

"The biggest worry about the digital download is that every day the consumer is not paying for it," says the president of a major music chain. "I think labels should be more aggressive in charging the customer for downloaded music. It is more important to educate the consumer that they have to pay for music on the Internet than to get the mouse-trap built right now. The biggest threat is that customers are getting used to not paying."

That latter sentiment was voiced by Checkout.com's Fiber in the NARM Internet panel. "Kids don't look at music as something they buy; it is something they get."

Jason Olim, president of CDnow, says that the creation of a secure environment for music on the Internet will eliminate that worry. Moreover, he says that even when the environment is secure, labels should still use free downloads as a marketing tool. "Every time one is available, it doubles the sales" of the physical album, from which it is drawn.

Virgin's Garkinos thinks that free downloads should be treated as a value-added item, "so that the customer doesn't perceive it as free." On the other hand, he says, he is worried about the devaluation of music, pointing to EMusic.com selling Elvis Costello catalog albums as digital downloads for \$8.99 (see story, page 6), which he labels "a joke."

EMD's Cottrell said, "We are pulling away from free downloads, but the technology needs to be in place first. We need a secure environment." UMVD's Urie said Universal hasn't been too active in the free download market.

During the NARM Internet panel, Cary Sherman, executive VP/general counsel of the RIAA, said that with pirated music being so prevalent on the Internet, the "legitimate market will have to add value to get the customer to buy music on the Internet."

### SHOW ME THE MONEY

Another question raised at the NARM Internet panel: When will E-tailers get profitable? Jupiter's Cassar said that people should give these businesses the same amount of time as it would take for a chain to get profitable, since the job before the E-merchant is equivalent to building a national chain all at once.

But Eric Weisman, president of Alliance Entertainment Corp. (AEC), said that one of the reasons

why his company, through its Red Dot Network, is so aggressively chasing in-store disc manufacturing of deep catalog albums is because he believes that, for the next five to 10 years, the bulk of digital downloads and profitability from them will occur in the brick-and-mortar store. "We think that the digital action will happen at the retailer, and it will be significant action," he said. "We want to be where the action is."

He said that by the end of April, Red Dot, also known as Digital On-Demand, will have 30 kiosks in stores, with 500 by the holiday selling season, and he predicts that the company will have 10,000 in the field within the next two years.

Also at the convention, New Media Network and Valley Media were touting their competing CD manufacturing kiosks (Billboard, March 4); Liquid Audio is also planning to enter the kiosk market.

In another move that shows retail acceptance of Net music, the online divisions of Borders Books & Music,

**'We think that the digital action will happen at the retailer, and it will be significant action. We want to be where the action is'**

- ERIC WEISMAN -

Musicland Corp., Trans World Entertainment, Virgin Megastore, and Wherehouse Entertainment all cut deals with RealNetworks to distribute retail-specific versions of its RealJukebox Player.

Under the plan, consumers will be able to download the player from the sites and receive updates about marketing promotions at the retailer each time they open the player. Retailers will also be able to include the player on promotional CDs that are handed out in stores. All of the retailers will also be linked to Real's Web site.

Another potential alliance was discussed by Andrew Nibley, president/CEO of GetMusic, the online retailer owned by Universal Music and BMG Entertainment Corp.

Nibley said during the NARM Internet session that BMG and Universal are in the midst of shifting their roles in the joint venture from owners to majority investors and that the company is in active negotiations with potential strategic investors. He says he expects GetMusic to announce new partnership agreements and/or financial backers for the company by the end of the next quarter.

## TO OUR READERS

Between the Bullets will return next week.

# Feb. RIAA Certs Crown Santana, Chicks, Dre, Gray, Evans

BY JILL PESSERNICK

LOS ANGELES—Santana's "Supernatural" album (Arista) became the best-selling album ever by an artist of Latin heritage. The album was certified for sales of 8 million units by the Recording Industry Assn. of America (RIAA) a week before being named album of the year at the Grammy Awards.

