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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT APRIL 22, 2000

Handleman Co. Enters Digital Download Arena

BY EILEEN FITZPATRICK and ED CHRISTMAN

LOS ANGELES—Just when it seemed everyone who wanted to be in the download business was in it already, another new player enters the game.

In forming Global Entertainment Utility (Billboard *Bulletin*, April 11), the Handleman Co. has thrown its hat into the ring with other companies vying to become digital aggregators for the music industry as it moves to create a com-



mercial marketplace for downloads. Global Entertainment Utility is shaping itself as a business-to-business Internet supplier to provide labels and retailers with the capability to manufacture CDs in the store as well as sell digital downloads to the home.

So far in building its infrastructure, Handleman has pacted with IBM for its Electronic Media Management System, which will provide electronic distribution and digital-rights management; Muze Inc., which is providing customized content management and digital storage solutions; Sonic Foundry, which is providing its media services technologies such as content extraction, encoding, and

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Island/Def Jam's Hanson Grows Up



BY LARRY FLICK

NEW YORK—As one of the undisputed catalysts of the ongoing teen-pop movement, Hanson has a lot to prove with its long-anticipated Island/Def Jam opus "This Time Around," which is slated for worldwide release May 9—starting with the idea that puberty hasn't dampened its appeal.

That's no small challenge, given that the sibling trio's 1997 debut, "Middle Of Nowhere," for which the label reports worldwide sales of 8

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25 ARISTA 25th ANNIVERSARY The Beat Goes To The Arista Bash!



Carlos Santana, left, and Whitney Houston, center, were among the acts on hand to pay tribute to label founder Clive Davis, right, at the taping of Arista's 25th anniversary special, to air on NBC (see the Beat, page 12). Davis later unveiled Houston's forthcoming album at a BMG conference (see Newsline, page 82).

Management Of Digital Rights Gets Competitive

BY BRIAN GARRITY

NEW YORK—The plans outlined by BMG Entertainment and Sony Music at the beginning of April for the delivery of music downloads have given new life to many of the companies operating in the digital rights management (DRM) space.

But far from an end to the question of which DRM formats the industry will use for the secure distribution of content, for the companies operating on the Internet music back-end, this is where things get interesting.

Indeed, as BMG and Sony begin to roll out downloads over the next several months, only now will the effectiveness of the various systems be put to the test.

"The best way to explain it: [The

major labels] are all doing pilots," says Hany Nada, an analyst with US Bancorp Piper Jaffray. "They don't know which technology works, which one doesn't, so they are going to try them all."

NEWS ANALYSIS

But regardless of how well one system works over another, don't expect one system to ultimately take a dominant position in the marketplace. Industry watchers say this was the message most clearly conveyed by BMG in its digital distribution

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Chicks Prep For Headlining Tour



BY RAY WADDELL

NASHVILLE—At a time when country music is starving for new box-office muscle, Dixie Chicks are poised to embark on an ambitious 70-city trek—the Grammy-winning trio's first as a headliner.

"I think this tour is great for country music," says Simon Renshaw, the Chicks' manager at Senior Management. "It shows there is a place for artists who are prepared to go out and consistently take risks on the creative side and take an aggressive

(Continued on page 81)

Bogus Request Calls Hit Country Stations

Labels Deny They're Behind It, But Programmers Have Their Suspicions

BY PHYLLIS STARK

NASHVILLE—In the early '90s, top 40 and album rock stations began receiving bogus request-line calls from a Denver-based telemarketing firm that had been hired—either by the record labels or artist managers, although both denied involvement—to artificially inflate requests for their acts. Now, some programmers say, a handful of country labels may be trying a similar tactic, including some that reportedly use their interns to make the calls.

It's hard to know for sure who is behind the calls. Labels, of course, deny any knowledge of them. And there is no question that at least some of the activity is initiated by zealous and well-organized fan clubs,

which also routinely stage vigorous E-mail campaigns with similar results. WCMS Norfolk, Va., PD John Crenshaw reports he tracked down a suspicious call a few years ago while working at WCOL Columbus, Ohio, and discovered the *song publisher* had hired someone to call stations.

But some programmers are convinced labels are behind this latest round of calls, which started shortly after last month's Country

Radio Seminar.

KMDL (97.3) Lafayette, La., assistant PD Woody B. says the suspicious calls he's been receiving lately on behalf of acts from three labels "seem to come in bunches."

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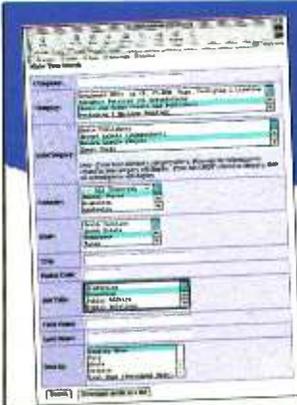


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Metallica Files Suit Against Napster Inc., 3 Universities

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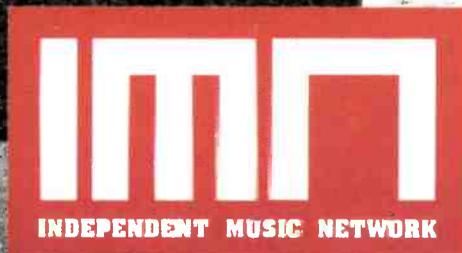
Billboard
DIRECTORIES

NICE VIEW

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Intouch Sues Liquid Audio, Other Sites

Music Kiosk Pioneer Claims Patent Infringement Of Business Model

BY ED CHRISTMAN

NEW YORK—While the patent-infringement lawsuit filed on March 31 by intouch names only Amazon.com, Liquid Audio, Listen.com, Entertainindom, and DiscoverMusic.com as defendants (**Billboard Bulletin**, April 13), a decision in its favor could affect all online stores and music content sites that feature sampling of prerecorded audio.

Intouch, the San Francisco company that was one of the pioneers of in-store previewing of music via kiosks, claims that the Web sites of the defendants named in the lawsuit infringe on patents that it holds for what it says is its proprietary method of sampling music.

The lawsuit, filed in the U.S. District Court for the Northern District of California, alleges that Web sites that collect a user's ID and marketing data and that allow the user to sample a pre-selected portion of music are infringing on intouch's patents.

Intouch says it received patent No. 5,237,157 for kiosk sampling in 1993, and in 1996 it applied for a patent improvement to include a network version so that the patent would apply to music sampling on the Internet; that was granted in October 1999 in the form of patent No. 5,963,916, the company says. The lawsuit seeks damages, but no dollar amount is specified.

Emily Glassman, an Amazon spokeswoman, says, "We don't comment on pending litigation, but from what we heard, [intouch's suit] has no merit." A spokesman for the Warner Music Group, the unit of Time Warner that operates the Entertainment.com site, had no comment on the suit, as did a Listen.com spokesman.

Andrea Fleming, VP of corporate marketing for Liquid Audio, says the company has not received any papers on the suit, so it can't comment on it. DiscoverMusic.com could not be reached for comment by press time.

Josh Kaplan, the president of intouch, says that his company has notified 29 companies that they are infringing on its patents. When the companies were first notified, Kaplan reports, only half of them responded; those companies said that they respect intellectual property and asked for more information.

For those companies, intouch put together a claims chart listing the 15 claims it says make up its patents and showed each company which claims their Web site was alleged

Intouch may amend its lawsuit to include additional alleged infringers if current discussions break down

to be infringing upon. Some of those companies, Kaplan says, have responded by opening negotiations to license intouch's patents.

While patents have historically been filed to protect technology innovations and advancements, in the past decade more and more companies, particularly those operating on the Internet, have been filing patents to protect their methods of doing business.

For instance, in October of last year, Amazon.com, one of the companies named in intouch's lawsuit, itself filed suit against Barnesandnoble.com, alleging the New York-based merchant had copied Amazon's patented one-click technology. Barnesandnoble.com switched to a double-click strategy after a preliminary injunction was issued against it on Dec. 1, 1999. The suit is still pending.

In addition to the action already taken, Kaplan says he is evaluating the possibility of filing for a preliminary injunction against some significant online players to enjoin them from further infringing on intouch's patents. Such an injunction could interfere with the defendant's ability to provide music sampling services.

Furthermore, he says, intouch may amend its lawsuit to include additional alleged infringers if current discussions break down.

Intouch was founded in 1990 and began marketing kiosks to music chains. In order to access the "i-station," customers had to sign up for an i-card by filling out questionnaires so that demographic data could be gathered on each shopper. The system also planned to track what each i-card holder sampled so that music retailers could do target-marketing to customers.

While merchants embraced i-stations, the major record labels were put off by intouch's business model, which called for the labels to pay the company to have their music sampled on the i-station. In 1996, intouch pulled out of the kiosk business, by which point it had transformed itself into an Internet-based operation.

Time Warner Sees Declines

Music Group, Columbia House Bring Losses

BY DON JEFFREY

NEW YORK—Warner Music Group's revenue and profit declined in the first quarter as its domestic market share fell.

In addition, parent company Time Warner says it booked a \$220 million write-down of its 50% investment in record and video club Columbia House in the quarter because of that unit's decline. The charge resulted in a net loss of \$96 million for Time Warner.

For the three months that ended March 31, the music group's revenue fell 2% to \$917 million from \$936 million in the same period a year ago. Music cash flow (earnings before interest, taxes, and amortization) declined 10.1% to \$80 million from \$89 million.

Warner Music's domestic sluggishness is shown in its market share figures for the quarter (see story, page 57). SoundScan reports that Warner's U.S. market share of total albums fell to 15% in the first three months of this year from 17% a year ago, while its share of current albums dropped to 12.3% from 15.2%.

During the quarter, Warner Music's top-selling albums were by such acts as Kid Rock, Red Hot Chili Peppers, and AC/DC.

The large write-down of Columbia House's asset value did not affect the music unit's results because Time Warner had reclassified the unit, moving it out of the music division, and restated music numbers (Continued on page 88)

Metallica Sues Napster & 3 Universities

BY EILEEN FITZPATRICK

LOS ANGELES—Metallica has become the first recording act to take legal action against the music file swapping site and software distributor Napster Inc.

The band, along with E/M Ventures and Creeping Death Music—all copyright owners of sound recordings and musical compositions created by the veteran group—has filed a \$10 million copyright-infringement and racketeering lawsuit against the company and three universities that are providing access to the company's user-friendly swapping software.

The suit, filed April 13 in U.S. District Court for the Central District of California, alleges that Napster has been distributing numerous Metallica MP3 tracks without compensating the band.

In addition, the band is suing the University of Southern California (USC), Indiana

University, and Yale University, alleging that the colleges "have knowingly sanctioned and encouraged [their] students to pirate" the tracks. Students can access the software through university computer networks.

The lawsuit references other universities that have blocked access to Napster "upon becoming aware that the primary business of Napster is copyright infringement."

Citing the Racketeering Influenced and Corrupt Organizations Act, the plaintiffs accuse the defendants of being an "enterprise" and allege that they have participated in interstate transportation of stolen property.

Metallica manager Cliff Burnstein tells Billboard that more than 100 of the band's tracks were discovered on the site, including five versions of an as-yet-unavailable track scheduled to be on the "Mission: Impossible 2" soundtrack.

"Metallica has sued on copyright infringement and other things before, but this is a whole different deal," says Burnstein, "because the Internet is infinite, and it gets worse every day because Napster's user base is growing."

Metallica, which controls the rights to its catalog, has filed 10-20 other copyright-related lawsuits over the years, Burnstein says.

Representatives from Napster did not return calls before press time. Yale and Indiana University representatives had no comment on the lawsuit, while a USC representative was not aware of the lawsuit.

The Recording Industry Assn. of America (RIAA) is also suing Napster for alleged copyright infringement. U.S. District Judge Marilyn Patel canceled an April 10 scheduled court date between attorneys for both sides in that case, and a new date has not been set, according to a spokesman for the RIAA.

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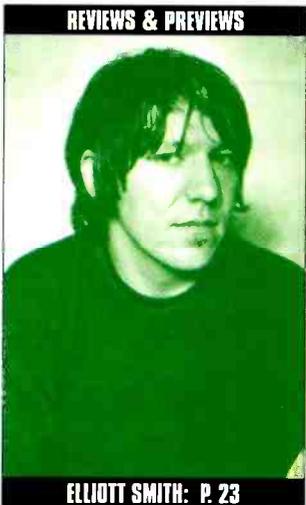
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U.K. Charts Land 1st Sponsor: Worldpop.com

BY GORDON MASSON

LONDON—U.K.-based pop music portal Worldpop.com has signed a 4 million-pound (\$6.4 million) deal to become the first sponsor in the 48-year history of the official U.K. top 40 singles/artist albums sales charts.

The three-year deal marks the culmination of a decade-long search by the underwriters of the charts, the British Phonographic Industry and the British Assn. of Record Dealers (BARD). These organizations jointly own Chart Information Network (CIN), which compiles and administers the rankings, which are based on electronic point-of-sale data collected by BARD members. The pact has been facilitated by changes in attitude toward sponsorship by the BBC, which provides nationwide media exposure for the charts via its TV and radio networks.

Although only effectively up and running for nine weeks, the Worldpop Web site is attracting a lot of traffic, says Worldpop chairman Peter Powell, who already is

planning international expansion. He tells Billboard, "We intend to roll out our U.K. model across the world and will be regionalizing our content to become a global pop network. We are in discussions with [people in] Germany, India, Benelux, and the U.S.A. about developments there."

Says John Kennedy, chairman/CEO of Universal Music U.K., "The sponsorship fee will help contribute to the very large cost of compiling the chart, but more importantly, [Worldpop's] marketing plans and expertise will bring a greater profile and publicity to the charts, for which we are very grateful."

CIN's charts are compiled weekly from sales information supplied by a network of 5,600 music retailers throughout the U.K. The figures are added up at the close of business on Saturday night in time for the new chart's release each Sunday afternoon.

CIN has been actively courting a number of potential suitors, with the lure of exposure on Britain's most popular television and radio music programs—BBC's

Radio 1 and perennial prime-time TV favorite "Top Of The Pops"—which both use the CIN charts for their top 40 countdowns. One potential problem with the deal was the BBC's strict policy of not allowing sponsored programs. However, a slight bend in the rules will facilitate CIN's plans.

"We would just apply our producer guidelines that exist for all programs at the BBC to that program," says a BBC spokesman. "That would mean that we'd give verbal credits at the top and the bottom of the show saying, 'This is the official U.K. top 40, compiled by the music industry and sponsored by whoever.'"

Worldpop will have online publishing exclusivity of the charts, and the BBC also has managed to negotiate itself a "window of exclusivity," but Kennedy says both clauses are "for a very short period of time."

Asked if Worldpop would be selling music on its Web site, Powell says it would only link consumers to BARD members' sites where they could purchase music.

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Indian Assn. Alleges Web Site Provided Links To Illegal MP3s

BY NYAY BHUSHAN

NEW DELHI, India—In what's described as India's first legal action against Internet music piracy, trade association the Indian Music Industry (IMI) is accusing Web site Rediff.com of copyright infringement.

The IMI's anti-piracy unit has filed a complaint with the police authorities in Mumbai (where Rediff is based), alleging that the portal was abetting piracy by providing links to Web sites offering MP3 downloads of Indian music. Criminal charges could be levied against Rediff if the police find that the IMI's complaint has merit.

Says IMI president Vijay Lazarus, who also is Universal Music India managing director, "Our complaint was based on the fact that Rediff was publicly announcing, in full-page newspaper ads, how consumers could access MP3 files. In addition, [Rediff] provided a link to an illegal MP3 site on their home page. In that sense, Rediff acted blatantly and showed disregard of our copyrights."

Rediff, which is operated by advertising agency Rediffusion, challenges the merit of the charges. "The site has in no way abetted infringement of copyright of music companies by advertising and promoting illegal sites that offer downloads of Indian music in MP3 format," the company said in a statement. "Links to these sites are through universal search engines that can be accessed through most other sites on the [Internet], and Rediff.com has no control of the content, as these sites are not produced by Rediff."

Indian copyright law, says IMI secretary-general Sukumar Shidore, "is clear on Internet piracy. The copyright belonging to producers of sound recordings includes Internet rights, and any violation thereof by any offenders is an act of piracy attracting heavy punishments under the law."

Notes Lazarus, "Our major complaint against Rediff is the fact that the site's home page provided a link to an MP3 site, which clearly shows that they were directing visitors to an illegal site. Add to that the fact that Rediff was publicly advertising the availability of Indian MP3 files on the Net, which are, of course, illegal."

Rediff would not officially confirm if its home page had carried a link to an illegal MP3 site. Sources tell Billboard that such a link did exist, but they claim it was immediately removed following IMI's complaint.

"We have downloaded some pages from Rediff that have the link, and this was demonstrated to the police as part of our evidence in this case," says Lazarus.

Rediff has responded to this case by stopping public access to MP3 sites through its search engine, according to Julio Ribeiro, head of the IMI's anti-piracy division. "This itself will indicate that they were wrong in making available their portals for downloading unauthorized reper-

toire, copyrights of which are held by IMI member companies," says Ribeiro.

A Delhi-based lawyer specializing in copyright and piracy issues, who did not wish to be named, says, "If the portal did indeed carry a link on its home page and subsequently removed it, this shows an admission of guilt."

The IMI has been on the warpath against piracy, which it says costs the Indian music industry about \$140 million annually. The IMI intensified its efforts in 1998, when it appointed former high-ranking police officer Ribeiro to lead the fight against piracy (Billboard, April 18, 1998).

Lazarus says the IMI has found some 30 Indian Internet sites with links to or carrying illegal MP3 content. "But now that we have sent out a strong signal against Net piracy, the number of sites providing links has come down to five. I hope we nip the Net piracy menace in the bud, since traditional piracy claims 40% of unit sales in India," he says.

For Rediff, the allegations couldn't have come at a worse time, as the portal is planning a Nasdaq listing and expansions into broadband-delivered audiovisual content.



LAZARUS

Hearing Held On Broadband Access

BY BILL HOLLAND

WASHINGTON, D.C.—A major House of Representatives telecommunications policy lawmaker on April 11 warned there is a flaw in the 1996 Telecommunications Act because Congress did not foresee the phenomenal growth of Internet usage and today's burgeoning need for broadband delivery pipes into the then new information highway.

Another lawmaker also voiced concerns that in the rush by companies to distribute and own content on the Internet, including the rapid delivery of data through broadband networks, recording acts could be caught in the squeeze.

Rep. Billy Tauzin, R-La., chairman of the House Telecommunications Subcommittee, said that as a result of the shortsightedness of the law, a rewrite of the 1934 Communications Act, access to digital broadband network delivery, "the likes of which we have never witnessed," is now only possible for affluent, urban-center customers and is not available to many citizens in rural and poorer urban communities.

While broadband access for all citizens and its benefits to business were common threads in remarks made at the hearing, Rep. Karen McCarthy, D-Mo., an artists' rights advocate whose home Kansas City district has a rich

history of jazz and blues music and many current independent artists, asked the first panel of online music and Internet video executives whether the opportunities for broadband could negatively affect recording artists. "What will be the effect on them? Will it create competition for [the ownership of] content? What will we do about copyright? What about 'work for hire' matters?"

There was no question-and-answer period after the panel, but after the hearing, Rep. McCarthy said, "Whenever we talk about the Internet and new technology, yes, the record companies are important and their voices are being heard, but those creative voices that create the music that becomes the record, which the recording company then promotes, must be at the table."

Panelist Peter Harter, EMusic.com VP of global policy and standards, referred the rights issues to EMusic

chairman Bob Kohn, author of a book on copyright law.

Kohn told Billboard he believes that his and similar online music companies "would benefit" from a repeal of the new work-for-hire law and the re-establishment of now lost author-reversion rights, because they would be interested in renegotiating the rights to recordings at termination hearings in the future.

Kohn said, however, that even if the law were repealed, the issue of who is the author of a sound recording may be complicated, since some lawyers may argue that producers, sidemen, and engineers can claim authors' rights.

"The history has always been that people who contribute to a sound recording are contributing to a collective work," Kohn said. "The Supreme Court [Creative Community for Non-Violence vs.] Reid case says you can't

(Continued on page 82)

Greene Plans To Make Latino Grammys A Worldwide Event

BY HOWELL LLEWELLYN

The inaugural Latino Grammy Awards ceremony will be held in Los Angeles and will then become an Olympic-style event, staged in a different city each year.

In an effort to garner support for the ceremony, Michael Greene, executive president of Grammy organizing body the National Academy of Recording Arts and Sciences (NARAS) and its 2-year-old Latino equivalent, the Latin Academy of Recording Arts and Sciences (LARAS), traveled to Madrid to announce details of the Latino Grammys.

"This is not the result of the current Latino boom but has been in the planning for 12 years and has become a mission for us," Greene tells Billboard. "I came to Spain to make the announcement, because without Spain and SGAE [the Spanish authors' and publishers' society], the Latino Grammys would not be truly international.

SGAE's 58,000 membership base will make the Latino Grammys a strong worldwide event.

"I was smitten by the virus of Latino music in 1988 [when I became NARAS president], and when the passion hits you, you have no choice but to follow it," Greene adds. "This is not a middle-level consumer fad but a cultural reality in America's fastest-growing racial segment, as well as a building process for Anglos. The music, fears, and culture of the Latino community will be a first-person relevant issue."

But Greene admits he is "pretty scared" that the event may not be a success. He adds that by the time it is held, LARAS will have invested \$5 million in the ceremony and that it will take some six years to break even.

Greene's visit to Spain saw him chair a conference on "Latin Music, A Global

(Continued on page 82)



Surfin' 'Gold.' The Ventures recently signed a deal with the Gold Label to release a new album, "Gold." Targeting audiences aged 50 and above, the Gold Label has signed such acts as Glen Campbell, Sha Na Na, and Roger Williams. Shown, from left, are Ventures lead guitarist Gerry McGee and bassist Bob Bogle; Pat Boone, chairman of the board at the Gold Label; and Ventures drummer Leon Taylor and rhythm guitarist Don Wilson.

Madacy Launches Christian Label, Plans To Expand In Market

BY DEBORAH EVANS PRICE

NASHVILLE—Madacy Entertainment is expanding into the Christian music market with the launch of the new label Madacy Christian.

The Handleman-owned company has been enjoying success in the Christian field by taking Time Life's "Songs 4 Life" series to mainstream retail, and it now wants to deepen its commitment to the Christian market via the new imprint.

"The Time Life [series] is actually what spurred us on to go back and take a closer look at our efforts in that market," says David Roy, Madacy Entertainment Group VP of product development. "Because of the sales success we've had there for the last two years in a row, we've been the No. 4 and No. 5 contemporary Christian label.

"Also in addition to Time Life, we've

done various inspirational and gospel packages that we've built and released for use through various accounts," he says. "For instance, the 101 Strings Orchestra; we own that catalog, and for years they've had tremendous success with 'Songs Of Inspiration' packages, and very quietly we've sold hundreds of thousands of those packages."

Roy says the Montreal-based independent label has also issued "black gospel and Southern gospel packages" and has enjoyed success in the Christian children's market with the Wonder Kids line of products.

"Then recently, because of 'Songs 4 Life,' we've started to look at some contemporary Christian-type packages," he says. "What we really thought was, in order for us to maximize our efforts in this marketplace, we really needed to put a concentrated focus on it, bring

someone in who was an expert in that area, and really concentrate on the marketing efforts and developing projects to go out into that marketplace."

Thus Bob Gurich has been tapped as director of sales for the Nashville-based Christian division. Gurich will also continue as president of his label, Prophetic Voice. (Madacy is currently distributing Prophetic Voice's collection "Billy Graham: 50 Years Of Sermon And Song" to the mainstream market.)

"I think it's a tremendous ground-floor opportunity," Gurich says of helping launch Madacy Christian. "They have all this massive content."

Gurich says the first item of business will be to sign a deal for distribution in the Christian market. He'll be talking to potential distributors during the Gospel Music Week convention

Sunday-Thursday (16-20) and expects to make an announcement soon.

Madacy Christian is the latest new division launched by the company. It joins Madacy Kids, Madacy Latino, and Madacy Interactive, which are "all supported by the mother ship, Madacy Entertainment Group," says Roy.

According to Roy, the company is currently looking for office space for Madacy Christian and will soon announce the new label's first signings.

Among the new division's upcoming projects is a series with Provident Music Group. "We will be releasing a line to the secular marketplace for them under the Madacy/Provident banner that I think will be a very exciting line," Roy says of a new front-line contemporary Christian compilation series. "It will be very well-known artists at a popular price point."

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Edel Music Gains A Vet Exec In Gassner

This story was prepared by Emmanuel Legrand of Music & Media.

LONDON—The recruitment of former BMG Entertainment International president/CEO Rudi Gassner to the supervisory board of edel music is regarded as a coup for the expanding independent. Gassner, who will also act as a consultant to edel, says he made the choice despite two “tempting” offers from major labels.

German law mandates that public companies have a three-member supervisory board. Gassner will be officially elected to the edel triumvirate at the firm’s annual general meeting in June, and he is also expected to be confirmed as supervisory board chairman (*Billboard Bulletin*, April 11). He will assume



the duties Sept. 1, a delay due to noncompete obligations to BMG, which he departed in January.

“What we’re trying to do is build a worldwide record operation,” says edel founder and majority owner Michael Haentjes, “and that’s something Rudi’s already done, obviously. Here at edel, without having a huge parent, there’s more flexibility to pursue certain ideas. I believe one of the restrictions he had [at BMG] was Bertelsmann’s rules about return on investment. I don’t think those come into play here. Also, it’s very attractive for me to have a partner like Rudi to talk to on a regular basis. I can’t think of anyone else who’s had his kind of experience.”

Gassner, who is based in the

(Continued on page 82)

Desindes To Helm Warner France

Current Sony Exec Given A Mandate To ‘Reposition’ Company

This story was prepared by Emmanuel Legrand of Music & Media.

PARIS—After a two-year search, Warner Music finally has found a new president for its French affiliate, with the appointment of Philippe Desindes.

Desindes, still serving as managing director of Sony Music France’s imprint SMALL and as senior VP of A&R at the company, will report directly to Gerolamo Caccia, Warner Music Europe president, Southern Europe, who has been acting president of the French company for the past two years.

Sources close to Desindes say he made the final decision the week before Warner’s announcement on April 7. It is not clear, however, when Desindes will actually join Warner. According to a statement, Desindes’ appointment will go into effect on a “date to be confirmed.” Desindes’ contract with Sony requires him to give three months’ notice before moving to a new job.

Desindes will be responsible for

Warner Music International’s full operations in France, including stand-alone labels WEA France and East-West France, whose respective managing directors, Laurence Le Ny and Michael Wijnen, both will report to Desindes. His portfolio also includes Warner Music Media, Warner Classical France, and Warner Music Distribution, France.



CACCIA

Desindes had been courted by Warner for some time, and Billboard has learned that Sony made a counteroffer in an effort to keep its man. Caccia, saying that searching

for the right candidate was a long-term process, looked both at the music industry and collateral businesses, such as radio, to find the right person.

“France is a very important market in Europe and a very complex market,” Caccia explains. “We were looking for someone who would un-

derstand the market and reposition the company for the future, with skills in A&R, marketing, knowledge of the marketplace, and marketing experience—and a clever guy. Philippe has these skills. He’s a Frenchman with an international culture.”

Asked why he did not favor an internal candidate, Caccia says he believes that “at this step it is important for the company to bring in new blood. Laurence and Michael have done a good job, but to reposition and recompact the organization, we need new talent.”

According to sources, Desindes’ appointment took Sony by surprise. A spokesman for Sony Music Europe told Billboard that the company was not prepared to comment on Desindes’ departure. Desindes declined to comment, saying that for the time being he was concentrating on SMALL’s operations.

Desindes takes over a company that has been struggling to maintain market shares in recent years. Ac-

(Continued on page 82)

Fans Choose ‘Final Cut’ Of Jean Vid On The Box

BY CARLA HAY

NEW YORK—In an effort to further the online/television convergence, the Box Music Network has introduced a new programming concept called “Final Cut,” in which viewers will choose which version of an artist’s music video will be released to video outlets. Voting will be done online and by phone.

The first “Final Cut” video is “Thug Angels,” from Columbia Records artist Wyclef Jean. The “Final Cut” on-air promotional campaign began the week of April 10, and the Box was scheduled to begin airing two versions of the video on Monday (17). Viewers can cast their votes online at the Box’s Web site (thebox.com). The winning version will be released by the label to additional video outlets on April 24.

The Box senior VP of programming Peter Cohen says, “We came up with the idea of this programming concept, but the final result has been a collaborative effort between the Box, Wyclef Jean, and Columbia Records.”

The Box chose Wyclef Jean as the first artist to participate in this programming, Cohen says, because “Wyclef is one of those unique artists who has mass music appeal and is very creative both musically and visually. When we pitched this idea, he embraced the concept. We think it’s a great fit, because he has an understanding of the vision involved in this programming, which is pretty unparalleled.”

According to Columbia Records Group executive VP Jerry Blair, “We loved the idea of empowering Wyclef’s fans. We feel that the fan base

the Box reaches, and [the Box’s] ability to provide us immediately with detailed data about [the audience’s] preferences, made the concept particularly appealing.”

Cohen adds, “The ultimate goal for this kind of research and data interaction is better product and better entertainment. We’re planning on doing ‘Final Cut’ as frequently as we can. Obviously, we’re leaning toward major crossover artists. We’ll be evaluating this campaign over a two-month period, and we’re hoping that ‘Final Cut’ might turn into a monthly series.”

The Box currently reaches approximately 20 million U.S. households, according to the network.

“Thug Angels” is the first single from Jean’s second album, “The Eclectic: Two Sides Of A Book,” which is due for release in July.

Top Politicians Gear Up For Another Night At The Plats

BY GORDON MASSON

Europe’s top politicians are pulling out their autograph books for July 13, when they get their biennial chance to mingle with the stars during the International Federation of the Phonographic Industry’s (IFPI) Platinum Europe Awards.

The event remains in Brussels but this year switches to the new venue of Hotel Le Plaza, where European Commission President Romano Prodi will take his turn to bestow accolades on some of the music industry’s biggest names.

Prodi follows in the footsteps

of predecessor Jacques Santer, who presented awards at the inaugural dinner in 1996 and repeated the task in 1998. The importance of the event was summed up by Santer last time around when he described the ceremony as “a unique opportunity for politics, culture, and youth to meet” and highlighted the importance of the music industry to the financial well-being of the European community.

This year’s “Plats” also will feature a little Hollywood glamour to entice the politicians to at-

(Continued on page 88)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Marinus N. Henny is named CFO of Universal Music Group in New York. He was executive VP/CFO of Sony Corporation of America.

Nan Fisher is promoted to senior VP of alternative and rock promotion at Capricorn Records in Atlanta. She was VP of alternative promotion.

Erik Olesen is named VP of national top 40 promotion for the Island/Def Jam Music Group in New York. He was senior director of national top 40 promotion for Elektra Records.

Atlantic Records names John McMann VP of crossover promotion in New York. Atlantic Records also promotes Andrew Babaian to manager of college marketing in New York. They were, respectively, senior director of crossover promotion at Jive



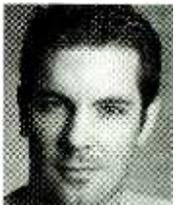
HENNY



FISHER



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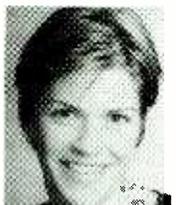
BABAIAN



METZ



AUSTIN



REYNOLDS

Records and coordinator of retail and college marketing.

Linda Metz is promoted to senior regional director of sales at Columbia Records in New York. She was regional director of sales, West Coast.

Peggie Day Rizzo is named director of international sales and marketing for Concord Records in Concord, Calif. She was an artist development representative for EMI Music Distribution.

John Austin is named manager of contract administration and licensing for Rhino Entertainment in Los Angeles. He was coordinator of licensing and A&R for Hip-O Records.

Tommy Boy promotes Lynne Okin to publicist in New York. Tommy Boy also names Al Lindstrom to the mix show promotions staff in New York. They were, respectively, assistant in the media relations department and manager

of promotions at Jive Records.

PUBLISHERS. Molly Reynolds is named creative director at Universal Music Group Nashville. She was an associate director of A&R at Capitol Records.

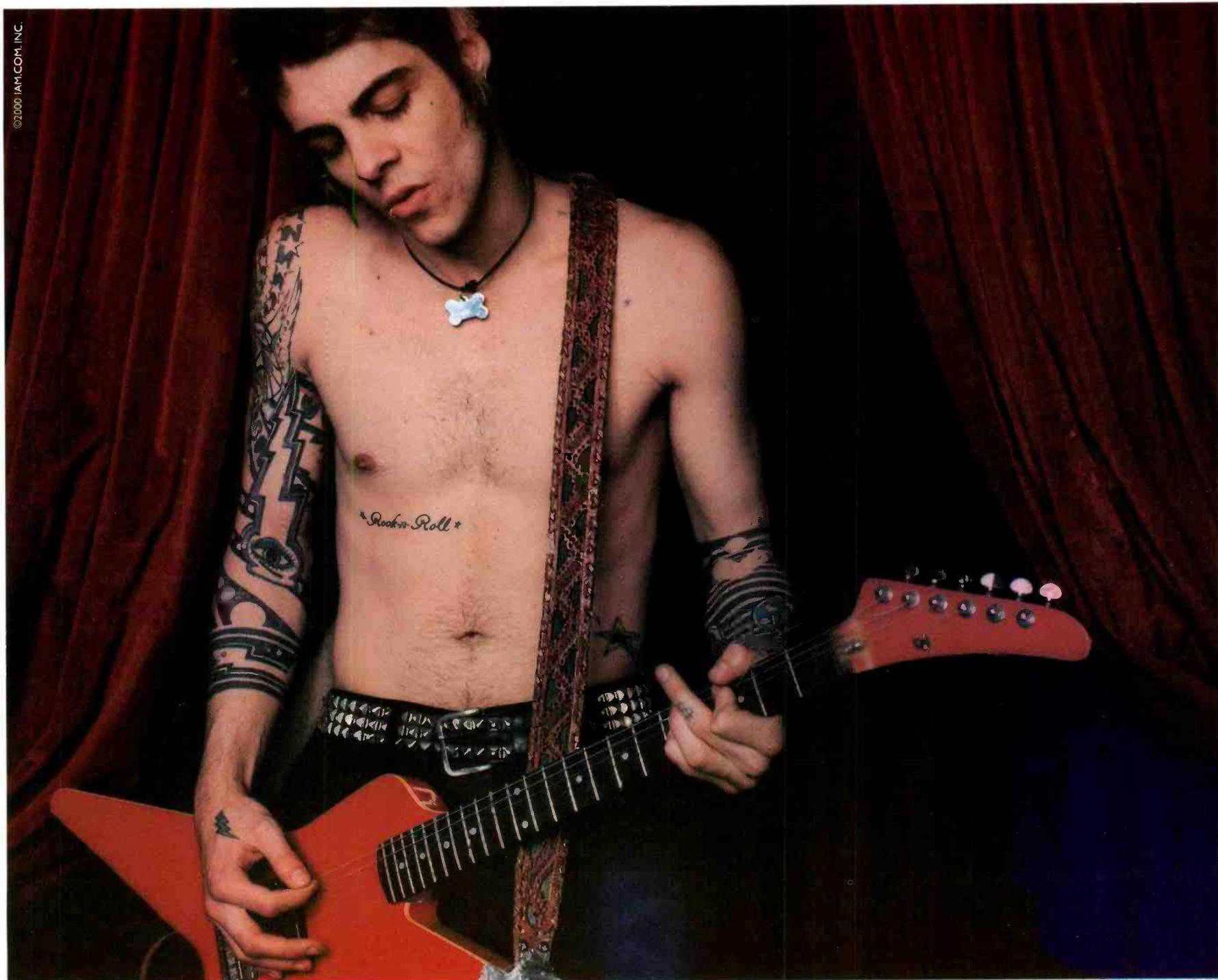
RELATED FIELDS. Amy Weiss is named VP of communications for the Recording Industry Assn. of America in Washington, D.C. She was director of public affairs at Burson-Marsteller.

Neela Marnell is promoted to associate director of adult formats at Jeff McClusky and Associates in Los Angeles. She was manager of artist development and promotion.

Warrick L. Carter is named president of Columbia College in Chicago. He was director of entertainment for Walt Disney Entertainment.

Daniel Levitin is named assistant professor of psychology and an associate of the music faculty at McGill University in Montreal. He was a journalist.

“ When did I realize my music came first? When I agreed to go-go dance to pay my rent. Someday people will pay to



hear me play. Not to watch me strip. The rest of the band laughs, but I was never much of a busboy. And personally, I never minded showing a little tattoo. www.iam.com/sean”

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Veruca Salt Returns On Velveten/Beyond

BY CARLA HAY

NEW YORK—Picking up the pieces and starting over again could be the theme of Veruca Salt's recent history.

The Chicago-area rock band first burst on the national music scene in 1994 with its major-label debut album, "American Thighs"; lost co-founding member Nina Gordon when she quit in 1998; and bounced back with a new lineup and new album, "Resolver," due May 16 on Velveten/Beyond Music.

It's no wonder that lead singer Louise Post calls the album "a catharsis and a personal rite of passage." Post wrote or co-wrote all the

songs on the 13-track "Resolver" and played guitar, bass, keyboards, and drums. Her songs are published by the Tao of Lu Music (ASCAP).

"Resolver," co-produced by Post, is the first Veruca Salt album to feature her as the chief songwriter and with an almost completely new lineup, which is rounded out by guitarist Stephen Fitzpatrick, bassist Suzanne Sokol, and drummer Jimmy Madla.

Veruca Salt, managed by Los Angeles-based Larrikin Management, is also starting over with a new record company after leaving Gef-
(Continued on page 85)



VERUCA SALT

Revenant Issues Fourth Volume Of Smith Anthology

BY CHRIS MORRIS

LOS ANGELES—The legacy of the multitalented Harry Smith, and the breadth of American folk music that he surveyed in a landmark 1952 collection, will be revealed anew in Revenant Records' "Harry Smith's Anthology Of American Folk Music, Volume 4," due May 23.



Revenant's two-CD, 28-track compilation of early blues, hillbilly, and Cajun recordings, first released from 1928-1940 on 78 rpm discs, is a hitherto unheard fourth piece—selected by
(Continued on page 85)

Indie Rocket Takes Off Monolith Green-Lights Little Red's 'Sound'

BY JILL PESSERNICK

LOS ANGELES—Just two years ago, Little Red Rocket's trajectory toward college radio success seemed dangerously sidetracked. After releasing its debut album, "Who Did You Pay," on Tim/Kerr Records, the group was signed to Gef-fen Records in 1998. But before Little Red Rocket had even set foot into the studio, the band was dropped during the Universal/PolyGram merger.

Now, the Athens, Ga.-based band is poised to get back on track, with the combination of catchy pop, jazzy trumpets and piano, and lush vocals on its sophomore effort, "It's In The Sound," released April 11 on Boston-based Monolith Records.

"[With this album] what we want to do is make people happy, give people hope, and let people know that they're not alone with the emotions they may be going through," says guitarist/vocalist Orenda Fink. "We touch on love, despair, and hope, and we take our approach to recording song by song, with whatever translates the song musically."



LITTLE RED ROCKET

This honesty has touched a chord among college radio listeners. "We're really supportive of local bands, and Little Red Rocket will do really well on our station," says Sara Hays, music director of Athens-based University of Georgia station WUOG. Hays notes that although "Athens is a very
(Continued on page 21)

Livingston Taylor Shares Performance Insights In New Book

BY RAY WADDELL

NASHVILLE—Perhaps nothing better defines an artist's career than what he or she can deliver onstage, and veteran performer Livingston Taylor analyzes that aspect of the arts in his new book, "Stage Performance," from Pocket Books.

Taylor has spent his share of time in front of an audience as a singer/songwriter/musician for the past 30 years, having toured and performed with such acts as Linda Ronstadt, Jimmy Buffett, and Fleetwood Mac, as well as his brother James.

While he still frequently performs live, for the past 11 years Taylor has stood in front of an audience of a different sort as a professor teaching stage performance techniques at the Berklee College of Music in Boston.

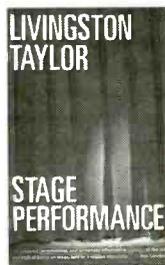
Taylor is the first to admit acade-

mics weren't his strong suit early in his life, and even he is sometimes puzzled at how he ended up in the teaching profession. "It certainly wasn't in my brain when I was younger, but I'm sure glad to do it now," says Taylor. "I love being around the kids—20 to 25 is such a great age, with so much energy."

Based on his class at Berklee, "Stage Performance" is Taylor's first literary effort aimed at adults—he previously published two children's books. The new book is structured much like Taylor's class, utilizing 13 students he says represent a "composite" of the 600-plus he has taught over the past 11

years.

"So much information flies around in class that I had a sense I needed to put it down on paper, so the students



TAYLOR

would have something to refer to," explains Taylor. "Clearly there is very little that has been done in terms of this type of study."

Pocket Books also saw a market niche. "We acquired this book be-

cause we didn't feel the marketplace had a strong enough book on creating and maintaining a significant stage presence," says Tracy Sherrod, senior editor at Pocket Books. "Livingston Taylor is a true professional in this area, and we believe he has a lot to offer beginning performers and others in the business who want to take their careers to the next level."

Taylor says many young artists get their ideas as to what live performance should be from watching MTV. "The problem is getting this information from an MTV video is like building a house because you've screwed in a light bulb," he says. "Trying to present ideas to people for the first time, that's what's tough. Once you've sold 250,000 albums, you don't need this book."

"Stage Performance" is packed

with information, ranging from practical discussion of contracts, production, and booking to such subjects as handling hecklers, performing under the influence, and dealing with bad reviews.

"Livingston is an encyclopedia of insight into the personality of the artist and the audience," says Shelly Schultz, a VP and an agent with the William Morris Agency in New York.

Taylor is approaching the promotion of his book in typically laid-back fashion. "I'm talking to [Billboard], and I did Christopher Lyden's [Boston Public Radio] show," he says. "I do better on radio than on television—I'm too intense for TV."

He's not sure whether he'll make his book available at his live shows. "My sense is no, because it's so easily obtainable elsewhere," he says.

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Maiden's Back, With Familiar Voice

Portrait Set Features Return Of Vocalist Bruce Dickinson

BY CLAY MARSHALL

LOS ANGELES—Bruce Dickinson has no doubts that Iron Maiden is prepared to face a "Brave New World" head-on.

The album of that name, due May 30 on Portrait/Columbia, is the first Iron Maiden studio set in eight years featuring Dickinson on vocals. He rejoined the group last year, when the band released the greatest hits/video-game package "Ed Hunter" and toured in front of sold-out audiences.

But that tour was just "training" for "Brave New World," Dickinson says, a feeling he hopes will come across on the album.

"I think that this is genuinely the best-sounding Maiden album there's ever been," he says. "All respect due to [1983's] 'Piece of Mind,' my previous favorite record, but this is just one level of brutality beyond that."

Dickinson says that unlike other recently reunited groups that seem satisfied to live off the past, Iron Maiden will build off of it instead.

"We're not sad, old fuckers get-



IRON MAIDEN

ting back together to go and make a few bucks," he says. "That's sad and cheesy and not something I'm interested in."

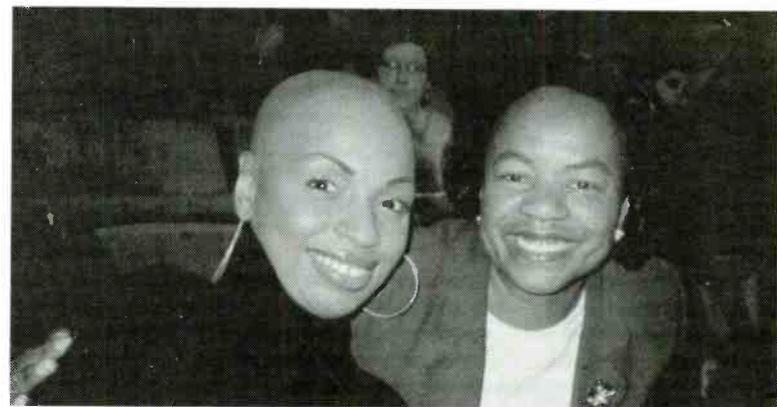
On "Brave New World," the band enlisted producer Kevin Shirley (Aerosmith, Black Crowes), a move suggested by Portrait head John Kalodner.

"Using a more modern producer with a legendary band is a real good combination, because it doesn't sound like some recycled material," says Kalodner, who is also a senior VP of A&R for Columbia. "[Shirley] really kept the record current, but yet it's still totally Iron Maiden."

While the album was being

made in Paris, Dickinson says, Shirley suggested the band record "completely live," a first in Iron Maiden's career. The band wrote the album's 10 tracks before the "Ed Hunter" tour and left them "not unfinished but unrehearsed" until it came time to head into the studio.

Die-hard fans' enthusiasm caused the band to record the album under a cloak of secrecy, occasionally dropping bits of
(Continued on page 20)



Janice On The Road. Warner Bros. artist Janice Robinson, left, was recently visited by Minneapolis Mayor Sharon Sayles-Belton backstage at the city's Target Center. Robinson is currently opening Tina Turner's tour of the U.S. She's also promoting her debut disc, "The Color Within Me."

Fan Demand Prompts Buckley Live Set, Video From Columbia

BY JONATHAN COHEN

NEW YORK—Jeff Buckley's life was tragically brief, but his mother, Mary Guibert, is working to ensure that his musical legacy is not forgotten. She's combined efforts with Columbia and the late artist's bandmates to assemble two new volumes of his music, due May 9.

"Mystery White Boy" is a 12-track live set, recorded at various locations between 1995 and '96, while "Live In Chicago," on both VHS and DVD, is a complete concert filmed on May 13, 1995, at the city's Cabaret Metro.