The Santana single "Maria Maria" also earned a gold certification from the RIAA. "Maria Maria" follows the platinum-selling "Smooth" as only the second certified single in the band's career.

Dixie Chicks, another Grammy winner, reached the 4 million mark in the multi-platinum category with their Monument album "Fly."

In the soundtrack arena, "Forrest Gump" earned diamond-award status at the 12 million level, signifying actual sales of 6 million of a two-CD set. The Epic album is now the fourth-highest-certified soundtrack in history, trailing "The Bodyguard," "Saturday Night Fever," and "Purple Rain."

"Simon & Garfunkel's Greatest Hits" also reached diamond status, certified at 10 million. The Columbia disc has now surpassed the Carpenters' "The Singles 1969-1973" as the best-selling album by a duo.

Two rappers earned multi-platinum awards. Dr. Dre's Aftermath/Interscope release "Dr. Dre—2001" was certified triple-platinum; his 1993 "The Chronic" was his first album to reach that level.

Jay-Z earned his second consecutive multi-platinum certification with



SANTANA

the Roc-A-Fella/Def Jam disc "Vol. 3... Life And Times Of S. Carter," which was certified for sales of 2 million units.

February also saw several acts garner their first platinum or gold awards. Debut platinum certifications were granted to Macy Gray (Epic) and Sixpence None The Richer (Squint). First-time gold awards went to System Of A Down (American/Columbia), Angie Stone (Arista), Mos Def (Priority), Moby (V2), Sara Evans (RCA Nashville), and Chayanne (Sony Discos).

A complete list of February RIAA certifications follows.

## MULTI-PLATINUM ALBUMS

Soundtrack, "Forrest Gump," Epic, 12 million.

Soundtrack, "Titanic," Sony Classical, 11 million.

Simon & Garfunkel, "Simon & Garfunkel's Greatest Hits," Columbia, 10 million.

Santana, "Supernatural," Arista, 8 million.

Savage Garden, "Savage Garden," Columbia, 6 million.

Celine Dion, "All the Way... A Decade Of Song," 550 Music/Epic, 5



DIXIE CHICKS

million.

Mariah Carey, "# 1's," Columbia, 4 million.

Dixie Chicks, "Fly," Monument, 4 million.

Dr. Dre, "Dr. Dre—2001," Aftermath/Interscope, 3 million.

Creed, "Human Clay," Wind-Up, 3 million.

Eiffel 65, "Europop," Republic/Universal, 2 million.

Lonestar, "Lonely Grill," BNA Entertainment, 2 million.

Savage Garden, "Affirmation," Columbia, 2 million.

Jay-Z, "Vol. 3... Life And Times Of S. Carter," Roc-A-Fella/Def Jam, 2 million.

## PLATINUM ALBUMS

Jay-Z, "Vol. 3... Life And Times Of S. Carter," Roc-A-Fella/Def Jam, his third.

## SWEDES KEEP COOL HEADS OVER WEM

(Continued from page 50)

Holmgren (Virgin).

Both Warner and EMI/Virgin have about 60 staffers apiece, and they are geographically spread throughout Stockholm—which suggests opportunities for cost rationalization, although one executive close to the situation says he expects EMI, Virgin, and Warner to maintain separate offices after the merger. The publishing units are also separate at present. Warner/Chappell has 43 employees, EMI 15.

Warner Music has its own distribution facility in Sweden, with a recording studio connected. The main distribution dilemma is for EMI. It has a deal with Sony and Universal to create a joint venture, due to open in Borås, outside Gothenburg, this June. The building is being built from scratch.

Revenue figures for EMI Music Publishing could not be obtained. Warner/Chappell Music is thought to have around 200 million kronor (\$23 million) in annual sales. The merger of these will see several acts come under one roof: Andreas Johnson, for instance, who is signed to Warner for recording, EMI for publishing.

Notable songsmiths at Warner/Chappell include Dan Hylander, Ingy, and Inner Circle. President Lennart Desmond reports directly to Warn-

er/Chappell chairman Les Bider. Desmond's financial controller is Gunilla Frankenthal.

At EMI, Lene Marlin, Lasse Holm, Staffan Hellstrand, Ole Evernude, and Bertine Zetlitz are among its songwriters. Managing director Stefan Egmar reports to London-based Peter Reichardt, president of EMI Music Publishing Continental Europe. Egmar's financial controller is Bo Gerdland.

The two publishing companies' staff are hearing the same speculation as their colleagues on the record side. "One main problem is that they might lose their focus on domestic repertoire," says Lars Karlsson, managing director of BMG Music Publishing Scandinavia.

Martin Ingeström, managing director of Universal Music Publishing Scandinavia, concurs. "We have exactly that kind of experience ourselves. It's easy to lose focus, because people are afraid of doing deals. And you never know if those you're doing deals with will stay there during the coming months."

To comment on this story or other aspects of the Warner/EMI merger, E-mail Kai R. Lofthus at klofthus@start.no.



MACY GRAY

2 Pac & Outlawz, "Still I Rise," Amaru/Death Row/Interscope, their first.

Missy "Misdemeanor" Elliott, "Da Real World," the Gold Mind/EastWest, her second.

Los Temerarios, "Como Te Recuerdo," Fonovisa, their first.

Charlotte Church, "Charlotte Church," Sony Classical, her second.

Bill Whelan, "Riverdance," Universal, his first.

Sixpence None The Richer, "Sixpence None The Richer," Squint, its first.

Poison, "Greatest Hits 1986-1996," Capitol, its fourth.

Macy Gray, "On How Life Is," Epic, her first.

Nat King Cole, "Greatest Hits," Capitol, his fifth.

Soundtrack, "Notting Hill," Island.

## GOLD ALBUMS

Various artists, "Club Mix '99," Coldfront.

Jay-Z, "Vol. 3... Life And Times Of S. Carter," Roc-A-Fella/Def Jam, his fourth.

Elvis Presley, "Elvis Presley Gospel Treasury," Time Life Music, his 67th.

Angie Stone, "Black Diamond," Arista, her first.

System Of A Down, "System Of A Down," American/Columbia, its first.

2 Pac & Outlawz, "Still I Rise," Amaru/Death Row/Interscope, their first.

Mos Def, "Black On Both Sides," Priority, his first.

Bob Dylan & the Band, "The Basement Tapes," Columbia, their second.

Missy "Misdemeanor" Elliott, "Da Real World," the Gold Mind/EastWest, her second.

Various artists, "Songs 4 Life: Feel The Power," EMI-Capitol Music Special Mark.

Vonda Shepard, "Heart And Soul: New Songs From Ally McBeal (TV Soundtrack)," Epic, her second.

Moby, "Play," V2, his first.

Trin-i-tee 5:7, "Trin-i-tee 5:7," B-Rite/Interscope, its first.

Donell Jones, "Where I Wanna Be," Untouchables/LaFace/Arista, his first.

Sarah McLachlan, "Touch," Arista, her sixth.

The Beach Boys, "Pet Sounds," Capitol, their 19th.

Various artists, "WCW: Mayhem The Music," Tommy Boy.

Jagged Edge, "J.E. Heartbreak," So So Def/Columbia, its second.

Chayanne, "Atado A Tu Amor," Sony Discos, his first.

Sara Evans, "No Place That Far," RCA Nashville, her first.

Soundtrack, "Scream 3," Wind-Up.

Nat King Cole, "Greatest Hits," Capitol, his eighth.

Mark Wills, "Permanently," Mercury Nashville, his second.

## PLATINUM SINGLES

Missy "Misdemeanor" Elliott, "Hot Boyz," the Gold Mind/EastWest, her first.