After Buckley drowned on May 29, 1997, tracks he had recorded before he died were compiled by his estate and issued as the 1998 album "Sketches (For My Sweetheart, The Drunk)."

Guibert says these new releases were spurred on by fan demand for additional Buckley material, which was limited in his lifetime to his 1994 Columbia debut, "Grace," and a handful of EPs and singles.

She and Buckley's bandmates, including guitarist Michael Tighe, sifted through more than 40 concert recordings, initially in an attempt to pick the best single performance. But, Guibert says, "it became too difficult to isolate one concert," so the process shifted to selecting highlights from individual shows.

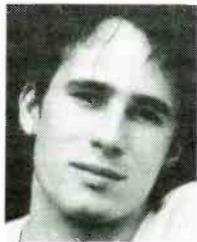
Even then, Guibert feared that the power of her son's music would be

overwhelming. "The first time around, we found that stringing all those peak moments together was so intense that it was difficult to listen to," she says. "We had to go back to soften the intensity."

What resulted is a wide variety of cuts, ranging from the menacing hard rocker "Eternal Life" to the swooning ballad "Last Goodbye" to an eclectic array of covers by such acts as Big Star, Leonard Cohen, and the Smiths.

As for "Live In Chicago," Guibert says, the footage, shot by local station JBTV Chicago and previously broadcast in an edited version, is likely the only full, professionally shot Buckley concert in existence. The DVD version of "Live" offers two extra live-in-studio acoustic cuts ("So Real" and "Last Goodbye"), in addition to 16 minutes of previously unavailable interview footage.

Both releases have already been promoted heavily on the Buckley Web site (jeffbuckley.com). On May 5, Columbia will offer "Mystery White Boy" in its entirety via a streaming audio feed. Also that day, Tighe will chat with fans at Talkcity.com, and a benefit will be held May 8 at Hollywood's Egyptian Theatre, where a screening of the video will be followed by a Q&A session and reception celebrating the CD release. Proceeds will be donated to Sweet Relief, which provides medical aid to musicians in need.



BUCKLEY

As Arista Celebrates 25th Anniversary, Reid Prepares To Helm & Davis Weighs Options

SO MANY SONGS, SO MUCH TIME: As the April 10 taping of Arista's 25th anniversary celebration rounded its sixth hour, one thing became very clear—other than the fact that NBC could now run "Arista: The Miniseries" if it chose instead of just a two-hour special. The music released by the BMG-distributed company has provided the soundtrack for many people's lives, including mine.

I sobbed whenever Dionne Warwick's "I'll Never Love This Way Again" came on the radio after I broke up with my boyfriend in 1979 in that melodramatic way only a high school girl can; Annie Lennox's beautiful, plaintive "Why," from 1992, took me back to one of my favorite New York springs; and Barry Manilow's medley reminded me of too many junior high evening spent singing along with my girlfriends.

While many people in the audience at Los Angeles' Shrine Auditorium were focused on how Whitney Houston would do, I was more enthralled with Carlos Santana's fiery triptych of "Yaleo," "Maria Maria," and "Smooth," as well as Sarah McLachlan's loving rendition of "Angel."

For the record, Houston, although a little unsteady on her feet at first and seemingly unfocused at times, showed no signs of the throat problems that have reportedly plagued her recently, as she ran through a medley of her hits. However, we can't imagine that her final song, a truly odd version of J.T. Money's "Who Dat?," featuring husband Bobby Brown, will make it onto the NBC show.

Other highlights were the video segments shown during the set changes, including clips from No. 1 hits throughout the label's 25 years. Many of them served as mini-time capsules of music and fashion. What was Taylor Dayne thinking with those bushels of mall hair in the late '80s? Did we all really think wearing floral dresses with combat boots worked? Exposé apparently did.

Needless to say, Arista Records head Clive Davis was thrilled with the evening, even if some of the filler clips were from labels other than his own (note to show producer Dick Clark: Mary MacGregor's "Torn Between Two Lovers" was on Ariola America, not Arista).

"I feel incredibly good about the show," says Davis. "It went from one highlight to another. It's impossible to pick a favorite performance."

Asked if he felt as if he were watching an episode of "This Is Your Life," as performer after performer he's nurtured appeared before him, Davis replies, "I really viewed it with just marveling at the power of each of these performers and their ability to get repeated standing ovations. It wasn't a 'This Is Your Life' in any kind of reminiscent form but the glow of enormity of the artists and the songs."

Although BMG Entertainment president/CEO Strauss Zelnick was not in attendance because of a board meeting in New York, according to a representative, a number of top BMG execs were in the house, including BMG Distribution head Pete Jones. BMG, which held its worldwide marketing meetings the following days in L.A., bought more than 100 tickets to the taping. Net proceeds from the event will benefit the American Foundation for AIDS Research, City of Hope, and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research.

Additional monies for the charities will be raised by the release of an eight-song sampler made for Target, which will arrive in stores the weekend before the special's May 15 air-date. At least 50% of the sampler, which will retail for \$7.99, will be composed of live songs from the taping, while the other tracks will be studio cuts from the evening's participating artists.

Additionally, Arista will release a DVD and VHS on June 6 of the NBC special, with additional footage on each format. The DVD will retail for \$24.98 and the VHS for \$19.98.

Arista executive VP/GM Charles Goldstuck says the label hopes to raise \$750,000 for the designated charities.

LOOKING TO THE FUTURE: Although the show was in no way positioned as a farewell concert to Davis, he certainly couldn't hope for a bigger good-bye, should he leave Arista as is expected when his contract expires June 30.

Davis has been mum on his negotiations with BMG, which plans to put LaFace Records co-founder Antonio "L.A." Reid in as president of Arista. However, Davis spokesman Howard Rubenstein confirms that the nature of Davis' talks with BMG now "focus on a new venture," not on remaining at the label he started 25 years ago.

"I'm not going to comment that Arista isn't an option," says Davis. "I've got the happiest choice of considering very substantial offers. You couldn't ask for the wonderful choices I have, and I'll be making that choice. BMG has weighed in, every other company and other people have [weighed in]. It's really just a matter of evaluating everything in the most positive light. It's all really happy options at this time."

Reports have swirled that Davis is looking for \$300 million to finance the label. In addition to BMG, he is rumored to have talked with Universal and Sony, as well as some non-music entities. However, a source says that "it's not possible with the numbers he wants" to go to a company that doesn't already have a distribution system

(Continued on page 20)



by Melinda Newman



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Artists & Music

For Hollywood, BBMak's More Than Boy Band

BY CHUCK TAYLOR

NEW YORK—Nestled in for dinner at trendy restaurant Pop in New York's East Village, the young men of Hollywood Records trio BBMak have been asked by the eatery's management to sing "Happy Birthday" to a celebrating diner.

After a second's pause, they nod and rehearse at their table, nailing the three-part harmony in a cinch. Then they stand and deliver. "Can you believe this?" muses the act's publicist. "I swear this wasn't a setup."

But in fact, every other exercise to differentiate the U.K. act—Mark Barry, Christian Burns, and Ste McNally—from their worldwide boy-band counterparts has indeed been meticulously fashioned by Hollywood Record. First, the label would like it known that the group wrote the vast majority of songs on its upcoming debut, "Sooner Or Later," due May 16.

They also play instruments and focus live performances on their able voices, instead of boppy dance steps that hint at what's really behind so many youth acts.

So far, BBMak has had only limited impact on U.K. airwaves, but the trio—and U.K. label TelStar—was caught off guard when first single "Back Here" stormed across Asia and topped singles charts in Japan, Hong King, Malaysia, Singapore, and Thailand.

The U.S. came calling next, with the group signing to Hollywood Records. The album has now been retooled with a number of new tracks, and existing songs were remixed for release here.

"We thought the Asian album was amazing, but when we came to America, Rob Cavallo produced some of the tracks and just took it to the next level," says McNally. "It went from great to fantastic."

"We're lucky in that we have a say in everything we do," adds Barry. "If we're not happy about something, then we just won't use it."

"It's not a producer's record, it's not an A&R guy's record. It's our record," Burns says. "It's our personalities, our harmonies, ideas, licks, ad-libs. With a lot of producers that work with a lot of groups, songs sound the same, more like the producer. We're lucky that we really do have our own sound."

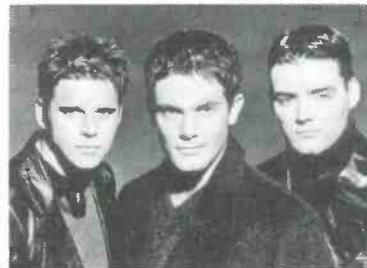
A mix of contemporary pop stylings with crystalline hooks and narratives on love and love lost ("Next Time," "Always," "Love Is Leaving," "Ghost Of You And Me"), "Sooner Or Later" is certainly on the mark with top 40's current appreciation for songs that serve up genuine melodies and the sweet, soulful ring of singers who take joy in the craft of harmonizing.

Barry defines the group's sonic complexion as a cross between Backstreet Boys and Goo Goo Dolls. McNally suggests Backstreet Boys and Sugar Ray, though they are quick to disparage any direct connection to what "boy band" has come to mean in the U.S.

"I think when people see a picture of us, they may think we're another LFO, but if they see us live, they will change their minds," says Burns.

The three met while playing for various reasons in northwest England. Burns' father was lead guitarist in

British band the Signs; at 14, his young son picked up a guitar and never put it down. McNally played guitar for a band that specialized in Guns N' Roses covers, and Barry, at 10, began playing



BBMAK

bagpipes and was four times the English solo player champion; he's also an accomplished singer. (He plays the penny whistle on two of the album's tracks—no bagpipes this time around.)

They met in 1996 and began jam-

ming together, realizing that the chemistry they shared added up to something unique. Each quit his respective band, and the three began sitting around in one another's bedrooms and writing songs as a unit.

"I might have an idea or one of us might write a whole song and play it, and we'll add the finishing touches and make it a BBMak song," says Barry. "Maybe McNally will have a guitar part, and we'll work on chords and layer them with melodies and lyrics. It's different every time."

By this point, BBMak was an official proclamation (the name comes from the first letters of their last names), and they set about putting together a four-song demo, funded by their families.

"Then we went down to London and started butt-kissing record companies until we got someone's attention," says Barry. After garnering acclaim from

(Continued on page 18)

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BACKSTREET BOYS, JUNGLE BROTHERS	SkyDome Toronto	March 15	\$1,172,559 (\$1,718,035 Canadian) \$42.66/\$31.05/\$20.13	34,467 sellout	Core Audience, SFX Music Group
CROSBY, STILLS, NASH & YOUNG	Mellon Arena Pittsburgh	March 18	\$1,171,505 \$200/\$50	17,336 sellout	SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Greensboro Coliseum Greensboro, N.C.	April 1	\$908,709 \$79.25/\$35.25	14,049 sellout	SFX Music Group
RICKY MARTIN	Skyreach Centre Edmonton, Alberta	March 14	\$769,338 (\$1,125,092 Canadian) \$61.20/\$47.52/\$33.85	13,355 sellout	Core Audience
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	HSBC Arena Buffalo, N.Y.	April 9	\$751,016 \$79/\$55/\$35	11,964 12,248	SFX Music Group
BACKSTREET BOYS, JUNGLE BROTHERS	Copps Coliseum Hamilton, Ontario	March 14	\$723,475 (\$1,058,021 Canadian) \$42.74/\$31.11	17,802 sellout	Core Audience, SFX Music Group
KORN, STAINED, MINDLESS SELF INDULGENCE	Worcester's Centrum Centre Worcester, Mass.	March 30-31	\$722,396 \$29.50	25,227 two sellouts	SFX Music Group
RICKY MARTIN	Canadian Airlines Saddledome Calgary, Alberta	March 13	\$721,667 (\$1,052,146 Canadian) \$61.39/\$47.67/\$33.95	12,868 sellout	Core Audience
ALEJANDRO FERNANDEZ	Universal Amphitheatre Universal City, Calif.	March 25-26	\$667,065 \$128.50/\$63.50/\$58.50	11,262 11,476 two shows	House of Blues Concerts, Hauser Entertainment
RICKY MARTIN	Corel Centre Ottawa	March 22	\$611,701 (\$899,899 Canadian) \$60.90/\$47.29/\$33.68	12,804 sellout	SFX Music Group, Core Audience

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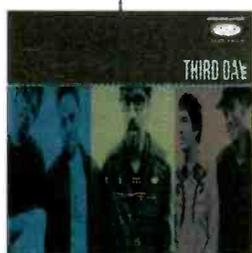
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Artists & Writers For **53** Dove Award Nominations



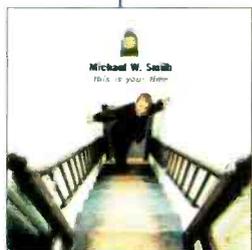
Clay Crosse

- 3 Nominations including;
- Song of the Year
 - Inspirational Song



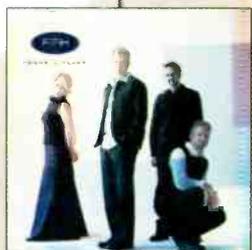
Third Day

- 4 Nominations including;
- Song of the Year
 - Rock Recorded Song
 - Group of the Year
 - Rock Album



Michael W. Smith

- 8 Nominations including;
- Song of The Year
 - Pop/Contemporary Recorded Song
 - Male Vocalist
 - Songwriter of the Year • Artist of the Year



FFH

- 2 Nominations including;
- New Artist
 - Pop/Contemporary Recorded Song



Fred Hammond & RFC

- 9 Nominations including;
- Male Vocalist
 - Contemporary Gospel Recorded Song

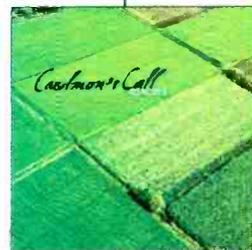


Kathy Troccoli

- Female Vocalist

Cædmon's Call

- Modern Rock/Alternative Recorded Song



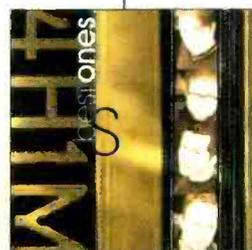
Jars of Clay

- 3 Nominations including;
- Pop/Contemporary Album
 - Modern Rock/Alternative Recorded Song



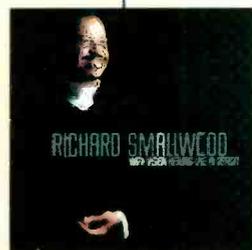
4HIM

- 3 Nominations including;
- Inspirational Recorded Song



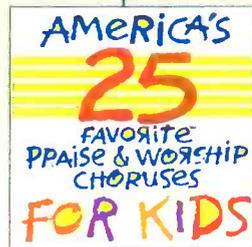
Richard Smallwood & Vision

- 8 Nominations including;
- Traditional Gospel Song
 - Traditional Gospel Album
 - Contemporary Gospel Recorded Song



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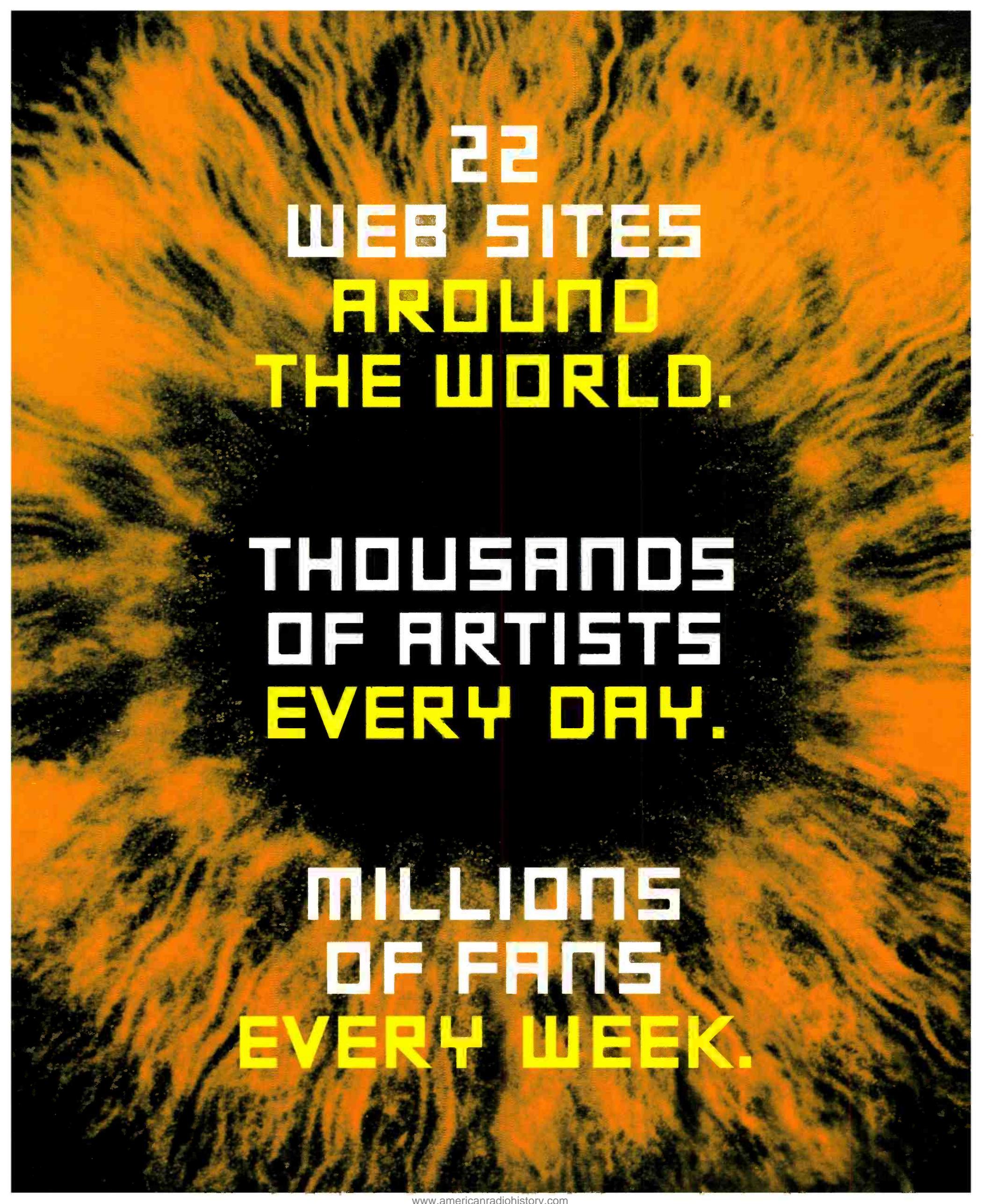
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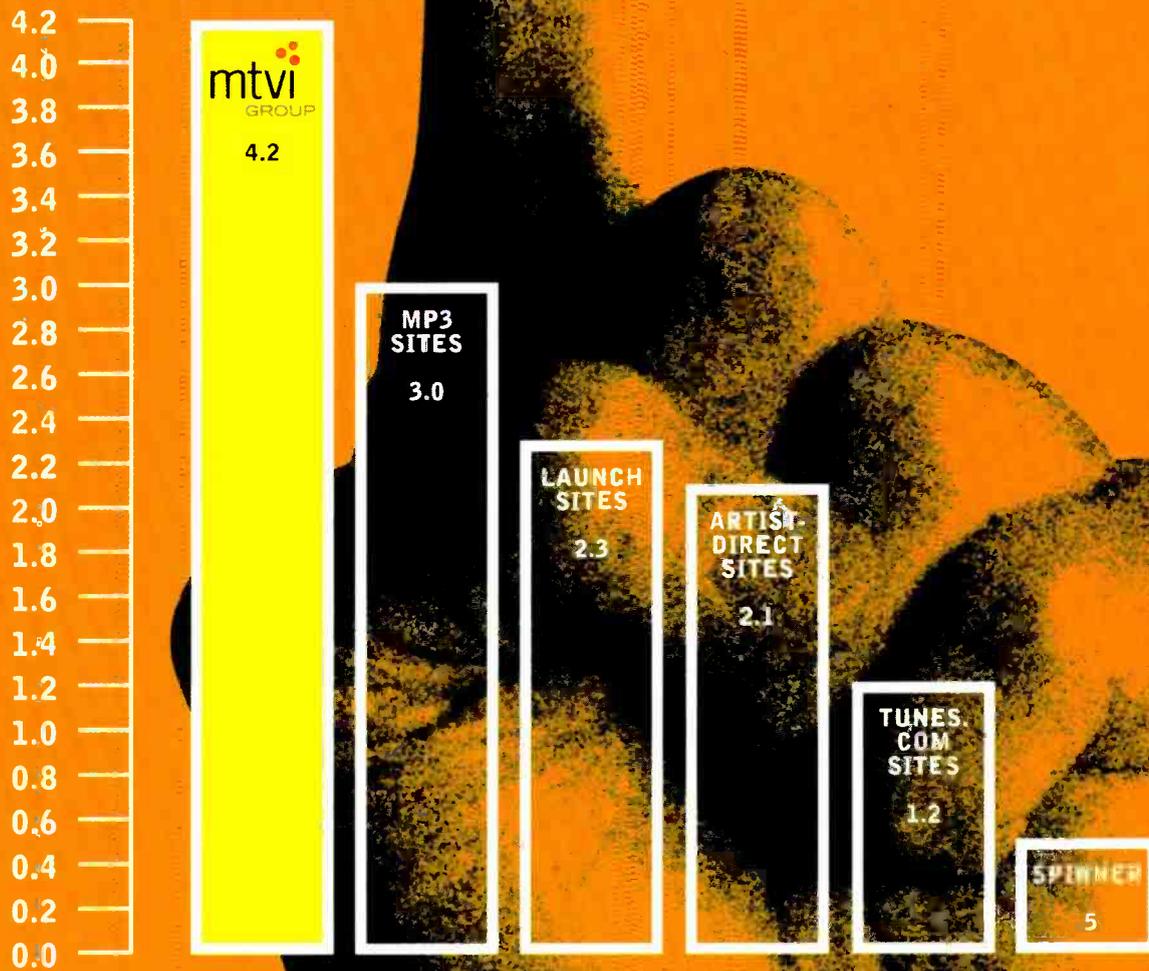
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FOR HOLLYWOOD, BBMAK'S MORE THAN BOY BAND

(Continued from page 14)

execs, they set up a five-song, acoustic showcase in Liverpool. "In the next couple days, the phone was ringing, and the record labels started putting offers on the table. It sounds easy, but it was a lot of hard work," he says.

With its deal with TelStar locked in, BBMak then started adding songs to its repertoire. "We had a guitar and our three-part harmony and really could have gone in any direction," Burns notes. "We could've done R&B, rock, pop, or soul, so for the next eight months, we just experimented with different producers and writers, trying to really pin down our sound."

A trip to Los Angeles led them to producer Oliver Leiber, who helped the band find its voice, and in short order, the album was complete. Radio stations in Japan then got hold of "Back Here." The group flew to Japan for a month doing promotion, in time leading to its No. 1 posting in five nations. (As a result, the Americanized "Sooner Or Later" will also be released there.)

The original plan was to work the U.K., the U.S., and then Asia, but instead, things are working in reverse. The U.K. assault is penciled in for the fall, when BBMak will tour the country as Britney Spears' warmup act.

"We think they have a musical edge in that they can crisscross the country, set up, and just start singing without any fancy maneuvers," says Daniel

Savage, senior VP of sales and marketing for the label. "Everywhere I've been with them, they sell themselves to everyone that sees them."

"Back Here," a guitar-based gem that tells of loneliness after love leaves, is the first single in the U.S. It went to retail April 11, and it has snippets of album cuts as well as an interview with the act. In-store listening posts and in-store play are also set up. Meanwhile, the group has begun a traditional radio, retail, and press tour, with showcases in various major markets.

With initial visibility in place, BBMak will then play shows at both Disneyland and Disneyworld, will appear in a concert special on the Disney Channel April 29, and will do a Radio Disney feature the weekend of May 20, to be broadcast from ABC's "Good Morning America" studios in Times Square. Press coverage has begun in teen magazines and will work its way up the demographic scale as the album nears its retail release.

In addition, Hollywood is in discussions with "a number of third parties" about endorsement and advertising opportunities, Savage says. "The interest that has been shown by that community has been very encouraging."

The Internet is another venue Hollywood intends to capitalize on. Until April 11, BBMak.com channeled visitors to the group's U.K. Web site, but a

new U.S. site has added audio- and video clips, diaries, chats with the band, and E-cards. A second U.S.-directed video clip for "Back Here" was completed at the end of March and is being shopped at various outlets.

"BBMak has a nice blend of the harmonies of a boy band, but it's nice to hear some real instruments instead of the typical beatbox so many of them have," says Chris Edge, PD at WDGC Raleigh, N.C. "The song itself is so infectious you can't get it out of your head, which I think will carry them through the first wave. But the album has some really strong songs, too."

"I saw them play at [the National Assn. of Recording Merchandisers Convention], and these guys are definitely in their time," says Paul Marabito, a buyer with Compact Disc World.

BBMak, like many overseas acts, views the States as the Holy Grail. "If you make it here, it's like making it 10 times over in Japan," says McNally.

In any case, they remain appreciative of the international success they've had to date. "We did a gig on the docks in Liverpool, which is my hometown, and there were 50,000 people there," recalls McNally. "We sang 'Back Here,' and everyone knew the words, and there were BBMak banners. We wrote that song, and to have fans singing it back to us is one of the greatest feelings you can ever have."

SOUNDTRACKS AND FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

THE SWORD AND THE SCORE: It's not too often that a score album grabs the general public by the collar. But the folks at Universal Music Group are keeping multi-platinum seller "Braveheart" in mind as they prepare to release Hans Zimmer's score to "Gladiator." The album will debut April 25 on Decca.

"Most films use music, but very few have that big, outdoor, heroic aspect," says Universal Classics chairman Chris Roberts, who brought the project to the label. "This opens up a lot of possibilities, musically."

As it did in "Braveheart," the score clearly plays an enormous role in "Gladiator," several scenes of which contain only limited dialogue; they instead wax and wane in intensity along the rhythms of Zimmer's undulating instrumental interludes.

Zimmer tells Billboard that at one juncture he, co-composer Lisa Gerrard ("The Insider"), and director Ridley Scott viewed the film without dialogue or sound effects, and they were gratified to find it held together on the merits of the music alone. "If anyone wants to do 'Gladiator' the opera, we are ready," he says, chuckling.

For its part, Universal is readying a broad marketing campaign that includes a good deal of joint TV, radio, print, and outdoor advertising with film studio DreamWorks and a hearty dose of Internet promotions.

The album will be the center of the first large-scale promotion on the just-launched Universal Classics Web site (universalclassics.com), which will serve as the cyber-hub for all Universal labels' classical product.

"When you have epic-oriented films and soundtracks with that epic sensibility, we have an opportunity that plays into people's sense of fantasy," says Lisa Altman, senior VP of crossover music for Universal Classics. "At the end of the day it's the experience that people take away from the movie theater that makes them buy a soundtrack or not, but it is a question of connecting the dots after that."

Altman notes that "Gladiator" is poised to attract an audience similar to what "Braveheart" did—males ages 24-40—although "Gladiator" undoubtedly will bring in the younger set as well. DreamWorks began addressing that target audience in January with a commercial that aired during the Super Bowl and has subsequently showed during selected televised auto racing, NHL, and NBA events. Altman says a tag notifying viewers about the soundtrack will run as often as possible.

The film studio may be putting its money on the most obvious audience, but Zimmer had a different aesthetic in mind when he composed the music. "You hear 'Gladiator,' and it is such a boys' movie," he says. "My ambition was, I didn't want a single woman to leave the theater. I wanted to get everyone involved in the emotional aspect. Even the battle sequences are very much a part of the emotional texture of the movie."

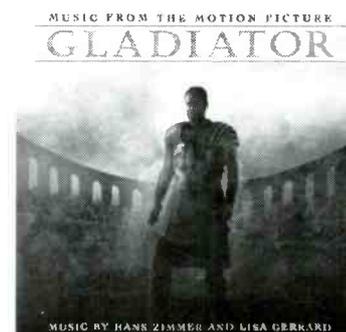
Zimmer and the Universal and DreamWorks teams also wanted to include an end-title song, a formula that has spelled triumph for Sony Classical's "Titanic." Although Roberts says he's "not sure we're talking about a single in the 'Titanic' sense of it," the song still managed to cause its share of headaches in the "Gladiator" camp.

At press time Zimmer had already written, then completely rejected, one such piece. "You get pulled between serving the record and serving the film," he says. "I had to break myself away from that."

One thing that's for sure, he says, is that the song will feature Gerrard's vocals, which surface at various junctures during the movie. "The thing that gives me license is that Lisa is singing throughout the film, so the idea of her voice is already established; it's not like a new character comes in at the last minute," Zimmer says. "Otherwise it would be really cheesy."

As he prepares for the "Gladiator" release, Zimmer is already basking in the success of DreamWorks Records' current "The Road To El Dorado," for which he teamed with Tim Rice and Elton John and for which he temporarily had to abandon "Gladiator" to finish writing in late summer.

The move from serious epic back to the lighter-hearted story of "El Dorado" did not come easy. "For better or worse, I tend to become the characters in the film I am working on," Zimmer says. "So to switch roles in the middle was just hell for a couple of weeks."



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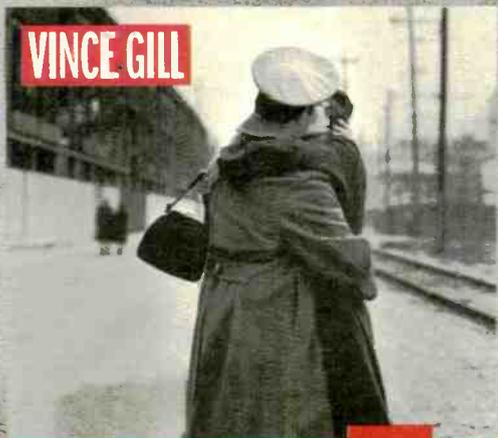
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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	1	CREED ▲ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 12 weeks at No. 1	132
2	5	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	452
3	2	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	108
4	3	BACKSTREET BOYS ◆ ¹⁷ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	139
5	4	BOB SEGER & THE SILVER BULLET BAND ▲ ¹ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	285
6	7	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	564
7	9	SANTANA ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	23
8	—	PINK FLOYD ▲ COLUMBIA 37680/CRG (10.98 EQ/16.98)	A COLLECTION OF GREAT DANCE SONGS	45
9	8	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	123
10	6	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (11.98/18.98) HS	BUENA VISTA SOCIAL CLUB	47
11	10	TRAIN ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) HS	TRAIN	39
12	12	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1203
13	11	TOM PETTY AND THE HEARTBREAKERS ▲ ¹ MCA 110813 (12.98/18.98)	GREATEST HITS	313
14	14	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	179
15	15	BARRY WHITE ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	52
16	13	MATCHBOX TWENTY ◆ ¹⁰ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	162
17	18	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	353
18	17	AC/DC ◆ ¹⁵ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	300
19	16	BEE GEES ▲ ¹ POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	76
20	19	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	108
21	21	PINK FLOYD ◆ ¹³ COLUMBIA 36183*/CRG (15.98 EQ/31.98)	THE WALL	572
22	20	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	90
23	29	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	518
24	25	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	491
25	24	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	184
26	22	ELTON JOHN ◆ ¹⁵ ROCKET/ISLAND 512532/DJMG (6.98/11.98)	GREATEST HITS	458
27	23	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	108
28	28	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	110
29	—	ANDREA BOCELLI ● PHILIPS 462033 (12.98/18.98)	ARIA — THE OPERA ALBUM	70
30	33	JIMMY BUFFETT ▲ ³ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	460
31	38	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	408
32	26	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	43
33	40	VARIOUS ARTISTS ● CEDARHART KIDS CLASSICS: TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056 (3.98/5.98)		2
34	37	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	463
35	27	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	146
36	35	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	391
37	30	ELTON JOHN ▲ ² MCA 111481 (11.98/17.98)	LOVE SONGS	97
38	36	KORN ▲ ² IMMORTAL 66633/EPIC (11.98 EQ/17.98) HS	KORN	153
39	32	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	148
40	31	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	143
41	43	MADONNA ▲ ¹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	302
42	41	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	142
43	39	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	339
44	44	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	203
45	42	GUNS N' ROSES ◆ ¹⁵ GEFFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	457
46	—	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	47
47	46	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	93
48	—	BRUCE SPRINGSTEEN ▲ ¹ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	85
49	—	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	67
50	48	EAGLES ▲ ⁷ GEFFEN 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	237

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.
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Artists & Music

MAIDEN'S BACK, WITH FAMILIAR VOICE

(Continued from page 12)

information on its official Web site, ironmaiden.com.

"My copy of the album, I keep it somewhere safe," Dickinson says. "I've heard people say that they would unquestionably steal it. People are nuts about this stuff, which is great."

The first song written for the album, the anthemic "The Wicker Man," is also its first single.

"What I was trying to get on the lyrics was a feeling, just this real positive vibe," says Dickinson, whose music is published through Zomba. "[I wanted] the same vibe I get when I stand onstage in front of all these people and they're all chanting and singing with you."

"The Wicker Man," with a galloping riff true to the classic Iron Maiden sound, was co-written by Steve Harris, one of the group's three guitarists. Harris contributed to each of the album's cuts, including three collaborations with Dickinson.

A video was also filmed for the track, which goes to radio May 16. Randy Hawke, PD of active rock WLUM Milwaukee, believes the "time is right" for the band. "I think it's their most commercially viable, radio-friendly song they've ever had," he says.

The station has a two-song showcase for the band titled "Maiden Voyage" that airs weeknights. "We have massive success with them," Hawke says. "Iron Maiden was a huge step in the evolution to the heavy stuff we have now. If Neil Young was the godfather for the grunge movement, Iron Maiden very easily should be the godfathers of [metal]."

THE BEAT

(Continued from page 12)

in place. The source also notes that while Davis is getting very strong offers, he will probably not get a commitment for \$300 million, as well as for some artists from the label with whom he makes his new deal.

Davis declined to comment on when he would announce his plans, adding, "I'm not going to deal with it piecemeal. I'm in a very fortunate position. We're having our biggest sales, our biggest profits in history. From Santana to breaking new artists to [my] Grammy Lifetime Achievement Award to the NBC special, it's a great time for me, and I'm going to make the best decision that I can."

According to sources, BMG's buy-out of the remaining portion of LaFace it did not already own has been completed, and Reid will be in place July 1. Although sources say Reid does not want to move into Arista's existing space on New York's 57th Street, the lease on that space does not expire for some time. Reid did not return phone calls.

Also churning is the fate of Arista/Nashville, since the departure of its head, Tim DuBois, earlier this year for Gaylord Entertainment. According to sources, the label will become part of RCA Label Group, which is expected to change its name to BLG (short for BMG Label Group), under the direction of Joe Galante.

Kalodner hopes this notion will fuel heavy radio play. "It would be great to expose the younger audience to the derivation of where most of the bands that they like came from, which is Iron Maiden."

Early radio feedback has been encouraging, says Portrait VP Pam Edwards. "Maiden's always been a little ahead of the curve as far as rock radio goes, but we think radio's finally caught up to these guys and that for the first time in their career, they're actually going to get mainstream radio airplay."

Although Dickinson has not been heard on an Iron Maiden studio album

'We're not getting back together to make a few bucks. That's sad and cheesy'

— BRUCE DICKINSON —

since 1992's "Fear Of The Dark," the band continued to record. "Their fans have not forgotten them," says Rob Roth, president and owner of Vintage Vinyl in Woodbridge, N.J. "No one forgot the E Street Band when Springsteen [went solo]."

Layne Feldman, GM of Kansas City, Mo.'s 7th Heaven, believes the album will sell well in the chain's four stores. "I'm eagerly anticipating it, as are a lot of our customers," he says. "With a band of that caliber and that magnitude, people are really excited about it."

Roth, who says the group's discography is "one of the better-selling catalogs that there is," also expects the album to do well. "They're legends, the biggest band of what was then the new wave of [British] heavy metal," he says.

That was one reason Kalodner signed the group, he says. "I wanted to make a new record with a great, legendary band who makes great music and tours a lot. To sign a great band who's brought back their star singer, I really wouldn't pass up that opportunity."

Portrait's Edwards echoes Kalodner's enthusiasm. "We're thrilled to be working with this band, because we believe them to be one of the seminal

rock bands of all time. There aren't many bands who can say they've sold over 50 million records [worldwide]."

The album's target market is males aged 18-34, a demographic that "holds a good chunk of the band's fans," says Bigi Ebbin, marketing director for Columbia.

The label will attempt to build pre-release awareness through creative television advertising, she says, as well as a street marketing team to target a younger audience. "We want to bring it to kids who may or may not know who Maiden was."

Still, she expects word-of-mouth to be a big factor in the album's potential success. "There was a point where you wouldn't hear people say they were Kiss fans, but now people can't help but boast about it," she says. "It's the same with Maiden."

Since "Iron Maiden is known for their amazing live show," Ebbin says, the band will tour extensively in support of "Brave New World." Dickinson says it will be a far bigger tour than last year's.

"We saw the tour last summer as being just a small blip on the way to making this record," he says. "[It] was the beginning of the campaign for this album."

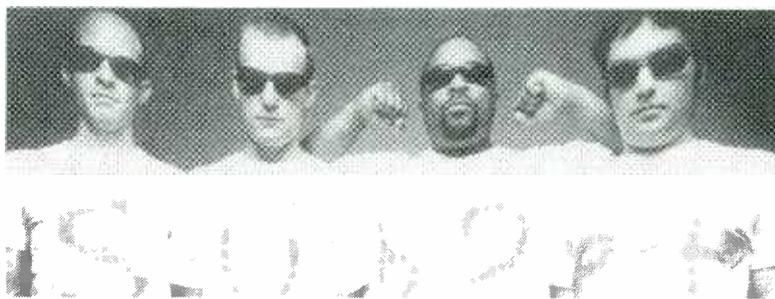
Accordingly, the band didn't want to spend too much time on the road in 1999, preferring to capitalize on its momentum and head into the studio. "We could have kept on touring till the cows came home, but we kept it deliberately short," Dickinson says.

He notes that after two sold-out performances at New York's Hammerstein Ballroom, the promoter "was screaming for another show," but the band declined.

Iron Maiden will be back in New York—this time at Madison Square Garden—on the Creative Artists Agency-booked Brave New World tour, which comes to America in August after a two-month European leg. Show openers will be Nine Inch Nails, Korn, and Slayer.

The band, managed by Rod Smallwood and Merck Mercuriadas, will then head to Australia, New Zealand, Japan, and South America before beginning an American arena tour in October.

"If there was anybody out there who doubted we were serious about this," Dickinson says, "think again."



Mixin' It Up. Venerable rapper Sir Mix-A-Lot and members of the now-defunct rock outfit Presidents Of The United States Of America have joined creative forces to form a new act, Subset. They're currently cutting material for a collection that promises to be a blend of hard-edged funk and punk. Look for Subset to break in its tunes on a mini-tour that will run through the end of April. Pictured, from left, are group members Chris Ballew, Dave Dederer, Sir Mix-A-Lot, and Jason Finn.

LITTLE RED ROCKET

(Continued from page 11)

boy-dominated music town, it's awesome that there's a local band that is mostly girls. [The band] does well among all types; it appeals to a general crowd."

The album has also received positive feedback from commercial radio outlets, says Monolyth Records president Jeff Marshall, adding, "Most of them are pointing to the track 'California.' But we've never manufactured a single. We're focusing on the long term in promoting the album and the group."

To promote the album, Little Red Rocket will embark on small regional tours in areas where it has been receiving airplay, including Austin, Texas; Athens; and Boston. Marshall is coordinating a regional advertising campaign by providing posters to local stores and pitching stories to area media before the band's arrival.

Additional marketing targets are online radio stations, message boards, and chat rooms. The band's CD release party performance at Athens' 40 Watt Club is available for viewing via digitalclubnetwork.com. A Boston release party slated for Saturday (15) will be shown on the Internet via the label's Web site (monolyth.com) and the band's site (littleredrocket.com).

"I hope that the support for this album speaks to bands that were affected by the merger," Fink says. "It was disappointing to be dropped by Geffen. But at the same time, we had this album we wanted to record. We had complete control over the album and no one to answer to. When we got dropped, we just went with what felt great to us musically."

Fellow bandmate Maria Taylor, Fink says, first knew that music might be their calling. The two guitarist/vocalists met in Birmingham, Ala., where they attended the same fine arts high school. "Maria saw me practicing the guitar in the hall and asked me to start a band with her," Fink recalls. "When we started playing music together, we both decided immediately that that was what we wanted to do."

After first experimenting as an acoustic duo, Fink and Taylor next brought in a rhythm section, and Little Red Rocket was born. After releasing its first album and weathering the Geffen storm, the pair moved to Athens, hoping for a change. There, the duo met bass player Jackie Ferguson and drummer Scott Sozebie, who became permanent members of the band.

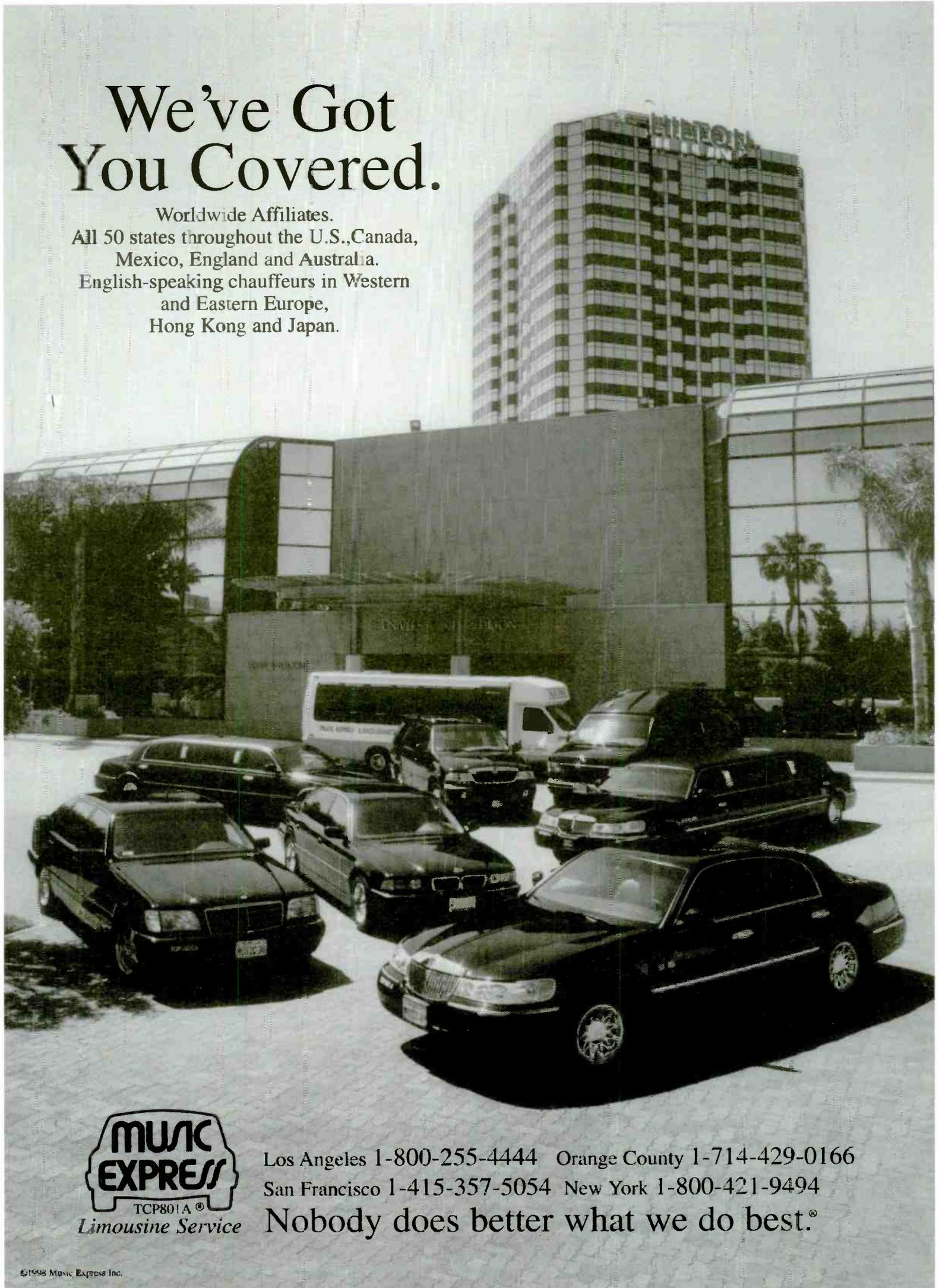
When the quartet's first effort together, "It's In The Sound," was presented to Boston-based Monolyth Records by the band's management, Hugo and Carol Burnham of Huge & Jolly Management, the independent label jumped on the project.

Marshall says, "The songwriting on this album is excellent, and there's a really rockin' rhythm section. It reminded me of a lot of good things about the music industry."

The retail market has also reacted positively. Don Van Cleave, owner of the Magic Platter store in Birmingham and president of the Coalition of Independent Music Stores, says, "The record will probably do pretty good in our area. We ordered a ton of them and will promote them heavily in the store."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	2	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98)	NO. 1 WHO NEEDS GUITARS ANYWAY?
2	NEW	▶	THE WILKINSONS GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98)	HERE AND NOW
3	7	16	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98)	VITAMIN C
4	NEW	▶	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
5	3	53	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	2	42	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
7	4	3	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98)	TAMAR
8	6	8	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
9	8	5	M2M ATLANTIC 83258/AG (10.98/16.98)	SHADES OF PURPLE
10	5	15	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
11	9	29	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
12	NEW	▶	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
13	NEW	▶	SUPERGRASS PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
14	12	5	SON BY FOUR SONY DISCOS 83181 (9.98 EQ/15.98)	SON BY FOUR
15	10	27	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
16	13	7	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
17	11	53	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
18	14	36	BRAD PAISLEY ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
19	17	28	AMBER TOMMY BOY 1253 (11.98/16.98)	AMBER
20	20	22	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
21	16	36	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
22	18	4	PASSION WORSHIP BAND STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
23	22	28	SOLE DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
24	19	47	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
25	25	44	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...

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

26	21	11	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
27	15	24	BETH HART 143/LAVA 83192/AG (10.98/16.98)	SCREAMIN' FOR MY SUPPER
28	27	57	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
29	40	3	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
30	30	6	BEELOW BALLIN/PRIVATE I 417105/UNIVERSAL (10.98/16.98)	BALLAHOLIC
31	23	5	ANTHONY KEARNS/ROAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98)	THE IRISH TENORS LIVE IN BELFAST
32	31	7	YO LA TENGO MATADOR 0371* (16.98 CD)	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
33	42	6	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98)	BLUE (DA BA DEE) DANCE PARTY
34	24	44	IBRAHIM FERRER WORLD CIRCUIT/WONESUCH 79532/AG (11.98/18.98)	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
35	29	7	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
36	NEW	▶	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
37	46	28	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
38	RE-ENTRY		KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
39	28	6	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 (10.98/15.98)	TRI-CITY4.COM
40	44	11	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
41	26	11	LINDA EDER ATLANTIC 83236/AG (10.98/16.98)	IT'S NO SECRET ANYMORE
42	36	7	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
43	47	81	SHAKIRA ▲ SONY DISCOS 82746 (10.98 EQ/16.98)	DONDE ESTAN LOS LADRONES?
44	33	7	WILLIAM ORBIT MAVERICK 47596/WARNER BROS. (17.98 CD)	PIECES IN A MODERN STYLE
45	35	2	MICHAEL ENGLISH CURB 77980 (10.98/16.98)	HEAVEN TO EARTH
46	32	11	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVIISA (7.98/11.98)	MORIR DE AMOR
47	34	6	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD)	THE VIRGIN SUICIDES (ORIGINAL SCORE)
48	RE-ENTRY		DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
49	37	16	FERNANDO ORTEGA MYRRH/WORD 63801/EPIC (11.98 EQ/16.98)	HOME
50	39	2	DJ DAN MOONSHINE 80124 (17.98 CD)	ANOTHER LATE NIGHT

POPULAR UPRIISINGS

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

COUNTRY SOLDIER: After serving in the U.S. Army as a soldier and winning several medals of achievement, country singer **Craig Morgan** may just be prepared for the rigors of



Group Project. Orange County, Calif.-based modern rock band Project 86 has been touring in support of its major-label debut album, "Drawing Black Lines" (Atlantic Records). The album was produced by GGGarth (Rage Against The Machine, the Melvins). Project 86 tour dates include April 28 in Mission Viejo, Calif.; May 7 in Chicago; June 29 in Union, Pa.; July 8 in Bushnell, Ill.; and July 28 in Seattle.

being a new artist in the music business. While in the Army, Morgan became a singer who performed regularly in front of Army troops (see story, page 38).

A publishing deal with Sony Music Public soon followed, and Morgan was then

signed to Atlantic Records, which will release his self-titled debut album May 30.

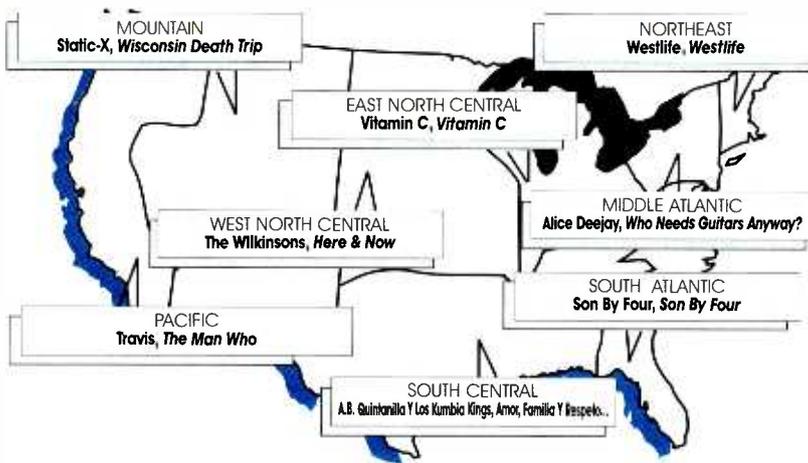
Morgan co-wrote several tracks on the album, including the first single, "Something To Write Home About." The song is currently rising on the Hot Country Singles & Tracks chart, where it stands this issue at No. 43. The "Something To Write Home About" videoclip is also getting valuable exposure on CMT and Great American Country. Country stations that currently have the single in heavy rotation include KIKK Houston; WKDF Nashville; WGH Norfolk, Va.; and KBEQ Kansas City, Mo.

R&B ON THE JAZZ TIP: R&B act **Jazzyfatnastees** has been picking up airplay for "The Wound," the latest single from the act's Motive/MCA Records album "Once & Future." The album debuted at No. 36 on the Adult R&B Airplay chart in the April 7 issue of Billboard sister publication R&B Airplay Monitor. Stations playing the song include WMGL



Entrancing Krush. DJ Krush is a respected DJ/remixer whose latest album, "Code 4109" (Red Ink Records), is filled with moody trance music and acid jazz. Featured on the album are such artists as Eminem, Esthero, DJ Cam, Jazzanova, Beats International, Tha Blue Herb, Gravity, and the 45 King.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Static-X Wisconsin Death Trip
 2. System Of A Down System Of A Down
 3. The Wilkinsons Here And Now
 4. Blue Man Group Audio
 5. Galactic Late For The Future
 6. M2M Shades Of Purple
 7. Travis The Man Who
 8. Conjunto Primavera Morir De Amor
 9. A.B. Quintanilla Y Los Kumbia Kings Amor, Familia Y Respeto...
 10. Vitamin C Vitamin C

- NORTHEAST**
1. Westlife Westlife
 2. Alice Deejay Who Needs Guitars Anyway?
 3. Vitamin C Vitamin C
 4. Static-X Wisconsin Death Trip
 5. Amber Amber
 6. System Of A Down System Of A Down
 7. Anthony Kearns/Ronan Tynan/Finbar Wright The Irish Tenors Live In Belfast
 8. M2M Shades Of Purple
 9. Travis The Man Who
 10. Brent Jones And T.P. Mobb Brent Jones And T.P. Mobb

Charleston, S.C., and KOKY Little Rock, Ark.

ARID EVERY DAY: Belgian modern rock band Arid has found an audience in Europe, where the group recently toured with **Counting Crows**. Arid's debut album, "At The Close Of Every Day," is set for an April 25 U.S. release on Double T Music/Columbia Records. The album was produced by David Anderson (Fine Young Cannibals, the Sundays). The album's first single, "Believer," has been released to rock and triple-A formats; a video for the song has also been released. Arid is planning to tour the U.S. this spring.

THALIA'S RETURN: Latin singer/actress Thalia returns with her third EMI Latin album, "Arrasando," due April 25. Produced by Emilio Estefan Jr., "Arrasando" features songs mostly co-written by Thalia, with some production from **Rubén Blades**. Thalia appears on "Rosalinda," the Univision soap opera whose theme

song is on the album. Thalia's previous albums have been hits on The Billboard Latin 50: 1997's "Amor A La Mexicana,"



Incognito Solo. Maysa Leak, singer for jazz group Incognito, is continuing her solo career with her current N-Coded Music album, "All My Life." In the April 8 issue, the album debuted at No. 9 on the Top Contemporary Jazz Albums chart, No. 49 on the Top Independent Albums chart, and No. 88 on the Top R&B/Hip-Hop Albums chart. Maysa is scheduled to perform Friday (21) at the Wyndham Plaza Hotel in Philadelphia and June 3 at the Capital Jazz Festival in Annapolis, Md.

which peaked at No. 6, and 1996's "En Extasis," which was a No. 13 hit.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ VARIOUS ARTISTS

Love & Basketball
 PRODUCERS: various
 Overbrook/New Line 7 94043 9001
 Hot on the heels of "Romeo Must Die," here's another soundtrack set to sizzle once it's let out of the starting blocks. Released in tandem with the Spike Lee-produced film starring Omar Epps and Sanaa Lathan, this project sports a music mix that bounces soundly from new school to old school and back again. From the opening jump ball—Donell Jones' "I'll Go"—this 12-track outing begins scoring major points, thanks to such neo-soul players as Bilal ("Soul Sista"), Lucy Pearl ("Dance Tonight"), and Angie Stone ("Holding Back The Years"), whose stellar performance makes you forget Simply Red's own 1986 hit version of the song. The soundtrack then grooves into overtime with such R&B/new jack nuggets as "It Takes Two" (Rob Base and DJ EZ Rock), "Love And Happiness" (Al Green), and "I Like" (Guy). All in all, a satisfying team effort.

DAVID GRAY

White Ladder
 PRODUCERS: David Gray, Craig McClune, Iestyn Polson
 ATO Records 0001
 With his distinctive burr, Welsh singer/songwriter David Gray has one of the most hypnotic and under-appreciated voices in music today. On his latest effort, the first release from Dave Matthews' ATO Records, Gray again proves himself to be a skilled practitioner of warm, wistful folk/rock. More studio-influenced than previous works, the album is filled with subtle electronic samples and programmed beats that effectively advance Gray's sound. But even on synth-driven tracks like "Please Forgive Me" and "We're Not Right," he is still a folkie at heart. In fact, his strength remains anthem-esque ballads like "Nightblindness" and a cover of Soft Cell's "Say Hello, Wave Goodbye." Though it's a little more AC and a little less acoustic fire and brimstone than the David Gray of old, "White Ladder" compensates for what it lacks in edge with abundant intelligence and charm.

EARL ROSE & FRIENDS

Color, Rhythm And Magic
 PRODUCERS: Robert Townson, Earl Rose
 Varèse Sarabande 59392
 Tunes from Disney features have been presented in various musical styles of late—not to mention an attempt to see how they would have sounded if Mozart had originated them. Here, the idea is appealingly straightforward, with Rose, a pianist who has done a lot of film and TV composing and scoring, leading a quartet that mostly ventures into a light-jazz feel, though the cello of Jesse Levy suggests at times a chamber music sound. Along with Jay Leonhart (bass) and James Saporito (drums), the

SPOTLIGHT



COREY HARRIS & HENRY BUTLER

Vü-Dü Menz
 PRODUCERS: Bruce Iglauer, Corey Harris, Henry Butler
 Alligator Records AL 4872
 If there's one thing Corey Harris has taught us with his previous Alligator albums, it's the meaning of the word "eclectic." There's no telling what Harris will do once he's in the studio. This time, he has plunged into country blues and the New Orleans blues tradition, hand in hand with the estimable Crescent City pianist Henry Butler. Their collaboration has produced a brilliant set of guitar/piano blues that is a delightful articulation of certain very moving aspects of the genre. Butler is an overwhelming pianist, as powerful as James Booker or Piano Red, while Harris has a sublime voice for the blues and a marvelous songwriting gift. Together they make beautiful music, from Harris' "King Cotton" and "Shake What Your Mama Gave You," to Butler's "Voodoo Man," to a breathtaking version of the gospel tune "Didn't My Lord Deliver Daniel?" They end simply, with an a cappella rendering of "Why Don't You Live So God Can Use You?"

arrangements never stray uncomfortably from the melodies—13 in all—culled from the full spectrum of Disney classics.

R & B / HIP-HOP

VARIOUS ARTISTS

Hip Hop 101
 PRODUCER: various
 Tommy Boy Black Label 1325
 On this compilation, Tommy Boy Black Label offers listeners an introductory course in what hip-hop is supposed to be. With De La Soul at the helm as

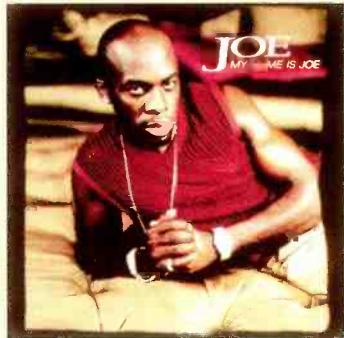
ASTOR PIAZZOLLA

The Rough Dancer And The Cyclical Night (Tango Apasionado)
 PRODUCERS: Kip Hanrahan, Astor Piazzolla
 Nonesuch 79515
 Piazzolla originally recorded this album in 1987 in New York, and it was released in '89. With "Tango: Zero Hour" and "La Camorra," it forms a mighty triumvirate that defines Piazzolla's nuevo tango, but "Rough Dancer" is the darkest and most sensual of the trio. Kip Hanrahan, in his liner notes, states that Piazzolla remarked that the music on this album was "meant to be played by half-drunk musicians in a bordello"—a perfect characterization of the feel of "Rough Dancer." Piazzolla's flair for jazz is evident in these tracks, particularly on the remarkably languid "Lejia's Game," animated by Pablo Zinger's insistent, epigrammatic piano solo. Nothing is so stirring, however, as the

SPOTLIGHT

JOE

My Name Is Joe
 PRODUCERS: various
 Jive 01241-41703
 This album already has several things going for it—even before you pop it into the CD player. There's the current chart-topping R&B single "I Wanna Know," first featured on the '99 soundtrack to "The Wood." Then there's "Thank God I Found You," a Make It Last remix of a song that originally appeared on Mariah Carey's best-selling "Rainbow." Pop the CD in and you're treated once again to the sultry, church-honed chops first introduced in 1993. With production guidance from the one-named singer himself, Tim and Bob, Teddy Riley, She'kspere, and others, Joe smoothly steers from sweet submission ("Get



Crunk Tonight") to love and honor ("Treat Her Like A Lady," "I Believe In You," a duet with labelmates/group-of-the-moment 'N Sync). On this follow-up to 1997's "All That I Am," Joe plants a firmer grip on R&B's passionate romance torch.

executive producers, the 14-track set offers a wide array of sounds that will educate the uninformed and excite hip-hop purists. Maseo's "Words & Verbs," featuring Kovas, has already received spins on mix shows. As one-third of De La Soul, Maseo has been known for providing rhythm. This time, the brother steps into the spotlight for some well-deserved shine. Talib Kweli, possibly one of hip-hop's most underrated MCs, and Tony Touch, tag-team on the blazing "What They May Seem." Similarly, Royce The 5'9", Natural Elements, and Camp Lo also deliver witty lyricisms on their respective tracks. Class is in session.

SPOTLIGHT



ELLIOTT SMITH

Figure 8
 PRODUCERS: Tom Rothrock, Rob Schnapf, Elliott Smith
 DreamWorks 13510
 Elliott Smith is the master of the gorgeous downer. Be it in the Spartan acoustic compositions of 1997's "Either/Or" or the lush arrangements of 1998's "XO," he makes the most of his melancholy introspection and thin, quivering vocals to convey an almost romantic sadness, minus the sap. On his latest effort, "Figure 8," Smith is once again prettying up his pain and anger, but this time he rocks a little harder than usual, with a fuller, more straightforward sound than found on previous solo outings. Call it a refinement of the Beatlesque pop exploration begun on "XO." Gone (thankfully) are the strings and horns of that album (which were at times a bit too precious for their own good) in favor of more electric instrumentation—showcased on tracks like "Son Of Sam," "Junk Bond Trader," and "LA." But no matter how much added muscle Smith tries to infuse into his work, he remains a singer/songwriter of quiet intensity who works best in understated pieces like "Somebody That I Used To Know" and "Everything Means Nothing To Me." Feeling so had rarely sounds so good.

DANCE

DJ Me DJ You

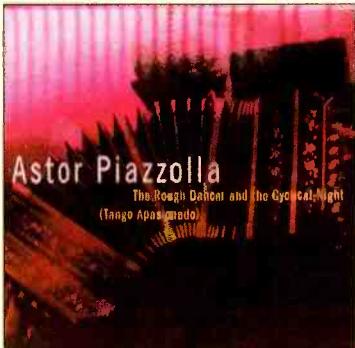
Rainbows And Robots
 PRODUCERS: DJ Me DJ You
 Emperor Norton Records EMN 7027
 A politically correct term to describe the creations of talented duo DJ Me DJ You would be "left of center." Masterminds Ross Harris and Craig Borrell, formerly of quirky West Coast act

ter than listening to "Rough Dancer" would be to be cool enough to tango to it.

JUDY GARLAND

Judy At Carnegie Hall
 PRODUCER: Andy Wiswell
 DCC 1135/2
 In an era when "live" recordings were a rarity, the release of Garland's legendary 1961 Carnegie Hall concert by Capitol Records managed to bring the listener as close to the actual event as technologically possible—an achievement that's the result not only of Garland's performance but of the studio-like quality as well. As a licensee to release the double-album, DCC Records has made an even greater case for the wonderful quality of the original masters, using modern-day wonders to make it all sound as though the concert was recorded in the recent past. Almost 40 years after the event, Garland still thrills, whether swinging with Sinatra-like joy or getting intimately to the

intensity of songs like "Prologue (Tango Apasionado)," "Milonga For Three," and "Leonora's Song," which thoroughly



evoke a time and a place—and a dance—that burns in the imagination with a clarity that matches Piazzolla's visionary tango. The only thing that could be bet-

Sukia, have created a musical collage with "Rainbows And Robots." And like any collage, this album consists of ear-biting, colorful, and contradicting pieces that manage to maintain hidden unity and meaning. Of course, this is all accompanied by prevailing humor and laughter-inducing, balloon-popping sounds—along with Middle Eastern sound bites and distorted voices. For proof, look no further than "Video City Boy." If the asymmetrical forest of computer-generated beats becomes too overwhelming and confusing, the authoritarian, yet calming, narrator on tracks like "El Pollo Amata" and "Familiar Unfamiliar" should pave the way to a clearer musical experience. For a more utopian experience, listen to the quirky "Spa," which is sure to expand even the most jaded of minds.

COUNTRY

TODD SNIDER

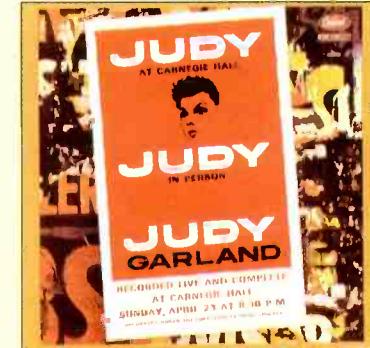
Happy To Be Here
 PRODUCER: Ray Kennedy
 Oh Boy Records OBR020
 Todd Snider's fourth album and first effort for John Prine's independent Oh Boy label is an endearing mix of left-of-center observations and sweet sentimentality, appropriately rough-and-tumble all along the way. A Gen-X chronicler in the Texas singer/songwriter tradition, Snider is separated from the pack by his often humorous, yet totally on-target, worldview and an appreciation for the overlooked things in life. With strings and horns often helping propel the acoustic melody, Snider offers up social commentary on such topics as the legend of D.B. Cooper, 12-step programs, and, of course, love in a world where politicians exist to provide fodder for "Saturday Night Live" and insincerity is a sin. Snider may be a bit eccentric for the mainstream crowd, but like Prine his authenticity serves to build a growing and loyal fan base. Real to a fault, Todd Snider makes us smile, and that alone is worth a hell of a lot.

JAZZ

★ CHIEMI MINUCCI

Sweet On You
 PRODUCER: Chiemi Minucci
 Shanachie 5066
 A solo artist, session player, and co-founder of the group Special EFX, Minucci has tasty guitar licks that have been heard on chart-topping hits by Marc Anthony, Jennifer Lopez, and
(Continued on next page)

heart of a soulful ballad. The 26-song program is a grade-A rundown of pop gems from Tin Pan Alley, Broadway, and,



of course, Hollywood. An added treat here is the use of Garland's dialogue, which, of course, makes the "being-there" that much more realistic.

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 (J): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Phyllis Stark, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age); Brian Garrity (pop/N.Y.).

Reviews & Previews

(Continued from preceding page)

Backstreet Boys. With his guitar as the music's main voice, Minucci fills this instrumental set of contemporary jazz originals with as much melodic appeal as anything currently heard on top 40 radio. Add to that the guitarist's substantial musicianship, and the result is a record that will no doubt be popular at smooth jazz radio, while offering hooks and songs that deserve to be heard beyond the format. An accomplished musician and arranger, Minucci fills each track with warm, smooth guitar melodies and passionately executed solos, at times utilizing clean acoustic guitar lines to embellish his already potent electric playing. An all-around, all-out winner.

WORLD MUSIC

★ NASS MARRAKECH

Gabil 'a 'Salaam

PRODUCERS: Florenci Mas, Moulay M'Hamed Ennaji
Alula ALU-1021

The members of this Gnawa group are from a close-knit community descended from people who were transported from the Gulf of Guinea to Northwest Africa, to what is now Morocco. Gnawa musicians are known for performing a ceremony called Gnawa Lila, in which music is used to induce a healing trance. This collection is not just trance music, though "Marhaba" and "Hammeadi" are, indeed, trance songs, so the listener can get a sense of what this style entails. Nass Marrakech's brilliance lies in the way the group incorporates so many unanticipated elements in its sound. Sub-Saharan, Cuban, and Peruvian percussive influences are combined with Japanese bamboo flute, Indian tablas, and traditional Gnawan and Middle Eastern instruments like the *sintir* and the *ud* to produce a sophisticated, hypnotic music, as on "Salaam Aleikum." The distinctively North African vocals of Abdelkebir Bensaloum soar above an instrumental palette that is insistent and super-rhythmic, yet surprisingly gentle.

BLUES

TINSLEY ELLIS

Kingpin

PRODUCER: Jimmy Z.
Capricorn Records 314 546 215

Claiming that he decided he'd rather be "the blues act at a rock label than the rock act at a blues label," Ellis left Alligator Records last year for Capricorn. This is Ellis' first release for his new label, and it is a fortunate debut. He's built a reputation as a guitar slinger over the years, but Ellis moves beyond that style with this release. Make no mistake—he can wait when it suits him. But on "Kingpin," Ellis favors a restrained, ultra-tasty axe in the service of a sustained groove. He contributed three choice original tunes to the CD, including a righteous little number titled "Sweet Pea," which glides like the best of J.J. Cale, and "Dyin' To Do Wrong," with its dark swamp-blues vibe. Add rock-solid covers of material like "I've Got To Use My Imagination," "I Got To Moan," and the B.B. King jump tune "Days Of Old," and what's happening is Ellis' best album to date.

FOR THE RECORD

Ottmar Liebert's "Nouveau Flamenco 1990-2000 Special Edition," reviewed in the April 8 issue, was incorrectly listed without a picks (►) symbol, which denotes new releases predicted to hit the top half of the chart in the corresponding format.

SINGLES

EDITED BY CHUCK TAYLOR

POP

► M2M Mirror Mirror (3:19)

PRODUCERS: Dane DeViller, Sean Hosen
WRITERS: S. Hosen, D. DeViller, P. Sheyne
PUBLISHERS: Bubalas Publishing/Careers-BMG Music Publishing/Appletreesongs/Warner Chappell, BMI

REMIKXER: Eddie "Love" Arroyo

Atlantic 300059 (CD promo)

The first single from charming Norwegian duo M2M, "Don't Say You Loved Me," was a huge seller at retail, thanks to massive exposure over Radio Disney. Still, top 40 radio didn't take the hint—but alas, no worries. The second release from 15-year-old Marion Raven and 16-year-old Marit Larsen is a true champion, oozing youthful pop charm with production that's compelling and sophisticated enough to appeal to those well into their 30s. It doesn't hurt that MTV has added the accompanying videoclip, which should certainly serve to fuel interest. "Mirror Mirror" is a midtempo, slightly R&B-flavored track, spiced with the sweet, sad vocals of this talented group, which may remind some of Swedish singer Robyn. The message here: Love is lost, and melancholy has set in: "Mirror mirror hanging on the wall, you don't have to tell me who's the biggest fool of all/Mirror mirror, I wish you could lie to me, and bring my baby back to me." This song has breakthrough written all over it. Really good stuff.

► EVAN OLSON A Million Things (3:31)

PRODUCER: Evan Olson
WRITERS: E. Olson, M. Kano
PUBLISHERS: Evan Olsonsongs/EMI Blackwood/Odiefunk Music/BMI

Cherry Entertainment Group/Universal 20037 (CD promo)

With his debut single, "So Much Better," Evan Olson earned due critical acclaim. Follow-up "A Million Things" is going to make him a star. Produced, performed, recorded, mixed, and co-written by the artist, this midtempo song balances on the edge between adult top 40 and modern pop. It's a joyous, one-listen record that will have programmers exclaiming, "At last, a new male artist with something to say," and have listeners simply asking for more. Universal has set up this guy nicely. The word got out last time around with a song that certainly had appeal but perhaps lacked that ultimate breakthrough magic. Now that we know a little something about what Olson is about, he'll be properly branded as a true-to-life, old-fashioned musician who involves himself in each aspect of the process. Wait until you get your hands on this one. A more credible song hasn't hit our desk this year.

R & B

KEESHA Somebody's Baby (3:35)

PRODUCERS: Jake and Trevor Job
WRITERS: J. Carter, T. Job, S. Wade, D. Murray
PUBLISHERS: Harrindur Publishing Co./Uncle Jake's Music/Startel Music Publishing/Cher Von Productions, BMI

RCA 65989 (CD promo)

Keesha is a little girl with a lot of voice. And at such a young age, you can imagine how much stronger those chops will

SPOTLIGHT



CELINE DION I Want You To Need Me (4:33)

PRODUCER: Matt Serletic
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP

550 Music (CD promo)

Linking Celine Dion and Diane Warren has always been about as fine as it gets as a trusty pair of Thom McAnn's. Between Warren's heart-drenched words and dramatic melody writing and Dion's potent vocals straight from souldside, divadom has never sounded so mighty. For fans of Celine's high-caliber power ballads, this is truly among the best ever and a highlight of her 5-million-selling "All The Way... A Decade Of Song." Longing for romantic attention, Dion sings, "I want you to need me, like the air you breathe/I want you to feel me, in everything/I want you to see me, in your every dream/The way that I taste you, feel you, breathe you, need you." Warren's trusty melody is wholly natural and free-flowing, while production from the usually rock-oriented Matt Serletic is sheer perfection. It all peaks from the glorious midsection through to the end, where Dion delivers exactly what we've come to expect: a crescendo as spine-tingling as those first few times we heard "My Heart Will Go On." Here's another guaranteed No. 1 AC smash, à la "That's The Way It Is," with top 40 potential written all over it. Fans, rejoice.

grow. But even with this young talent's potential and vocal abilities, "Somebody's Baby" lacks true imagination. While the remix is superior to the album version, it's still just a basic formula: verse, chorus, verse, chorus, bridge, chorus repeats... For a few seconds, the song is spiced with a featured rap by Sporty Thievez, but it's not enough flava to save the track altogether. With the same basic eight bars of music over and over, the song tends to sound monotonous. And the lyrics are the usual fare. There are no highs or lows, no texture or depth. There is nothing that surprises or tantalizes the ear. It's a case where, if you take all the song's elements separately, they sound fine. But put them together, and it's just a little bland.

JT TAYLOR How (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Taylor Made Records (CD promo)

When one thinks of JT Taylor, images of Kool & the Gang's celebratory brand of '80s dance/funk quickly come to mind. And how: During its heyday, the act scored 10 No. 1 songs, 18 top 10 R&B and pop hits, seven platinum LPs, four gold singles and one platinum single, and worldwide sales of more than 40 million units. With the formation of his Taylor Made Records, JT has relaunched his solo career over the past couple of years, with mixed results. His latest, "How," from the upcoming "A Brand New Me," could be a welcome entree for adult R&B stations. The track is smooth and cool, oozing forth with the lines "All I want, baby, is to satisfy your every need/Tell

SPOTLIGHT



MARIAH CAREY Can't Take That Away (Mariah's Theme) (4:01)

PRODUCERS: Jimmy Jam, Terry Lewis, Mariah Carey
WRITERS: M. Carey, D. Warren
PUBLISHERS: Sony/ATV Songs/Rye Songs, BMI, Realsongs, ASCAP

REMIKXER: David Morales

Columbia 45770 (CD promo)

Carey delivers the single that her die-hard fans have been hankering for since the release of her fine "Rainbow" opus. Gossip-mongers will have a field day dissecting the lyrics, given that the song is subtitled "Mariah's Theme." Ultimately, what they'll find is a sweet, well-crafted anthem of personal empowerment in which Carey deftly straddles the line between everywoman and soothsayer. She fleshes out her lyrics with a performance that comfortably glides from soft verses to appropriately dramatic belting at the chorus. While there's certainly a familiarity here that will trigger comparisons to past hits like "Hero," a sharp ear will detect a raw, emotional edge in Carey's vocal that elevates "Can't Take That Away" miles above previous efforts. Added pleasure and inspiration can be found in David Morales' uptempo dance remix, which is destined for club saturation. The remix is also a suitable entry to radio stations in need of a respite from the ongoing glut of chirpy-voiced teen acts.

me true, lady, what is your fantasy?/ How do you like your love?" Taylor indeed sounds sexy and confident here, with simple R&B instrumental elements gently rocking the backbeat. This one could score for the enduring singer. For information, visit taylor-maderecords.com.

JAGGED EDGE Let's Get Married (4:23)

PRODUCER: Jermaine Dupri
WRITERS: J. Dupri, B. Casey, B. Casey, B. Cox
PUBLISHERS: So So Def Music/Them Damn Twins Publishing, ASCAP, Babyboy's Little Publishing Company, SESAC

So So Def 45788 (CD promo)

This male quartet from Atlanta has truly found its niche: slow, sensitive ballads, but with a street feel that could appeal to the hardest of hip-hop heads. The group's ballad lyrics—like those in previous single "He Can't Love U" and last year's smash, "Gotta Be"—contain the words so many women want to hear, yet the songs still possess an edge that's not too sappy for the guys. "Let's Get Married" takes a relationship to the top, proposing in a way that's surely not overtly tender: "Meet me at the altar in your white, we ain't getting no younger/We might as well do it, been feeling you all the while, girl/I must confess, girl, let's just get married/I just wanna get married." Sprinkled throughout are references to commitment and babies that illustrate when a man has truly matured. The song's melody, easy to sing along with, contrasts with the simple and somewhat bare-bones track, which pretty much consists of keyboards and a drum machine. While "Gotta Be" was a surprise hit, heard at many a wedding in the spring of '99,

"Let's Get Married" is obviously a more blatant attempt to appeal to those entering the blockbuster June wedding season and looking for a wedding song to dance to. It's not a classic, but it is sweet.

COUNTRY

CHARLIE ROBISON Poor Man's Son (3:08)

PRODUCERS: Lloyd Maines, Charlie Robison
WRITER: B. Robison
PUBLISHERS: Bruce Robison Music/Tiltawhir Music, BMI

Lucky Dog 69327 (CD promo)

Excellent! Robison's woebegone delivery perfectly meshes with the song's bouncy boogie-woogie music in this tale of class discrimination with felonious results. The song, written by Robison's brother Bruce, deals with a "good little boy" who goes bad after finding certain doors closed to him because he's a "poor man's son," leading him to travel down the wrong road. Robison perfectly nails the vocal, infusing the song with a mixture of regret and stoicism. Big fun, and unfortunately all too true to life. This song has a legitimate shot at country radio if it gets the airplay. Here's hoping it's not treated like a "poor man's song."

ROCK TRACKS

BUCKCHERRY Check Your Head (3:43)

PRODUCER: Terry Date
WRITERS: J. Todd, Buckcherry
PUBLISHERS: Lit Up Music/Famous Music Corp., ASCAP
DreamWorks 5273 (CD promo)

Buckcherry follows up the impressively volatile "Lit Up"—a top 20 Mainstream Rock Tracks hit—with the more by rote "Check Your Head," the second single from its eponymous debut album. If "Lit Up" was Guns N' Roses-style raunch'n'roll, then "Check Your Head" is this Los Angeles hard-rock quintet's step into faux classic rock à la the Black Crowes at their most tired. Raw-boned, tattoo-laced front man Joshua Todd is now a Calvin Klein model, so all the print ads (festooned with "Joshua Todd of Buckcherry") should heighten name awareness for the band. But selling out doesn't guarantee a second hit, and despite Seattle vet Terry Date's robust production, the sound of this single is decidedly and disappointingly faceless.

SNAKE RIVER CONSPIRACY Vulcan (4:00)

PRODUCERS: Jason Slater, Eric Valentine
WRITERS: J. Slater, E. Valentine
PUBLISHERS: Famous Music/You and What Army Publishing, ASCAP, Warner-Tamerlane Publishing/Uncle Mom Publishing, BMI

Reprise 100025 (CD promo)

This "Vulcan" is the "clean version" of the electro-schlock rocker from "Sonic Jihad," the full-length debut of San Francisco duo Snake River Conspiracy. On the album, vocalist Tobey screams the "F" word repeatedly, while partner (and former Third Eye Blind member) Jason Slater makes a lot of noise. Even with a few of the unmentionables removed, the track is strictly for goth specialty show or club play—desperate goth play, at that. Sonically run-of-the-mill, "Vulcan" achieves nothing new in the stridency sweepstakes, and despite her vaunted physical attributes, Tobey's performance is strictly grate-by-numbers. The band and its label obviously hear this sound as cutting edge and dangerous, but it's as dull as a black-and-white test pattern.

AC

► JOHN TESH When She Loved Me (3:47)

PRODUCER: not listed
WRITER: R. Newman
PUBLISHER: Walt Disney Music, ASCAP

Garden City Music 0010 (CD promo)

Sometimes it feels just right to sit down and listen to sad, sad songs that might complement our own wistful times. "When She Loved Me," from

(Continued on next page)

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

(Continued from preceding page)

John Tesh with vocals from Richard Page of Mr. Mister, sure packs a forlorn wallop, with a look at the good times and the bad since she departed. The song was written by the incomparable Randy Newman, and there's an instrumental essence of his Oscar-nominated "Feels Like Home" in it. Tesh's piano accompaniment tinkles softly in the background, with a sweet solo at the midsection, while Page sounds as if he's living the words, thanks to a restrained, sad-sack vocal. It all works together so nicely. From the upcoming Tesh project, "Pure Movies 2," due Tuesday (18), and also heard in "Toy Story 2." This is a must for soft AC airplay. It will warm many a heart and further propel this artist as a modern mainstay at the format.

NEW & NOTEWORTHY

PERRY PAYNE *Do You Know What It Means To Miss New Orleans* (4:59)

PRODUCER: Ted Cruz
WRITERS: McRitchie, Grieg
PUBLISHER: Townsquare Music, BMI
Hometown Productions 0974 (CD promo)
Commandeering vocalist Perry Payne has spent much of the past decade honing her craft as a masterful interpreter of standards and pop classics, singing for her living up and down the mid-Atlantic region. On her latest five-song EP, the New Yorker finds herself more at home than ever, bringing enlightened sparkle to a handful of enduring jazz nuggets, each lifted to unexpected new heights by her lush, I-can-do-it-all vocal prowess—in hand with the resourceful wand of producer Ted Cruz. On "Do You Know What It



Means To Miss New Orleans," recorded previously by Louis Armstrong and Harry Connick Jr., it's easy to imagine Miss Payne in a dimly lit West Village club, accompanied by a faithful crowd of music aficionados and her able musicians: on piano (again, taken care of by Cruz), trombone, bass, and drums. The song starts with a greasy organ flipping up and back down the scale, breezy percussion, and a gurgling stand-up bass. Payne's vocal is delivered in clean, subtle tones until the song's peak, when she proves herself just as capable of lifting those notes to the clouds with rapturous satisfaction. The rest of her set here is equally compelling, especially the wondrous "Bluesette" from Toots Thielemans, where we hear Payne's lower tones (and a haunting arrangement featuring jazz violin and accordion); and the soft, pliant "Choose A Star," where Payne offers a hand of hope to the needy, with a vocal that lets loose, albeit with elegance. It's time for this lovely vocalist to extend her reach, at least in live settings across the country, if not across the airwaves, where the good ole days will sound even better. Find out more at iperry.com or call Hometown Productions at 212-749-9164.

★ **TOTO** *Melanie* (4:00)

PRODUCERS: Toto, Elliot Scheiner
WRITERS: S. Lukather, D. Paich, R. Goodrum
PUBLISHERS: Buddy Love Music/Davio Music/Mighty Good Music, ASCAP
Legacy 12687 (CD promo)

Pop/rock outfit Toto enters its fourth decade in the business with a lovely ballad that eases through its four minutes like a trusting conversation with a long-time friend. With "Melanie," the quintet returns to a one-word woman's name, à la "Rosanna" and "Pamela," and the impact is every bit as potent. The song is guided by a soft AC musical palette and a melancholy lyric about missing sweet Melanie, sweetened by the effortless vocals of Toto's original lead singer, Bobby Kimball, who returned to the fold for current project "Mindfields," after 17 years away. In all, this enduring group has racked up four gold and three multi-platinum albums, as well as three gold singles and a score of Grammys, with total worldwide sales reaching 25 million. This is a track that will recall simpler times for AC's core, and it will make a wondrous addition to the spring playlists of mainstream ACs and their softer sisters. A truly nice moment.

SMOOTH JAZZ

DAVE KOZ *Know You By Heart* (3:39)

PRODUCER: Dave Koz
WRITERS: D. Koz, S. Ewing
PUBLISHERS: Universal-Songs of PolyGram International/Just Koz Music/Acuff Rose Music, BMI
Capitol 7087 (CD promo)
On his latest release from the acclaimed album "The Dance," saxophonist Dave Koz takes listeners on a journey he says is about meeting someone for the first time and feeling as if you've known him or her for a lifetime. Indeed, the song, co-written with famed country scribe Skip Ewing, has a progression that begins almost shyly, then methodically blossoms as comfort develops, finally bursting into full, elegant bloom. Koz has called upon the troops this time around—David Benoit on piano, Rickey Lawson on drums, Freddy Washington on bass, Lenny Castro on percussion, and Jeff Koz on nylon guitar. Dave shows off his own passions, not only for the special someone he may have met who inspires this song but through the consistently gentle touch he demonstrates with his alto sax. Another nice moment from a true contemporary jazz hero.

BARRY MANN FEATURING CAROLE KING

You've Lost That Lovin' Feeling (3:31)

PRODUCER: Fred Mollin
WRITERS: B. Mann, C. Weil, P. Spector
PUBLISHER: Screen Gems-EMI Music/Mother Bertha Music, BMI
Atlantic Records 300131 (CD promo)
Husband and wife songwriting team Barry Mann and Cynthia Weil have composed some of the most-loved hits of the rock era, including "On Broadway," "We Gotta Get Out of This Place," "Here You Come Again," "Don't Know Much," "Somewhere Out There," and, as heard here, "You've Lost That Lovin' Feeling." On his new solo album, "Soul Inspiration," Mann is joined by numerous admirers like Bryan Adams, Daryl Hall, Richard Marx, Deana Carter, and Brenda Russell. On his rendition of this classic song, a hit for both the Righteous Brothers and Daryl Hall & John Oates, he is joined by fellow songwriting icon Carole King. While Mann may not be much of a singer, there is a kind of sentimentality about hearing these two longtime heroes at the piano that may ignite a reminiscent spark for soft AC listeners. Instrumentation is bare bones here, down to a shared piano and a few wisps in the background. But with or without airplay, this track is a wonderful entree to what lies ahead in an album that cannot help but inspire.

IN PRINT

LE GRAND TANGO: The Life And Music Of Astor Piazzolla

By Maria Susana Azzi and Simon Collier
Oxford University Press
326 pages; \$30

Perhaps no musician of the late 20th century managed to both capture the hearts of the public and fire the imaginations of fellow artists like the Argentine master of the nuevo tango, Astor Piazzolla. His innovative compositions and fiery performances wed concerns of the head, heart, and hips, modernizing the tango and taking the form from its roots in the brothels of Buenos Aires to some of the most prestigious concert halls of Europe and America.

While Piazzolla's music has been among the most recorded of any composer since his death in 1992, there has been no thorough biography in English to give his ever-widening audience a firm sense of the man. Tango aficionada Maria Susana Azzi and Latin American studies scholar Simon Collier have stepped into the breach, presenting an engaging and highly valuable exegesis of the artist's life and work that has been endorsed by the Astor Piazzolla Foundation.

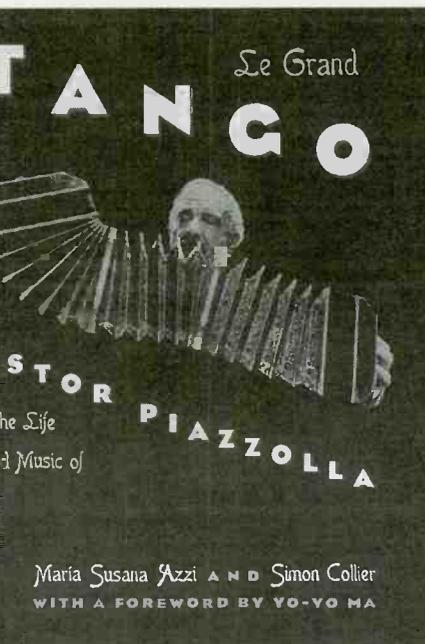
Born of Italian immigrant stock in 1921 in Mar Del Plata, Argentina, Piazzolla spent most of his early years on New York's Lower East Side. He returned with his family to Argentina in the late '30s and lived for many of his adult years in Europe, although the astonishingly well-researched "Le Grand Tango" illustrates how the street smarts the young Piazzolla acquired in New York would be a pillar of his adult personality. Musically, he was drawn more to Bach and Bartók than the tango as a youth, although the Argentine tradition seeped into his soul through his contacts with such early greats as Carlos Gardel and Aníbal Troilo.

Tellingly, Piazzolla said he had three teachers: Argentine modernist composer Alberto Ginastera, renowned Parisian classical pedagogue Nadia Boulanger, and Buenos Aires. Piazzolla paid his dues mastering the *bandoneón* in the city's tango bars, and before the '60s had dawned, he penned his signature tune, the elegiac "Adios Nonino." His bold move to transform the tango from its status as a sentimental, ossified tradition into a more vibrant, contemporary art was controversial enough for conservative fanatics to threaten his life. But Piazzolla's 1968 avant-tango *operita* "Maria De Buenos Aires" with lyricist Horacio Ferrer was an artistic breakthrough, and

the subsequent Piazzolla/Ferrer song "Balada Para Un Loco" was just the first smash hit.

Beyond a mischievous sense of humor, a hot Latin temper, a touch for billiards, and a love of obscure restaurants, a facet of Piazzolla's personality that comes across repeatedly in "Le Grand Tango" is his innate confidence—the free-minded creative drive that stoked his roles as musical revolutionary and inspirational bandleader. Azzi and Collier quote a friend who described Piazzolla as a man who spoke "without hairs on his tongue," using an old Spanish expression for utter forthrightness and self-possession. The book's selection of photos—which show him with his wives and chil-

drren, cutting up with bandmates, fishing for sharks, and playing his *bandoneón* with ardor—also helps impart something of the soulful Piazzolla aura remarked upon by many.



dren, cutting up with bandmates, fishing for sharks, and playing his *bandoneón* with ardor—also helps impart something of the soulful Piazzolla aura remarked upon by many.

From the mid-'60s to the late '80s, Piazzolla produced an ambitious, individual body of work. He composed for many Argentine and European films. Always admired by fellow musicians, Piazzolla collaborated with jazzers like Gerry Mulligan and Gary Burton, and he wrote the deep, dramatic sonata "Le Grand Tango" for cellist Mstislav Rostropovich.

He also composed such uniquely textured orchestral works as "Tangazo" and the Concerto for *Bandoneón*, Piano, Strings, and Percussion. His true calling, though, was performing around the world with his series of virtuosic bands—a pioneering octet, a quintet, a nonet, a sextet, and the final great quintet to Nuevo Tango. A host of live albums attests to the passion of Piazzolla in concert; several of the best appear on the Milan label, with thrilling takes of such classic Pia-

zzolla tunes as "Adios Nonino," "Libertango" and "Tres Minutos Con La Realidad."

Azzi and Collier cover the prime of Piazzolla's rich, restless career (and love life) admirably, as they do his remarkable Indian summer. Before a stroke blighted the last few of his 71 years, Piazzolla created some of his most memorable work. The sparks of his early-'80s collaboration with dusky-voiced Italian chanteuse Milva are captured via the album "Live At The Bouffes Du Nord," which includes a scintillating "Balada Para Un Loco."

By consensus of connoisseurs and the artist himself, 1985's "Zero Hour" is Piazzolla's greatest studio recording. Part of his brilliant conceptual triptych on Kip Hanrahan's American Clave label (recently reissued by Nonesuch), the disc features ravishing versions of "Milonga Del Angel" and "Tanguedia III."

It was Piazzolla's hit EP with the Kronos Quartet—the haunting "Five Tango Sensations," recorded just before he died—that helped spur the posthumous boom for his music. Since the early '90s, Piazzolla's compositions have been interpreted by countless classical, jazz, and folk musicians, including such stars as violinist Gidon Kremer, cellist Yo-Yo Ma, and guitarist Al Di Meola. Their projects have not only introduced Piazzolla's music to new audiences; they have sometimes yielded definitive statements—as with the Kremer-led "Maria De Buenos Aires."

With clarity and concision, Azzi and Collier document Piazzolla's journey in each of its phases and connect all the map's interpersonal dots, having interviewed the artist's family, longtime band members, and such collaborators as David Harrington of Kronos. And while the forced, hastily assembled question-and-answer forward with Ma is regrettable, the book boasts a discography surveying Piazzolla's catch-as-catch-can recording career.