## GOLD SINGLES

Mariah Carey Featuring Joe & 98°, "Thank God I Found You," Columbia, her 15th.

Santana Featuring The Product G&B, "Maria Maria," Arista, its second.

Christina Aguilera, "What a Girl Wants," RCA, her second.

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## Maná To Be Honored At Billboard's Latin Awards

WEA Latina supergroup Maná is slated to receive the Spirit Of Hope humanitarian award on April

27 at Billboard's seventh annual Latin Music Awards, to be held at the Jackie Gleason Theater in South Beach. The Spirit Of Hope award was created in order to commemorate the career of Selena. It is based on a Latin artist's contributions to humanitarian projects. Past winners are Gloria Estefan, Emmanuel, Willy Chirino, and Olga Tanon.

In recent years, Selva Negra, Maná's environmental protection organization, has earned plaudits for such projects as the rescue last year of 140,000 endangered turtle

eggs off of Mexico's Pacific coast. The turtle eggs, which often fall prey to poachers, were later raised under guard at turtle camps funded by Selva Negra.

The awards show concludes the three-day seminar, taking place April 25-27 at the Sheraton Biscayne Bay in Miami.

The registration rate of \$495 is available through March 10. To register, send check payable to Billboard, Attn: Michele Quigley, 1515 Broadway, NY, NY 10036, or send information by fax to 212-536-1400, or visit us online at [www.billboard.com/events/latin](http://www.billboard.com/events/latin). For more information contact Quigley at 212-536-5002.



## PERSONNEL DIRECTIONS

Barbara Grieneringer has joined the Billboard Music Group in New York in the new position of business development manager. She reports to Ken Schlager, VP of business development for the Music Group.

Grieneringer will work with Schlager on a variety of projects, including web development for all of the Music Group titles; multi-media development and licensing issues; and content acquisition. She also will help evaluate potential new products, partnerships, and acquisitions.

"The creation of this new position is indicative of the Music Group's desire to continue developing innovative ways to reach new markets with our powerful brands," says Schlager. "Barbara will report to me, but will be working closely with the entire



GRIENERINGER

Billboard Music Group team to help us take advantage of the many opportunities that remain untapped."

Grieneringer joins the Music Group from Swidler Berlin Shereff Friedman, a New York law firm where she has served as legal assistant since July 1997. She received her B.A. degree in history from Wesleyan University in May 1997.

David McLean has joined Billboard as classified account manager. He will report to Pat Rod Jennings, East Coast advertising director.

Before joining Billboard, McLean worked as a help desk representative for technology companies. Prior to that he ran his own direct marketing company.

McLean received his B.A. in marketing communications from Boston University.



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## 'Maria' May Topple Country Crown

IF SANTANA HAS anything to say about it, there won't be two consecutive country No. 1 hits after all. Lonestar remains on top of The Billboard Hot 100 for a second week with "Amazed" (BNA), but Faith Hill holds at No. 3 with "Breathe" (Warner Bros.), while "Maria Maria" (Arista) by Santana Featuring The Product G&B leapfrogs 5-2.

It's the second biggest hit of Carlos Santana's career; runner-up to "Smooth" (Arista), which changes course and returns to the top 10 in the wake of Santana's record-setting Grammy wins. Prior to "Smooth," Santana's highest-charting single on the Hot 100 was "Black Magic Woman," No. 4 in 1971.

Meanwhile, Lonestar is comfortable in pole position in its 32nd chart week. A lot of readers have E-mailed me to ask if "Amazed" has taken the slowest climb to the top. The answer is no, because the Spanish duo Los Del Rio took "Macarena (Bayside Boys Mix)" to No. 1 during that single's 33rd chart week. Lonestar does achieve something unique this issue, however. While "Amazed" rules the pop chart, the follow-up, "Smile" (BNA), advances 3-1 on Hot Country Singles & Tracks, allowing the act to dominate two different charts with two different titles.