As cherishable as it is, "Le Grand Tango" should not be considered the ultimate Piazzolla biography, for it lacks the compelling prose style and command of broader vistas that mark a bio like Maynard Solomon's of Mozart or Jack Chambers' of Miles Davis. "Le Grand Tango" relays much-needed facts regarding one of the last century's most universal artists, to the authors' enduring credit. But Piazzolla is a subject that also deserves other books. As his wonderful records reflect, beyond the dance lies depth, behind the particulars lies poetry. **BRADLEY BAMBARGER**

Motown's Temptations Step Outside Musically With 'Ear Resistable'

BY DAVID NATHAN

LOS ANGELES—In a marketplace strongly oriented toward a younger demographic, it's rare for legacy artists to achieve significant chart success. Currently celebrating 40 years as an international musical institution, the Temptations scored a major coup when their 1998 set, "Phoenix Rising," reached platinum status, spurred by the response to hit R&B single "Stay," which spent 11 weeks at No. 1 on Billboard's R&B Airplay Monitor.

Original member Otis Williams says, "We knew the buying public would wonder what we were going to do after 'Phoenix Rising.' But the only pressure for us was to come up with another great album with good song content."

With growing anticipation at retail and radio, the group's follow-up set, "Ear Resistable," is due in-store May 16. The first noncommercial single,



TEMPTATIONS

"I'm Here"—produced by Jive recording artist Joe—officially went to R&B and adult R&B stations March 21. It currently stands at No. 62 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"We sat down with [Motown president/CEO] Kedar Massenburg and our manager Shelly Berger last fall and talked about bringing in some new producers," says Williams. "We're always receptive to fresh ideas and feel the result is an album that's even more diversified than the last one."

Producers for "Ear Resistable" include Gerald Levert and Joe Little III, Narada Michael Walden, Stanley Brown, and Joshua P. Thompson and Calvin Gaines—and Dennis Nelson, Arthur "Buster" Marbury, and Isias Gamboa, who are signed to Williams' Honey of an "O" Productions.

Walden, Marbury, and Gamboa

also worked on "Phoenix Rising."

The instant response to "I'm Here" augers well for the new album. According to George Daniels, owner of retailer George's Music Room in Chicago, "Public response has been 'hurry up and get the new Temptations CD.' We did phenomenally well with the last album, and the Tempts are proving that if the groove is right, people of all ages will respond."

Excitement has been building at radio since mid-February, when Motown sent out copies of "I'm Here" without revealing the group's identity. Stations conducted contests na-

tionwide for listeners to guess who was singing the song. "We know there's a stigma attached to older artists at radio," says Motown GM Manny Bella. "A lot of stations won't even listen to new product by old-school acts. So we sent it out as a 'mystery artist' track, and stations that normally wouldn't play the Temptations added it the first week."

Bella cites WBSL New York; WQUE New Orleans; WOWI Norfolk, Va.; and WFXE Columbus, Ga., among the key outlets that immediately began airing "I'm Here." "We got all kinds of

reactions—some people thought it was Johnny Gill," she says.

Kathy Brown, WWIN-FM Baltimore operations manager, says, "It's been a long time since I received a record that I put on the air immediately. This record has enough of a new sound that a young audience will respond to it. It's incredible to have a new hit from a group that has already given us 40 years' worth of great music."

Vinny Brown, PD at WBSL-FM says, "This is a good, solid R&B record from a group who has suc-

(Continued on page 28)

Arista 25th Anniversary Tribute Proves That Music Is The Universal Language

IT'S A LOVE THING: It was a musical love fest at the April 10 taping of Arista's 25th anniversary tribute at Los Angeles' Shrine Auditorium (see also the Beat, page 12). Among the R&B/hip-hop highlights to look out for on NBC's May 15 special: rock-theaters performances by R&B/pop songstress Whitney Houston; Bad Boy's Sean "Puffy" Combs (more than ably assisted by Faith Evans, 112, and the First A.M.E./Los Angeles Church Choir); the "young R&B" contingent of Next, Monica, and Deborah Cox; and LaFace songbird Toni Braxton.

Perceived and real drama aside (and it's not necessary to name any names), the evening—albeit long—underscored the diverse range of music (not to mention great set of ears) that Arista president/CEO Clive Davis has brought to the industry. Beyond that, though, the evening proved that music is truly the universal language. Audience response bounced from standing ovations and thunderous applause to shout-outs of approval—whether the performer was Whitney, or Puffy, or Annie Lennox, or Sarah McLachlan, or Dionne Warwick, or . . . There's just one problem, however—squeezing all that good music into one network show.

GENERATION NEXT: Entertainment law was his first calling. But it wasn't long before Meech Wells—son of original Motown diva Mary Wells ("My Guy")—traded the law library for the production studio. Since hitting the boards, he's produced tracks for Snoop Dogg ("Still A G Thang") and the current album "Snoop Dogg Presents Tha Eastsidaz") and done remixes for Patti LaBelle ("Right Kind Of Lover"). Coming up: work on the "Shaft 2000" soundtrack; Snoop's last No Limit album, "The Last Meal"; Kurupt's upcoming album; and funkmeister George Clinton's long-awaited album on Mammoth Records . . . Seems former Erykah Badu backup singer N'Dambi is finally getting her props. I'm not mad at those who have been on the late freight about this singer, whose independent "Little Lost Girls Blues" on Dallas-based cheeky-i Productions was released last year; I'm glad that others are discovering her talent. Her growing legion of fans will be happy to learn she's readying a live studio session project. The double-CD—featuring songs from the first album as well as four new tracks—is slated for a July 4 release. The

tentative title: "Grown Folks Music."

STAY TUNED: June 21 is the official launch date for entrepreneur Russell Simmons' 360hiphop.com. The new Web site recently entered a deal with Brilliant Digital Entertainment to create Internet hip-hop content via a joint-venture studio . . . Brian McKnight, Lenny Kravitz, and others will perform at Los Angeles Dodgers Stadium on May 13 for local radio station KIIS-FM's annual Wango Tango. High-Impact Promotions—in partnership with Tickets.com—is conducting a contest in conjunction with the all-day music fest . . . GRP/Verve bows George Benson's "Absolute Benson" on May 23. Among the tracks: a cover of Donny Hathaway's ode to urban life, "The Ghetto."



by Gail Mitchell



Joyner, Smiley Launch Web Portal To Serve African-American Users

BY CHUCK TAYLOR

LAS VEGAS—R&B syndicated morning show personality Tom Joyner has announced the formation of BlackAmericaweb, a new online service aimed at serving African-American interests.

"It is our goal through this effort to make use of the Internet in the African-American community as second nature as flipping on the television set or radio," Joyner said April 11 at the annual National Assn. of Broadcasters (NAB) spring convention in Las Vegas, where he was inducted into the Broadcasting Hall of Fame.

"Even though black Americans are the fastest-growing new group of Internet subscribers, the number with access to computers and the World Wide Web is vastly smaller than the number for white Americans," Joyner added.

Teamed with Tavis Smiley, who does political commentary on Joyner's daily show (broadcast on nearly 100 stations nationwide), Joyner said the Web start-up's

goals also include placing computers in the homes of African-Americans.

Joyner added that he hopes the venture, which does not yet have a scheduled launch date, will "forever change the way African-Americans gather information and do business and forever change the way mainstream America does business with black America. BlackAmericaweb will be like a black AOL."

Content will include news, politics, entertainment, health updates, and financial services. Joyner also noted that he hopes the site will help empower African-Americans to take an active role in society.

"The strength of our numbers, along with the sense of pride we've developed in our new role as activists, has made us a force to be reckoned with," he said.

In addition to his NAB Hall of Fame induction, Joyner received an NAACP

Image Award earlier this month and was featured in a recent segment of CBS' "60 Minutes."



JOYNER

'The strength of our numbers . . . has made us a force to be reckoned with'

— TOM JOYNER —



Tyrese



Before Dark



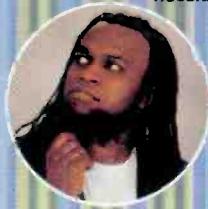
Kevon



Cherokee



Keesha



Robin Andre



Coko



95 South

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 AND
ROBERT JOHNSON
 FOR YOUR TWENTY-YEAR CELEBRATION
 OF AFRICAN-AMERICAN CULTURE.
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THANK YOU, BET, FOR YOUR INVALUABLE SUPPORT OF OUR ARTISTS.



Supreme C



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Piakhan



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APRIL 22, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer ◀						
1	49	—	2	BIG PUNISHER	LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98) 1 week at No. 1	YEEEAH BABY 1
2	1	96	3	SOUNDTRACK	BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM 1
▶ Pacesetter ◀						
3	71	—	2	RAH DIGGA	FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET 3
4	2	89	3	DRAG-ON	RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O 2
5	4	3	19	SISQO ▲	DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON 2
6	6	6	17	DMX ▲	RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X 1
7	3	1	3	ICE CUBE	LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC) 1
8	7	4	5	GERALD LEVERT	EASTWEST 62147*/EEG (11.98/17.98)	G 2
9	9	8	21	DR. DRE ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001 1
10	8	5	5	BLACK ROB ●	BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY 1
11	12	12	15	JAY-Z ▲	ROC-A-FELLA/DEF JAM 546828*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER 1
12	10	7	6	BONE THUGS-N-HARMONY ▲	RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION 1
13	5	—	2	COMMON	MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE 5
14	11	2	3	THE MURDERERS	MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS 2
15	19	19	26	DONELL JONES ●	UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE 6
16	13	9	6	BEANIE SIGEL	ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH 2
17	14	11	3	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H 11
18	18	16	37	DESTINY'S CHILD ▲	COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL 2
19	17	14	12	JAGGED EDGE ●	SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK 1
20	15	10	3	VARIOUS ARTISTS	PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION 10
21	21	15	37	MACY GRAY ▲	EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS 9
22	20	17	9	DRAMA ●	TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA 11
▶ Hot Shot Debut ◀						
23	NEW	1	1	PINK	LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME 23
24	16	13	12	D'ANGELO ▲	CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO 1
25	22	20	34	MARY J. BLIGE ▲	MCA 111929* (11.98/17.98)	MARY 1
26	24	24	8	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47 8
27	23	21	32	SOUNDTRACK ●	JIVE 41686* (11.98/17.98)	THE WOOD 2
28	27	22	10	SNOOP DOGG & THA EASTSIDAZ ●	DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ 5
29	26	27	28	ANGIE STONE ●	ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND 9
30	28	23	11	THE LOX	RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS 2
31	34	41	50	ERIC BENET ●	WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE 6
32	32	29	21	NAS ▲	COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS 2
33	25	18	3	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN 18
34	31	28	37	HOT BOYS ▲	CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE 1
35	30	30	46	DAVE HOLLISTER ●	DEF SQUAD/DREAMWORKS 45004*/INTERSCOPE (11.98/17.98)	GHETTO HYMNS 5
36	36	34	21	YOUNGBLOODZ	GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN 21
37	37	32	30	EVE ▲	RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY 1
38	29	25	4	DEAD PREZ	LOUD 1867* (10.98/16.98)	LET'S GET FREE 22
39	33	31	4	SAMMIE	FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP 29
40	38	35	75	JUVENILE ▲	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ 2
41	48	43	11	VARIOUS ARTISTS	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	HYPNOTIZE MINDS 1883/LOUD (11.98/17.98) 11
42	44	44	24	KEVON EDMOND	RCA 67704 (10.98/16.98)	24/7 15
43	41	36	29	BRIAN MCKNIGHT ▲	MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE 2
44	40	37	17	JUVENILE ▲	CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE 1
45	43	—	2	SOUNDTRACK	LOUD/COLUMBIA 62197*/CRG (11.98 EQ/17.98)	BLACK AND WHITE 43

46	39	33	10	GHOSTFACE KILLAH ●	WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE 2
47	42	38	16	2PAC + OUTLAWZ ▲	AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE 2
48	46	39	26	SOUNDTRACK ●	COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN 2
49	50	45	59	EMINEM ▲	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP 1
50	47	48	15	TRIN-I-TEE 5:7	B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE 41
51	35	26	17	SOUNDTRACK	PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY 5
52	55	42	3	TAMAR	DREAMWORKS 450110/INTERSCOPE (8.98/12.98) HS	TAMAR 42
53	45	40	11	GUY	MCA 112054 (11.98/17.98)	III 5
54	57	68	29	YOLANDA ADAMS	ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW 50
55	54	49	19	THE NOTORIOUS B.I.G. ▲	BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN 1
56	56	55	22	MONTELL JORDAN ●	DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE 3
57	53	51	23	LIL' WAYNE ▲	CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT 1
58	52	46	29	METHOD MAN/REDMAN ▲	DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT! 1
59	60	56	5	AL JARREAU	GRP 547884/VG (11.98/17.98)	TOMORROW TODAY 43
60	51	47	8	AMEL LARRIEUX	550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES 21
61	58	50	6	J-SHIN	SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE 20
62	59	61	9	JEFFREY OSBORNE	PRIVATE MUSIC 82170/WINDHAM HILL (10.98/16.98)	THAT'S FOR SURE 50
63	61	75	5	METHRONE	CLATOWN 2000 (11.98/16.98)	MY LIFE 61
64	62	54	21	BOB MARLEY ●	TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON 21
65	68	70	21	KURUPT	ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA 5
66	63	52	4	LUKE	LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000 37
67	64	58	56	GINUWINE ▲	550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE 2
68	73	59	6	BEELOW	BALLIN/PRIVATE I 417105/UNIVERSAL (10.98/16.98) HS	BALLAHOLIC 34
69	65	53	45	BLAQUE ▲	TRACK MASTERS/COLUMBIA 69897/CRG (11.98 EQ/17.98)	BLAQUE 23
70	78	63	18	FUNKMASTER FLEX & BIG KAP ●	DEF JAM 538258*/DJMG (11.98/17.98)	THE TUNNEL 3
71	67	64	24	CHICO DEBARGE	MOTOWN 153263/UNIVERSAL (11.98/17.98)	THE GAME 6
72	72	87	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132 (10.98/16.98) HS	FAMILY AFFAIR 72
73	66	60	73	WHITNEY HOUSTON ▲	ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE 7
74	69	71	10	YOUNG BLEED	PRIORITY 50018* (10.98/16.98)	MY OWN 17
75	90	80	16	GOODIE MOB. ●	LAFACE 26064*/ARISTA (10.98/16.98)	WORLD PARTY 8
76	77	83	99	DMX ▲	RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT 1
77	92	72	27	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB 37
78	74	73	21	MINT CONDITION	ELEKTRA 62353/EEG (10.98/17.98)	LIFE'S AQUARIUM 7
79	70	62	45	JENNIFER LOPEZ ▲	WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6 8
80	88	90	69	DMX ▲	RUFF RYDERS/DEF JAM 538640*/DJMG (12.98/18.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD 1
81	86	65	23	MARIAH CAREY ▲	COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW 2
82	79	82	48	SNOOP DOGG ▲	NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG 1
83	75	57	10	TINA TURNER ●	VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN 29
84	81	81	24	WARREN G ●	G-FUNK 73710*/RESTLESS (10.98/16.98)	I WANT IT ALL 4
85	80	66	28	SOLE	DREAMWORKS 450118*/INTERSCOPE (11.98/17.98) HS	SKIN DEEP 27
86	82	76	19	Q-TIP ●	ARISTA 2001 14619*/ARISTA (11.98/17.98)	AMPLIFIED 4
87	85	67	29	IDEAL	NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL 19
88	83	86	5	PHIL PERRY	PEAK/PRIVATE MUSIC 82181/WINDHAM HILL (10.98/16.98) HS	MY BOOK OF LOVE 67
89	91	85	72	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS 1
90	RE-ENTRY	14	14	KELIS	VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE 23
91	76	84	26	MOS DEF ●	RAWKUS 50141*/PRIORITY (10.98/16.98)	BLACK ON BOTH SIDES 3
92	94	91	51	B.G. ●	CASH MONEY 153265/UNIVERSAL (11.98/17.98)	CHOPPER CITY IN THE GHETTO 2
93	89	69	42	MISSY "MISDEMEANOR" ELLIOTT ▲	THE GOLD MIND/EASTWEST 62232*/EEG (11.98/17.98)	DA REAL WORLD 1
94	93	97	21	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK 62
95	84	79	19	ROME	JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU 48
96	96	—	10	MEL WAITERS	WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS 83
97	RE-ENTRY	77	77	KIRK FRANKLIN ▲	GOSPO CENTRIC 490178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT 4
98	95	74	59	TLC ▲	LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL 1
99	RE-ENTRY	54	54	LIL' TROY ▲	SHORT STOP/REPUBLIC 153278/UNIVERSAL (11.98/17.98) HS	SITTIN' FAT DOWN SOUTH 6
100	NEW	1	1	DA WILD BOYZ	GO GET EM 25042*/PRIORITY (11.98/17.98)	TIME FOR DA REAL 100

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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.

MOTOWN'S TEMPTATIONS STEP OUTSIDE MUSICALLY WITH 'EAR RESISTABLE'

(Continued from page 26)

cessfully reinvented themselves for over 30 years."

Motown's Bella says the label is gearing up with an across-the-board campaign that will initially focus on the markets where the ever-active group is performing. "Otis told me that he hadn't been out on a promotional tour since 1968, so we're trying to clear two weeks in the group's schedule to do that around the album's release," Bella notes.

"It would involve radio drop-ins, retail in-stores, and press inter-

views," he continues. "Our aim is to focus on the group's core demographic and then, since there's a musical infusion from producers like Gerald Levert and Joe, take the Temptations beyond the [adult R&B] arena."

In addition to an "I'm Here" video that's been sent to BET and other local shows, Bella adds that international release plans are currently being set for the album.

Managed by Shelly Berger of Star Direction and booked by Hal Ray at

the William Morris Agency, the Temptations are continuing a national tour with upcoming dates in Detroit; West Palm Beach, Fla.; Providence, R.I.; and a May 7 appearance at the New Orleans Jazz Festival.

A member of the group since 1997, Terry Weeks admits the team was "absolutely surprised" at the reaction to "Phoenix Rising," especially since the Tempts essentially had a new lineup consisting of himself, Harry McGilberry (with the group since 1996), and 1998 addition Barrington

Henderson joining Williams and Ron Tyson, a 17-year group veteran.

"Even with new faces, the public has been very accepting," Weeks says. "They know we can't reinvent the original situation, so it's about blending the old and the new."

Williams, who contributed to one of the album's two musical interludes and co-wrote four of the 12 songs (including standouts "Elevator Eyes," the message-oriented "Error Of Our Ways," and "Got To Get On The Road") is elated at the prospect

of having another hit album.

"[Motown founder] Berry Gordy Jr. said something a long time ago about this group: that no one man is greater than the sum of the 11-letter word 'Temptations,'" says Williams. "If we could withstand losing Melvin Franklin, Eddie Kendricks, David Ruffin, Dennis Edwards, and Paul Williams—and still survive—that proves his point. People said we should have been through when David left. Yet we're still selling records more than 30 years later."

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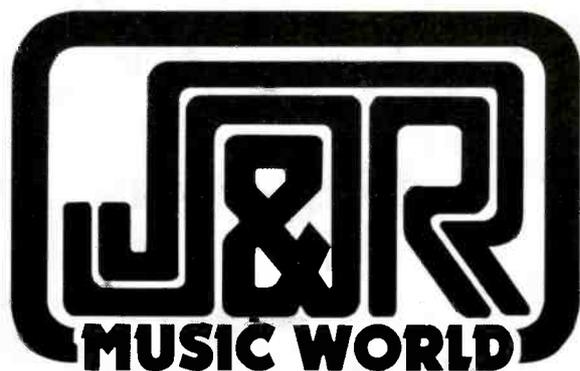
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Rachelle & Joe Friedman

Hot R&B/Hip-Hop Airplay

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

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'I WANNA KNOW', 'I WISH', 'THONG SONG'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table listing recurrent airplay with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST. Includes entries like 'GOT TO GET IT', 'BACK THAT THANG UP', 'THE BEST MAN I CAN BE'.

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST. Includes entries like 'TITLE (Publisher - Licensing Org.)', '89 THE 6TH SENSE', '58 85 (Drugstore)'.

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



Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'MARIA MARIA', 'WOBBLE WOBBLE', 'SAY MY NAME'.

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

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST. Includes entries like 'SOMEBODY'S BABY', 'STAY OR LET IT GO', 'LET'S GET MARRIED'.

Billboard. CELEBRATES

BLACK MUSIC MONTH



In celebration of Black Music Month, Billboard pays a special tribute to the people and companies who have done so much for the enduring legacy of Black music. Editorial coverage includes a look at the state of various genres featuring pop/R+B, hip-hop, gospel, reggae, blues, and more.

Share in the festivities honoring those who make Black Music great.



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Azuli Captures Miami Confab On CD

GET READY FOR THIS: On May 1, Azuli Records U.K. is scheduled to release "Azuli Presents Miami 2000." Seamlessly mixed by Lenny Fontana (aka Powerhouse, Chocolate Sensation, and Black Sun), the 19-track multi-artist compilation is a virtual who's who of the artists/songs that provided the house-intense foundation of the recently held Winter Music Conference (WMC) in Miami.

According to Azuli director of promotions Paulette Constable, it's the first time that a label has attempted to "encapsulate the Miami experience on one CD."

While the label cleared 32 tracks for "Miami 2000," Constable says that 19 were selected for the final track listing. She says it was important not only to feature tracks that were most heard during the annual event but to include the potential dancefloor hits of the year.

"Bear in mind that a select few of the obvious monsters could not be cleared," Constable says. "When major labels pay huge sums for a national chart hit hopeful, they are understandably reticent to license them to compilations first."

Without further ado, the track listing is **Moca Featuring Deanna's "Higher," Afro Medusa's "Pasilda," Danny Krivit & DJ Romain's "Philly Groove," Club Fiesta's "Club Fiesta," Sessomato's "Moody," Johnny Corporate's "Sunday Shouting," Stella Browne's "Every Woman Needs Love," Ministers De La Funk's**



The Next Best Thing. New York's Body & Soul contingent wholly embraced Santessa's double-sided single, the Joe Claussell-remixed "Just When I Needed You" and the Bobby Hughes Experience-remixed "Phased," last year. On March 20, Disco Volante U.K. released the London-based songstress' debut album, "Delirium." Produced by Stuart Matthewman and Steve Harvey, the 11-track set fuses dub, soul, hip-hop, and dance. Tracks include "Too Late," "Nights," "I Be Me," "Joy," and the new single, "Eyes On You."



by Michael Paoletta

"Believe," **Joey Negro's "Must Be The Music," Madison Avenue's "Don't Call Me Baby," Barbara Tucker Featuring Darryl D'Booneau's "Stop Playing With My Mind," Moloko's "The Time Is Now," Basement Jaxx's "Bingo Bango," Los Criminales' "The Bugi's," Mystic 3's "Something's Goin' On," Soul Providers' "Rise," Byron Stingily's "You Turn Me On," and Gambafreaks' "Down, Down, Down."**

Azuli is keeping the 19th track a secret. We'll keep you posted.

Compiling this collection was "a labor of love," notes Constable. "It was done purely so that anyone who's really into house music can enjoy predicting dance music's future without the airport rage and phenomenal expense [of attending the WMC]."

Due to contractual agreements, "Azuli Presents Miami 2000" will be available solely in the CD format.

In further Azuli news, Constable acknowledges that the 8-year-old label has plans to release eight albums this year. Already, titles like "Can't Get High Without You: The Joey Negro Compilation" and "Blackmarket Presents 2 Step" have seen the light of day. Waiting in the wings are the aforementioned "Azuli Presents Miami 2000" and "Blackmarket Presents 2 Step, Vol. 2," which streets May 15.

In the 12-inch singles department, expect new product from **Boogie Tunes ("Takin' You Down")** on Monday (17), **Gambafreaks ("Down, Down, Down")** on April 24,

Goodfellas ("Soul Heaven") on May 1, **Moca Featuring Deanna ("Higher")** on May 8, **House Of Glass ("Disco Down")** on May 22, **Magic Touch ("Good Inside")** on June 5, **Bini & Martini ("Dancing With You")** on June 19, and **Afro Medusa ("Pasilda")** on July 10.

BACK FOR MORE: During the latter half of the '90s, **Jocelyn Enriquez** scored three dance crossover hits—"Do You Miss Me," "A Little Bit Of Ecstasy," and "Get Into The Rhythm"—all of which were included on her debut album, "Jocelyn." Of course, there was also "If You Could Read My Mind," which Enriquez, along with **Ultra Naté** and **Amber**, recorded under the **Stars On 54** moniker.

These days, the San Diego-residing singer is gearing up for the release of her new single, "When I Get Close To You," which Tommy (Continued on next page)

The Dance Trax HOT PLATE

• **Eartha Kitt, "Where Is My Man"** (Dream Beat/Level One Italy single). Remember this Kitt club classic from the '80s? No? Well, now's as good a time as any to acquaint yourself with this gem, especially with its new restructuring courtesy of **Joe T. Vannelli**. Global DJs like **Danny Tenaglia** are already giving this essential remix, which wickedly recalls a certain **Donna Summer** track, massive turntable play.

• **Green Velvet, "Flash"** (F-111/Warner Bros. single). Culled from Velvet's eponymous F-111 debut album, "Flash" gets royally worked over by both **Danny Tenaglia** and **Timo Maas**. Let's watch this slab of progressive club beats zoom up Billboard's Hot Dance Music/Club Play chart, shall we?

• **Sweet Groove Featuring Andrique, "Gimme Real Love"** (Subversive Records U.K. single). Originally recorded by **Helen Bruner** in the early '90s, "Gimme Real Love" receives a new lease on life with this sublime **Davidson Ospina** production. And in the vocal department, **Andrique** proves to be a real find!

• **Sunkids Featuring Chance, "Rise Up"** (Yelloworange single). Following up last year's "Rescue Me" would've been no easy task for any act. Fortunately, the Sunkids, along with **Chance**, ably deliver with "Rise Up," a hands-in-the-air, take-it-to-church anthem.

• **Joe T. Vannelli Project Featuring Vlynn, "Don't Bring Me Down"** (Dream Beat/Level One Italy single). In signature style, **Vannelli** delivers yet another solid house jam. Of course, it doesn't hurt that **Vlynn's** soulful delivery is supported by the gospel-etched backing vocals of **Helen Bruner** and **Terry Jones**. Also on board is remixer **Gianni Bini** (one-half of production team **Bini & Martini**), who offers a wicked dub.

• **Love Connection, "The Bomb"** (Time Italy single). This peak-hour filtered disco jam wickedly borrows from **John Davis & the Monster Orchestra's "Love Magic."**

• **Vic Johnson, "Our Mind Our Time"** (Trax Records EP). Long-dormant Chicago house pioneer **Trax Records** resurfaces with this retro-leaning four-track set. Fans of **Mr. Fingers'** late-'80s output will revel in tracks like "Feel Me" and "Dari Vibe."

Xtravaganza Xtends Its Reach

BY PAUL SEXTON

LONDON—It may have a full-time staff of only six, but London-based dance music label Xtravaganza has a reach that recently extended to the top of the U.K. pop chart, reshaped the career of a Canadian rock giant, and now has trans-Atlantic aspirations.

Chicane's "Don't Give Up"—a club hit that, upon its March 6 release, crossed over to a large pop audience in Britain and entered the official Chart Information Network chart at No. 1—was a remarkable enough success story for Xtravaganza and the mastermind behind Chicane, **Nick Bracegirdle**.

What made it one of the artistic coups of the season, though, is that it features guest vocals by **Bryan Adams**, who actively promoted "Don't Give Up" with **Bracegirdle**. Adams may even join **Chicane** for a live showcase this summer in **Ibiza, Spain**, which is where Xtravaganza founder **Alex Gold** made his name as a DJ in the '80s.

"The sheer thought of being able to scoop an exclusive with **Bryan Adams** is amazing," notes **Gold**, still buzzing at the success of "Don't Give Up."

In the first days of April, the single had shipped 280,000 copies in the U.K. and sold 200,000. This helped pave the way for a No. 10 sales chart entry for **Chicane's** second Xtravaganza album, "Behind The Sun," which streeted March 27.

According to **Bracegirdle**, he is now confirmed to produce **Adams'** next album.

The collaboration with **Adams** was the result of **Chicane's** remix of the singer's "Cloud No. 9." In its restructured state, the song became a top 10 hit in the U.K. last year.

In the U.S., "Behind The Sun" will be issued Aug. 1 via **Columbia**. **Columbia** licensed the album from **Sony Independent Network Europe (SINE)**, which finances Xtravaganza in Europe; Xtravaganza is independent in the U.K., with distribution handled by **3MV/TEN**.

The album's U.S. release will be preceded by the single "Don't Give Up," which is scheduled to be in stores May 9.

While **Gold's** profile as a DJ had been steadily ascending since the mid-'80s, it wasn't until the summer of '95 that he formed Xtravaganza. Since then, the label has solidified its reputation with acts like **Black Connection, Agnelli &**

Nelson, and Chicane. Now, there is an invaluable symbiosis between his two roles.

"You get the chance to road-test every record," **Gold** says. "Then, if you've seen it work, you can't go wrong."

A label deal with **Edel Records U.K.** in the mid-'90s proved unfulfilling, says **Gold**, who adds that Xtravaganza has now scored six consecutive top 40 U.K. pop hits, with the most successful one being **Chicane's "Saltwater,"** which peaked at No. 6 last year.

The trance-laced "Saltwater" featured vocals by **Maire Brennan** of Irish roots act **Clannad**.

In fact, the track was based on the act's 1982 U.K. hit "Theme From Harry's Game."

Like **Gold**, **Bracegirdle's** rise has also been hard-won. "This is very much an evolution of where we've been and where we're going," he says. "I'm just a guy

who had a studio in his bedroom and kept plugging away. You've got to stick to your guns and dig in. There've been hard times."

Both **Gold** and **Bracegirdle** are heavily involved in the design aspects of the label. "That's my eye," says **Gold** of the corporate logo. "I'm interested in developing Xtravaganza into a lifestyle-clubbing brand. I honestly think that we will be the first label to really bring this music into serious album-selling form on a consistent basis."

To that end, **Bracegirdle** says, **Chicane** is now a genuine live act with "seven or eight musicians" and will continue,

along with **Gold**, to be part of Xtravaganza's U.K. tour over the next several weeks. Additional shows are being planned for **Japan** and **Australia**.

As **Gold** plots Xtravaganza's next U.K. crossover success with **Rhythm Of Life's "You Put Me In Heaven With Your Touch,"** he hopes to embrace the trans-Atlantic opportunity just as he did with the European deal.

"For once in my life, after 15 years, I'm in the right place at the right time," **Gold** says. "I'd always worked with the wrong companies, so when I was offered the deal with **SINE**, it gave me the chance to breathe. It was like being set free."

"The whole American culture just fascinates me," he adds. "It's an entrepreneur's paradise. America is a land of dreams for a dance label right now."



BRACEGIRDLE



GOLD

Billboard. Dance Breakouts

APRIL 22, 2000

CLUB PLAY

1. SHOW ME ANGEL CLIVILLES JELLYBEAN
2. WITH YOU NOMAD RASAM
3. EL BARRIO GEORGE BENSON FEAT. JOE SAMPLE GRP
4. BE STRONG BORIS & BECK JELLYBEAN
5. VIVA LA MUSICA GIPSYLAND HOLLYWOOD LATIN

MAXI-SINGLES SALES

1. MOVE YOUR BODY EIFFEL 65 REPUBLIC
2. SET ME FREE HARD ATTACK JELLYBEAN
3. JUST ENOUGH AURORA ATOMIK
4. I SEE STARS ROBIN FOX STREETBEAT
5. BE STRONG BORIS & BECK JELLYBEAN

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	6	7	MISSING YOU NERVOUS 20271 1 week at No. 1	KIM ENGLISH
2	1	2	9	KING OF MY CASTLE STRICTLY RHYTHM 12583 †	WAMDUE PROJECT
3	3	4	8	GIVE ME TONIGHT 2000 CONTAGIOUS 1013	SHANNON
4	5	9	9	IT FEELS SO GOOD FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
5	6	8	8	DESERT ROSE A&M PROMO/INTERSCOPE †	STING FEATURING CHEB MAMI
6	11	13	6	BE WITH YOU INTERSCOPE 972872 †	ENRIQUE IGLESIAS
7	4	5	10	THE RETURN OF NOTHING BLUEPLATE 005/STRICTLY RHYTHM	SANDSTORM
8	14	17	6	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
9	15	19	5	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
10	8	3	9	AMERICAN PIE MAVERICK PROMO/WARNER BROS. †	MADONNA
11	13	15	7	WHY CAN'T YOU BE REAL NERVOUS 20411	BYRON STINGILY
12	7	7	10	RAINBOW COUNTRY EDEL AMERICA 006919	BOB MARLEY VS. FUNKSTAR DE LUXE
13	9	1	11	THINK IT OVER JELLYBEAN 2556	JENNIFER HOLLIDAY
14	10	10	8	SENSE OF DANGER PAGAN PROMO/ARK 21 †	PRESENCE FEATURING SHARA NELSON
15	21	26	5	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
16	25	35	4	SHARE MY JOY AVEX 12032/KING STREET	GTS FEATURING LOLEATA HOLLOWAY
17	30	45	3	I'M IN LOVE JELLYBEAN 2584	VERONICA
18	28	40	3	I WILL LOVE AGAIN COLUMBIA PROMO	LARA FABIAN
19	16	14	11	JUMP FOR JOI (THE MILLENNIUM MIXES) NERVOUS 20417	JOI CARDWELL
20	23	28	6	HEAVEN'S EARTH NETTWERK 33101	DELERIUM
21	22	25	6	HARD NIGHT EDEL IMPORT	PHUNKY DATA
22	19	21	7	SHACKLES (PRAISE YOU) C2 79347/COLUMBIA †	MARY MARY
23	27	34	5	I LOVE YOU NETTWERK PROMO/ARISTA	SARAH MCLACHLAN
24	12	11	11	THE CHASE LOGIC 73087 †	GIORGIO MORODER VS. JAM & SPOON
◀ POWER PICK ▶					
25	40	—	2	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE PROMO †	PET SHOP BOYS
26	36	37	4	IF YOU BELIEVE REPRIS 44842	SASHA
27	24	31	6	DRAMA ON THE DANCEFLOOR NITEGROOVES TRACKS 116/KING STREET	HIDEKI FEAT. PAUL E. ALEXANDER
28	34	39	4	STOP 550 MUSIC PROMO/EPIC	JON SECADA
29	41	43	4	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
30	17	16	13	WHEN THE HEARTACHE IS OVER VIRGIN 38691 †	TINA TURNER
31	43	47	3	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
32	26	27	8	PRAISE THE DJ TOMMY BOY SILVER LABEL 2024/TOMMY BOY	PUSAKA
33	46	—	2	NATURAL BLUES V2 27639 †	MOBY
34	33	32	10	COMMUNICATION (SOMEBODY ANSWER THE PHONE) TOMMY BOY SILVER LABEL 2063/TOMMY BOY	MARIO PUI
35	44	48	3	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
36	18	12	14	PLANET LOVE (FROM THE MOVIE "FLAWLESS") JELLYBEAN 2578	TAYLOR DAYNE
37	20	18	10	LA LA LA MOONSHINE 88467	THE FRESHMAKA
38	32	24	12	BARBER'S ADAGIO FOR STRINGS MAVERICK PROMO/WARNER BROS.	WILLIAM ORBIT
◀ Hot Shot Debut ▶					
39	NEW ▶	1	1	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
40	42	36	7	TURN ME OVER JELLYBEAN 2573	WONDERBOX
41	29	30	11	WHAT A GIRL WANTS RCA 60224 †	CHRISTINA AGUILERA
42	31	33	11	LET NO MAN PUT ASUNDER MCA 155708	MARY J. BLIGE
43	NEW ▶	1	1	FEELIN' SO GOOD WORK PROMO/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
44	47	—	2	START THE COMMOTION IDEAL 0024/MAMMOTH	THE WISEGUYS
45	NEW ▶	1	1	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
46	38	23	12	THERE YOU GO LAFACE PROMO/ARISTA †	PINK
47	37	22	13	SSST...(LISTEN) NERVOUS 20406	JONAH
48	NEW ▶	1	1	STILL IN MY HEART CAPITOL 58807 †	TRACIE SPENCER
49	35	20	14	STOP PLAYING WITH MY MIND STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
50	49	49	4	ALIVE RCA PROMO	JENNIFER BROWN

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.

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/Greatest Gainer ▶					
1	1	1	5	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
2	2	2	12	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
3	4	5	17	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
4	3	3	7	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
5	5	4	18	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
6	7	7	4	NATURAL BLUES (T) (X) V2 27639 †	MOBY
7	8	8	25	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
8	6	6	9	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
9	10	11	98	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
10	12	9	13	TAKE A PICTURE (T) (X) F-111/REPRIS 44788/WARNER BROS. †	FILTER
11	9	10	12	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
12	18	23	5	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
13	15	20	7	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
14	11	12	12	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
15	13	16	14	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
◀ Hot Shot Debut ▶					
16	NEW ▶	1	1	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
17	14	15	7	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
18	30	27	35	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
19	27	18	6	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
20	19	13	7	PLANET LOVE (FROM THE MOVIE "FLAWLESS") (T) (X) JELLYBEAN 2578	TAYLOR DAYNE
21	17	22	74	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
22	20	21	19	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
23	22	33	4	STILL IN MY HEART (T) (X) CAPITOL 58807 †	TRACIE SPENCER
24	21	24	85	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
25	24	17	48	SEXUAL (LI DA DI) (T) (X) TOMMY BOY 381 †	AMBER
26	29	31	19	HE'S ALL I WANT (T) (X) BLACK MOON 97061/N2	ANGELMOON
27	NEW ▶	1	1	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
28	16	14	4	THINK IT OVER (T) (X) JELLYBEAN 2556	JENNIFER HOLLIDAY
29	26	25	5	MISSING YOU (T) (X) NERVOUS 20271	KIM ENGLISH
30	37	28	6	WOKE UP THIS MORNING (X) STREETBEAT 069 Vinnie Pauleone & The Ba Da Bing Orchestra	
31	23	19	5	MIXED BIZNESS (T) (X) DGC/GEFFEN 497272/INTERSCOPE †	BECK
32	NEW ▶	1	1	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
33	34	30	11	IT FEELS SO GOOD (T) FARM CLUB/REPUBLIC 156247/UNIVERSAL †	SONIQUE
34	45	47	5	SOLA (T) (X) RMM 840912	INDIA
35	31	36	3	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
36	25	26	4	STOP PLAYING WITH MY MIND (T) (X) STRICTLY RHYTHM 12585	BARBARA TUCKER FEAT. DARRYL D'BONNEAU
37	47	—	4	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
38	NEW ▶	1	1	JUST COME BACK 2 ME (T) (X) TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
39	36	34	22	NEW YORK CITY BOY (T) (X) SIRE 35014 †	PET SHOP BOYS
40	33	32	81	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
41	28	—	2	PLAYGROUND LOVE (X) SOURCE 96573/ASTRALWERKS †	AIR
42	32	29	24	ALL OR NOTHING/DOV'E L'AMORE (T) (X) WARNER BROS. 44774 †	CHER
43	35	35	30	I NEED TO KNOW (T) (X) COLUMBIA 79251/CRG †	MARC ANTHONY
44	46	40	3	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
45	RE-ENTRY	5	5	MY IMAGINATION (T) (X) LOGIC 72540	SK8
46	40	—	17	GET IT ON TONITE (T) DEF SOUL 562576/IDJMG †	MONTELL JORDAN
47	42	38	12	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
48	39	37	62	BLUE MONDAY (T) (X) F-111/REPRIS 44555/WARNER BROS. †	ORGY
49	NEW ▶	1	1	PICTURE PERFECT (T) (X) LAVA/ATLANTIC 84620/AG	ANGELA VIA
50	49	39	41	I WILL GO WITH YOU (CON TE PARTIRO) (T) (X) EPIC 79202 †	DONNA SUMMER

DANCE TRAX

(Continued from preceding page)

Boy Silver Label will issue May 9. Penned by Fred Jorio and produced by Thunderpuss 2000, the hook-laden song is steeped in potent dance/pop sensibilities sure to please both club and radio DJs.

According to the label, promotional 12-inches—with feisty restructurings by Thunderpuss 2000, Cubanito, and Lectroluv—were mailed to club DJs the week of March 20. This issue, "When I Get Close To You" enters Billboard's Hot Dance Music/Club Play chart at

No. 39, making it the Hot Shot Debut.

"I needed to take time off to spend some much-needed quality time with my family and friends," explains Enriquez of her months-long absence from clubland. "But I must say, it feels so good to be back."

In addition to performing the new song at clubs in Miami and New York, Enriquez recently toured along the East Coast as part of the Millennium Green Ball, which also showcased such artists as Queen

Latifah, Montell Jordan, and headliner Wyclef Jean.

"I'm a dance artist," notes the self-managed Enriquez. "I loved the challenge of performing on the same bill as somebody like Wyclef."

Currently in the "baby stages" of recording her new album, Enriquez says she's "looking for songs and producers. I'm searching for the right collaborations that will result in the proper magic. I know my fans are expecting something extra special with this album—and I aim to

please.

"At this point," continues the singer, "I know that I want to [challenge myself] on the new album. I don't want to be the same ole sweet Jocelyn singing about love, love, love. I want to be more passionate. I am ready for the next phase of my career."

JUST A REMINDER: Interested in getting the early-bird special price of 250 Dutch guilders (approximately \$110) for the fifth annual

Amsterdam Dance Event (ADE)? If so, ya need to register before May 1.

Confirmed for Oct. 19-21 at the Felix Meritis convention center in Amsterdam, the event is Europe's main music business conference that focuses solely on dance music. According to the ADE's Pieter van Adrichem, more than 800 music industry professionals are expected at this year's ADE.

For additional info, visit Amsterdam-dance.nl or contact Richard Zijlma at 011-31-35-621-8748.

Morgan Takes Leap With Debut Set

Ex-Paratrooper's Atlantic Album Reflects Military Experiences

BY DEBORAH EVANS PRICE

NASHVILLE—Most artists find radio promo tours to be a grueling experience, but not Atlantic newcomer Craig Morgan. After his service as a military paratrooper, an early-morning chat with a DJ is a piece of cake compared with jumping out of a plane over Panama.

As Morgan gears up for the May 30 release of his self-titled debut album, he is tackling the music business with the same gung-ho kind of gusto that made him an accomplished military man for 10 years.

He's a native of Kingston Springs, and it took traveling around the world to make Morgan appreciate his rural roots and realize that what he most wanted to do was sing country music. And it's the life experiences he chalked up in the military that inform Morgan's heartfelt, traditional-country sound.

"I got to experience a lot of things that guys and girls don't ever get to experience," he says. "I've seen poverty on a level that people sometimes only see on TV, and you can't fathom that when it's on that TV screen as opposed to reaching down and touching it and physically being there."

"I've seen war-stricken countries, and there's something pretty emotionally stamping [about them]," Morgan continues. "It's impacting when you're actually physically there and experiencing these things. I did, and all these things made me who I am—that and the way my parents raised me."

After leaving the military, Morgan began learning the ropes on Music Row. During a stint writing songs for Alabama's publishing company, Maypop Music, Buddy Cannon hired him to sing demos. He gave a copy of the tape to a friend who raises horses. The friend was playing it around the stable when former Atlantic Nashville VP/GM Bryan Switzer heard it and contacted Morgan. The singer/songwriter began discussions with

the label when it was under a previous regime but signed his deal with Atlantic Nashville's current president/CEO, Barry Coburn.

"He is a unique artist," says Coburn. "He's so endearing and personable, and I think that comes from the fact that he has zero ego."

Coburn encouraged Morgan, currently a writer for Sony/ATV Tree Publishing, to infuse his life experiences into his music. One of the songs that resulted was "Paradise," which contains the lines "Once I was a soldier and not afraid to die/Now I'm a little older and not afraid to cry/Every day I'm thankful just to be alive/When you've been where I've been, any kind of life is paradise."

"We're getting a lot of very positive response to that song, which, to be honest, I didn't expect because it is such a personal song," says Morgan, who is managed by Fort Lauderdale, Fla.-based Neostar Management. "Everybody—radio in particular—has gone nuts over this song. I can't wait to do the video."

Another cut that is generating strong response is "I Wish I Could See Bakersfield," a song Cannon wrote about the late Tommy Collins. Merle Haggard guests on the tune. "I still cannot believe it," Morgan says of having Haggard on his debut disc. "He's a legend."

Morgan's debut single, "Something To Write Home About," is currently at No. 43 on Billboard's Hot Country Singles & Tracks chart. "The song is doing pretty well," says KIKK Houston PD Darren Davis. "We were one of the first, if not the first, station on it. We were there right from the get-go. I like his voice."

Coburn says the label is releasing the song as a commercial single on May 2. The marketing campaign for Morgan's album will include "win it before you can buy it" contests at radio as well as Internet promotions. The videoclip of the tune is currently airing on CMT, Great American Country (GAC), and other outlets. Atlantic will be advertising on CMT and GAC, and there will also be a

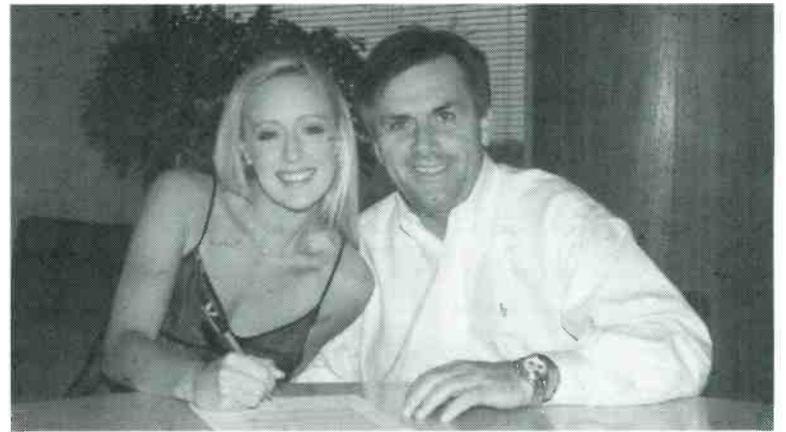
consumer print advertising campaign.

"We're doing a Liquid Audio download promotion on 'Something To Write Home About' at retail and country music-related sites from the first of May onward," says Coburn. "People will be able to download 'Something To Write Home About,' and it will disappear off their computers after 30 days."

Consumers will get a chance to see Morgan's stage show this spring when he tours with Anita Cochran on a series of dates being sponsored by General Motors.



MORGAN



McCready Moves To Capitol. Former BNA artist Mindy McCready has inked a deal with Capitol Records in Nashville. She is currently working on her label debut with producer Billy Joe Walker Jr. The project is due later this year. McCready is shown signing on the dotted line with Capitol president/CEO Pat Quigley.

Loretta Lynn Celebrates 40th Year As A Recording Star On New Audium Label

ROSTER ROUNDUP: Nashville-based start-up label Audium Entertainment has signed **Loretta Lynn**, **Ricky Van Shelton**, and **Daryle Singletary**. Lynn, a Country Music Hall of Famer, previously was signed to Decca and MCA. She is a three-time winner of the Country Music Assn. (CMA) Award for female vocalist of the year and was CMA's 1972 entertainer of the year. Her new album, tentatively titled "Still Woman Enough," is due July 25. The first single is expected to be "Country In My Genes." To mark Lynn's 40th anniversary as a recording artist, the new single will be packaged with Lynn's first single, "I'm A Honky Tonk Girl," which went to No. 14 in June 1960.

Shelton, who has had eight gold and five platinum albums, will release a new studio album, "Fried Green Tomatoes," May 23 on Audium. Most recently, Shelton recorded for his own RVS Records; he previously recorded for Columbia from 1987-1995.

Singletary previously recorded three albums for Giant Records. Audium's roster also includes **the Tractors**, **Billy Swan**, and **the Kentucky Headhunters**.

In other roster news, **Paul Brandt** parts ways with Warner/Reprise Nashville. He has recorded four albums for Reprise since 1996, including a Christmas album. Also, **Shane Minor** splits with Mercury Records after one album.

Capitol Records has signed Tifton, Ga., native **Cyndi Thomson**, who signed a publishing deal with Sony/ATV Tree in 1998. Her first album, due in late summer, will be produced by **Paul Worley**.

ARTIST ACTIVITIES: **Garth Brooks** has written and recorded a song for New Line Cinema's upcoming sci-fi thriller "Frequency," due in theaters April 28. The song, "When You Come Back To Me Again," was co-written with **Jenny Yates**, and **Trisha Yearwood** provides harmony vocals. However, the song will not be included on the film's soundtrack, and there are no plans to release it as a single.

Vocal harmony group **the Four Guys** have been dismissed from the Grand Ole Opry cast 33 years after joining it. The group had undergone a complete lineup change since its Opry induction in 1967.

Jimmie Dale Gilmore launches a tour April 29 in Fort Worth, Texas, to promote his first new album in

four years, "One Endless Night," released on his own Windecharge Records and distributed through Rounder.

Reba McEntire will perform "We're All Alone" at the Sunday (16) taping of the fifth annual American Latino Media Arts Awards in Pasadena, Calif. The show airs June 17 in the U.S. on ABC-TV and will also air in Brazil, Argentina, Mexico, and other Central and South American markets.

After almost three years of touring together, musicians **Tim O'Brien** and **Darrell Scott** have teamed for the album "Real Time," on O'Brien's Howdy Skies label.

ON THE ROW: **Keith Stegall** has been promoted from senior VP of A&R to executive VP of A&R at Mercury Records. Additionally, Stegall will have his own imprint under the Universal Music Group for which he will scout non-country artists.

TBA Entertainment Corp. has promoted **Marc Oswald** to creative director and appointed **Jeff Apregan** president of TBA's entertainment marketing and special events division.

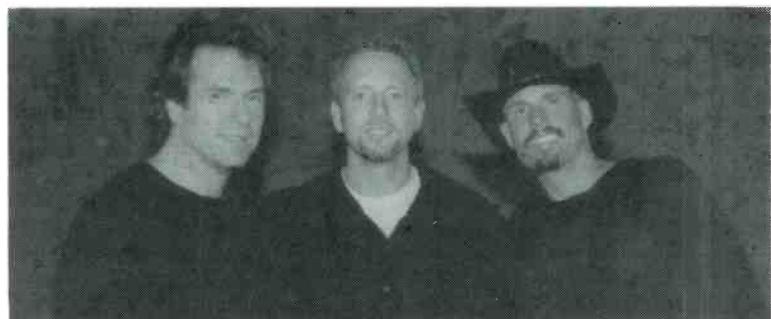
Oswald remains executive VP of TBA and a member of its executive committee. Apregan most recently was president of Apregan Entertainment Group, which he founded in 1993.

Former Asylum Records A&R administration manager **Valerie Main** joins Internet company PitchSheet.com as director of content. The new venture from songwriter **Scott Whitehead** and former Asylum national director of field promotion **Nancy Tunick**, set to launch later this month, will serve as an interactive pitch sheet for the professional songwriting and A&R community.

The Academy of Country Music (ACM) and country.com, the Web site for CBS cable networks TNN and CMT, have inked a multi-year agreement making country.com the official online site of the ACM. Country.com begins its association with ACM by providing three days' coverage of the 35th annual ACM Awards, beginning May 1, including coverage of rehearsals and chats with nominees, performers, and presenters. At 7:30 p.m. EST May 3, country.com will host a 30-minute awards show Webcast just prior to the televised awards show. Country.com will also be involved in the design and relaunch of the official ACM Web site, acmcountry.com, which will complement the awards show coverage.

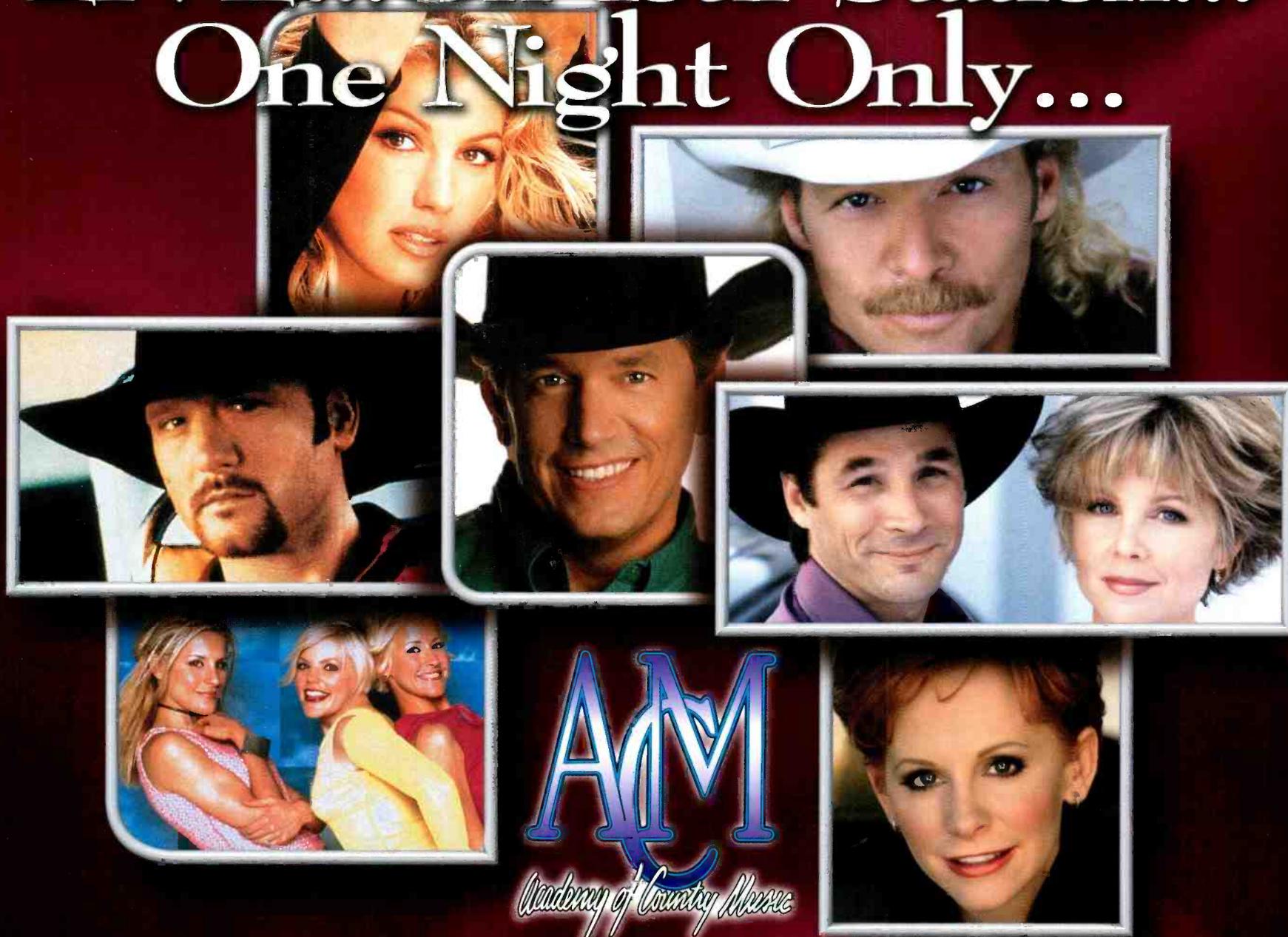


by Phyllis Stark



BlackHawk Shoots New Clip. BlackHawk members Henry Paul and Dave Robbins recently filmed a video for "I Need You All The Time," the first single from their forthcoming "Greatest Hits" package, due out May 16. Shot at DR&A Studio, the clip was directed by David Abbott and produced by Stephanie Reeves for Pecos Pictures. Pictured, from left, are Paul, Abbott, and Robbins.

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Wednesday Evening

May 3, 2000, 8pm ET/PT



For Simulcast Clearance, call Robin Rhodes at 972-448-3376
or Shawn Studer at 817-599-4099, ext.2238



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	2	17	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
2	1	1	23	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
3	4	4	23	LOVE'S THE ONLY HOUSE M. MCBRIDE, P. WORLEY (T. DOUGLAS, B. CASON)	MARTINA MCBRIDE (V) RCA 65933 †	3
4	3	3	25	LESSONS LEARNED L. LAWRENCE, F. ANDERSON, B. CARR (T. LAWRENCE, P. NELSON, L. BOONE)	TRACY LAWRENCE ATLANTIC ALBUM CUT †	3
5	6	6	26	CARLENE B. GALLIMORE (P. VASSAR, C. BLACK, R. M. BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
6	7	9	26	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	6
7	5	5	15	BEEHIVE C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
8	8	10	16	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	8
9	9	11	17	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	9
10	10	7	31	MY BEST FRIEND B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER)	TIM MCGRAW CURB ALBUM CUT	1
11	12	13	29	IT WAS T. BROWN, B. CANNON, N. WILSON (G. BURR, M. WRIGHT)	CHELY WRIGHT (V) MCA NASHVILLE 172113 †	11
12	14	16	14	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. DAMPIER)	KENNY CHESNEY (V) BNA 65964	12
13	18	22	19	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	13
14	15	17	29	GOODBYE EARL B. CHANCEY, P. WORLEY (D. LINDE)	DIXIE CHICKS (C) (D) (V) MONUMENT 79352 †	14
AIRPOWER						
15	17	19	12	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	15
16	13	15	33	COWBOY TAKE ME AWAY B. CHANCEY, P. WORLEY (M. SEIDEL, M. HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
17	16	20	15	REAL LIVE WOMAN G. FUNDIS, T. YEARWOOD (B. CRYNER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172146 †	16
18	26	28	15	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	18
AIRPOWER						
19	25	29	10	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	19
20	22	21	13	LET'S MAKE SURE WE KISS GOODBYE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
21	24	27	13	MORE T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	21
22	23	25	15	ANOTHER NINE MINUTES R. E. ORRALL, J. LEO (T. DOUGLAS, B. CRAIN, T. BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	22
23	27	26	11	ME NEITHER F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	23
24	21	12	25	BACK AT ONE C. CHAMBERLAIN (B. MCKNIGHT)	MARK WILLS (V) MERCURY 562530 †	2
25	11	8	27	BECAUSE YOU LOVE ME T. MCGRAW, B. GALLIMORE (J. S. SHERRILL, KOSTAS)	JO DEE MESSINA CURB ALBUM CUT †	8
26	31	36	6	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	26
27	28	30	14	NO MERCY J. SCAIFE (D. MORGAN, T. CERNEY, S. A. DAVIS)	TY HERNDON (C) (D) (V) EPIC 79345 †	27
28	30	33	8	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	28
29	33	34	9	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	29
30	35	40	8	STUCK IN LOVE G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	30
31	32	35	9	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	31
32	36	45	5	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	32
33	41	44	6	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	33
34	39	42	11	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	34
35	47	—	2	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	35
36	37	38	15	JIMMY'S GOT A GIRLFRIEND D. JOHNSON, R. ZAVITSON, T. HASELDEN (A. SMITH, R. HARBIN, R. MCDONALD)	THE WILKINSONS (C) (D) (V) GIANT 16887 †	34
37	29	24	20	UNBREAKABLE HEART B. GALLIMORE (B. TENCH)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 459042 †	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	37	16	JUST BECAUSE SHE LIVES THERE J. TAYLOR (D. DODSON, B. LAWSON)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN †	37
39	42	41	7	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	39
40	44	46	13	800 POUND JESUS M. A. MILLER, M. MCANALLY (B. MADDOX, P. W. THORN)	SAWYER BROWN CURB ALBUM CUT †	40
41	46	47	8	I NEED YOU ALL THE TIME B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	41
42	50	51	6	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	42
43	45	48	9	SOMETHING TO WRITE HOME ABOUT B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN ATLANTIC ALBUM CUT †	43
44	51	66	4	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	44
45	48	49	7	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
46	40	39	10	THE BLUES MAN K. STEGALL (H. WILLIAMS JR.)	ALAN JACKSON (V) ARISTA NASHVILLE 13193	37
47	49	53	6	FOREVER WORKS FOR ME E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY GIANT ALBUM CUT	47
48	56	69	4	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIEN, G. ROCHE)	MARK WILLS MERCURY ALBUM CUT †	48
49	58	65	4	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	49
50	53	54	6	YOU ARE G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	50
51	55	63	5	THAT'S THE BEAT OF A HEART C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 60213	51
52	59	64	15	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	52
53	52	50	8	GROW YOUNG WITH YOU T. BRUCE (H. LINDSEY, A. CUNNINGHAM)	COLEY MCCABE WITH ANDY GRIGGS (V) RCA 62013 †	50
54	43	32	17	DO WHAT YOU GOTTA DO A. REYNOLDS (P. FLYNN)	GARTH BROOKS (V) CAPITOL 58845	13
55	63	59	4	LOVE, YOU AIN'T SEEN THE LAST OF ME B. J. WALKER, JR., T. BYRD (K. FRANCISCHI)	TRACY BYRD (V) RCA 60210	55
56	60	—	2	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR BNA ALBUM CUT	56
57	57	60	4	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS EPIC ALBUM CUT	57
58	65	—	2	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES SPARROW SOUNDTRACK CUT/CAPITOL/CURB	58
59	71	73	4	DO I LOVE YOU ENOUGH D. MALLOY (R. FAGAN, J. PALAS)	RICOCHE (C) (D) COLUMBIA 79379	59
60	54	55	9	OUT HERE IN THE WATER M. WRIGHT (R. L. HOWARD, R. L. BRUCE, T. BRUCE)	REBECCA LYNN HOWARD (C) (D) (V) MCA NASHVILLE 172120 †	54
Hot Shot Debut						
61	NEW	1	1	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	MARK CHESNUTT MCA NASHVILLE ALBUM CUT	61
62	72	72	4	HONEY I DO E. GORDY, JR., R. BENNETT (S. D. CAMPBELL, A. ANDERSON)	DANNI LEIGH (C) (D) MONUMENT 79386 †	62
63	64	62	7	KISS ME NOW M. SPIRO (M. SPIRO, G. BURR)	LILA MCCANN ASYLUM ALBUM CUT/WRN	60
64	NEW	1	1	SURPRISE W. WILSON, D. STONE (T. HASELDEN)	DOUG STONE ATLANTIC ALBUM CUT	64
65	62	56	14	I'VE FORGOTTEN HOW YOU FEEL J. GILL (S. ISAACS, K. SEWELL)	SONYA ISAACS (C) (D) LYRIC STREET 164038	46
66	69	—	2	BLUE COLLAR DOLLAR D. GRAU (J. FOXWORTHY, B. ENGVALL, D. GRAU, P. HOWELL)	JEFF FOXWORTHY AND BILL ENGVALL FEATURING MARTY STUART DREAMWORKS ALBUM CUT †	66
67	70	68	4	WHEN YOU LOVE ME D. MALLOY (T. RUSHLOW, P. HOWELL, D. MALLOY)	TIM RUSHLOW ATLANTIC ALBUM CUT †	60
68	NEW	1	1	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	68
69	NEW	1	1	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	69
70	61	52	15	ROCK THIS COUNTRY! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582 †	30
71	NEW	1	1	TROUBLE WITH ANGELS K. STEGALL, K. MATTEA (T. WILSON)	KATHY MATTEA MERCURY ALBUM CUT	71
72	RE-ENTRY	13	13	MY HOMETOWN L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA †	65
73	RE-ENTRY	2	2	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	73
74	RE-ENTRY	5	5	CAN'T HELP CALLING YOUR NAME W. ALDRIDGE (T. MATHEWS, J. BERNARD)	JASON SELLERS (V) BNA 62009	64
75	NEW	1	1	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT	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

APRIL 22, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	10	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
2	2	2	7	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
3	3	3	10	AMAZED BNA 65957/RLG	LONESTAR
4	8	14	3	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
5	5	5	9	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
6	6	13	3	YES! WARNER BROS. 16876/WRN	CHAD BROCK
7	4	4	6	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
8	7	7	12	NO MERCY EPIC 79345/SONY	TY HERNDON
9	9	6	15	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
10	10	11	8	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
11	11	8	28	BIG DEAL CURB 73086	LEANN RIMES
12	13	12	5	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES
13	17	19	4	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	10	18	A COUNTRY BOY CAN SURVIVE (Y2K VERSION) WARNER BROS. 16895/WRN	CHAD BROCK WITH HANK WILLIAMS JR. & GEORGE JONES
15	12	9	34	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
16	16	15	149	HOW DO I LIVE CURB 73022	LEANN RIMES
17	15	16	4	I'VE FORGOTTEN HOW YOU FEEL LYRIC STREET 164038/HOLLYWOOD	SONYA ISAACS
18	18	17	55	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080	TIM MCGRAW
19	19	18	21	CAN'T NOBODY LOVE YOU (LIKE I DO) CURB 172141/MERCURY	WYNNONA
20	NEW	1	1	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
21	20	29	29	I'M DIGGIN' IT MCA NASHVILLE 172121	ALECIA ELLIOTT
22	NEW	1	1	HONEY I DO MONUMENT 79386/SONY	DANNI LEIGH
23	21	22	50	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS
24	23	24	19	TWENTIETH CENTURY/NEW YEAR'S EVE 1999 RCA 65917/RLG	ALABAMA
25	24	23	25	THE QUITTIN' KIND EPIC 79268/SONY	JOE DIFFIE

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

COUNTRY CORNER



by Wade Jensen

FAMILY AFFAIR: Canadian family trio the **Wilkinsons** snare the Hot Shot Debut nod on Top Country Albums, as their sophomore set, "Here And Now" (Giant), enters with more than 12,000 scans at No. 13 and narrowly misses a chart-topping entry on Heatseekers, where it bows at No. 2.

First-week sales for the new set surpass the figure logged by "Nothing But Love," which entered the country list at No. 21 in the Aug. 12, 1998, issue with approximately 9,500 units, then bagged its fattest week at the registers with 19,000 units during Christmas week that year.

"Jimmy's Got A Girlfriend," the lead single from the new title, finishes at No. 36 on Hot Country Singles & Tracks and bullets with a 30% increase at No. 5 on Top Country Singles Sales.

TOP TWANG: Up 295 detections, **George Strait's** "The Best Day" (MCA Nashville) stalls a five-week reign atop Hot Country Singles & Tracks by **Toby Keith's** "How Do You Like Me Now?!" (DreamWorks), which is pushed to No. 2. Keith's song steps aside rather unwillingly by gaining 86 plays to bullet in the runner-up position and finishing 188 spins behind "The Best Day."

Meanwhile, **Martina McBride** plays the comeback kid, as "Love's The Only House" (RCA) jumps back into the ring by gaining 40 detections to rise 4-3 after dipping 28 detections last issue.

CHECKERED FLAGS: As "The Best Day" becomes **George Strait's** 35th No. 1 on Hot Country Singles & Tracks since "Fool Hearted Memory" topped the list in 1982, he fortifies his stance on the list of all-time No. 1 country hitmakers. Strait jumps from No. 4 to tie for third place with **Ronnie Milsap**, who logged 35 No. 1 singles between 1974 and 1989.

With 40 chart-toppers between 1968 and 1986, **Conway Twitty** continues as the artist with the most No. 1 songs, followed by **Merle Haggard** with 38 titles scored between 1966 and 1987. **Alabama** moves from fifth to fourth place with 32 No. 1 songs since 1980, while **Charley Pride** steps into fifth place with 29 No. 1 singles from 1969-1983.

MR. HAG TOLD THE STORY: With a 38% increase, **Merle Haggard's** "Live At Billy Bob's Texas" (Smith Music Group/Eclipse) jumps 69-61 with Pacesetter honors on Top Country Albums following a recent New York Times feature, and a stop at the "Rosanne" show. Two other Haggard sets benefit from the media focus: "16 Biggest Hits" (Legacy/Epic), which gains 24% to jump 63-55, and "For The Record—43 Legendary Hits" (TBA/BNA), which re-enters at No. 66 with a 63% increase.

The live set features "Motorcycle Cowboy," a track that's being worked to classic and alt-country radio programmers. An accompanying videoclip spins on cable outlets CMT and Great American Country.

As reported last issue by fellow columnist **Melinda Newman**, Haggard has inked a deal with Anti—a sister imprint of the punk-oriented Epitaph Records—which will issue a new set before year's end.

Price's Labor Of 'Love' Wins Support From Buddha

BY JIM BESSMAN

NEW YORK—At age 74 "with a bullet," Ray Price can joke about "not being a kid after all." Still, the influential country music great, who continues to tour 100 or so dates a year, can get excited about a new album—his first since 1992.

In fact, the BMG-distributed Buddha/Justice Records set "Prisoner Of Love," due May 16, is "a real blessing," says Price.

"I've been doing this for 50 years, so it's kind of hard to get me excited anymore," he says, "but I am about this album—and the record company. This time they're going to do something for me instead of sitting and waiting to see if it happens on its own, and it's been a long time since I've had that—not since Don Law was alive."

Here Price refers to the legendary Columbia executive and producer who worked with Price back in the early days. Now, with producer Randall Jamail—the head of Houston-based Justice Records who has also produced Willie Nelson and Waylon Jennings—Price has clearly found a producer with both respect for his past and appreciation for his present.

The same can be said for Buddha VP Alex Miller, who saw Price perform last month at a music confab in Austin, Texas. "I knew him from records, but I'd never seen him perform live—and it was uplifting," says Miller. "He sounds better now than 30 years ago. There was a sense that everything is possible in this world. If I could only be one-fifth as viable as he is as an artist and a man when I'm 74."

Price certainly wowed the confab crowd. Then again, Price has always straddled genres, first emerging in the late '50s with an innovative shuffling honky-tonk sound, then moving smoothly into the more pop-oriented style of the '60s.

On "Prisoner Of Love," which was arranged by David Campbell (Beck's father, who has worked with the Rolling Stones and Julio Iglesias), Price delivers songs made famous by the Beatles ("In My Life"), Louis Armstrong ("What A Wonderful World"), and Nat "King" Cole ("Ramblin' Rose"), along with such pop stan-

dards as "Fly Me To The Moon" and "Body & Soul." Also included are new versions of the past Price hits "I've Got A New Heartache" and "Better Class Of Losers."

But Price singles out "If It's Love (Then Bet It All)," by J.R. Cochran, son of his frequent song supplier Hank Cochran—who co-wrote the new album's "The Only Bridge." "It's a great love song, really kind of philosophical," says Price.

Ronnie Renfro, music director at eclectic pop standards/big band station KYTX Corpus Christi, Texas, agrees. "It's one of the best ballads I've ever heard—another 'For The Good Times,'" says Renfro, likening it to Price's 1970 chart-topper by Kris Kristofferson. "I played an unfinished version one time a month ago, and the phone went nuts."

Currently, Buddha is promoting the "Prisoner Of Love" title track and "Better Class Of Losers" to classic

country, adult standards, public radio, and roots radio formats. Miller says the label also seeks to get the album to music supervisors for potential use in films and TV "because there are some classic songs here—like 'Wonderful World' and 'In My Life'—that could only be sung by a person who has the life experience of a 74-year-old with so many years in the business."

"Prisoner Of Love," Miller notes, is the first release to come out of the Buddha/Justice Connection. "Our aim is not only to expose Ray to his core audience through the years but to show others that this guy is just so damn hip," he says. "We want to get TV exposure and work his touring like crazy, because he's been on the road every year since 1950, and people need to see how easy it is for him to just open his mouth and have such beautiful tones still come out."

Price, who is self-managed and booked through Jim Doran, is eager to "work hard" in support of "Prisoner Of Love," both domestically and in Europe, "because the company is behind it, and I'm thrilled to death," he says.



PRICE

Lineup Set For MerleFest 2000

BY DEBORAH EVANS PRICE

NASHVILLE—Willie Nelson, Nanci Griffith & the Blue Moon Orchestra, Sam Bush, Ralph Stanley & the Clinch Mountain Boys, Gillian Welch & David Rawlings, and Tish Hinojosa are among the acts who will be performing at MerleFest 2000.

Created to celebrate the music of the late Merle Watson and his father, Doc Watson, the festival marks its 13th anniversary this year.

The event is set for April 27-30 at Wilkes Community College in Wilkesboro, N.C. Last year's festival drew 63,000 participants, with a paid attendance of 33,202—up nearly 20% over '98. (Artists, vendors, students, and children under 13 are admitted free.)

According to officials at MerleFest, advance tickets sold through the end of March were up 10% over the same time period last year and continue to sell briskly, and there is an increase in

people purchasing three- and four-day passes instead of one-day admissions.

Though perceived by some as a bluegrass festival, MerleFest spokeswoman Penny Parsons says, the event has always been broader. "It was created to reflect Merle's musical tastes, which included a lot of different music—bluegrass, folk, Southern rock, and other styles," she says.

Doc Watson and Merle's son, Richard, will perform at the event, as will Laurie Lewis & Her Bluegrass Pals, Tom O'Brien & Darrell Scott, Peter Rowan, Acoustic Syndicate, Tony Rice, IIRd Tyme Out, Jamie Hartford (John Hartford's son), and others.

In addition to the festival, MerleFest sponsors an outreach program in which musicians perform at local schools. More than 12,000 students were exposed to acoustic music via the program last year. Further information can be obtained at merlefest.org.

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

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

- 40 **800 POUND JESUS** (Illegal, BMI/Yo Man, BMI)
48 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manutti L.A., ASCAP) HL/WBM
22 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM
24 **BACK AT ONE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) HL/WBM
25 **BECAUSE YOU LOVE ME** (Sony/ATV Tree, BMI/Nothing But The Wolf, BMI/Universal-Songs Of PolyGram International, BMI/Seven Angels, BMI) WBM
7 **BEEN THERE** (Blackened, BMI/Steve Warner, BMI) WBM
1 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
66 **BLUE COLLAR DOLLAR** (Max Lauff, BMI/Twin Spurs, BMI/You Scream, BMI/Boo-N-Bing, BMI/For Ice Cream, ASCAP/There's One, ASCAP/CMI, BMI)
69 **BLUE MOON** (Acynon, BMI/WCR, BMI)
46 **THE BLUES MAN** (Bocephus, BMI) HL
6 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
74 **CAN'T HELP CALLING YOUR NAME** (Pyramid Valley, BMI/CMI, BMI)
5 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Hybrid, BMI/Rory Bourke, BMI) HL
13 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
45 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis,

- ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
26 **I'LL BE** (Realsongs, ASCAP) WBM
51 **I NEED YOU** (Aniose, ASCAP/EMI Christan, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL
41 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
34 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
11 **IT WAS** (Universal-MCA, ASCAP/Gary Burr, ASCAP/Songs Of Universal, BMI/Marketwright, ASCAP) WBM
65 **I'VE FORGOTTEN HOW YOU FEEL** (Miss Surrent, BMI/Coburn, BMI/Keith Sewell, BMI/Ten Ten, BMI) WBM
52 **I WILL...BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
36 **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
38 **JUST BECAUSE SHE LIVES THERE** (Sony/ATV Cross Keys, ASCAP) HL
63 **KISS ME NOW** (Mark Spiro, BMI/Hidden Words, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP) WBM
4 **LESSONS LEARNED** (SLL, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Asifits, BMI) HL
20 **LET'S MAKE SURE WE KISS GOODBYE** (Vinny Mae, BMI) WBM
3 **LOVE'S THE ONLY HOUSE** (Sony/ATV Tree, BMI/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
5 **LOVE, YOU AIN'T SEEN THE LAST OF ME** (W.B.M., SESAC) WBM
49 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL
23 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
21 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge,

- BMI/Volunteer Jam, ASCAP/Go-To-DeL, ASCAP) WBM
39 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)
10 **MY BEST FRIEND** (Careers-BMG, BMI/Silverkiss, BMI) HL
72 **MY HOMETOWN** (Warner-Tamerlane, BMI) WBM
73 **MY NEXT THIRTY YEARS** (EMI April, ASCAP/Phil Vassar, ASCAP) HL
27 **NO MERCY** (Mighty Moe, BMI/Ernest Whitney, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI/Hamstein Cumberland, BMI/Chrysalis, BMI) WBM
60 **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
28 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
17 **REAL LIVE WOMAN** (Crumer Way To The Bank, SESAC/Child Ride, SESAC)
75 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI)
70 **ROCK THIS COUNTRY!** (Universal-Songs Of PolyGram International, BMI/Loon Ecto, BMI/Zomba, BMI) WBM
68 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
57 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM
9 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
35 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL
43 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Tripleshoes, BMI/Acuff-Rose, BMI) HL
30 **STUCK IN LOVE** (Gary N Johnson, ASCAP/King Lizard, BMI)

- 64 **SURPRISE** (EMI Blackwood, BMI/Hearstian, BMI) HL
51 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TF, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
71 **TROUBLE WITH ANGELS** (Songs Of Universal, BMI)
37 **UNBREAKABLE HEART** (Blue Gator, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
18 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
8 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/O-Iex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
56 **WHAT ABOUT NOW** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Iex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM
12 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
67 **WHEN YOU LOVE ME** (For Ice Cream, ASCAP/Sir Rushalot, ASCAP/There's One, ASCAP/Starstruck Angel, BMI/Malloy's Toys, BMI) HL
44 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
19 **YES!** (McSpadden-Smith, ASCAP/ICG, ASCAP/EMI Blackwood, BMI/Singles 'R Us, BMI) HL/WBM
50 **YOU ARE** (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
33 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
31 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL

Billboard TOP COUNTRY ALBUMS

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

APRIL 22, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	32	DIXIE CHICKS ▲ ⁴	MONUMENT 69678/SONY (11.98 EQ/17.98)	21 weeks at No. 1
▶ GREATEST GAINER ◀						
2	3	3	22	FAITH HILL ▲ ³	WARNER BROS. 47373/WRN (11.98/17.98)	BREATHE
3	2	2	5	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS
4	4	—	2	TRISHA YEARWOOD	MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN
5	5	4	127	SHANIA TWAIN ◆ ¹⁷	MERCURY 536003 (12.98/18.98)	COME ON OVER
6	6	5	45	LONESTAR ▲ ²	BNA 67762/RLG (10.98/16.98)	LONELY GRILL
7	7	6	115	DIXIE CHICKS ▲ ⁹	MONUMENT 68195/SONY (10.98 EQ/17.98)	WIDE OPEN SPACES
8	8	7	49	TIM MCGRAW ▲ ⁷	CURB 77942 (10.98/17.98)	A PLACE IN THE SUN
9	10	9	23	TOBY KEITH	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!
10	11	12	48	KENNY ROGERS ●	DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	9	8	48	SHEDAISY ▲	LYRIC STREET 165002/HOLLYWOOD (10.98/16.98)	THE WHOLE SHEBANG
12	12	10	24	ALAN JACKSON ▲	ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE
▶ HOT SHOT DEBUT ◀						
13	NEW ▶	1	1	THE WILKINSONS	GIANT 24736/WARNER BROS. (11.98/17.98)	HERE AND NOW
14	13	11	13	MARK WILLS ●	MERCURY 546296 (11.98/17.98)	PERMANENTLY
15	14	14	58	KENNY CHESNEY ▲	BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO
16	15	13	30	MARTINA MCBRIDE ●	RCA 67824/RLG (10.98/16.98)	EMOTION
17	16	16	33	CLAY WALKER	GIANT 24717/WARNER BROS. (10.98/16.98)	LIVE, LAUGH, LOVE
18	17	17	20	REBA MCBENTIRE ●	MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER
19	27	28	24	GARY ALLAN	MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK
20	20	22	44	ANDY GRIGGS	RCA 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
21	18	15	24	LEANN RIMES ▲	CURB 77947 (10.98/17.98)	LEANN RIMES
22	21	21	103	FAITH HILL ▲	WARNER BROS. 46790/WRN (10.98/16.98)	FAITH
23	28	32	25	ANNE MURRAY	STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD
24	22	20	53	MONTGOMERY GENTRY ●	COLUMBIA 69156/SONY (10.98 EQ/16.98)	TATTOOS & SCARS
25	23	25	45	BRAD PAISLEY ●	ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
26	19	18	10	WYNONNA	CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING
27	24	23	28	CLINT BLACK	RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED
28	26	19	10	TRACY LAWRENCE	ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED
29	25	24	49	JESSICA ANDREWS	DREAMWORKS 450104/INTERSCOPE (10.98/16.98)	HEART SHAPED WORLD
30	31	29	73	GARTH BROOKS ◆ ¹²	CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE
31	29	27	47	CHELY WRIGHT ●	MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
32	30	26	11	ALECIA ELLIOTT	MCA NASHVILLE 170087 (8.98/12.98)	I'M DIGGIN' IT
33	33	31	23	TY HERNDON	EPIC 69899/SONY (10.98 EQ/16.98)	STEAM
34	34	33	7	PHIL VASSAR	ARISTA NASHVILLE 18891 (10.98/16.98)	PHIL VASSAR
35	32	30	99	SOUNDTRACK ▲ ²	CAPITOL 93402 (10.98/17.98)	HOPE FLOATS
36	NEW ▶	1	1	VARIOUS ARTISTS	TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
37	NEW ▶	1	1	VARIOUS ARTISTS	TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
38	37	35	42	GEORGE JONES ●	ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH
39	NEW ▶	1	1	VARIOUS ARTISTS	TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
40	39	38	53	JOHNNY CASH	COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS
41	48	53	10	KEITH URBAN	CAPITOL 97591 (10.98/16.98)	KEITH URBAN
42	35	34	7	LORRIE MORGAN	BNA 67919/RLG (10.98/16.98)	TO GET TO YOU — GREATEST HITS COLLECTION
43	40	39	74	TOBY KEITH ●	MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE
44	41	40	44	CHRIS LEDOUX	CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS
45	43	—	2	JOHN BERRY	CAPITOL 24740 (10.98/16.98)	GREATEST HITS
46	NEW ▶	1	1	BR5-49	ARISTA NASHVILLE 18909 (10.98/16.98)	COAST TO COAST
47	36	36	36	ALISON KRAUSS	ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT
48	47	41	47	DWIGHT YOAKAM	REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S
49	46	45	85	ALABAMA ▲ ²	RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS
50	45	49	23	TRACE ADKINS	CAPITOL 96618 (10.98/16.98)	MORE...
51	44	44	25	ROY D. MERCER	VIRGIN 48214 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 6
52	42	43	87	WILLIE NELSON	LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS
53	38	37	101	MARK WILLS ▲	MERCURY 536317 (11.98/17.98)	WISH YOU WERE HERE
54	52	48	26	JEFF FOXWORTHY	WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS
55	63	64	49	MERLE HAGGARD	LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS
56	50	47	58	GEORGE STRAIT ▲	MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME
57	49	42	5	JENNIFER DAY	BNA 67799/RLG (10.98/16.98)	THE FUN OF YOUR LOVE
58	54	50	29	YANKEE GREY	MONUMENT 69085/SONY (10.98 EQ/16.98)	UNTAMED
59	53	55	29	BROOKS & DUNN ●	ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE
60	51	46	33	ASLEEP AT THE WHEEL	DREAMWORKS 450117/INTERSCOPE (10.98/16.98)	RIDE WITH BOB
▶ PACESETTER ◀						
61	69	—	2	MERLE HAGGARD	SMITH MUSIC GROUP 5000/ECLIPSE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS
62	62	60	54	GEORGE JONES	EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS
63	56	51	23	VARIOUS ARTISTS	UTV 545203/UNIVERSAL (10.98/17.98)	SUPERSTAR COUNTRY HITS
64	60	57	55	TRACY LAWRENCE	ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE
65	55	52	30	JOHN PRINE	OH BOY 019 (9.98/15.98)	IN SPIKE OF OURSELVES
66	RE-ENTRY	31	31	MERLE HAGGARD	TBA/BNA 67844/RLG (24.98 CD)	FOR THE RECORD — 43 LEGENDARY HITS
67	67	56	8	HANK WILLIAMS III	CURB 77949 (10.98/16.98)	RISIN' OUTLAW
68	59	59	89	CLAY WALKER ●	GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS
69	57	54	8	TRAVIS TRITT	WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT
70	64	62	46	MARY CHAPIN CARPENTER	COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES
71	65	63	53	TRACY BYRD	MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS
72	58	58	84	ALAN JACKSON ▲	ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE
73	61	61	91	VARIOUS ARTISTS ●	ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY
74	RE-ENTRY	75	75	TRISHA YEARWOOD ▲	MCA NASHVILLE 170023 (10.98/16.98)	WHERE YOUR ROAD LEADS
75	66	65	13	MINDY MCCREARY	BNA 67920/RLG (4.98/9.98)	SUPER HITS

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

Billboard Top Country Catalog Albums

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

APRIL 22, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ ²	CURB 77904 (10.98/16.98)	4 weeks at No. 1
2	2	BROOKS & DUNN ▲ ⁷	ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION
3	3	TIM MCGRAW ▲ ⁴	CURB 77886 (10.98/16.98)	EVERYWHERE
4	10	TRISHA YEARWOOD ▲ ³	MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS
5	4	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1
6	6	ALAN JACKSON ▲ ⁴	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION
7	5	PATSY CLINE ▲	MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES
8	7	SHANIA TWAIN ◆ ¹¹	MERCURY 522886 (12.98/18.98)	THE WOMAN IN ME
9	9	JOHN DENVER	MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER
10	11	TIM MCGRAW ▲ ⁹	CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON
11	8	MARTINA MCBRIDE ▲ ²	RCA 67516/RLG (10.98/16.98)	EVOLUTION
12	12	GARTH BROOKS ◆ ¹⁰	CAPITOL 29689 (10.98/15.98)	THE HITS
13	13	CHARLIE DANIELS ▲	EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	PATSY CLINE ▲ ⁸	MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS
15	16	LEANN RIMES ▲ ⁴	CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
16	15	ALISON KRAUSS ▲ ²	ROUNDER 610325/ADJMG (11.98/17.98)	NOW THAT I'VE FOUND YOU: A COLLECTION
17	19	WILLIE NELSON ▲	COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS
18	17	GEORGE STRAIT ▲ ⁶	MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)
19	21	VINCE GILL ▲ ⁴	MCA NASHVILLE 111047 (11.98/17.98)	WHEN LOVE FINDS YOU
20	20	THE CHARLIE DANIELS BAND ▲ ³	EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS
21	22	TRAVIS TRITT ▲	WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING
22	23	VINCE GILL ▲ ²	MCA NASHVILLE 111394 (11.98/17.98)	SOUVENIRS
23	18	JOHN MICHAEL MONTGOMERY ▲	ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS
24	—	VARIOUS ARTISTS	MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY
25	—	KENNY ROGERS ▲	CAPITOL 46106 (9.98/15.98)	TWENTY GREATEST HITS

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.

In the SPIRIT



by Lisa Collins

Los Angeles-based duo, consisting of sisters **Erica and Tina Atkins** (both twentysomething), who wrote the single back in 1997 and have performed professionally for the past five years.

Ironically, **Sean "Puffy" Combs** was the first to really show interest in the group. "When he paid attention, everybody else started paying attention," Tina says. "We went through negotiations to see what we could work out with both Columbia and Bad Boy. We just felt the most comfortable in going with Columbia."

Adds Erica, "Columbia does really well with developing artists, and we didn't want our music to be pigeonholed into one market. We wanted to have it distributed worldwide. We thought Columbia had the vehicle."

According to **Tyrone Murray**, director of national marketing for Columbia, **Mary Mary** is "a groundbreaking act for the label."

It may be groundbreaking for gospel as well. For now, however, Erica is content to prove that gospel music doesn't have to be boring and that the seemingly inevitable mainstream success was hardly their sole purpose.

"This is the music we vibe off of," Tina notes. "We didn't have an intention to sound a certain way. Some songs have more of a traditional feel. But, bottom line, we're doing what is natural for us—the gospel according to **Mary Mary**. Groups like **Trin-i-tee 5:7** and **Kirk Franklin**, they blazed the trail before us, and we're just coming behind them and keeping it up."

PEACE AT LAST: After more than a year and a half of litigation that began with the October 1998 filing of a \$75 million, 11-count lawsuit by **God's Property** founder **Linda Searight** against **E-Rite Music**, **Vicki** and **Claude Lataillade**, **Kirk Franklin**, and former mem-

(Continued on page 45)

BUMPING IT UP: With 23 stations to its credit, gospel's newest sensation, **Mary Mary**, had the third-most-added record ("Shackles") at R&B radio its first week out. The single, which has been winging its way up **The Billboard Hot 100**, where it's currently No. 43, and has thus far scanned 43,000 units, according to **SoundScan**, has also landed the group on **Billboard's** dance and R&B singles charts.

But it is not numbers but instead the incredible buzz surrounding this youthful, avant-garde, dynamic sister act that has all of gospel talking. Their brand of funky, high-energy, unfettered, and uncompromised holy-hop praise is gospel's newest rage.

The album, titled "Thankful" and due May 2, showcases not only the full range of their vocal strength but the broader depth of their wide-ranging appeal, from reworked adaptations of classics like "What A Friend" and **James Cleveland's** "No Ways Tired" (renamed "I Can't Just Give Up Now") to a vamped-out "Wade In The Water" (courtesy of producer **Andrew Gouche**) and the hip-hop-styled "I Sings," featuring rapper **BB Jay**. And **Destiny's Child** joins them on the cut "Good To Me."

Combine that with the success of the lead single, and you couldn't have a more winning combination for the

HIGHER GROUND



by Deborah Evans Price

CHECKING IN WITH MICHAEL ENGLISH: "Years ago, when I was approached by a record company, they said, 'Michael, you have a great voice, but what do you have to say?'" **Michael English** recalls of his early days in Christian music. "I got tired of hearing, 'What have you got to say? What have you got to say?' I went home, and I said, 'God, if this is your will, if this is what you want me to do, give me something to say.' Now, 10 years later... I have plenty to say."

Indeed, English has been through more peaks and valleys in the last decade than any other artist in the history of the contemporary Christian genre, and his personal triumphs, tragedies, accomplishments, and mistakes have been media fodder open to public view. At the 1994 Dove Awards, English won six trophies, including artist of the year, only to return them when scandal erupted the morning after the awards concerning his affair with another married artist.

In 1994, he signed with **Curb** and made a foray into the mainstream pop market with the 1996 album "Freedom," which spawned the AC hit "Your Love Amazes Me." He continued to have ties to the Christian industry, co-producing Southern gospel albums for **the Stamps** and **the Gaither Vocal Band** and two Dove-winning albums for **the Martins**. Last year he released an album of classic gospel songs that was well-received and began hosting his own TV show on the **Trinity Broadcast Network**.

Now he's back on **Billboard's** Top Contemporary Christian albums chart with "Heaven To Earth," his first collection of new songs for the Christian market

since 1993's "Hope" on Warner Alliance. Just prior to the release of his new album, English was back in the headlines, dealing with an addiction to prescription pills.

"There's no way to explain what I've been going through the past three years because of the bondage. Something like this can tie you down and tear you apart, and not just you but everyone around you," he says. "For me, it all started with an operation and taking pain medication that's easily dispensed by a doctor. Most of the time, you'll put half the bottle back up and not use it anymore, and I did for a while until I got the flu."

English says he took the pain pills for his flu symptoms and felt better quickly. Soon after, it became easy to take the medication (hydrocodone) for anything that was ailing him. Before he knew it, he had a serious problem. "You don't realize a mind-altering, synthetic drug like that can make things better for a while, until you have to have more and more and more," he says. "[Then] not realizing it, it has gotten away from you like it had me. There were no flu symptoms, no back problems, none of the pain of the operation. It was a year and a half before I knew it, and I was still taking this stuff. I had built up a tolerance that would blow your mind."

English says he would sometimes take as many as 30 pills a day and had begun to isolate himself from friends and family. At one of his lowest points, he says, he saw the face of Satan. He knew he needed help. He found a good doctor, entered a Nashville drug treatment facility last February, and, with God's help, turned his life around.