And there's one more Lonestar-Santana link. The only two songs that have been on the Hot 100 for more than 30 weeks are "Amazed" (32 weeks) and "Smooth" (33 weeks), and the amazing thing is that both are still in the top 10. In third place is Brian McKnight's "Back At One" (29 weeks).

**STEPS LIVELY:** Appearing on the Disney Channel has been beneficial for acts like Britney Spears and 'N

Sync. The latest two acts to reap rewards from appearing on the mouse outlet are Steps and Youngstown, which were featured together in a one-hour special. Steps, which has already proved itself at home in the U.K. with two No. 1 albums, marches 171-79 with "Step One" (Jive), an amalgamation of its two British albums that also includes a cover of Kylie Minogue's "Better The Devil You Know." Youngstown also takes a nice leap, moving 162-96 with "Let's Roll" (Hollywood).

**WHO WILL BUY?** Broadway meets rap one more time, as Jay-Z, who dipped into the "Annie" songbook for "Hard Knock Life," turns to the score of "Oliver!" for his latest hit, "Anything" (Roc-A-Fella/Def Jam). The song is based on "I'd Do



by Fred Bronson

Anything," and that gives the late Lionel Bart a songwriting credit on the Hot 100, where the single glides 58-55. On Hot Rap Singles, "Anything" debuts at No. 40.

**'HOT' STUFF:** Elsewhere on Hot Rap Singles, Missy "Misdemeanor" Elliott, along with guests Nas, Eve, and Q-Tip, remains No. 1 for a 16th consecutive week with "Hot Boyz" (the Gold Mind/EastWest). That puts some distance between Elliott and the second-longest running No. 1 hit in this chart's history, Craig Mack's "Flava In Ya Ear," a 14-week chart-topper from 1994.

**ANOTHER SAD LOVE SONG:** After a gap of three years, Toni Braxton is back on Hot R&B/Hip-Hop Singles & Tracks. "He Wasn't Man Enough" (LaFace) rockets 80-35 this issue; it's Braxton's first R&B appearance since "I Love Me Some Him"/"I Don't Want To" peaked at No. 9 in 1997.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	113,081,000	116,673,000 (UP 3.2%)
ALBUMS	100,164,000	106,371,000 (UP 6.2%)
SINGLES	12,917,000	10,302,000 (DN 20.2%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	84,011,000	93,690,000 (UP 11.5%)
CASSETTE	15,916,000	12,435,000 (DN 21.9%)
OTHER	237,000	246,000 (UP 3.8%)

OVERALL UNIT SALES THIS WEEK	
	15,821,000
LAST WEEK	
	15,689,000
CHANGE	
	UP 0.8%
THIS WEEK 1999	
	15,137,000
CHANGE	
	UP 4.5%

ALBUM SALES THIS WEEK	
	14,375,000
LAST WEEK	
	14,272,000
CHANGE	
	UP 0.7%
THIS WEEK 1999	
	13,329,000
CHANGE	
	UP 7.8%

SINGLES SALES THIS WEEK	
	1,446,000
LAST WEEK	
	1,417,000
CHANGE	
	UP 2%
THIS WEEK 1999	
	1,808,000
CHANGE	
	DOWN 20%

	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1999		2000	
NORTHEAST	6,005,000	6,364,000 (UP 6%)	SOUTH ATLANTIC	21,208,000 22,113,000 (UP 4.3%)
MIDDLE ATLANTIC	15,704,000	16,568,000 (UP 5.5%)	SOUTH CENTRAL	18,187,000 18,416,000 (UP 1.3%)
E. NORTH CENTRAL	18,620,000	18,470,000 (DN 0.8%)	MOUNTAIN	7,486,000 7,978,000 (UP 6.6%)
W. NORTH CENTRAL	7,529,000	7,359,000 (DN 2.3%)	PACIFIC	18,341,000 19,405,000 (UP 5.8%)

ROUNDED FIGURES FOR WEEK ENDING 2/27/00

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