As is the case with celebrities, English didn't have the luxury of battling his demons in private. The story broke in Nashville the night of the Grammy Awards, and during the telecast local TV stations kept running promo spots about the upcoming newscast and the story of "the Michael English drug scandal." He had been watching the awards and, needless to say, was shaken by the coverage.

(Continued on page 88)



ENGLISH

Top Gospel Albums™

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	4	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	NO. 1 PURPOSE BY DESIGN
2	2	9	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
3	3	16	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
4	4	29	YOLANDA ADAMS ELEKTRA 62439/EEG HS	MOUNTAIN HIGH...VALLEY LOW
5	5	22	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 HS	FAMILY AFFAIR
6	6	26	CECE WINANS WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
7	7	80	KIRK FRANKLIN ▲ GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
8	8	6	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 HS	TRI-CITY4.COM
9	17	24	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
10	10	10	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
11	13	4	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
12	12	7	COMMISSIONED VERITY 43136 HS	TIME & SEASONS
13	14	18	NORMAN HUTCHINS JDI 1258 HS	BATTLEFIELD
14	18	32	WINANS PHASE2 MYRRH/WORD 69881/EPIC HS	WE GOT NEXT
15	16	37	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG HS	BRENT JONES AND T.P. MOBB
16	15	53	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG HS	SACRED LOVE SONGS
17	11	15	THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE HS	THE MCCLURKIN PROJECT
18	19	9	VARIOUS ARTISTS GOSPO CENTRIC 490575/INTERSCOPE	M2K GOSPEL 2000
19	20	43	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE HS	I CAN SEE CLEARLY NOW
20	22	64	VARIOUS ARTISTS MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
21	21	54	DOTTIE PEOPLES ATLANTA INT'L 10250 HS	GOD CAN & GOD WILL
22	23	46	RICHARD SMALLWOOD WITH VISION VERITY 43119 HS	HEALING—LIVE IN DETROIT
23	9	51	VICKIE WINANS CGI 5325/PLATINUM HS	LIVE IN DETROIT II
24	25	32	THE MISSISSIPPI MASS CHOIR MALACO 6031	EMMANUEL (GOD WITH US)
25	24	59	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
26	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
27	31	59	VARIOUS ARTISTS EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
28	28	30	THE CANTON SPIRITUALS VERITY 43135 HS	THE LIVE EXPERIENCE 1999
29	38	11	VARIOUS ARTISTS EMI GOSPEL 20245	GREAT MEN OF GOSPEL
30	29	9	THE WILLIAMS BROTHERS BLACKBERRY 1626/MALACO	THE CONCERT
31	37	91	TRIN-I-TEE 5:7 ● B-RITE 490094/INTERSCOPE HS	TRIN-I-TEE 5:7
32	33	29	CARLTON PEARSON ATLANTIC 46006/AG HS	LIVE AT AZUSA 3
33	30	31	IYANLA VANZANT HARMONY 1799 HS	IN THE MEANTIME — THE MUSIC THAT TELLS THE STORY
34	34	9	LEXI... REAL DEAL 0797	AND THAT'S THE WAY IT IS
35	27	4	THE GOSPEL MIRACLES BORN AGAIN 1030/PLATINUM	HE LIVES
36	32	55	LEE WILLIAMS & THE SPIRITUAL QC'S MAJESTIC 7004	LOVE WILL GO ALL THE WAY
37	36	23	MIGHTY CLOUDS OF JOY CGI 5362/PLATINUM	IT WAS YOU
38	35	22	DOC MCKENZIE FIRST LITE 4016	LIVE
39	NEW		VARIOUS ARTISTS EMI GOSPEL 20247	J2K JESUS 2000
40	RE-ENTRY		CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!

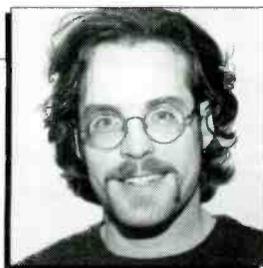
Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral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



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Classical KEEPING SCORE



by Bradley Bamberger

IN PRINT: More than perhaps any other genre, classical music needs dedicated publications to cultivate its audience. Sadly, there is not a single monthly classical magazine in the U.S., although the U.K. supports three of them: Gramophone, BBC Music, and Classic CD. Each covets a bigger U.S. audience, and each has strived to become more generalist in recent years, reaching out as much to neophytes as to aficionados. Now, seemingly against all odds, another British classical monthly is out to succeed by going the other route—serving the devoted classical collector.

First published in March, the London-based International Record Review is helmed by publisher **Barry Irving**, former Gramophone advertising director, and editor **Harriet Smith**, former Gramophone deputy editor. (Both left Gramophone last year when the longtime family-owned magazine was purchased by U.K. corporation Haymarket Publications.) Reflecting its brief, the Review is oversized yet rather austere visually—being something of a cross between Gramophone and the monochromatic American collector's bimonthly Fanfare. Its editorial content goes against the grain: No artist interviews but lots of expert opinion from a large international reviewing staff.

Along with reviews, the Record Review will showcase one extended cover feature. The debut issue had **Pierre Boulez** on the cover, in honor of his 75th birthday, with a long essay on his recording career by **Paul Griffiths**. More typically, the April cover touts **Chabrier** on disc, and the May issue will boast a comparative feature on **Stravinsky's** "Rite Of Spring" by one of the U.K.'s finest writers on music, **Michael Oliver**.

Smith says that while a greenhorn classical start-up would likely fail these days, the experience of the Record Review team should enable it to take advantage of "a gap" in the magazine market. "The entry point for classical music is very well-served, particularly in the U.K., but there is hardly anywhere for the real collector to turn," she says. "Our critics aren't out to explain what a **Mahler** symphony sounds like but how the newest recording stacks up against the others. Our collector focus also shows in that we're not going to newsstands but will be available only at record retail—the major chains and classical independents—and by subscription."

Recognizing the Internet's creation of an international record market, the Record Review will cover releases from all territories. And, heeding criticisms of some American readers of British classical magazines, Smith promises to avoid an Anglo bias: "I know people get tired of Brits always pushing **Simon Rattle**."

IN PRINT AGAIN: The U.K.'s Orpheus Publications, publishers of the Strad, have resuscitated the International Piano Quarterly and International Classical Record Collector, the latter covering historic recordings. Originated by Gramophone, the two beautifully produced and highly necessary specialist journals were shut down last year (along with a sister opera quarterly) following the magazine's purchase by Haymarket. As of the spring issue, the Piano Quarterly—formerly edited by **Harriet Smith**—will be edited by **Julian Haylock**. Haymarket still publishes two other quarterlies, Early Music and the peerless world music organ Songlines.

ON VIEW: With the wonderful sounds of the recent archival boxed sets from the **New York Philharmonic** and the **Philadelphia Orchestra** still ringing in connoisseurs' ears, the **Chicago Symphony Orchestra**—the do-

it-yourself pioneer in many ways—has teamed with Video Artists International (VAI) to issue the "Chicago Symphony Orchestra Historic Telecasts." The series of videotapes from the orchestra's 1953-63 performances on WGN-TV Chicago were drawn from some 80 programs in the Chicago Symphony's Rosenthal Archives, which holds one of the largest stores of symphonic visuals in the U.S. The initial seven items represent the first video release of full concerts conducted by the likes of **Leopold Stokowski**, **Georg Szell**, and **Fritz Reiner**.

Among the first-batch highlights are the Stokowski tape, which features the conductor's thrilling transcription of **Bach's** Toccata and Fugue in D Minor. Even more interesting is the tape devoted to **Paul Hindemith**, who leads the Chicago band in his own "Concert Music For Strings And Brass" as well as in the first movement of **Bruckner's** Symphony No. 7. According to VAI VP/GM **Edward Cardoso**, sales have been such that more titles are planned for this summer, including one with violinist **Nathan Milstein**.

Priced at \$24.99, the Chicago videos are sold through major retailers and via VAI direct mail, and they're promoted on the Web sites of the Chicago Symphony, WGN, and VAI (vaimusic.com).

Truthfully, these videos would be more attractive for both entertainment and educational purposes on DVD, with the new format's infinitely better sound, permanence, and capacity for contextual annotation. Thinking optimistically, Cardoso says DVD versions of the Chicago tapes could be out in six months to a year.

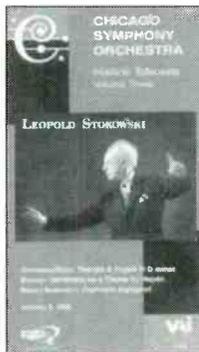
In a strictly audio VAI coup, the company has issued a long-lost live recording of **Maria Callas**, taped in 1958 in Los Angeles. With liner notes by Callas authority **John Ardoin**, the CD includes **Verdi** and **Puccini** arias as well as the mad scene from **Ambroise Thomas' "Hamlet."** EMI hasn't made a peep, Cardoso says, and the title has proved popular enough that VAI has made several re-pressings in its first two months.

ON VIEW, TOO: The only major label still investing in classical video (and doing it very well) is Atlantic. The company's NVC Arts imprint has issued the four-volume "Great Composers" series and **Bruno Monsaingeon's** widely acclaimed films on **Sviatoslav Richter**, **David Oistrakh**, and **Dietrich Fischer-Dieskau**, plus the documentary "The Art Of Singing." Those and Teldec's two pioneering "The Art Of Conducting" features have been the only real classical video hits of recent years (Keeping Score, Billboard, April 3, 1999, and Nov. 21, 1998).

On June 6, NVC Arts issues "The Art Of The Piano" on VHS and DVD in the U.S., with PBS broadcasting the film June 7. (And due May 9 from Philips is a companion two-CD set, drawn from its "Great Pianists Of The 20th Century" edition.) Like "The Art Of Singing," the keyboard documentary was co-produced by London's IMG Artists with the Paris firm Idéal Audience and directed by former BBC staffer **Donald Sturrock**.

Every bit the equal of its marvelous predecessors, the 100-minute "Art Of The Piano's" only real fault is that it isn't longer. The film features vintage footage of 16 keyboard wizards, from **Josef Hofmann** and **Alfred Cortot** to **Vladimir Horowitz** and **Glenn Gould**. Eloquent commentary comes from the likes of pianists **György Sándor** ("Rachmaninov was never sentimental... very emotional but never excessive"), **Daniel Barenboim** ("Cortot sought out the opium in music"), and young **Piotr Anderszewski** (who says about **Arturo Benedetti Michelangeli**, "You feel this beast [in him]... a beast that he decided to make civilized").

"The Art Of The Piano" faces little competition in the classical DVD Video realm, at least in North America. In the fall, though, NVC Arts will gild stores with DVDs of "The Art Of Singing" and "Richter: The Enigma," with "The Art Of Conducting" to follow. Let's hope NVC has more in store, for there will never be a market for classical DVDs if there aren't any (good) classical DVDs on the market.



Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	28	P.O.D. ● ATLANTIC 83245/CHORDANT HS	NO. 1 THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
2	1	3	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
3	3	2	VARIOUS ARTISTS HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
4	4	2	SOUNDTRACK SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
5	7	6	JENNIFER KNAPP GOTEE 2816/CHORDANT	LAY IT DOWN
6	9	24	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
7	8	15	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE
8	6	43	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
9	10	29	YOLANDA ADAMS ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
10	11	5	FFH ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
11	18	25	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
12	12	20	MICHAEL W. SMITH REUNION 10041/PROVIDENT	THIS IS YOUR TIME
13	17	43	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
14	16	4	PASSION WORSHIP BAND STAR SONG/SPARROW 1740/CHORDANT HS	PASSION: THE ROAD TO ONE DAY
15	19	25	CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
16	20	80	KIRK FRANKLIN ▲ ² GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
17	21	59	SONICFLOOD GOTEE 2802/CHORDANT HS	SONICFLOOD
18	22	22	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
19	23	2	MICHAEL ENGLISH CURB 77980/CHORDANT HS	HEAVEN TO EARTH
20	25	21	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
21	RE-ENTRY		ELVIS PRESLEY COMING HOMEREA 2265/CHORDANT	HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY
22	24	6	FERNANDO ORTEGA MYRRH 6852/WORD HS	HOME
23	RE-ENTRY		VARIOUS ARTISTS WORD 5782	STREAMS
24	27	33	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
25	5	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2253/CHORDANT	GOOD NEWS
26	33	2	RAY BOLTZ WORD 7332	THE CLASSICS
27	28	30	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
28	29	38	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
29	30	5	PROJECT 86 BEC/ATLANTIC 7428/CHORDANT HS	DRAWING BLACK LINES
30	RE-ENTRY		YOLANDA ADAMS VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
31	34	66	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
32	26	21	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION
33	37	4	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/CHORDANT	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
34	36	7	COMMISSIONED VERITY 43136/PROVIDENT HS	TIME & SEASONS
35	31	8	MICHELLE TUMES SPARROW 1696/CHORDANT HS	CENTER OF MY UNIVERSE
36	39	55	AVALON SPARROW 1687/CHORDANT	IN A DIFFERENT LIGHT
37	NEW ▶		MARK SCHULTZ MYRRH 7D02/WORD	MARK SCHULTZ
38	RE-ENTRY		WINANS PHASE2 MYRRH 6D82/WORD HS	WE GOT NEXT
39	RE-ENTRY		SIERRA PAMPLIN 2077	CHANGE
40	35	43	PASSION WORSHIP BAND STAR SONG/SPARROW 0230/CHORDANT HS	PASSION: BETTER IS ONE DAY

○ 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.

The Pleasures And Perils Of Real-World Digital Recording

AS AN ADVOCATE of the music recording industry for all of my professional life, I've been a cheerleader for new and better formats and a believer in pushing the creative and technological envelope. And, despite my format-neutral view of technology, I champion the progress that the industry has made in digital recording. In my tenure as Pro Audio editor, I've seen quantum leaps in resolution, all for the good of the creators and consumers of recorded music.

Having said that, I feel that a dispassionate reassessment of this progress is in order. I'm not talking about the numbers and buzzwords that we all know—24 bits, 96 kilohertz, 5.1, Direct Stream Digital, etc. I'm talking about the implementation of sophisticated digital recording in a real-world environment.

Having heard the raves and rants of hundreds of recording professionals and assimilated my own views from firsthand experience on the front lines of the recording wars, I've come to the conclusion that we, as a community, are as often dazzled by the magic of this new technology as we are frustrated by it.

In the old days, recording professionals relied exclusively on analog equipment, which sounded great but was often temperamental and unreliable. Despite the complexities of those analog recording setups, they were quaint and simple by modern standards.

Today, in order to be competitive, a studio owner not only must invest in a complex array of soon-to-be-obsolete digital technology but must be committed to understanding how

it works and troubleshooting it with little or no help from the manufacturers.

It's not that the equipment makers don't support their own products. On the contrary, most companies have active technical support departments that offer free help for products under warranty. Help is always just a phone call away, albeit usually a long-distance call that begins with a long hold period.

The problem is that the tech support specialist at manufacturer A isn't necessarily familiar with the user's product from manufacturer B. And it doesn't stop at A, B, or C. In order to really make things happen, a studio owner must involve him- or herself with a vast range of products from different manufacturers, many of which are new players to the industry and many of whose products have not been thoroughly tested against other leading products.

Consider the following scenario. In the modest but competitive digital editing studio that I recently set up, I have the following tools, each made by a different company:

- Computer
- Digital recording/editing software and hardware
- SCSI accelerator card
- External drive enclosure
- External hard drive
- Tape storage drive
- Tape storage drive software
- CD-R drive
- CD-burning software
- External floppy drive
- Floppy drive copy protection software
- Monitor



by Paul Verna

- MIDI interface and software
- Computer MIDI port
- Digital recording/mixing console
- Modular digital multitrack recorders

I've excluded from the list all analog equipment—i.e., speakers, microphones, processors, preamps, consoles, etc. I've also left out such "plug-and-play" digital devices as DAT machines and stand-alone CD recorders, since they tend to function on the periphery of the core system. And, for the sake of simplicity, I have not factored in the many "plug-ins" that are built into the architecture of the digital editing system, even though these products are complex in their own right and integral to the functioning of the system. But, needless to say, the various plug-ins are made and supported by different companies.

So, getting back to the main setup, each of those 16 products from 16 different manufacturers must work

in tandem in order for my clients and me to make music. Sometimes it's simple. For example, the software that is used to back up the hard drive is compatible with the software that I use for digital editing, so the backup process is as easy as dragging and dropping files.

Other times it's confounding. For example, I spent hours trying to install and authorize the digital editing software and its related plug-ins only to discover that the firmware for the floppy drive had to be updated and a new driver had to be installed in order to ensure copyright protection. Also, when a tiny screw came off the back of my tape drive, it took several hours of anxious waiting until the manufacturer called back promising to overnight the rare but important part. (Had he not, I would have lost momentum on a large project that was at a critical phase.)

With a few notable exceptions, the technical support reps from the various companies have been as helpful as they can be, but their ability to understand the intricacies of my system is understandably limited. After all, every studio is unique, and a person half a world away on the phone can't be expected to know every piece of gear in every room.

But even when the person on the other end of the line is earnestly trying to solve the problem, the sheer

amount of time spent on hold and on the phone is enough to wear down even the most patient person—especially when the call ends with the tech support rep passing the buck to another company's product.

So, after months of troubleshooting various software, firmware, and hardware products and waiting for certain companies to make available the newest versions of their products—thereby ensuring compatibility with other products I already owned—I finally have a working system. But it's still prone to glitches, some of which can be pesky and time-consuming enough to derail creativity in progress. And the point, after all, is to promote creativity, not inhibit it.

Fortunately, manufacturers and dealers have come a long way in the past few years in their understanding of how different products work together in real-world applications. This has eased some of the burden on the user who wants to be on the cutting edge but doesn't want to bleed to death. But, judging from my own experience and that of countless others who have shared their stories with me, there's a long way to go before the world of digital recording is streamlined and standardized.

In the meantime, here's hoping that our frustrations are mitigated by those magical moments that we all live to capture.

Pollack Transforms Reznor's Nothing Studios New Orleans' Most Advanced Facility Plans To Go Commercial

BY DAN DALEY

Nothing Studios hardly lives up to its name. With 17,000 square feet of space housing two control rooms, various tracking spaces, pre-production suites, offices, lounges, two residential apartments, a kitchen, a fully equipped gymnasium, and a video-game room that puts many arcades to shame, Nothing is indeed something.

Nothing is also a facility in transition, an illustration of yet another milestone of maturity in the studio business. As Brian Pollack, Nothing studio manager, puts it, "The business is changing, and it was time to make a \$2 million-plus personal facility start to pay for itself."

Like many successful rock stars of the last decade, Trent Reznor, Nine Inch Nails' (NIN) founder and one of the guiding forces of Goth rock, had the means and the motivation to establish his own recording facility, both as a focus for his creative work and as an economic hedge against the cost of extended recording sessions for increasingly complex albums.

Reznor commissioned what would become Nothing Studios in 1995, in the wake of the multi-platinum success of NIN's "Downward Spiral" breakthrough album. He chose New

Orleans, a city whose own Gothic mystique appealed to Reznor, as it has to other artists—among them "Interview With The Vampire" author Anne Rice, whose work, like that of Reznor and his acolyte Marilyn Manson, rides the thin line between reality and the supernatural.

The studio's original incarnation as Reznor's personal studio followed

his own macabre motif: It was built in a turn-of-the-century former funeral home, the casket elevator was converted to haul amplifiers, and the building's front door frame was modified to fit the door Reznor acquired from actress Sharon Tate's Los Angeles house, the same one that she was murdered in by the Manson

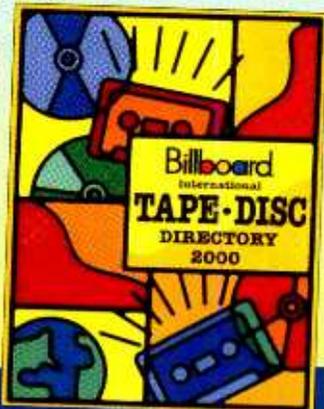
(Continued on next page)



Constant Mixing. Pop/country star k.d. lang and producer Damian Le Gassick (seated) mixed her latest Warner Bros. Record, "Invincible Summer," on the Solid State Logic 9000J console at O'Henry Studios in Burbank, Calif. The project, which was mixed completely in 5.1-channel surround sound, is scheduled for release in Warner's first batch of DVD Audio titles. (Photo: David Goggin)

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POLLACK TRANSFORMS REZTOR'S NOTHING STUDIOS

(Continued from preceding page)

family and that Reznor had rented in 1994 to record "Downward Spiral."

But though it was intended from the start as a private studio, Nothing Studios is also the city's most advanced studio facility, equipped with a 72-input Solid State Logic (SSL) G Series console, purchased from Los Angeles facility Larabee North, that was upgraded to a G-plus.

Reznor's huge and eclectic synthesizer collection, from antique analog Moogs to modern digital synths, surrounds an extensive outboard array that covers the gamut from vintage gems like LA-2As and Pultech compressors to Lexicon 480L digital processors. In addition, 24 channels of 24-bit Pro Tools were added.

A second control room was initially fitted with an Amek Mozart console and another Pro Tools rig, and both rooms were linked via tie lines and through a central server system for sound file exchange. The studio's acoustical design was done by Steve "Coco" Brandon, who also designed parts of the Record Plant studios in Los Angeles and worked with Reznor in adapting the Tate house into a recording space.

Although the facility was never officially christened, it originally took on the informal name Hot Snakes, after one of Reznor's companies. All that changed in April, when it was decided to make the

facility—renamed Nothing Studios after Reznor's custom label under Interscope Records—a commercial venture.

Pollack was working as an assistant engineer at Record Plant studios, where he met Reznor during sessions for "Downward Spiral." Five years ago, Reznor invited him to manage the private studio. Now his mandate is to take the facility to the commercial level, and while he realizes that it's a transition that other high-end personal studios have undergone in the past, it's still one with few templates for guidance.

"One of the issues here is that this studio was designed for how Trent likes to work," Pollack explains. "Instead of the mike [preamps] being normalled to certain [console] inputs, the synths are. That's perfect for Trent, but that's not how it's done at most for-hire facilities."

Pollack adds that while taking the studio commercial had been a subtext for the facility, the details of doing so were never enumerated. Fortunately, he says, he had always worked with that notion in the back of his mind. "It's a hybrid design in terms of things like tie-lining the rooms together and having an SSL, which is a very common technology platform," he says. "The idea that other producers, artists, and engineers would work here was always in my thinking as I set the place up."

That's already happened to a limited extent; in addition to records by Marilyn Manson, produced by Reznor, the studio has also done remixes for Puff Daddy and David Bowie. But to make the facility truly independent of Reznor is more complex than changing its name.

Pollack concedes that he has to face the issue on at least two major fronts—technical and perceptual. While small steps have already been taken, such as exchanging the B room's Mozart for a pair of Mackie digital mixers, significantly larger changes will likely need to be implemented in the future.

These include integrating the tracking spaces with the control rooms—a former garage is a candidate for redesign into a large tracking space, with two smaller but still ample rooms behind the Tannoy/JBL-loaded main monitor soffits as secondary live recording areas. All are already tie-lined to the control room, but none have direct visual connections to it or to each other; video monitors are used instead.

"That was fine for the way Trent works," Pollack explains. "He likes to build ideas from drum loops and synths, then call in live musicians one at a time to flesh them out. But in order to make this a commercial facility, we'll need at some point to create more conventional tracking spaces and integrate them with the

control rooms."

The plan initially is to market the studio mainly as an overdub and mix-down facility, thus sidestepping the tracking room issues for the time being. But Pollack also says that having the most advanced technical complement in his market buys him some time before decisions have to be made to capitalize additions to the studios.

And that situation is abetted by the fact that Daniel Lanois' Kingsway Studios closed recently and that American Sector Studios is closing for the summer due to a forced relocation (it is scheduled to reopen in July).

But perhaps more complex than the technical issues are the perceptual ones. For instance, do you leverage Reznor's name recognition as part of a marketing plan? There are immediately apparent pros and cons to the question.

"People in the industry know who Trent is, and they have a lot of respect for what he's accomplished," says Pollack. "But he's known for a certain type of music and not the kind that New Orleans is known for, which is jazz and blues. Do you want to make the connection very upfront or downplay it? I don't know the answer yet."

New Orleans is a second-tier mar-

ket in the music business. Do you position it—and by extension, the studio—as a destination or a stop-over for touring artists? "It could be either; it could be both," Pollack says.

Finally, there is the potentially touchy issue of how to wean Reznor himself from the notion of having a sophisticated facility at his beck and call 24/7.

"You do get used to having it at your disposal, and I know that that's going to be an issue to some degree, particularly in the beginning," Pollack concedes. "There's a few ways to deal with it. For starters, I know Trent's schedule, so when he's out on the road for 10 weeks or so, I know I'll have an open slot for that long ahead of me. When he's not touring, it's possible that we'll have to make other provisions."

"Eventually, though, I expect that he'll have to book his own facility in advance, like any other client," he continues. "I know he likes the convenience of having his own facility. But Trent's also a good businessman, and the decision to go commercial was a business decision in the first place. So I believe we'll be able to work it out over time. But this is new territory for me and for other private studios that have made this transition. So we'll be learning as we go along."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 15, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	DANCE-SALES
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	HOW DO YOU LIKE ME NOW?! Toby Keith/ J. Stroud, T. Keith (Dreamworks)	I KNEW I LOVED YOU Savage Garden/ W. Afansieff (Columbia)	SAY MY NAME Destiny's Child/ R. Jerkins (Columbia)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	LOUD (Nashville) Julian King	WALLYWORLD (Marin, CA) Kent Matcke	PACIFIQUE (Los Angeles) Lashawn Daniels Brad Gilden
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	SSL 4096 G plus	SSL 4000	SSL 4000	SSL 9000J
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Sony 3348/Pro Tools	Sony 3348
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Sony DAT	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	HIT FACTORY (New York) Andy Grassi	BACKSTAGE (Nashville) Chuck Ainlay	WALLYWORLD (Marin, CA) Dave Way	PACIFIQUE (Los Angeles) Jean Marie Hurout
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9080J	SSL Axiom	Neve 8048	SSL 9000J
RECORDER(S)	Sony 3348 HR	Sony 3348 HR	Sony 3348	Sony 3348	Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 467	BASF 900	Sony DAT	Quantegy 467
MASTERING Engineer	STERLING SOUND Ted Jensen	STERLING SOUND Ted Jensen	GEORGETOWN MASTERS Denny Purcell	SONY MUSIC Vlado Meller	BERNIE GRUNDMAN Brian Gardner
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	Sony	Sony

© 2000, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Mark Marone, Telephone 212-536-5051, Fax 212-382-6094, mmarone@billboard.com

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Songwriters & Publishers

ARTISTS & MUSIC

McLean Reaps 'Pie's' Publishing Madonna's New Version, Other Hits Pay Off For Songwriter

BY JIM BESSMAN

NEW YORK—Madonna's current hit version of Don McLean's epic 1971 hit "American Pie" is but the latest reappearance of what the revitalized singer/songwriter calls "Donny's Comet."

"Every 30 years or so you see it in the sky," says McLean, though he notes that the song has returned four times before in the last few years.

In 1977, Garth Brooks closed his Central Park concert by bringing out McLean to join in on his version of "American Pie." Last year, "Weird Al" Yankovic borrowed the song's music for his "Star Wars" parody, and McLean licensed the song's title for the "American Pie" hit feature film. The song was also selected by VH1 for inclusion in its documentary "The 100 Greatest Songs Of Rock And Roll."

"One good thing I did was own all my publishing," says McLean, who has always owned his copyrights, which are administered by Universal Music Publishing Group. McLean also owns his master recordings, which he leases to record companies.

"I was turned down by every major label because I wouldn't give up my publishing," says McLean, who first became known in the late '60s working with Pete Seeger and the Clearwater sloop on Hudson River cleanup campaigns. His 1970 debut album, "Tapestry," was released by an indie label that United Artists bought out as McLean was making his 1971 "American Pie" album.

"They heard the song and wanted it, and I made them give me everything in the book, which is why I have control," he says. "Now you can't do shit without asking me first—and I can say no."

Over eight minutes long in its album version, "American Pie," which

was edited for release as a single, was a tribute to Buddy Holly and the early rock'n'roll era that died with him, as well as an ode to America's fading idealism. McLean followed it with other



McLEAN

hits: "Vincent," "Dreidel," "Castles In The Air," and a majestic 1981 version of Roy Orbison's "Crying."

"I resurrected Buddy Holly's and Roy Orbison's careers," says McLean, whose own career has had its ups and downs since "American Pie."

But he did build a large international following by regularly releasing albums and touring in various countries every few years, he notes. Worldwide, Madonna's "American Pie," which originated in the soundtrack to her current movie, "The Next Best Thing," has gone top 10 in Germany, the U.K., France, Canada, the Netherlands, Australia, Italy, Sweden, Denmark, and Norway.

"She knew exactly what she was doing and did a superb job," says McLean of Madonna's version, which he has previously called "sensual and mystical."

Universal is now putting out a special reissue of the song's sheet music featuring a cover photo of Madonna. "It's a perennial best seller," says Universal Music Publishing president David Renzer, tallying up to 5,000

pieces in annual sales. But Renzer is also looking to market McLean's catalog.

"He'd love for someone to do 'And I Love Her So,'" says Renzer, "so we're targeting every single music supervisor we deal with on an E-mail marketing campaign with sound bites attached."

Renzer adds that McLean's "Vincent," a tribute to Vincent Van Gogh—which was the follow-up to "American Pie" and is also known as "Starry, Starry Night" for its opening words—is another prospective cover being worked at Universal. "When you have catalog, and something like this [Madonna's "American Pie"] happens, you've got to make the most of it," he says.

"'Vincent' has also provided the title for McLean's March PBS special, co-starring Nanci Griffith and Garth Brooks and titled "Don McLean: Starry, Starry Night." Additionally, McLean has recently penned the title song for a Broadway musical biography of President Eisenhower and has recorded a children's album and an album of Marty Robbins songs. He has also teamed with the Martin guitar company, which issued a Don McLean signature guitar.

On the business end, McLean has signed with C.M.G. (Curtis Management Group)—which licenses product relating to celebrities such as Babe Ruth, James Dean, Marilyn Monroe, and, coincidentally, Buddy Holly—for protection of McLean's many song-related trademarks.

"They've created a whole industry basically around the images of people who are dead," says McLean. "But they've started signing others, like Ray Charles and Chuck Berry and me, so this creates a whole other source of income in 'image maintenance' and work. So we have a lot of irons in the fire, and it's a lot of fun."



Check 'Em Out. Winners of the 14th annual Abe Olman Scholarship Awards for excellence in songwriting were presented in New York recently at a reception hosted by the National Academy of Popular Music (NAPM), parent of the Songwriters' Hall of Fame. Checks of \$1,400 each were presented to writers who have been active in workshops conducted by ASCAP, BMI, SESAC, the Songwriters Guild of America, and NAPM. The winners, from left, are Edie Carey, Jabe Beyer, Angela Ai, Nina Mankin, and James Day. Shown in the back row, from left, are BMI president/CEO Frances Preston, SESAC VP Linda Lorence, NAPM projects director Bob Leone, NAPM chairman/CEO Hal David, NAPM vice chairman Ervin Drake, and Famous Music Publishing chairman/CEO Irwin Robinson.



Co-Publishing Deal. Blake Shelton, heard on the Giant label, has signed a co-publishing deal with Sony/ATV Tree Publishing in Nashville that finalizes a new venture between the company and Gosnell Music Group. Shown seated, from left, are Woody Bomar, Sony/ATV Tree VP/GM of creative services; Shelton; and Bobby Braddock, producer of Shelton's upcoming album for Tree Productions. Standing are Michael Kossler, president of Gosnell Music Group, and Jim Sharp, Shelton's personal manager.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MARIA MARIA	Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow	Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP
HOT COUNTRY SINGLES & TRACKS		
THE BEST DAY	Carson Chamberlain, Dean Dillon	Universal-Songs Of Polygram Int'l/BMI, Everything I Love/BMI, Acuff-Rose/BMI
HOT R&B SINGLES		
MARIA MARIA	Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow	Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP
HOT RAP SINGLES		
WOBBLE WOBBLE	Master P, Silk The Shocker, Mac, Magic, Mystikal, Krazy	Big P/BMI
HOT LATIN TRACKS		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

New Deals For Foo Fighters Drummer, Big Yellow Dog Music, SESAC & NFIB

FOO DRUMMER PUB DEAL: Taylor Hawkins, Foo Fighters' drummer and co-writer, has signed a deal with Universal Music Publishing Group.

Hawkins, who did not previously have his own publishing deal, is the co-writer of all the songs on the group's best-selling album "There Is Nothing Left To Lose" (Roswell/RCA), which has reportedly sold more than 1.5 million albums worldwide since its release last November. Foo Fighters will join with **Red Hot Chili Peppers** for a 56-date North American summer tour.

SONY/ATV, PARTNER BUY: Nashville-based Sony/ATV Tree Publishing and its joint-venture

partner Big Yellow Dog Music have purchased almost 300 country music-rich copyrights from the Terrace Entertainment catalog. Among the key writers

in the catalog are **Max D. Barnes, Chick Rains,** and **Tom Shapiro.**

Hit song titles include "Thank God For The Radio," "Heaven's Just A Sin Away," "Oh Me, Oh My, Sweet Baby," "That's My Job," "Do You Believe Me Now," and "Red Neckin' Love Makin' Night." Word of the acquisition was made by Sony/ATV Tree CEO/president **Donna Hilley** and Big Yellow Dog president **Kerry O'Neil**. No purchase price was announced.

MUTUAL BENEFITS: Performance right group SESAC, in conjunction with the National Federation of Independent Business (NFIB), will be offering NFIB members introductory discounts on music-licensing fees, while NFIB will offer SESAC licensees a special introductory membership rate in NFIB and access to its "value-added services," which include health insurance, property and casualty coverage, and merchant credit card processing. SESAC senior VP of licensing **Pat Collins** says that SESAC members can benefit from

the 600,000-member-strong NFIB's "clout at the state and federal levels and take advantage of special products and services designed with small business in mind."

CONTEST ONLINE TIE-IN: The fourth annual John Lennon Songwriting Contest (JLSC) has aligned itself on an exclusive basis with SoundsBig.com, providing contest entrants with the convenience of submitting music electronically. SoundsBig will provide online registration forms so that contestants can upload their songs and submit their entries. The site has also created a custom-programmed JLSC channel of last year's winners and finalists. Deadline for the contest is Aug. 31. For more information and to enter, call 888-884-5572 or log on to jlsc.com.

SHEET MUSIC CLASICS ON CD: Pop a CD into

the computer and get an abundance of piano and vocal works on sheet music from the masters. This is a new line from Pennsylvania-based Theodore Press Co. The first lineup of piano works—including the complete piano works of **Beethoven** and **Mozart**, among other volumes—consists of 15 CDs at \$14.95 each, while vocal works are available on five CDs at \$18.95. There are up to 1,600 pages of printable music on each CD.

FOR THE RECORD: A story in the April 5 issue on Windswept Music should have named Fuji Television as one of the principals and one of the investors in the Windswept.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.

1. **Mariah Carey**, "Rainbow."
2. **Alice In Chains**, "Nothing Safe."
3. "Pat Metheny Songbook."
4. **Creed**, "Human Clay."
5. **Ani DiFranco**, "Up, Up, Up, Up, Up, Up."

Artists & Music

NOTAS

(Continued from preceding page)

Famed *norteño* group **Los Tigres Del Norte** and their record label, Fonovisa, are establishing the Los Tigres Del Norte Foundation to promote and preserve Spanish-language musical folk traditions.

Universal's Grammy-nominated rock band **Enanitos Verdes** have kicked off a nine-city U.S. swing that will conclude April 23 in Anaheim, Calif.

There is a nice two-day slate of upcoming shows at the Lehman Center for the Performing Arts in New York. On April 14 Sony's redoubtable **Rubén Blades** was to perform at the venue. On Saturday (15), noted Afro-Cuban percussion crew **Los Papines** and fine Latin jazz ensemble **Ray Barretto & New World Spirit** are slated to take the stage.

Ariola/BMG Latin rock superstars **Jaguaires** will contribute the track "Deslizándote" to the soundtrack to the film "Mission Impossible II," due in May on Hollywood Records. **Steward Copeland**, former drummer with the **Police**, produced the track, along with **Jaguaires** front man **Saúl Hernández**. **Jaguaires** were booked to play Sunday (16) and Wednesday (19) at the House of Blues in Los Angeles.

A&E's "Biography Extra" is set to air the life story of EMI Latin icon **Selena** on Monday (17).

ARGENTINA NOTAS: Popular punk rock band **Ataque 77** recently traveled to Spain to embark on its second tour and to record a new disc for BMG Argentina, the band's 10th. The recording was scheduled to take place at Madrid's Box Studios with producer **Jim Wirt**, who has worked with **No Doubt** and **Suicidal Tendencies**. **Ataque 77's** last disc, "Otras Canciones," went platinum in Argentina (60,000 units sold) and Chile (25,000 units).

Just out from BMG Argentina is "Narigón Del Siglo" from rock trio **Divididos**. Though guitar-driven "Casi Estatua" has enjoyed heavy rotation on rock radio stations, the lead track is the more sedate "Par Mil." Produced by **Afo Verde**, the disc was cut at Abbey Road Studios in London.

On April 30, the second edition of Festival Argentino En Miami is scheduled to take place with popular tango, folklore, tropical, and rock acts. Among them are **Los Rancheros**, **Erica García**, **El Símbolo**, **Riki Maravilla**, and **Patricia Sosa**.

CHART NOTES, RETAIL: Shakira's "MTV Unplugged" (Sony Discos) regains first place on The Billboard Latin 50 this issue with nearly 8,000 units. "MTV Unplugged," which stays atop the pop genre chart for the sixth week running, rises 184-176 on The Billboard 200.

"MTV Unplugged" just nipped **Selena's** "All My Hits—Todos Mis Exitos" (EMI Latin) by 17 units. **Selena's** package of *éxitos*, however, holds down the No. 1 slot on the regional Mexican genre chart for the second straight week.

And for the second consecutive



Now Hear This. EMI Latin America hosted a series of listening sessions March 28-31 in Miami Beach for Thalia's upcoming disc, "Arrasando." The album is due in late April in Latin America and the U.S. Among those attending the sessions were radio executives from Mexico City. Pictured, from left, are Jorge Vanrankin, PD at Vox FM; Anibal Córdoba, artistic director at FM; José Ortega, artistic director of Stéreo Joya; Thalia; and Rafael Gil, president/CEO of EMI Latin America.

week, **Son By Four's** eponymous album on Sony Discos tops the tropical/salsa genre chart with 6,500 units, up 8% from last issue.

Resting at No. 13 on The Billboard Latin 50 is **Elvis Crespo's** "Suavemente" (Sony Discos). Crespo's groundbreaking disc, which makes its final appearance on the chart this issue, opened the floodgates for dozens of recording acts who tried to emulate his "merengue-bomba" style. The title track became an immediate classic that was covered by numerous artists of widely different musical stripes.

Crespo was instantly tabbed as an artist to watch after his smoking showcase set at Billboard's ninth annual International Latin Music Awards in 1998. The Puerto Rican star has exceeded all expectations. Earlier this year, Crespo owned three titles in the top 20 of The Billboard Latin 50.

Crespo's set will be removed from The Billboard Latin 50 after this issue because its two-year eligibility period to appear on the chart will have expired.

CHART NOTES, RADIO: In its fourth week atop Hot Latin Tracks, **Son By Four's** "A Puro Dolor" (Sony Discos) shows no signs of letting go of its grip on the uppermost rung of the chart. The smash single blips downward from 20.2 million audience impressions to 20.1 million.

And amazingly, for the third week in a row, "A Puro Dolor" stays

astride both the pop and tropical/salsa genre charts. On the pop chart, "A Puro Dolor" scores 10.2 million impressions, up 400,000 from last issue. On the tropical/salsa genre chart, "A Puro Dolor" notches 13.5 million impressions, down 500,000 from last issue.

After a three-week absence from the high chair of the regional Mexican genre chart, **Los Angeles Azules'** "El Listón De Tu Pelo" (EMI Latin) reclaim the throne with 9.5 million impressions, up 1.5 million from last issue.

SALES STATFILE: The Billboard Latin 50—this issue: 127,000 units; last issue: 130,500 units; similar issue last year: 167,000 units.

Pop genre chart—this issue: 46,000 units; last issue: 47,000 units; similar issue last year: 69,000 units.

Tropical/salsa genre chart—this issue: 34,000 units; last issue: 36,000 units; similar issue last year: 32,000 units.

Regional Mexican genre chart—this issue: 40,000 units; last issue: 40,500 units; similar issue last year: 58,500 units.

CHECK THAT: Contrary to an item in the March 25 Latin Notas, the founder of **Proyecto Uno** is **Nelson Zapata**.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City and Marcelo Fernández Bitar in Buenos Aires.



Christina En La Playa. Christina Aguilera was greeted by Ariola/BMG Latin recording artist Pablo Montero and BMG U.S. Latin VP/GM Francisco Villanueva and his staff shortly after taping a live concert recently for a Disney special. Her Spanish bow on BMG is expected sometime in the third quarter. Shown, from left, are Yosvani Castillo, Southeast radio promoter at BMG U.S. Latin; Villanueva; Montero; Aguilera; Elena Mejido, marketing director at BMG U.S. Latin; George Major, director of promotion at BMG U.S. Latin; and Mayna Nevárez, press representative at BMG U.S. Latin.

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
▶ No. 1 ◀					
1	2	6	SHAKIRA	SONY DISCOS 83775 HS	2 weeks at No. 1 MTV UNPLUGGED
2	1	6	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
3	3	6	LOS TEMERARIOS	FONOVISA 0519	EN LA MADRUGADA SE FUE
▶ GREATEST GAINER ◀					
4	4	8	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
5	5	22	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
6	6	18	ENRIQUE IGLESIAS	FONOVISA 0518	THE BEST HITS
7	8	55	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
8	9	33	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
9	11	2	VARIOUS ARTISTS	LIDERES 950016	GUERRA DE ESTADOS PESADOS
10	7	44	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 795246 HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
11	14	81	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
12	10	11	CONJUNTO PRIMAVERA	G.M.P. 9925/FONOVISA HS	MORIR DE AMOR
13	13	104	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
14	16	25	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
15	17	30	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
16	18	42	MANA	WEA LATINA 27864	MTV UNPLUGGED
17	15	3	VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO
18	19	45	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
19	12	63	MARCO ANTONIO SOLIS	FONOVISA 0516 HS	TROZOS DE MI ALMA
20	20	40	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
21	21	17	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
22	23	23	LOS TRI-O	ARIOLA 70326/BMG LATIN HS	MI GLORIA, ERES TU
23	32	19	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
24	27	37	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
25	22	58	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
26	24	10	CHARLIE ZAA	SONLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
27	26	20	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
28	30	11	GRUPO BRYNDIS	DISA 24663/EMI LATIN HS	POR EL PASADO
29	25	23	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
30	29	31	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
31	35	8	LOS ACOSTA	DISA 25037/EMI LATIN	LOS CABALLEROS DE LA NOCHE
32	34	18	CYPRESS HILL	RUFFHOUSE/COLUMBIA 63712/SONY DISCOS	LOS GRANDES EXITOS EN ESPAÑOL
33	31	8	VARIOUS ARTISTS	GRAMMY/RCA 74551/BMG LATIN	GRAMMY NOMINADOS 2000 LATINO
34	33	26	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
35	39	85	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
36	37	24	BANDA EL RECODO	FONOVISA 80769 HS	LO MEJOR DE MI VIDA
37	36	46	ENRIQUE IGLESIAS	FONOVISA 0517	BAILAMOS
38	38	49	ELVIS CRESPO	SONY DISCOS 82917	PINTAME
39	50	37	LOS TIGRES DEL NORTE	FONOVISA 80761	HERENCIA DE FAMILIA
40	42	7	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 71410/BMG LATIN	HOMENAJE A RAMON AYALA-25 ANIVERSARIO
41	40	20	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79501/AG HS	DISTINTO DIFERENTE
42	41	79	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
▶ HOT SHOT DEBUT ◀					
43	NEW		EZEQUIEL PENA	FONOVISA 9947	EL NUEVO CHARRO DE MEXICO
44	43	5	PABLO MONTERO	RCA 72620/BMG LATIN	QUE VOY A HACER SIN TI
45	NEW		ANA GABRIEL	SONY DISCOS 83817	ETERNAMENTE
46	47	35	VARIOUS ARTISTS	COLD FRONT 6431/K-TEL	LATIN CLUB MIX 2000
47	NEW		LOS REHENES DE JAVIER TORRES	FONOVISA 9968	SIEMPRE HABRA UNA MUJER
48	NEW		BOBBY PULIDO	EMI LATIN 21235	ZONA DE PELIGRO
49	44	26	VICTOR MANUELLE	SONY DISCOS 83310	INCONFUNDIBLE
50	RE-ENTRY		MICHAEL SALGADO	JOEY 78575/SONY DISCOS	OTRA VEZ A LA CANTINA
			POP	TROPICAL/SALSA	REGIONAL MEXICAN
1	SHAKIRA	SONY DISCOS	1	SON BY FOUR	SONY DISCOS
2	ENRIQUE IGLESIAS	FONOVISA	2	MARC ANTHONY	RMM/SONY DISCOS
3	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN	3	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG
4	VARIOUS ARTISTS	COLUMBIA	4	ELVIS CRESPO	SONY DISCOS
5	SHAKIRA	SONY DISCOS	5	CARLOS VIVES	EMI LATIN
6	LUIS MIGUEL	WEA LATINA	6	GILBERTO SANTA ROSA	SONY DISCOS
7	MANA	WEA LATINA	7	VARIOUS ARTISTS	J&N/SONY DISCOS
8	CHRISTIAN CASTRO	ARIOLA	8	SOUNDTRACK	EPIC/SONY DISCOS
9	MARCO ANTONIO SOLIS	FONOVISA	9	ELVIS CRESPO	SONY DISCOS
10	ELVIS CRESPO	SONY DISCOS	10	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH/AG
11	LOS TRI-O	ARIOLA/BMG LATIN	11	VICTOR MANUELLE	SONY DISCOS
12	CHARLIE ZAA	SONLUX/SONY DISCOS	12	CACHAO	EMI LATIN
13	RICARDO ARJONA	SONY DISCOS	13	VARIOUS ARTISTS	UNIVERSAL/LATINO
14	JACI VELASQUEZ	SONY DISCOS	14	VARIOUS ARTISTS	UNIVERSAL/LATINO
15	CYPRESS HILL	RUFFHOUSE/COLUMBIA/SONY DISCOS	15	GRUPOMANIA	SONY DISCOS
1	SELENA	EMI LATIN	1	SELENA	EMI LATIN
2	LOS TEMERARIOS	FONOVISA	2	LOS TEMERARIOS	FONOVISA
3	VARIOUS ARTISTS	LIDERES	3	VARIOUS ARTISTS	LIDERES
4	CONJUNTO PRIMAVERA	G.M.P./FONOVISA	4	CONJUNTO PRIMAVERA	G.M.P./FONOVISA
5	VICENTE FERNANDEZ	SONY DISCOS	5	VICENTE FERNANDEZ	SONY DISCOS
6	LOS ANGELES AZULES	DISA/EMI LATIN	6	LOS ANGELES AZULES	DISA/EMI LATIN
7	INTOCABLE	EMI LATIN	7	INTOCABLE	EMI LATIN
8	SELENA	EMI LATIN	8	SELENA	EMI LATIN
9	GRUPO BRYNDIS	DISA/EMI LATIN	9	GRUPO BRYNDIS	DISA/EMI LATIN
10	LOS ACOSTA	DISA/EMI LATIN	10	LOS ACOSTA	DISA/EMI LATIN
11	PEPE AGUILAR	MUSART/BALBOA	11	PEPE AGUILAR	MUSART/BALBOA
12	BANDA EL RECODO	FONOVISA	12	BANDA EL RECODO	FONOVISA
13	LOS TIGRES DEL NORTE	FONOVISA	13	LOS TIGRES DEL NORTE	FONOVISA
14	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA/BMG LATIN	14	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA/BMG LATIN
15	EZEQUIEL PENA	FONOVISA	15	EZEQUIEL PENA	FONOVISA

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). Number following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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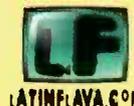
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Zomba Opens New Affiliates To Boost Euro Presence

BY GORDON MASSON

LONDON—Zomba Group is strengthening its foothold in Europe by opening wholly owned affiliates in Italy, Spain, Norway, and Denmark. The expansion builds on Zomba's claim that it now is the world's biggest, and arguably most important, independent record company, with its Jive Records label boasting a roster that includes three of the world's most successful pop artists—Backstreet Boys, Britney Spears, and 'N Sync.

The new enterprises in Norway and Denmark—which effectively are dedicated marketing teams rather than individual companies—already are operational, while the new affiliates in Spain and Italy will open July 1.

Says Stuart Watson, managing director of Zomba International Rec-

ord Group, "With the addition of stand-alone companies in these important markets, we now have a complete European infrastructure which will be to the benefit of all our artists and repertoire owners. It is supplemented in territories such as Greece, Portugal, Turkey, and Eastern Europe by an ongoing license agreement with Virgin, with whom we continue to enjoy a first-class working relationship."

Watson says the move marks the completion of Zomba's sales, marketing, and management infrastructure in Europe. Virgin Music Group—which has been Zomba's licensee in Italy, Spain, and Scandinavia since October 1996—now also will provide Zomba with a full sales and distribution service in these same territories.

In an effort to strengthen the Zomba management team, Roberto Biglia—formerly managing director of Polydor Records in Italy—has been appointed managing director of Milan-based Zomba Records Italy S.r.l. The managing director of Madrid-based Zomba Records Espana SA will be Andres Ochaita, who previously was marketing director for the Columbia label at Sony Music Spain.

Zomba Records Norway, based in



Pictured at a ceremony marking the setup of Zomba's new affiliate in Italy, from left, are Stuart Watson, managing director of Zomba International Record Group; Roberto Biglia, managing director of Zomba Records Italy; Riccardo Clary, president of EMI/Virgin Italy; and Marco Alboni, marketing director at Virgin Italy.

Oslo, will be run by GM Kenneth Ruiz Davila, who was manager of TV marketing at EMI Records in Norway. Copenhagen-based Zomba Records Denmark will be headed by GM Irena Harrit. She joins the company from Scandinavian Records, where she was product manager. Both Davila and Harrit will report to Magnus Bohman, managing director of Zomba Records Scandinavia AB.

However, unlike other managing

directors at Zomba's European affiliates—who report directly to Watson—Bohman and Thierry Thielemens, managing director of Zomba Belgium, will report to Bert Meijer, managing director of Zomba Record Holdings BV and vice president of Europe. Meijer reports to Watson.

Explaining the thinking behind that reporting structure, Watson says, "Bert has done a phenomenal job by focusing on Benelux and got us right

up there with dedicated sales and marketing teams to [a market share of] 8%—right on the back of the majors and in some cases regularly coming in third or fourth on the Richter scale, so to speak, of the leading companies.

"By adding marketing people in the Scandinavian territories and fully supplementing Virgin's sales and distribution efforts there," Watson continues, "we are confident of achieving similar results [to those in Benelux] in Scandinavia. Only a month ago, four out of the top five records on the Swedish singles charts were Zomba titles. That is not a bad precedent to set for the future."

Watson continues, "One of the great benefits that Zomba has is that we

(Continued on next page)

Malaysian Gov't Cracks Down On CD Pirates

BY GRAEME NESBITT

KUALA LUMPUR, Malaysia—The Malaysian government is introducing legislation that will boost its ability to crack down on manufacturers of pirate CDs. The Optical Disc Bill will require disc manufacturers to apply for a license to replicate optical discs and to imprint each disc with a numerical code, enabling its origin to be traced.

Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin says the bill will help the ministry to act sternly against pirates. Currently, the role of ministry officials is confined to assisting the National Film Censor Board and the police in enforcing the anti-piracy provisions of the country's Copyright Act.

According to Sandy Monteiro, GM of the Recording Industry Assn. of Malaysia (RIM), there are up to 50 optical-disc-manufacturing operations in Malaysia, while only 20 are required to meet demand for legitimate product in the territory. "There has definitely been an oversupply in the last few years," says Monteiro.

Yassin and senior ministry officials were recently taken

(Continued on page 56)

Taxman Goes After 2 Japanese Labels

Both Pay Back Taxes And Penalties But Deny Wrongdoing

BY STEVE McCLURE

TOKYO—Two Japanese record labels have admitted that they failed to report income to Japanese tax authorities, which now appear to be devoting more attention to the entertainment industry.

The labels, Universal Music K.K. and Avex, have since paid additional taxes and penalties to the government. But the aggrieved labels claim their failure to report income was due to differences of interpretation and not deliberate attempts on their part to evade taxes.

Japanese media recently reported that the Tokyo Regional Taxation Bureau had found that Universal Music K.K. predecessor PolyGram K.K. and group company Polydor K.K. failed to report some 26 billion yen (\$2.5 billion) in income over several years from 1993. PolyGram K.K. and Polydor K.K. were among a group of PolyGram companies worldwide that contributed funds to the 1993 purchase of Motown, and the Japanese labels had been writing off the cost of that contribution to the Motown purchase.

The tax bureau, saying the write-

'We weren't trying to cheat anybody or engage in any wrongdoing'

— TOM YODA —

offs were unwarranted because the Japanese companies did not have managerial control of Motown, last year assessed Universal and Polydor a total of 10 billion yen (\$95 million) in additional taxes.

Says a Universal Music Asia-Pacific spokesman, "As far as we are concerned, this was and still is a legitimate business investment. What exists today is a simple difference of interpretation between the tax authorities and us."

More recently, Japan's biggest independent label, Avex, admitted that it failed to report about 300 million yen (\$2.9 million) in income over a two-year period ending in March 1999. The tax authorities said the label was not entitled to treat bonus payments

to artists as business expenses. Avex also failed to declare as taxable income revenue from fan-club membership fees.

The Tokyo Regional Taxation Bureau asked Avex to pay 138 million yen (\$1.3 million) in additional taxes and penalties, and Avex says it will comply with that request.

"We weren't trying to cheat anybody or engage in any wrongdoing," says Avex chairman Tom Yoda, noting that the problem with the tax bureau was due to "different points of view" between the label and the bureau.

The bureau refused to confirm details of the two cases after stories about Polydor's and Avex's tax woes appeared in the Japanese media. The bureau says its policy is to not comment on individual cases.

Industry sources in Tokyo say it appears the bureau leaked details of the cases to the media as it turns its attention to the entertainment world, which, as one source puts it, "is one of Japan's few profitable industries these days."

A major production agency is said to be next in line for a going-over by the taxman.

IFPI Platinum Plaudits Reach Around World

BY PAUL SEXTON

LONDON—There was a United Nations feel about the International Federation of the Phonographic Industry (IFPI) Platinum Europe Award recipients for the month of March. The certifications, given for Pan-European album sales of at least 1 million units, went to one act each from Belgium, Canada, and Denmark; two from the U.S.; and three from England.

The musical styles represented were equally wide-ranging, incorporating light classical, pop, mod-



ern and mainstream rock, and country.

Belgium had a European sales champion to celebrate in March, as popular classical vocalist Helmut Lotti hit the platinum standard. Lotti, signed to BMG Belgium and licensed in Europe variously to EMI and Universal, has built a huge following in recent years, singing with symphony orchestras and choirs in a number of languages. Two albums in his "Helmut Lotti Goes Classic" series—referred to as the castle album (BMG/EMI/Universal) and the

(Continued on page 77)

Warner, EMI Demonstrate Different Styles As Chilean Market Contracts

This is the ninth in a series of reports about the Warner and EMI companies in various world markets, small and large, and the impact of their proposed merger.

BY SERGIO FORTUNÓ and JOHN LANNERT

SANTIAGO, Chile—In this roller-coaster music market, a combined Warner/EMI will bring together a pair of companies with very different operating styles and very different pedigrees.

The EMI business was founded as long ago as 1927, and early investment in a local recording studio made the company a pioneer in domestic repertoire. Warner, after years of repre-

'We do not look for artists on the loose who have left a company because they no longer sell'

—ALEJANDRO SANFUENTES—

sentation via a licensee, opened its own venture in 1992, the major's fourth affiliate in Latin America. Combined, the two labels stand to become the largest record company in Chile.

In the eyes of many industry observers, EMI overall is seen as traditional and conservative and slow to make decisions. By contrast, Warner Music is perceived as more dynamic. A former label executive who is now in artist management says, "EMI's structure is concentrated more on big markets and does not give too much importance to markets like Chile. I've listened to [EMI Latin America president] Rafael Gil say that the only priority markets were Argentina and Mexico."

EMI Chile GM Alejandro Sanfuentes, once a talent manager himself, dismisses such assertions. "That is all in the past," he says. "That criticism is due to EMI's regional history, which has been very uneven."

The company's current leadership is already carving out its claim on longevity, Sanfuentes says, "and it has a better established team."

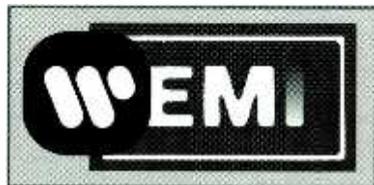
"Under this administration, Joe Vasconcellos is going to [sell] in Argentina, and Alberto Plaza has [sold] in Colombia," says Sanfuentes, citing two EMI Chile artists that have regional prospects.

But Warner has been a busy competitor. Recently, the catalog of artists once signed to EMI has been finding its way to the younger firm. Such is the case with Violeta Parra, whose "Antología Warner" has sold 15,000 units in Chile, according to the label,

and 60,000 pieces outside the country. Meanwhile, folkloric act Quilapayún has seen Warner move 25,000 units of its "Antología."

Chilean rock act Lucybell, which cut three albums for EMI, has also made a switch to the younger company. Manager Pablo Rodriguez says that with Warner, Lucybell "is becoming an important artist. Warner represents commitment and energy, and I feel Lucybell now has the support it has always deserved."

Yet no one could accuse EMI of being indifferent to the country's talent community. In 1996, it embarked upon a concerted effort to market and establish a number of Chilean rock acts, and, at one point, the company had 23 local acts on its roster. The campaign was judged a failure, however,



and Sanfuentes was subsequently brought in to become GM of EMI Chile.

As an artist manager, Sanfuentes had helmed the career of La Ley, a Chilean rock act that did establish itself. After helping the group to become one of the country's most popular attractions in the mid-'90s, he secured it a recording deal with Warner Music Mexico. In 1997, he gave up the act's management and took the EMI post.

"Warner's policy is to sign groups that are already down or who have left a company," Sanfuentes contends. "I believe the great merit lies in developing artists from the demo stage, [from] when they do not exist. We did it with Illapu, Tiro De Gracia, and Joe Vasconcellos. We do not look for artists on the loose who have left a company because they no longer sell."

The man responsible for Warner Music Chile's business, Uruguay-born managing director Alfonso Carbone, has an equally clear view. "We do not take an artist to record a disc, sell 3,000 copies, and then dump the artist. Some artists we have signed are still in the developing stage. It's not like all the work has already been done with them."

Carbone's connection with Warner predates his 1996 appointment to run the Chilean company; he was previously international marketing and A&R director at Wel S.A., the multinational's licensee in Uruguay. Carbone is Warner Music Chile's second managing director since the company's inception; it began signing local acts the year he arrived. He is also president of trade group Asociación Chilena de Productores Fonográficos.

Chile's total volume in 1999 was 7.5 million units, according to APF, which is significantly down from the previous year's 9.1 million units and the low-

est total since 1994. On the positive side, however, is the fact that the percentage of sales for Chilean artists rose for the third consecutive year, to 24% in 1999, compared with 20% in 1998 and 19% the previous 12 months.

Competitively, EMI and Warner have been dueling for second place behind Sony Music. The British-owned firm's market share last year was 24.6% in terms of units and 21.1% in value. Warner took 14.5% in units and 15.7% in value. For the first two months of this year, according to industry sources, Warner moved into second place with shares of 17.2% in units and 18.1% in value. EMI was third, with 16.4% in units and 15.1% in value.

'Some artists we have signed are still in the developing stage. It's not like all the work has already been done with them'

—ALFONSO CARBONE—

Carbone's team at Warner includes marketing director Tabaré Couto, administration and finance manager Gustavo Pachioli, and sales manager Edmundo Guerrero. The company's A&R department, which was created only in the last few months, is headed by Javier Silvera.

Sanfuentes' team at EMI includes finance director Casey Earle, marketing director Rodrigo Santibañez, (Continued on page 89)

Changes At HMV Oz After Hazell Departs

BY CHRISTIE ELIEZER

SYDNEY—HMV Asia-Pacific regional managing director Chris Walker has restructured the retail chain's Australian management and will personally take a more active role in its operations for the next 12 months, following the exit of managing director John Hazell. The latter has resigned "for personal reasons" and is returning to the U.K. (*Billboard* Bulletin, April 5).

Hong Kong-based Walker anticipates spending seven days of every month in Australia; he does not expect to hire a replacement for Hazell in the short term. Under the new local management structure, operations director Martin Carr becomes commercial director, taking on a broader role and day-to-day responsibilities for business. Carr is well-respected both within his organization and by the chain's trading partners. "He's musically savvy, and he understands the business," says Steve Millard, senior director of marketing at Epic Records.

HMV product and marketing director Stephen Wright assumes some of Hazell's duties, including record company relations and negotiations. He will also oversee the product and catalog departments. Human resources director Jane Caton becomes operations manager, reporting to Carr. Finance director Alan Pengelly and systems director Tony O'Brien, both of whom have pan-regional roles, continue to report to Walker.

Walker says he plans to reorga-

nize HMV's marketing department, which essentially has an advertising and promotions role. In line with other Asian territories, an E-commerce manager post has been created. It is filled by Andrew Mantle, previously branch manager for the state of Queensland.

Hazell's two-year tenure has left HMV with local market share of almost 10%, a heavily trafficked Web site, and in-store magazine Massive. According to Walker, Hazell was intending to leave in May, but the decision was not announced officially to the merchant's trading partners.

Labels executives locally see HMV's market penetration and strong brand profile as points in breaking new acts. Its customers are seen as open to new music, with most citing the national youth radio network Triple J as the place where they hear their latest music. The chain's demographic is more male-oriented, but labels believe it attracts females in the 16-24 age group.

"Their staff is always eager to know what new music is coming up," says Epic's Millard. "They're definitely a chain to go to if we're breaking a new act: Travis, Macy Gray, and Chicane are just three recent acts they helped us break."

Ron Edwards, director of sales and marketing for the Festival Mushroom Group, agrees. "They're enthusiastic about new talent and very good at helping to breaking them. They were instrumental in

(Continued on page 58)



ZOMBA OPENS NEW AFFILIATES TO BOOST EURO PRESENCE

(Continued from preceding page)

don't have any historic infrastructure, and therefore, by grouping territories together—like we've done with Australia/New Zealand, Singapore/Malaysia, and now Benelux/Scandinavia—we can really benefit from local management driving individual market regions within regions." Although Zomba claims to be the world's largest independent, Watson will not reveal its revenue figures.

New releases that Zomba will be pushing between now and the end of the year include albums by international superstars such as Britney Spears, 'N Sync, R. Kelly, and Backstreet Boys and development priorities such as Aaron Carter, Don Philip, Ellie Campbell, and Jessica.

Barry Weiss, president of Jive Records U.S., says, "With the continued onslaught of sales and growth of our American-based artist repertoire around the world—and the greatly successful Zomba France launch in

October of last year—it only makes sense that we expand and control our own destiny in Italy and Spain, not to mention Scandinavia. These are markets where our roster enables us to start focused, stand-alone companies that will surely pick up on the great start that Virgin has given us in these territories."

However, the importance of developing local talent in European markets does not escape Watson. "Local repertoire has varying degrees of significance depending on the markets. You would be foolish to start companies in Italy and Spain if you did not have local repertoire in mind in the longer term. But in the shorter term, we have to maximize our international sales, and we've got off to a great kick-start, because Virgin has been very aggressive on our behalf in those markets."

"In saying that," Watson continues, "there is nothing like [having] a dedi-

cated sales and marketing team of your own to really get that focus upped and reap the benefits of a whole driven and dedicated response to investment on your own artists."

Asked if Zomba has plans for expansion in Eastern Europe, Watson tells *Billboard*, "Not at the moment. We're happy with our license with Virgin in Eastern Europe and in Turkey, Greece, and Portugal. I think the markets where we have either got our own infrastructures up and running or are [setting them up] give us a pretty good European infrastructure for now."

"This structure will give us a really focused European infrastructure via which to drive sales in the best possible way through the major markets," Watson continues. "Driving sales in Spain could result in spinoffs in territories like Portugal and possibly even in Latin America, as these markets are quite closely linked."

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	SUNRISE NIPPON ARASHI JOHNNY'S ENTERTAINMENT
2	2	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL
3	3	STAY BY MY SIDE MAI KURAKI GIZA STUDIO
4	NEW	SHOCK HEARTS THE YELLOW MONKEY BMG FUNHOUSE
5	1	GRAVITY LUNA SEA VICTOR/UNIVERSAL
6	10	KIHOI OSORADE BOOM BOOM BOOM KIROI 5 ZETIMA
7	6	LOVE, DAY AFTER TOMORROW MAI KURAKI GIZA STUDIO
8	13	NANDA KANDA TAKASHI FUJII ANTINOS
9	4	DEEP IMPACT DRAGON ASH FEATURING RAPPAGARIYA VICTOR/UNIVERSAL
10	8	ANATONO KISS WO KAZOEMASYOU YUKI KOYANAGI EASTWEST JAPAN
11	5	AKAI NIKKICYO AKAGUMI 4 ZETIMA
12	9	SUKINI NATTEKU AISHITEKU KINKI KIDS JOHNNY'S ENTERTAINMENT
13	14	RAKUNO KEN HIRAI SONY
14	7	GOODBYE YESTERDAY MIKI IMAI WARNER MUSIC JAPAN
15	15	... TO BE "KISSIN' YOU" SYOGO HAMADA SONY
16	12	AOI SPORTS CAR NO OTOKO AOIRO 7 ZETIMA
17	11	ON THE WAY TO YOU GLOBE FEATURING KEIKO AVEV TRAX
18	17	RED BEAT OF MY LIFE ERIKO WITH CRUNCH TOY'S FACTORY
19	NEW	UMI ETO PUFFY EPIC
20	16	KONYA TSUKINO MIERU OKANI B'Z ROOMS
ALBUMS		
1	1	RINGO SHEENA SHOUSHO STRIP TOSHIBA-EMI
2	3	JUDY & MARY FRESH EPIC
3	2	MORNING MUSUME 3RD—LOVE PARADISE ZETIMA
4	6	AIKO SAKURA NO KI NO SHITA PONY CANYON
5	4	SPEED DEAR FRIENDS 2 TOY'S FACTORY
6	5	SPEED DEAR FRIENDS 1 TOY'S FACTORY
7	16	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI
8	NEW	HI-STANDARD LOVE IS A BATTLEFIELD PIZZA OF DEATH
9	7	AYUMI HAMASAKI AYU-MI-XII (VERSION NONSTOP MEGA MIX) AVEV TRAX
10	NEW	BONNIE PINK LET GO EASTWEST JAPAN
11	9	DREAMS COME TRUE GREATEST HITS "THE SOUL" EPIC
12	8	ETERNITY EVERY LITTLE THING AVEV TRAX
13	11	DO AS INFINITY BREAK OF DAWN AVEV TRAX
14	10	MARIKO TAKAHASHI THE BEST VICTOR
15	13	TAKAKO MATSU ITSUKA SAKURA NO AME NI POLYDOR
16	15	MASAYUKI SUZUKI MEDIUMSLOW EPIC
17	12	TAMIO OKUNDA GOLDBLEND SONY
18	NEW	RINGO SHEENA MUZAI MORATORIAMI TOSHIBA-EMI
19	17	VARIOUS ARTISTS ARIGATO 30 MILLION COPIES—BEST OF TK WORKS AVEV TRAX
20	14	POCKET BISCUITS THANKS TOSHIBA-EMI

THIS WEEK	LAST WEEK	SINGLES
1	2	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
2	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/ARIELA
3	4	SHALALA LALA VENGABOYS BREAKIN'/EMI
4	5	BLA BLA BLA GIGI D'AGOSTINO ZYX
5	3	AMERICAN PIE MADONNA MAVERICK/WEA
6	6	MEIN STERN AYMAN EASTWEST
7	7	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL
8	13	BONGO BONG MANU CHAU VIRGIN
9	15	BIG IN JAPAN GUANO APES ARIOLA
10	9	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
11	12	ALL THE SMALL THINGS BLINK-182 POLYDOR/UNIVERSAL
12	18	THE DARKSIDE HYPETRAXX EMI
13	10	BYE BYE BYE 'N SYNC JIVE/ZOMBA
14	8	SUMMER MOVED ON A-HA WEA
15	11	WHERE ARE YOU? PAFFENDORF EDEL
16	17	RISE GABRIELLE MOTOR/UNIVERSAL
17	NEW	LET ME BE THE ONE SASHA WEA
18	14	PURE SHORES ALL SAINTS EASTWEST
19	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
20	NEW	BE WITH YOU ENRIQUE IGLESIAS UNIVERSAL
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA/ARIELA
2	3	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN
3	2	PETER MAFFAY X ARIOLA
4	7	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI
5	5	AC/DC STIFF UPPER LIP EASTWEST
6	6	STEFAN RAAB DAS TV—TOTAL ALBUM EDEL
7	9	HIM RAZORBLADE ROMANCE BMG KOLN/BMG
8	4	DYNAMITE DELUXE DELUXE SOUNDSYSTEM EMI
9	14	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL
10	12	STING BRAND NEW DAY MOTOR/UNIVERSAL
11	10	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST
12	17	BLOODHOUND GANG HOORAY FOR BOOBIES MOTOR/UNIVERSAL
13	13	A*TEENS THE ABBA GENERATION MOTOR/UNIVERSAL
14	11	AYMAN HOCHEXPLISIV EASTWEST
15	15	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
16	19	RED HOT CHILI PEPPERS CALIFORNICATION WEA
17	20	METALLICA S&M MERCURY/UNIVERSAL
18	8	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
19	16	TOM JONES RELOAD v2
20	RE	GABRIELLE RISE MOTOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	NEW	FILL ME IN CRAIG DAVID WILDSTAR
2	NEW	FLOWERS SWEET FEMALE ATTITUDE WEA
3	NEW	A SONG FOR THE LOVERS RICHARD ASHCROFT HUT/VIRGIN
4	NEW	DEEPER SHADE OF BLUE STEPS JIVE/ZOMBA
5	NEW	THE BAD TOUCH BLOODHOUND GANG GEFREW/UNIVERSAL
6	NEW	BLOW YA MIND LOCK 'N' LOAD PEPPER/ZOMBA
7	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
8	1	FOOL AGAIN WESTLIFE RCA
9	3	SAY MY NAME DESTINY'S CHILD COLUMBIA
10	NEW	AIRWAVE RANK 1 MANIFESTO
11	4	MY TIME IS NOW MOLOKO ECHO
12	5	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA
13	NEW	BINGO BANGO BASEMENT JAXX XL RECORDINGS
14	10	STILL DRE DR. DRE FEATURING SNOOP DOGG INTERSCOPE
15	9	ALL THE SMALL THINGS BLINK-182 MCA
16	7	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS XTRAVAGANZA
17	11	AMERICAN PIE MADONNA MAVERICK/WEA
18	12	PURE SHORES ALL SAINTS LONDON
19	8	BAG IT UP GERI HALLIWELL EMI
20	13	SITTING DOWN HERE LENE MARLIN VIRGIN
ALBUMS		
1	2	MOBY PLAY MUTE
2	1	SANTANA SUPERNATURAL ARISTA
3	7	WESTLIFE WESTLIFE RCA
4	3	TOM JONES RELOAD GUT
5	12	MELANIE C NORTHERN STAR VIRGIN
6	4	MACY GRAY ON HOW LIFE IS EPIC
7	6	TRAVIS THE MAN WHO INDEPENDIENTE
8	5	SHANIA TWAIN COME ON OVER MERCURY
9	9	SHANIA TWAIN THE WOMAN IN ME MERCURY
10	13	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV
11	10	CHICANE BEHIND THE SUN XTRAVAGANZA
12	14	SANTANA THE ULTIMATE COLLECTION COLUMBIA
13	11	GABRIELLE RISE GO! BEAT/POLYDOR
14	18	OASIS STANDING ON THE SHOULDER OF GIANTS BIG BROTHER
15	19	DR. DRE DR. DRE—2001 INTERSCOPE
16	NEW	DOVES LOST SOULS HEAVENLY
17	NEW	HANK MARVIN MARVIN AT THE MOVIES UNIVERSAL MUSIC TV
18	20	STEPS STEPTACULAR JIVE/ZOMBA
19	8	EMBRACE DRAWN FROM MEMORY HUT/VIRGIN
20	RE	SAVAGE GARDEN AFFIRMATION COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SEX BOMB TOM JONES FEATURING MOUSSE T. v2/SONY
2	3	CES SOIREES LA YANNICK LA TRIBU/SONY
3	2	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
4	5	LUCKY STAR SUPERFUNK VIRGIN
5	10	TONTON DU BLEU 113 SMALL/SONY
6	7	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
7	6	LES 3 CLOCHES TINA ARENA COLUMBIA
8	4	MAN! I FEEL LIKE A WOMAN! SHANIA TWAIN MERCURY/UNIVERSAL
9	11	IL Y A TROP DE GENS QUI T'AIMENT HELENE SEGARA ORLANDO/EASTWEST
10	9	PURE SHORES ALL SAINTS EASTWEST
11	13	TU ME MANQUES DEPUIS LONGTEMPS SONIA LACEN & SEBASTIAN LORCA MERCURY/UNIVERSAL
12	8	MOVE YOUR BODY EIFFEL 65 HOT TRACKS/SONY
13	12	AMERICAN PIE MADONNA MAVERICK/WEA
14	14	THE RIDDLE GIGI D'AGOSTINO EMI
15	NEW	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
16	NEW	I WILL LOVE AGAIN LARA FABIAN EPIC
17	16	BORN TO MAKE YOU HAPPY BRITNEY SPEARS JIVE/VIRGIN
18	15	SI LOIN DE TOI PIT BACCARDI HOSTILE/VIRGIN
19	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
20	NEW	LE FRUIT DEFENDU MYSTIC EPIC/SONY
ALBUMS		
1	3	SANTANA SUPERNATURAL ARISTA/BMG
2	1	LES ENFOIRES ENFOIRES EN 2000 BMG
3	5	SOUNDTRACK TAXI 2 (BOF) HOSTILE/VIRGIN
4	2	NTM LIVE EPIC
5	NEW	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
6	6	LYNDA LEMAY LIVE WEA
7	4	JACKY & BEN-J LE BILAN SMALL/SONY
8	12	PATRICK BRUEL JUSTE AVANT BMG
9	10	TINA ARENA IN DEEP COLUMBIA
10	7	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
11	13	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUES/SONY
12	8	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
13	NEW	SOUNDTRACK POKEMON EDEL/SONY
14	14	LES RITA MITSOUKO COOL FRENESIE VIRGIN
15	17	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
16	15	AC/DC STIFF UPPER LIP EASTWEST
17	16	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
18	20	M JE DIS AIME VIRGIN
19	11	ASSASSIN TOUCHE D'ESPOIR SMALL/SONY
20	RE	113 LES PRINCES DE LA VILLE SMALL/SONY

CANADA (SoundScan) 04/22/00

NETHERLANDS (Stichting Mega Top 100) 04/15/00

AUSTRALIA (ARIA) 04/10/00

ITALY (Musica e Dischi/FIMI) 04/11/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	THIS TIME AROUND HANSON MOE/ISLAND/UNIVERSAL
2	1	AMERICAN PIE MADONNA MAVERICK/WARNER
3	4	BETTER OFF ALONE ALICE DEEJAY REPUBLIC/UNIVERSAL
4	5	IT FEELS SO GOOD (PART 2) SONIQUE FARM CLUB/REPUBLIC/UNIVERSAL
5	6	MARCOLEO ELISSA POPULAR/EMI
6	3	THERE YOU GO PINK LAFACE/ARISTA/BMG
7	NEW	FEELIN' SO GOOD (PART 1) (IMPORT) JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE WORK/SONY
8	8	AMAZED LONESTAR BNA/BMG
9	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
10	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
11	11	LAST KISS PEARL JAM EPIC/SONY
12	20	SAY MY NAME DESTINY'S CHILD COLUMBIA/SONY
13	NEW	MIRROR MIRROR M2M ATLANTIC/WARNER
14	NEW	BACK IN MY LIFE ALICE DEEJAY VIOLENT/REPUBLIC/UNIVERSAL
15	13	CAN'T STOP JACKSOUL VIK/BMG
16	19	MUCHO MAMBO (SWAY) SHAFT JELLYBEAN
17	10	CARTOON HEROES AQUA UNIVERSAL
18	14	TWO TIMES (IMPORT) ANN LEE NUMZIK
19	12	RAINBOW COUNTRY (REMIX) BOB MARLEY VS. FUNKSTAR DE LUXE EDEL/ATLANTIC
20	2	MY RULES PATRIA POPULAR/EMI
ALBUMS		
1	1	'N SYNC NO STRINGS ATTACHED JIVE/BMG
2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	3	MACY GRAY ON HOW LIFE IS EPIC/SONY
4	15	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
5	4	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
6	12	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL
7	5	SOUNDTRACK ROMEO MUST DIE—THE ALBUM BLACKGROUND/VIRGIN/EMI
8	9	VARIOUS ARTISTS GRAMMY NOMINEES 2000 GRAMMY/RCA/BMG
9	8	AQUA AQUARIUS MCA/UNIVERSAL
10	13	VARIOUS ARTISTS BIG SHINY TUNES 4 JVT/EMI
11	10	M.C. MARIO M.C. MARIO MIDTOWN 2000 SONY
12	NEW	BIG PUNISHER YEEHAH BABY LOUD/SONY
13	14	VARIOUS ARTISTS MUCHDANCE 2000 SONY
14	7	ICE CUBE WAR & PEACE VOL. 2 (THE PEACE DISC) LENCH MOB/PRIORITY/EMI
15	11	VARIOUS ARTISTS YTV BIG FUN PARTY MIX UNIVERSAL
16	17	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
17	6	VARIOUS ARTISTS WWF: WORLD WRESTLING FEDERATION—AGGRESSION PRIORITY/EMI
18	20	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER
19	NEW	SISQO UNLEASH THE DRAGON DRAGON/DEF SOUL/UNIVERSAL
20	16	S CLUB 7 S CLUB POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIC
2	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
3	4	THONG SONG SISQO MERCURY/UNIVERSAL
4	3	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI
5	15	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
6	18	LOVE COME HOME DJ JEAN DIGIDANCE
7	5	ONDERWEG ABEL PIAS
8	7	SAY MY NAME DESTINY'S CHILD COLUMBIA
9	11	WATJE DOE MAAR v2
10	6	SHALALA LALA VENGABOYS BREAKIN'/VIOLENT
11	8	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
12	9	HIGHER & HIGHER DJ JURGEN DIGIDANCE
13	13	SEX BOMB TOM JONES FEATURING MOUSSE T. v2
14	10	AMERICAN PIE MADONNA MAVERICK/WARNER
15	12	MIJN LEVEN IS VAN MIJ PIA DOUWES POLYDOR/UNIVERSAL
16	14	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA
17	NEW	ROCK THE HOUSE SCOOP EMI
18	NEW	IK HEB DE HELE NACHT WOLTER KROES RED BULLET
19	16	NO GOODBYES LINDA ABCD
20	RE	RISE GABRIELLE POLYDOR
ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	6	VAN DIK HOUT IK JOU & JIJ MIJ DOUBLE T/SONY
3	2	ROWWEN HEZE VANDAAG RAM
4	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI
5	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/VIOLENT
7	7	SANTANA THE ULTIMATE COLLECTION SONY
8	8	ANDRE HAZES WANT IK HOU VAN JOU EMI
9	13	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
10	12	ANDREA BOCELLI SOGNO POLYDOR/UNIVERSAL
11	9	SISQO UNLEASH THE DRAGON MERCURY/UNIVERSAL
12	18	ANOUEK URBAN SOLITUDE DINO
13	RE	TOM JONES RELOAD v2
14	10	ELIZABETH MUZIEK UIT DE MUSICAL POLYDOR/UNIVERSAL
15	17	ILSE DELANGE WORLD OF HURT WARNER
16	16	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
17	15	MARCO BORSATO LUID EN DUIDELIJK POLYDOR/UNIVERSAL
18	14	HELMUT LOTTI OUT OF AFRICA POLYDOR/UNIVERSAL
19	11	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA
20	20	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER

THIS WEEK	LAST WEEK	SINGLES
1	1	BYE BYE BYE 'N SYNC JIVE/ZOMBA
2	2	CANDY MANDY MOORE EPIC
3	3	BLOKE CHRIS FRANKLIN EMI
4	4	PURE SHORES ALL SAINTS WEA
5	6	MOVE YOUR BODY EIFFEL 65 SHOCK
6	NEW	LIVE WITHOUT IT KILLING HEIDI ROADSHOW/WARNER
7	5	WHAT'S A GIRL TO DO S2S MUSHROOM/FESTIVAL
8	9	ALL THE SMALL THINGS BLINK-182 UNIVERSAL
9	10	I WANNA LOVE YOU FOREVER JESSICA SIMPSON COLUMBIA
10	7	ADELANTE SASH! SHOCK
11	8	AMERICAN PIE MADONNA MAVERICK/WEA
12	17	EX-GIRLFRIEND NO DOUBT UNIVERSAL
13	NEW	SAY MY NAME DESTINY'S CHILD COLUMBIA/SONY
14	11	ABSOLUTELY EVERYBODY VANESSA AMOROSI TRANSISTOR/BMG
15	14	DO YOU WANT MY LOVE COCO LEE EPIC
16	13	S CLUB PARTY S CLUB 7 POLYDOR/UNIVERSAL
17	19	WE THINK IT'S LOVE LEAH HAYWOOD EPIC
18	15	PRAY TINA COUSINS JIVE/ZOMBA
19	16	BRICK TRACK VS. GITTY UP SALT 'N PEPA WEA
20	12	IF ONLY HANSON UNIVERSAL
ALBUMS		
1	NEW	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
2	1	KILLING HEIDI REFLECTOR ROADSHOW/WARNER
3	2	MOBY PLAY MUSHROOM/FESTIVAL
4	5	MACY GRAY ON HOW LIFE IS EPIC
5	4	RED HOT CHILI PEPPERS CALIFORNICATION WEA
6	3	SANTANA SUPERNATURAL ARISTA/BMG
7	6	BLINK-182 ENEMA OF THE STATE UNIVERSAL
8	8	TRAVIS THE MAN WHO EPIC
9	7	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
10	10	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
11	11	SOUNDTRACK THE BEACH WEA
12	NEW	THE SEEKERS THE HISTORIC 1968 BBC FAREWELL MUSHROOM/FESTIVAL
13	14	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
14	16	THE CHEMICAL BROTHERS SURRENDER VIRGIN
15	9	AREA 7 BITTER & TWISTED TRAD/ZOMBA
16	12	KASEY CHAMBERS THE CAPTAIN EMI
17	18	GOMEZ LIQUID SKIN VIRGIN
18	RE	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL
19	15	AC/DC STIFF UPPER LIP EMI
20	RE	FIVE INVINCIBLE BMG

THIS WEEK	LAST WEEK	SINGLES
1	1	AMERICAN PIE MADONNA MAVERICK/WEA
2	3	PURE SHORES ALL SAINTS CGD/EASTWEST
3	7	UN GIORNO MIGLIORE LUNA POP HITMANIA/UNIVERSAL
4	4	DESERT ROSE STING & CHEB MAMI A&M/UNIVERSAL
5	2	SEX BOMB TOM JONES FEATURING MOUSSE T. v2/UNIVERSAL
6	NEW	ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL
7	8	THE GREAT BEYOND R.E.M. WEA
8	6	TUTTI GLIZERI DEL MONDO RENATO ZERO FONOPOLI/SONY
9	13	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
10	14	BYE BYE BYE 'N SYNC JIVE/VIRGIN
11	10	LA TUA RAGAZZA SEMPRE IRENE GRANDI CGD/EASTWEST
12	5	CARTOON HEROES AQUA UNIVERSAL
13	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
14	18	TUTTI I MIEI SBAGLI SUBSONICA MERCURY/UNIVERSAL
15	9	WHAT'S MY AGE AGAIN BLINK-182 MCA/UNIVERSAL
16	12	GLORIOUS ANDREAS JOHNSON WEA
17	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND TIME/SEE
18		

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	05/04/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	AMERICAN PIE MADONNA MAVERICK/WARNER	1	1	SOBREVIVIRE MONICA NARANJO EPIC	1	1
2	2	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/2	2	3	FRUTA FRESCA CARLOS VIVES VIRGIN	2	3
3	3	SHALALA LALA VENGABOYS VIOLENT/VARIOUS	3	2	AMERICAN PIE MADONNA MAVERICK/WEA	3	2
4	5	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	4	4	BE WITH YOU ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	4	4
5	4	PURE SHORES ALL SAINTS LONDON	5	5	TU SIGUE ASI OBK HISPAVOX	5	5
6	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	6	6	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/UNIVERSAL	6	6
7	7	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	7	7	THE BAD TOUCH BLOODHOUND GANG POLYDOR/UNIVERSAL	7	7
8	NEW	DESERT ROSE STING & CHEB MAMI A&M	8	NEW	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	8	NEW
9	NEW	FOOL AGAIN WESTLIFE RCA	9	NEW	CAI NINA PASTORI ARIOLA	9	NEW
10	9	BYE BYE 'N SYNC JIVE	10	8	OTRO AMOR VENDRA LARA FABIAN EPIC	10	8
		ALBUMS			ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA	1	1	MONICA NARANJO MINAGE EPIC	1	1
2	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	2	NEW	OBK ANTROPOP HISPAVOX	2	NEW
3	4	VENGABOYS THE PLATINUM ALBUM VIOLENT/VARIOUS	3	3	SANTANA SUPERNATURAL ARISTA/ARIOLA	3	3
4	2	AC/DC STIFF UPPER LIP ELEKTRA	4	2	BERTIN OSBORNE SABOR A MEXICO MERCURY/UNIVERSAL	4	2
5	3	TOM JONES RELOAD GUT/2	5	4	AC/DC STIFF UPPER LIP DRO	5	4
6	5	MACY GRAY ON HOW LIFE IS EPIC	6	6	AQUA AQUARIUS UNIVERSAL	6	6
7	6	AQUA AQUARIUS UNIVERSAL	7	9	M-CLAN USAR Y TIRAR DRO	7	9
8	8	MOBY PLAY MUTE	8	7	MANA UNPLUGGED WEA	8	7
9	RE	SHANIA TWAIN COME ON OVER MERCURY	9	8	TAMARA GRACIAS DARS/MUXIC/UNIVERSAL	9	8
10	10	STING BRAND NEW DAY A&M	10	5	TOM JONES RELOAD V2/UNIVERSAL	10	5

MALAYSIA		(RIM)	HONG KONG		(IFPI Hong Kong Group)	04/02/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VARIOUS ARTISTS MAX 6 WARNER	1	1	WILLIAM SO BECAUSE I LOVE YOU GO EAST	1	1
2	2	WESTLIFE WESTLIFE BMG	2	NEW	ELLE ELLE BMA	2	NEW
3	4	XPDC UN/METAL LIFE	3	2	LESLIE CHEUNG UNTITLED UNIVERSAL	3	2
4	9	SANTANA SUPERNATURAL ARISTA/BMG	4	NEW	VARIOUS ARTISTS BEST OF EEG VOL. 1 EEG	4	NEW
5	7	CELINE DION ALL THE WAY ... A DECADE OF SONG SONY	5	3	GRACE YIP AMAZING GRACE EEG	5	3
6	NEW	VARIOUS ARTISTS HITS FOR YOU 3 (BOLLYWOOD 2000) EMI	6	4	MIRIAM YEUNG LIVE AT THE GALAXY HALL, HITEC CAPITAL ARTISTS	6	4
7	5	FAUZIAH LATIF NO. 1S EMI	7	RE	KELLY CHEN COLORS OF LOVE GO EAST	7	RE
8	8	VARIOUS ARTISTS NOW CHINESE BEST EMI	8	7	NICHOLAS TSE MOST WANTED EEG	8	7
9	RE	METALLICA S&M UNIVERSAL	9	6	LOUIS KOO BOY FRIEND CAPITAL ARTISTS	9	6
10	6	VARIA IDEOLOGI KRU ROCK	10	5	WANG CHIEH GIVING EEG	10	5

IRELAND		(IRMA/Chart-Track)	BELGIUM/FLANDERS		(Promuvi)	04/14/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	MANIAC 2000 MARK MCCABE ABBEY DANCE	1	3	FREESTYLER BOMFUNK MC'S SONY	1	3
2	2	FOOL AGAIN WESTLIFE RCA	2	2	ONDERWEG ABEL PIAS	2	2
3	4	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	1	CANDYMAN DA BOY TOMMY EMI	3	1
4	3	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA	4	9	ROCK THE HOUSE SCOOP EMI	4	9
5	8	SHALALA LALA VENGABOYS BREAKIN'/POSITIVA	5	6	SILENCE DELERIUM NETTWERK/BMG	5	6
6	NEW	AMAZED LONESTAR BNA	6	5	LUCKY STAR SUPERFUNK VIRGIN	6	5
7	7	AMERICAN PIE MADONNA MAVERICK/WEA	7	4	SHALALA LALA VENGABOYS BMG/ARIOLA	7	4
8	10	ALL THE SMALL THINGS BLINK-182 MCA	8	7	NOTHING ELSE MATTERS METALLICA UNIVERSAL	8	7
9	9	SITTING DOWN HERE LENE MARLIN VIRGIN	9	NEW	BYE BYE BYE 'N SYNC JIVE	9	NEW
10	9	BAG IT UP GERI HALLIWELL EMI	10	10	KERNKRAFT 400 ZOMBIE NATION BMG/ARIOLA	10	10
		ALBUMS			ALBUMS		
1	1	MOBY PLAY MUTE	1	1	NOVASTAR NOVASTAR WEA	1	1
2	2	SANTANA SUPERNATURAL ARISTA	2	2	CLOUSEAU LIVE EMI	2	2
3	10	WESTLIFE WESTLIFE RCA	3	3	SANTANA SUPERNATURAL ARISTA/BMG	3	3
4	6	TOM JONES RELOAD GUT	4	5	K3 PARELS 2000 BMG/ARIOLA	4	5
5	5	SHANIA TWAIN COME ON OVER MERCURY	5	4	VONDA SHEPARD SONGS FROM ALLY MCBEAL EPIC	5	4
6	3	VENGABOYS THE PLATINUM ALBUM BREAKIN'/POSITIVA	6	NEW	BARRY WHITE THE ULTIMATE COLLECTION MERCURY/UNIVERSAL	6	NEW
7	4	MACY GRAY ON HOW LIFE IS EPIC	7	NEW	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	7	NEW
8	8	DAVID GRAY WHITE LADDER IHT	8	NEW	ABEL DE STILTE VOORBIJ PIAS	8	NEW
9	RE	BARRY WHITE THE ULTIMATE COLLECTION MERCURY	9	6	VENGABOYS THE PLATINUM ALBUM BMG/ARIOLA	9	6
10	7	TRAVIS THE MAN WHO INDEPENDIENTE	10	8	'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA	10	8

AUSTRIA		(Austrian IFPI/Austria Top 40)	SWITZERLAND		(Media Control Switzerland)	04/16/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	1	1
2	2	SHALALA LALA VENGABOYS BREAKIN'/EMI	2	3	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	2	3
3	3	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG	3	2	AMERICAN PIE MADONNA MAVERICK/WARNER	3	2
4	8	ALL THE SMALL THINGS BLINK-182 UNIVERSAL	4	5	DESERT ROSE STING & CHEB MAMI UNIVERSAL	4	5
5	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	5	4	SHALALA LALA VENGABOYS BREAKIN'/EMI	5	4
6	4	AMERICAN PIE MADONNA MAVERICK/WARNER	6	6	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG	6	6
7	NEW	BLA BLA BLA GIGI D'AGOSTINO ECHO/ZYX	7	8	PURE SHORES ALL SAINTS WARNER	7	8
8	5	RISE GABRIELLE UNIVERSAL	8	9	I WANNA LOVE YOU FOREVER JESSICA SIMPSON SONY	8	9
9	7	DESERT ROSE STING & CHEB MAMI UNIVERSAL	9	7	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT/MUSIKVERTRIEB	9	7
10	6	LIEBESBRIEF THOMAS D. SONY	10	10	BYE BYE BYE 'N SYNC JIVE/MUSIKVERTRIEB	10	10
		ALBUMS			ALBUMS		
1	1	SANTANA SUPERNATURAL ARISTA/BMG	1	1	SANTANA SUPERNATURAL ARISTA/BMG	1	1
2	2	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	2	2	VENGABOYS THE PLATINUM ALBUM BREAKIN'/EMI	2	2
3	4	SOUNDTRACK POKEMON KOCH	3	4	PINK FLOYD IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-1981 EMI	3	4
4	9	GIGI D'AGOSTINO L'AMOUR TOUJOURS ECHO/ZYX	4	3	AC/DC STIFF UPPER LIP WARNER	4	3
5	5	DEAN MARTIN THE VERY BEST OF EMI	5	10	JESSICA SIMPSON SWEET KISSES SONY	5	10
6	6	BOHSE ONKELZ EIN BOSES MARCHEN AUS TAUSEND VIRGIN	6	NEW	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	6	NEW
7	7	AC/DC STIFF UPPER LIP WARNER	7	7	MACY GRAY ON HOW LIFE IS SONY	7	7
8	8	BLINK-182 ENEMA OF THE STATE UNIVERSAL	8	5	TRACY CHAPMAN TELLING STORIES WARNER	8	5
9	RE	A*TEENS THE ABBA GENERATION UNIVERSAL	9	8	'N SYNC NO STRINGS ATTACHED JIVE/MUSIKVERTRIEB	9	8
10	10	HIM RAZORBLADE ROMANCE BMG	10	6	FLORIAN AST SPITZ BMG	10	6

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WITH THE RELEASE of DJ Cam's fourth album, "Loa Project," Sony France is hoping to introduce the artist to a broader audience. "The aim is 100,000 units in France and a further 100,000 in the rest of the world," says Sony international marketing director Deborah Siegel. "We feel that it is time to look for the next level in his recording career." European release date is May 2, and DJ Cam is doing what every dance artist looking for a bigger audience has ended up doing—going on the road. Starting May 5 he takes his band on a 10-date tour of France, to be followed by additional dates, including festivals, throughout the summer, taking in the U.S. and Japan. Response to the first promotional single, "Juliet," has been encouraging. "French and U.K. radio have picked up on the track, and vinyl sales have been healthy," Siegel says.

GARY SMITH

ARCTIC TECHNO ARTIST Anneli Drecker has been singing with Norway's Bel Canto since 1987, but the Tromsø-born vocalist has now released her debut solo album, "Tundra," on EMI Norsk. The label regards it as a flagship release, and the project has been handled by EMI's newest A&R executive, Gry Zakariassen. "It's a challenge. She's an established artist going solo and producing herself and using interesting musicians," she says. They include Bel Canto's Nils Johansen, the Prague Symphony Orchestra, ECM-signed Nils Petter Molvær, and Sivert Høyem of Virgin-signed Madrugada. The album hit stores in Norway in March, and international release will follow after domestic marketing efforts have been completed.



DRECKER

KAIR LOFTHUS

LONG BEFORE the phrase "world music" was coined, Nigerian singer/percussionist Baba Olatunji was introducing authentic West African music to an international audience. His 1959 debut Columbia album, "Drums Of Passion," had a wide influence, and one devotee was Grateful Dead drummer Mickey Hart, who subsequently invited him to play on his 1992 Grammy-award-winning "Planet Drum" album. New York-based Olatunji celebrated his 73rd birthday in early April and has announced that he is recording a new album. He is also about to launch Voices of Africa, a musical charity to fund education for youngsters in Africa and increase AIDS awareness. "It took two years to organize and to get congressional approval and tax exemption. This will be a cooperative effort from musicians from all over the world," he says.

KWAKU

FIFTEEN of the biggest acts on the Belgian music scene have contributed to "Glittering 2000," an extraordinary compilation album

of new versions of '70s glam rock hits on the Play It Again Sam (PIAS) label. The idea was the brainchild of PIAS product manager Christophe Cocquyt and RTBF Radio 21 producer Rudi Léonet and unites both Flemish and French-speaking acts. Machi-avel sings Alex Harvey's "The Faith Healer," Arno offers "All The Young Dudes," and Double T Music signing Arid renders "Killer Queen." New Flemish band Das Pop reworks the Rubettes' "Tonight," and dance guru Praga Khan performs David Bowie's "Jean Genie." Other acts include Soulwax, Kiss My Jazz, and popular French performers Stella and Jeff Bodart. PIAS has issued "Tonight" as a radio-only single, and the video is on the Music Factory's high-rotation list.

MARC MAES

REMIXES of popular songs from India's Bollywood film industry first became popular in the mid-'90s. Two recent high-profile albums continue the music's crossover into clubland. Birmingham-based British-Asian producer Bally Sagoo's "Bollywood Flashback 2" (Sony) follows up his groundbreaking 1993 release, which spawned the mega-hit "Chura Liya" (You Stole My Heart). Sony has also released the Mumbai-based trio Instant Karma's "Dance Masti" (Dance Fever), which has yielded the heavy-rotation video for the medley "Bahon Mein/Hum Bewafa" (In Your Arms/Trust My Love). Sony Music India MD Vijay Singh says, "Remixes of Bollywood tracks are a success only if they are different. With Sagoo and Instant Karma, both came from different cultures." Sagoo draws on heavy R&B influences, while Instant Karma's sound veers toward drum'n'bass to reinvent some classic tracks from Bollywood's past.

NYAY BHUSAN

HOME RECORDS, the independent label that first introduced British soul star Beverley Knight to the U.K. market, is betting upon the talents of another R&B newcomer, Hil St. Soul. That's the pseudonym of Zambia-born Hilary Mwelwa, whose debut album, "Soul Organic," was released late last year. Since then, the media buzz on the young singer has been building, fueled by an impressive showcase at London's Jazz Cafe in February. Hil confidently fronted an eight-piece band assembled by her producer and co-writer, Victor Redwood Sawyerr, and turned in warm, melifluous versions of tracks from "Soul Organic," including "Concrete Jungle" and "Feel Good Factor." Dome has licensees for "Soul Organic" in Sweden (Playground), France (Airplay), and Japan (Sun Brain) and is hoping that the album's first single, "For Your Love," released in the U.K. on April 17, will blaze a crossover trail for Hil St. Soul at home and abroad.



HIL ST. SOUL

EVE BLACK

Teen Juggles Studies, Career Launch

Canada's Amanda Stott Busy Promoting Her Debut Album

BY LARRY LeBLANC

TORONTO—Despite handling a hectic upcoming schedule to plug her newly released, self-titled debut WEA album, Canadian country singer Amanda Stott has circled two important dates on her calendar: May 6, which marks her 18th birthday, and June 26, the day she graduates from high school.

The week prior to the album's April 4 release in Canada was a frantic time for Stott. The powerfully voiced singer/pianist performed at release parties in Toronto; Winnipeg, Manitoba; and Calgary, Alberta. She also visited radio stations in Regina and Saskatoon in Saskatchewan; Edmonton, Alberta; and the Ontario cities of Hamilton, London, Peterborough, Belleville, Kingston, and Ottawa.

Amid this swirl of activity, Stott, an A-level student, had to keep up her grade 12 studies at Crocus Plains High School in Brandon, Manitoba. "It's hard to do homework while working away from home," she says. "If I had a spare moment, I would work on it."

Back home, Stott also handles her share of chores on her family's poultry, cattle, and organic grain farm five miles northwest of Brandon.

Despite its completion a year ago, Warner kept Stott's album under wraps so she could finish high school. Incredibly, the teenager was able to keep her career plans quiet in her hometown. Few of her classmates even knew she had a record deal until last year. "I wanted people to like me for who I am and not for what I might be," she says.

Stott's profile first took a leap when she performed before 80,000

people on Manitoba Night at the Pan Am Games in nearby Winnipeg last August. In April, she was part of a star-studded bill that performed at the Farm Tribute fundraiser in Toronto, televised nationally by CBC Newsworld.

Stott's leadoff single, "Black Is Black," released to Canadian country radio Feb. 21, climbed to No. 11 on the Broadcast Data Systems country singles chart for the week ending April 10. Its video is in medium rotation at Calgary-based CMT



STOTT

Canada, Canada's country video network.

With this exposure, Stott is close to achieving her goal of becoming a professional singer. "People knew this is what I wanted to do, but they didn't know it would happen this fast or at this magnitude," she says. "People asked me if my record was going to be in record stores. They figured they'd have to buy it at our house. When my friends saw my video on CMT, they were quite surprised."

"Amanda has a huge voice which flows effortlessly," says Casey Clark, music director of CMT Canada. "She's been catapulted into the spotlight, and she's holding her own."

Says Paul Larsen, music director at CKRY Calgary, "We added the single in heavy rotation out of the box. It's rare you find someone with as much raw talent as [Stott] has. She will bring in young listeners to the [country] format. They will be able to relate to her and to her songs."

A six-week campaign of 30-second spots promoting Stott's album kicks off May 8 on CMT Canada, utilizing generic and retail-specific tags. Additionally, the album is being nationally spotlighted in retail programs at Wal-Mart and Zellers department store chains in May and June.

Warner Music Canada, however, is holding back on seeking a release of the album in the U.S. "Amanda has an unbelievable voice, but she's not yet a seasoned performer," explains Steve Blair, director of A&R at Warner Music Canada. He adds that this summer Stott is performing at various country festivals.

Stott has wanted to be a professional singer as long as she can remember. She gave her first public performance at age 3 at a church in her hometown. At 11, she sang at CountryFest in Dauphin, Manitoba.

That led to gigs at fairs and small venues throughout the province.

In 1996, Stott was spotted by Warner Canada senior VP Kim Cooke (then VP of A&R) at a newcomer showcase during Canadian Country Music week in Calgary. Cooke was immediately struck by the 13-year-old's robust voice, energy, and natural good looks. "I knew then she had the potential to develop into something great," says Cooke.

The following day, Cooke and veteran Winnipeg-based manager/agent Gilles Paquin saw Stott perform at a gospel showcase in a Calgary church. She received a standing ovation. "My jaw hit the floor," recalls Paquin. "Being from Manitoba, [it's natural] she sings country music, but she's also capable of crossing musical boundaries."

For Stott, the sizable interest from two executives was an indicator that a music career could be a reality. "Before then, [a music career] had just been a dream," she says. "I've always been drawn to country over the other genres of music. I grew up listening to Reba McEntire. I've seen her four times, and she blew me away each time."

Warner signed Stott to a development deal in 1997, which converted to a full record deal the following year. At the same time, Paquin began advising Stott's parents, Cyril and Tina, about career directions for their daughter. Last year, Paquin became Stott's co-manager along with her father.

With the label signing secured, both Stott and her parents were anxious to begin recording. Warner was not. "We were trying to push Warner to jump on this as a youth [act]," says Cyril Stott. "They wanted to let her develop. She wasn't ready [for an album] at 14 or 15. We felt she was, but she wasn't."

Following sessions in Nashville and in Vancouver, it was decided to record the album at the Tragically Hip's Bathhouse Studio in Bath, Ontario. "The decision to record in Canada was partly financial, but it was also to make sure there was Canadian content, because we knew that many of the songs were going to be from Nashville," says Blair, who selected the repertoire along with Stott and the album's producer, Tom McKillip.

The album features songs by such top Nashville-based tunesmiths as Randy Goodrum, Rick Bowles, Troy Seals, Even Stevens, and Josh Leo, as well as Canadians Steve Wilkinson, Ron Irving, Jason McCoy, and Lisa Brokop.

"Finding material that suited a 17-year-old was not easy," admits Blair. "She has a naiveté and innocence that is sincere and real. I didn't want to change that."

Adds Stott, "I looked for songs [where] I could say, 'That's what I've been through or I can agree to what that person is saying.'"

newsline...

COPYRIGHT LAWYER Stefan Krawczyk has been named regional director, Eastern Europe, for the International Federation of the Phonographic Industry (IFPI). He will remain based in Brussels, where he has served as international trade adviser to IFPI since 1995. The East Europe regional office will neighbor, but operate separately from, IFPI's Brussels-based European Office. Krawczyk will be responsible for the coordination and further development of the recording industry representation in the 10 Eastern European countries that hope to join the European Union—Czech Republic, Poland, Hungary, Slovenia, Estonia, Latvia, Lithuania, Slovakia, Bulgaria, and Romania—as well as the Balkans, Turkey, and Israel. His main activities will be in the field of legal, political, and market development matters. He will report to IFPI chairman Jay Berman. **GORDON MASSON**

JAPANESE AUTHORS' SOCIETY JASRAC has extended by another six months a temporary Internet music royalties agreement with a group representing Japanese content providers. JASRAC and the Network Music Rights Conference agreed that the current provisional fee structure, which expired March 31, will remain in place until Sept. 30, while negotiations aimed at reaching a permanent agreement continue. Under the provisional system now in place, Japanese companies selling music via the Internet in downloadable form are required to pay a royalty of 7.7% of the sales price, while for streaming files the royalty rate is 3.5%. The provisional agreement, which went into effect November 1998, now will also cover royalties for music used as call-receiving melodies in mobile phones. JASRAC says it accepted continuation of the existing fee structure because Japan's online music distribution business is not yet profitable enough to support a higher rate. **STEVE McCLURE**



SINGER/SONGWRITER Joaquín Sabina swept the fourth Premios de la Música award ceremony April 6 in Madrid, winning four of the five awards he was nominated for: pop author, pop artist, song, and album for "19 Días Y 500 Noches" (BMG/Ariola). Sabina had won the pop author award at the inaugural 1997 event, staged by the Spanish authors' and publishers' society SGAE and the artists' association AIE. Another repeat winner, for best indie label, was Subterfuge Records, which scooped the prize last year. A double award winner in the new age and Galician song categories was Galician Celtic band Luar Na Lubre (Warner). The late Camarón de la Isla won flamenco artist award, thanks to a Universal Music Spain release of a 1987 Paris concert recording. Cuba's 92-year-old Compay Segundo (DRO EastWest) took traditional folk music award. Best rock author was Spain-based Argentine Andrés Calamaro; best flamenco author was Vicente Amigo; and best new author was Manuel Quijano of Cafe Quijano. The title for top rock artist was picked up by Rosendo, while Tamara collected the award for best new artist. Pedro Almodóvar's foreign film Oscar winner, "All About My Mother," won an award for its soundtrack. The 35-award ceremony was for Spanish-signed artists only. **HOWELL LLEWELLYN**

BONNIER MUSIC, the Stockholm-based record company of Bonnier media corp., has added two units—publishing/production and E-commerce—and reshuffled its management. Bonnier Music president/CEO Jonas Siljemark also will head Bonnier Entertainment, the newly formed parent company of Bonnier Music and its two new affiliates. Siljemark promoted John Wallin to VP of Bonnier Music, after a stint as VP of A&R. Joakim Bergman is now VP of Bonnier E-commerce operation RedElvis, and Anders Melin becomes area manager of Bonnier Music Publishing/Production. **KAIR L. LOFTHUS**

HONG KONG-BASED CHANNEL V has confirmed the sale by Sony Pictures Entertainment (SPE) of the latter's 12.5% share in the Asian music network (*Billboard Bulletin*, April 12). The transaction was made earlier this year, according to Jannie Poon, corporate affairs VP at V parent Star TV. She declines to reveal the sale price. SPE officials were not available for comment. Star TV now owns 74.5% of the network, with the remaining share in the hands of EMI Group (12.5%), BMG, and Warner Music (6.5% each). Primary shareholder of Star TV is News Corp. Channel V managing director Steve Smith says Sony divested after it sought a larger stake, "but we couldn't give it to them." Poon says, "We see the value of the Channel V brand, so were happy to make the purchase . . . to play an even greater role in developing the channel further." **DAVENA MOK**

CD PIRATES

(Continued from page 52)

on a fact-finding tour of a legitimate disc-replication plant, Synchronoud Studio, by RIM representatives and met with top-selling local artists Raihan, Siti Nurhaliza, KRU, and Amy Mastura.

At a subsequent press conference, Yassin said that estimated sales of pirate product in Malaysia in 1999 were 106.7 million ringgit (\$28 million) for the film industry, 142 million ringgit (\$37 million) for the music industry, and 298 million ringgit (\$78 million) for the computer software industry.

Yassin says he hopes the Optical Disc Bill, which will likely become law in six months' time, will complement the anti-piracy provisions of the Copyright Act by curbing piracy at the source. Penalties will be up to 500,000 ringgit (\$130,000) and/or five years' imprisonment, doubling on the second offense. Equipment from pirate operations also will be subject to seizure by the authorities.

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Universal Remains Top Albums Distributor In 1st Quarter

BMG Is No. 2; Stays No. 1 In Singles Share

BY ED CHRISTMAN

NEW YORK—In the U.S., Universal Music and Video Distribution (UMVD) continues its stranglehold as the dominant distributor of albums, leading the No. 2 company, BMG Distribution, by almost 10 percentage points, 26.6% to 16.7%, in the first quarter ending April 2.

In fact, for that time period, UMVD captured the No. 1 spot in four of the five categories tracked by Billboard: total albums, current albums, R&B albums, and country albums.

While it may have finished a dis-

tant second in total album market share, BMG Distribution distinguished itself by posting the largest market-share gains in that category as well as for current album market share, and once again it nailed down the No. 1 spot in singles market share.

Besides BMG, the only other major to post market-share gains in both total album market share and current album market share was Sony Music Distribution, which ranked No. 3 in both categories.

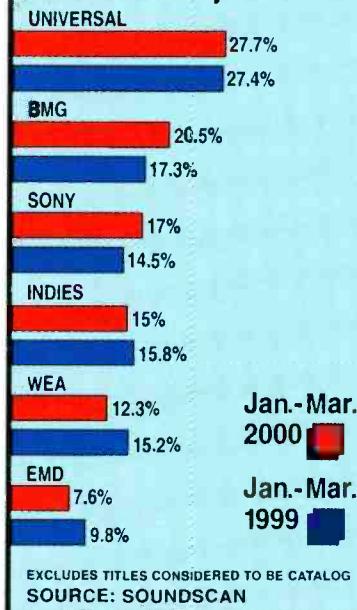
The market-share rankings are for the period beginning Jan. 3 and ending April 2. They are determined by White Plains-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

Although it came in first, UMVD was down a hair from the 26.7% it generated in the first quarter last year, which was the first time the company was ranked as the No. 1 distributor, thanks to the new world order created by the merger of Universal Music and PolyGram.

In laying claim to the top spot, UMVD showed strength in alternative rock, jazz, new age, and soundtracks; it was the No. 1 distributor in

Total "Current" U.S. Album Market Share By Distributor



each category. Also, UMVD was the No. 1 distributor in catalog and deep catalog. The company also had strong showings in classical, hard rock, and in placing artists on Billboard's Heatseekers albums chart; it was the No. 2 distributor in those categories.

In addition to posting the largest gains in percentage terms—going from 14.1% in total album market share in the first quarter last year to 16.7% this year—BMG had the biggest jump in the industry ranking in that category, moving from fifth place in the first quarter last year to second this year.

BMG's placement in the category's ranking was helped by its showings in new age music, where it was the No. 1 distributor, and in gospel, where it was No. 2.

Sony Music rode into third place in total album share ranking on the

strength of a two percentage points gain to 16.5% from the 14.5% it had in the first quarter of 1999, when it was the No. 4 distributor. In coming in third, Sony was helped by its performance in Latin albums, where it was the No. 1 distributor, and in jazz albums, where it was No. 2.

While the fortunes of Universal, BMG, and Sony were on the upswing in the first quarter, the second half of the industry's rankings—the independent sector, WEA, and EMI Music Distribution (EMD)—all experienced market-share declines in the total album share category.

In ending up in fourth place, independent distributors collectively suffered a slight decline in market share, moving from 16.9% in the first quarter last year to 16.3% in the first three months of this year. The sector continues to hold sway in both classical and gospel, where it was No. 1 in both categories, a distinction it also achieved for placing albums on the Heatseekers chart. Also, the indie sector was the No. 2 distributor in both the Latin and new age genres.

In finishing at No. 5 in the total album share ranking, with 15%, WEA continues its downward spiral, losing two percentage points from the 17% it had in the corresponding time period last year, when it was No. 2. Prior to Universal's acquisition of PolyGram, WEA was the traditional industry leader in the category, but it has slowly been losing market share over the last few years. Despite its decline, WEA still retained its position as the No. 1 distributor in hard rock and the No. 2 distributor in the categories of alternative rock, soundtracks, catalog, and deep catalog.

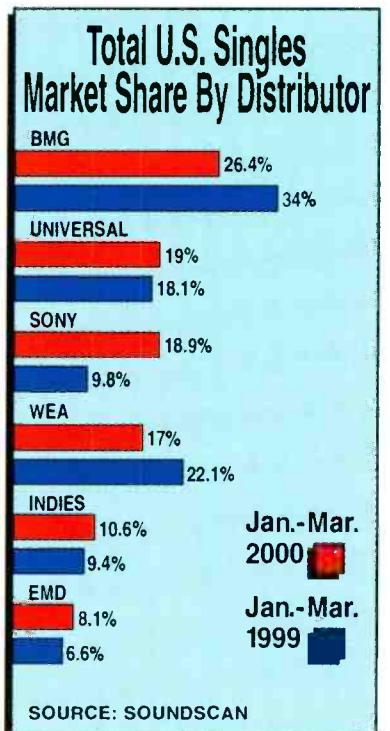
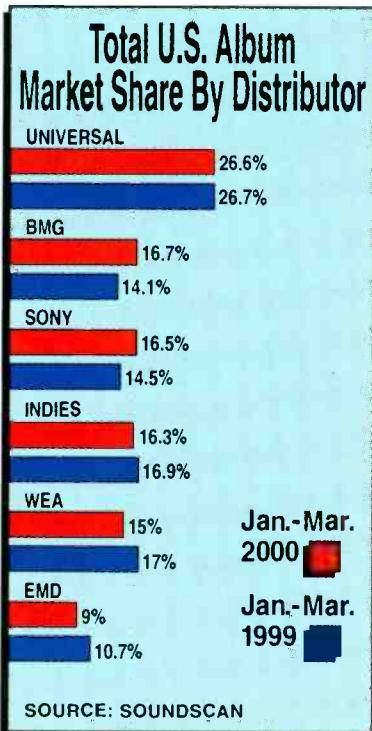
Also suffering a total album share decline, EMD dropped to 9% this year from 10.7% last year, finishing in last place in both quarterly periods.

In current album share, the No.

1 distributor, UMVD, enjoyed a slight uptick, going to 27.7%, up from the 27.4% it had in the first quarter of last year. Its top-selling albums this year include "Dr. Dre—2001," DMX's "... And Then There Was X," Sisqó's "Unleash The Dragon," Eiffel 65's "Europop," Jay-Z's "Vol. 3... Life And Times Of S. Carter," Shania Twain's "Come On Over," Limp Bizkit's "Significant Other," and volume three of "Now That's What I Call Music."

BMG, which was No. 2 in current album share in the first quarter of 1994, retained that ranking this year, but it enjoyed a more than three percentage points gain, jumping to 20.5% from 17.3% in the corresponding period last year. Its surge was helped by the fact that it distributed the top-

(Continued on next page)



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UNIVERSAL REMAINS TOP ALBUMS DISTRIBUTOR IN 1ST QUARTER

(Continued from preceding page)

two-selling albums so far this year, Santana's "Supernatural," which had sales of 3.5 million units as of April 2, and 'N Sync's "No Strings Attached," which had sales of 3.2 million. BMG's other top-selling albums include Christina Aguilera's self-titled set, Backstreet Boys' "Millennium," Creed's "Human Clay," and Britney Spears' "... Baby One More Time."

Sony Music also enjoyed a big jump in current album share, going to 17% from the 14.5% it had in the first quarter of 1999. The surge was good enough for the company to jump to third place in the rankings, from the No. 5 spot it had last year. Its top-selling albums include Celine Dion's "All The Way . . . A Decade Of Song," Dixie Chicks' "Fly," Destiny's Child's "The Writing's On The

Wall," Macy Gray's "On How Life Is," Bone Thugs-N-Harmony's "BTNHResurrection," and Savage Garden's "Affirmation."

The independent sector collectively placed fourth in current album share, tallying a 15% share during the first quarter, down from the 15.8% it had last year in the same period.

The No. 5 distributor in current album market share, WEA, lost almost three percentage points, falling to 12.3% from the 15.2% it had last year in the first quarter. Its top-selling albums during the quarter were Kid Rock's "Devil Without A Cause" and Faith Hill's "Breathe."

EMD, which finished last in current album share, suffered a more than two percentage points decline, going from 9.8% last year to 7.6% this year. Its top-selling album was D'Angelo's "Voodoo."

In singles market share, BMG retained its king of the hill position despite the fact that it lost more than seven percentage points, going from 34% last year to 26.4% in the first quarter this year. The top-selling single so far this year, Santana's "Maria Maria," is among the hit tracks distributed by the company. Other BMG-distributed hits include Britney Spears' "From The Bottom Of My Broken Heart," Lonestar's "Amazed," and Pink's "There You Go."

UMVD held off a surge from Sony to hold on to the No. 2 spot in singles distribution, with a 19% share, up from the 18.1% UMVD

had in the same quarter last year. Its top-selling singles include Montell Jordan's "Get It On Tonight" and Blink-182's "All The Small Things."

In finishing third in singles, Sony jumped to 18.9% from the 9.8% it had in the same time period last year. Its big sellers during the first quarter were Mariah Carey Featuring Joe & 98's "Thank God I Found You" and Savage Garden's "I Knew I Loved You."

Right behind Sony, but two places lower than its ranking last year, was WEA, which saw its singles share drop from 22.1% last year to 17% this year.

The indie sector, ranked No. 5 in singles, collectively finished with 10.6%, up from the 9.4% it had in the first quarter last year. And EMD finished in last place once again, even though it enjoyed an uptick, going to 8.1% this year from the 6.6% it had last year.

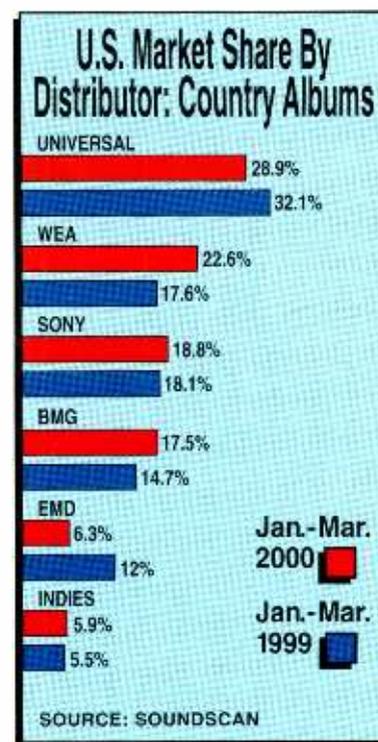
Although it was down from the 32.1% it had last year in distributing country albums, Universal's 28.9% in the first quarter this year was still good enough to lead the industry. WEA placed second in country albums, enjoying a 5% jump in share to 22.6% from the 17.6% it had last year.

The No. 3 country albums distributor, Sony also enjoyed a small uptick, going to 18.8%, but dropped back from the second-place finish it had last year when its share was 18.1%. Similarly, BMG also gained in share, going from 14.7% last year to 17.5% this year, but stayed in fourth place.

EMD, however, almost halved its country albums share, falling from 12% in the first quarter last year to 6.3% this year. And the independent sector held steady in last place despite an uptick to 5.9% this year, vs. 5.5% last year.

Finally, in R&B albums share, UMVD improved upon its industry-leading total, finishing the quarter with a whopping 40.1%, up from the 36.7% it had last year in the same quarter. UMVD's total is more than twice as large as the that generated by No. 2 Sony during the first quarter. Nonetheless, Sony managed to enjoy a gain from the 14.6% performance it turned in for the same time frame last year, finishing with 18.3%. The No. 3 distributor, EMD, also improved upon its performance from last year, going from 12% to 13.1% this year.

Meanwhile, BMG suffered an R&B albums share decline of more



than seven percentage points, falling to 11.7% in the first quarter this year, vs. 18.9% last year. The No. 5 distributor, WEA, suffered a slight decline, falling to 8.6% from 9.8%, while the independent sector held steady in last place, with 8.2% this year vs. 8.1% last year.

CHANGES AT HMV OZ

(Continued from page 53)

Moby's album going to No. 1." Edwards adds that the chain's advertising and merchandising sense is strong and highly regarded by record companies.

HMV has 31 outlets in Australia. It opened a store in March in Chirnside in Melbourne and intends to open another in Sydney in the next few months. It is also reportedly looking at a site in Perth, on the West Coast.

Walker tells Billboard that while the chain keeps an eye on new countries to penetrate, the economic climate and levels of piracy in some Asian territories preclude too much expansion. "I doubt we'll go into a new country in the next 12 months. We're also restricted by the fact we see a lot of opportunities in the countries that we're in and which we haven't taken advantage of."

The chain shows growth in Japan, Hong Kong, and Singapore, according to the HMV chief. Indeed, he says it has aggressive growth plans for Japan, where its market share is only 4% but where it has "strong sales and a growing organization." A second store is set to open in May in Singapore, which is intended to build its market share from 18% to 25%. Its share in Hong Kong, where it has four stores, ranges between 35% and 40%, according to Walker.

HMV's experiment in setting up Web sites in Japan and Australia to drive business has been successful. "We are appointing E-commerce managers and directors in each of the countries," Walker says.

newsline...

MUSICLAND STORES reports that sales from stores open at least a year fell 1.6% in the five weeks that ended April 1. The company attributes the decline to "the negative impact" of a later Easter. Same-store sales for the mall stores Sam Goody and Suncoast Motion Picture Company dropped 1.4%; for the superstores Media Play and On Cue they were down 1.9%. The company says the declines were partly offset by strong sales of 'N Sync's new album as well as of electronics, DVDs, and accessories. Total sales were down 0.8% in the month, to \$158.5 million.

ALLIANCE ENTERTAINMENT says that its independent label distributor, Innovative Distribution Network, has signed an exclusive deal with King Biscuit Entertainment Group to distribute the label's catalog in the U.S. The deal includes King Biscuit imprints Oxygen Records, Pet Rock Records, and Silver Eagle Cross Country Records. Releases previously went through Koch.

SCOUR, operator of the search engine Scour.com and file-storage service Scour Drive, has developed a new file-sharing software called Scour Exchange, which will allow users to share authorized music files in open and secured formats. Users must register and supply a password to get access to the service. Scour, which is financed by the Yucaipa Companies, also operates an online radio community, Scour Caster.

A&E HOME VIDEO is releasing three music biography titles on May 30: "Beethoven: The Sound And The Fury," "Irving Berlin: An American Song," and "Ella Fitzgerald: Forever Ella." The titles list for \$14.95.

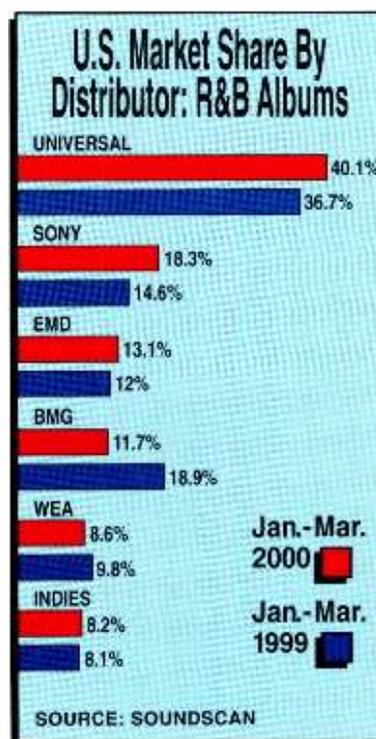
CUSTOMDISC.COM, which markets custom compilations online, has signed licensing deals with 25 independent labels, including Vanguard, W.A.R.?, Taang!, Bloodshot, Sugar Hill Records, Broken Records, and Telarc. Some of the tracks are by Dolly Parton, Diana Krall, Black Flag, and Soundgarden.

CIRCUIT CITY STORES reports that sales in the fiscal year that ended Feb. 29 rose 17% to \$12.6 billion from \$10.8 billion in the same period a year ago. Earnings from continuing operations increased 55% to \$327.8 million from \$221.5 million. The discontinued operations included Digital Video Express, which marketed the short-lived digital video format Divx. After-tax losses for the disposal of Divx totaled \$130.2 million. For the fourth quarter, Circuit City, which sells music, video, and electronics, reports that earnings from continuing operations rose 37% to \$159.7 million on a 17% increase in revenue to \$3.98 billion.

AMPLIFIED.COM and Valley Media have completed the merger of their Internet businesses. Each company owns 50% of the merged entity, amplified.com. In other news, Cool Entertainment, an online retailer of music, video, and games, has signed a deal with amplified.com, which will provide the E-tailer with digital downloads, digital rights management services, and technology for custom compilations.

EXCITE AT HOME, an online portal and provider of high-speed cable-modem Internet service, has formed a multi-year partnership with Rhythms NetConnections that could expand Excite at Home's subscriber base through digital subscriber telephone lines by 15.3 million homes. Rhythms will make a \$15 million investment in Excite affiliate At Home Solutions.

HARVEY ENTERTAINMENT, which produces direct-to-video films featuring its licensed characters such as Casper the Friendly Ghost, has agreed to be the international sales and distribution company for Film Roman, an independent animation studio.



Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	5	14	DEATH ROW UN CUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
2	6	20	TIME OUT WITH BRITNEY SPEARS ▲ ² Jive/Zomba Video 41651-3	Britney Spears	19.98
3	31	11	HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
4	1	8	GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither	29.98
5	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
6	7	21	LISTENER SUPPORTED ▲ BMG Video 65015	Dave Matthews Band	19.98
7	8	212	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
8	9	74	'N THE MIX WITH 'N SYNC ▲ ⁵ BMG Video 65000	'N Sync	19.95
9	10	22	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	5.98
10	12	17	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.98
11	14	97	ALL ACCESS VIDEO ▲ ⁵ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
12	13	48	LIVE ▲ ³ USA Home Entertainment 45059955	Shania Twain	19.95
13	15	22	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
14	16	21	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
15	20	20	S & M ▲ Elektra Entertainment 40218-3	Metallica	19.95
16	19	50	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
17	18	18	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
18	21	18	MARIAH #1'S ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95
19	25	135	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
20	24	22	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
21	17	17	RICKY MARTIN LIVE! ONE NIGHT ONLY ● Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
22	11	21	A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
23	28	18	WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
24	30	69	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	34.98
25	22	47	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
26	33	65	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
27	26	27	THE OFFICIAL VIDEO COLLECTION ▲ Columbia Music Video Sony Music Entertainment 50205	Ricky Martin	14.98
28	2	23	SWEET SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Homecoming Friends	29.98
29	34	26	MIRRORBALL ▲ BMG Video 15740	Sarah McLachlan	24.98
30	3	24	MOUNTAIN HOMECOMING Spring House Video Chordant Dist. Group 44376	Bill Gaither	29.98
31	27	33	SO GLAD Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	38	21	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
33	35	211	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
34	RE-ENTRY		AROUND THE WORLD Columbia Music Video Sony Music Entertainment 50184	Mariah Carey	19.98
35	23	3	FAMILY AFFAIR Verity Video BMG Video 43132	Hezekiah Walker & The Love Fellowship Crusade Choir	19.98
36	32	4	ENDLESS HARMONY Capitol Video 92154	The Beach Boys	15.98
37	RE-ENTRY		FAMILY VALUES TOUR '98 ▲ Epic Music Video Sony Music Entertainment 50188	Various Artists	19.95
38	37	47	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
39	RE-ENTRY		RAGE AGAINST THE MACHINE ▲ ² Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
40	RE-ENTRY		ATLANTA HOMECOMING ● Spring House Video Chordant Dist. Group 44359	Various Artists	29.98

○ 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.

Merchants & Marketing

Peter Pan Records Relaunches With Reissues & Plans New Artist Roster

RETURN FROM NEVERLAND: Peter Pan Industries (PPI) Entertainment is celebrating its 50th anniversary by relaunching its long-standing children's label, Peter Pan Records.

Six previously released titles, available for the first time on CD, were repackaged and rereleased March 28, priced at \$9.98 for CD and \$6.98 for cassette. Six more titles are planned for a summer release, with more to follow (Billboard, April 1).

The initial release includes "Around The World," with kids' classics like "Frère Jacques" and "Funiculi Funicula" performed by country artist Jessi Coulter with a guest appearance by her husband, Waylon Jennings.

"Candy Classics" features remakes of bubblegum standards like "Sugar, Sugar" and "Yummy Yummy Yummy."

In "Children's Songs Of Inspiration," child vocalists (many of them Broadway-trained) perform "Wind Beneath My Wings," "Somewhere Out There," "Lean On Me," "Over The Rainbow," and others.



"Nursery Rhymes" includes traditional and contemporary versions of "Hush Little Baby," "This Old Man," and "Lullabye And Good Night."

"Storytime Classics" offers musical versions of "Snow White," "Alice In Wonderland," and others. Significantly, the sixth title, "Party Sing-Along," features songs by prominent children's acts, including Jonathan Sprout, Janet & Judy, Rosenshontz, and Rick Charrette. At a time when both major and independent labels have largely divested themselves of live artists—opting instead to tie audio products to licensed characters—Peter Pan's gesture signals a different kind of thinking.

In fact, PPI Entertainment president/CEO Donald Kasen says, Peter Pan Records' output will be "timing- and artist-driven." Timing refers to trends in pop music, ac-



by Moira McCormick

ording to Kasen. "If Latin's hot, we'll do a Latin album; if gospel's

hot, we'll do gospel. We're meeting the needs of the customer."

While Kasen says it's too early to determine who exactly will be on Peter Pan's artist roster, he does add that "most, if not all, of our artists will be touring."

Newark, N.J.-based Peter Pan Records came into being in 1950, an outgrowth of the plastics manufacturing company that Kasen's father, Daniel Kasen, founded in the 1920s. (Continued on page 61)

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE	
			NO. 1		
1	1	6	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2	
2	3	174	VARIOUS ARTISTS ● BENSON 84056(3.98/5.98)	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS	
3	21	2	CEDARMONT KIDS CLASSICS BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS	
4	4	105	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES	
5	6	223	VARIOUS ARTISTS ▲ ³ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
6	5	7	READ-ALONG WALT DISNEY 60442(6.98 Cassette)	TIGGER	
7	12	7	VARIOUS ARTISTS WONDER KIDS 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONG: 18 FAVORITE FUNTIME SONGS	
8	7	76	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES	
9	9	188	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION	
10	20	2	CEDARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS	
11	11	242	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
12	13	157	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS	
13	10	22	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2	
14	15	186	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS	
15	14	177	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS	
16	8	52	VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS	
17	NEW		READ-ALONG WALT DISNEY 394(6.98 Cassette)	THE POOH LEARNING SERIES: ALPHABET DAY	
18	19	12	VARIOUS ARTISTS MADACY 1274(3.98/5.98)	TODDLER'S SING 'N LEARN	
19	16	41	POKEMON ● KOCH 8901(11.98/16.98)	2.B.A. MASTER-MUSIC FROM THE TV SERIES	
20	18	228	BARNEY ▲ ³ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	
21	RE-ENTRY		BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(9.98/14.98)	I LOVE TO SING WITH BARNEY	
22	17	47	READ-ALONG WALT DISNEY 860427(6.98 Cassette)	TARZAN	
23	24	90	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2	
24	22	6	SING-ALONG MADACY 1280(2.98/4.98)	KINDERGARTEN SING & LEARN	
25	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	

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.

Early Pioneers Of Electronic Music Get Their Due On Ellipsis Arts' 'Ohm' Set

BLEEP BLOOP BZZT! Electronic music is now so much a part of the common currency of popular music that it's surprising how elusive the roots of electronica remain for most listeners.

Happily, some of the savvy indie labels have taken it upon themselves to pull together primers that lay out the genesis of electronic sound.

Last year, New York-based Caipirinha Music released "Early Modulations Vintage Volts," an excellent single-disc sampler that served as a prequel of sorts to "Modulations," Caipirinha's 1998 film and soundtrack album about the contemporary electronic scene. "Early Modulations" covered key works from the '40s, '50s, and '60s by such composers as **John Cage**, **Pierre Schaeffer**, **Iannis Xenakis**, **Luc Ferrari**, and **Morton Subotnick**, who laid the groundwork for the classicists and pop artists who followed. (The album also included **Max Mathews'** 1961 synthesis of "Bicycle Built For Two," which served as the model for computer HAL 9000's terminal croon in **Stanley Kubrick's** "2001: A Space Odyssey.")

On May 2, Roslyn, N.Y.-based Ellipsis Arts, one of the most skillful packagers of musical arcana around, will enter the arena with "Ohm: The Early Gurus Of Electronic Music 1948-1980," an even more wide-ranging survey of the genre.

"Ohm" comprises three CDs and a 96-page booklet, which are housed in a sleek translucent sleeve. Produced by **Thomas Ziegler** and **Jason Gross**, the Ellipsis Arts set is a satisfying compilation that delineates the progress of electronic music from its beginnings, as the postwar province of neoclassicists and motorhead experimentalists, through its gradual absorption into the popular slipstream.

The set's 42 tracks—some of which are edits of sprawling full-length works—present many of the key figures in electronic music's development: **Cage**, **Subotnick**, **Ferrari**, **Schaeffer**, **Xenakis**, **Edgard Varèse**, **Karlheinz Stockhausen**, **Olivier Messiaen**, **Pauline Oliveros**, **Richard Maxfield**, **La Monte Young**, **Steve Reich**, and a host of others.

One of the great virtues of the collection may be its nonparochial view of electronic music. While a number of the composers and musicians encountered here may be termed "serious" practitioners, "Ohm" in no way ignores the music's more pop-oriented corridors. Hence, we hear **Raymond Scott's** decidedly nonacademic pioneer work; **Louis and Bebe Barron's** 1956 main title music for "Forbidden Planet," a key moment in the introduction of electronic music



by Chris Morris

into the mainstream; **Terry Riley's** tape-loop masterwork "Poppy No-good," which straddled the neo-classical and pop camps (and was originally marketed as "head music" in the late '60s on Riley's Columbia album "A Rainbow In Curved Air"); and such eclecticians as **Holger Czukay**, **Jon Hassell**, and **Brian Eno** (who contributes the foreword to the set's booklet), whose work more often than not has been sold by pop-music labels.

The passage of electronic music from its classical foundations to today's dancefloor is reflected upon in the box's booklet, which includes commentary from such observers as pop critic **Simon Reynolds**, **Thurston Moore** of **Sonic Youth** (which offers its interpretation of a Reich composition on the set), **DJ Spooky**, **Bill Laswell**, and **David Toop**.

For many listeners, the bedrock of electronic music is virtually unknown, since the genre was incubated largely outside the pop music sphere. "Ohm" is thus a valuable introduction to the whys and wherefores of electronic sound and a terrific springboard for further, deeper exploration.

FLAG WAVING: "Lettin' Go," blues singer/guitarist **Son Seals'** debut for Cleveland-based Telarc



SEALS

Records, is momentous on several accounts.

It is Seals' first album for a label other than Chicago's Alligator Records, which signed him as a solo artist in 1973 and released all eight of his previous albums. It is Seals' first album in four years and first studio release in six years.

"Trying to negotiate a new deal [with Alligator] didn't work out, and we went shopping," Seals says. "I had ideas about what I wanted to do... [and] I wanted to do what I wanted to do."

"Lettin' Go" is also Seals' first

release since losing a leg to diabetes last year; three years ago, he was put out of commission for a time after he was shot in the face by his ex-wife.

Despite this horrendous chain of events, the album doesn't reflect any darkening of the musician's mood. In fact, on the contrary, it features some of his sunniest work—upbeat tracks like "Osceola Rock" and "Rockin' And Rollin' Tonight."

"People expected me to come out with the crying-in-your-beer sort of songs," Seals says. "I said, 'Hey, this is not the way to go. I'm not going to moan and groan.' I've been given a brand-new chance at life... I'm blessed to still be here."

Seals keeps excellent company on his Telarc debut. The album was co-produced by guitarist **Jimmy Vivino**, the musical director of "Late Night With Conan O'Brien," and features a full complement of horns, plus guest star **Al Kooper** on Hammond B-3 organ.

Two tracks, "Bad Blood" and "Doc's Blues," were co-written by Seals and **Andrew Vachss**, the well-known hard-boiled detective novelist and legal advocate for children. Vachss is a big blues fan—two years ago, he released an all-blues "soundtrack album" on Relativity for his novel "Safe House"—and, it turns out, a big Seals fan, too.

"I really wasn't aware he was into the blues," Seals says. "Come to find out, he had been a fan for quite a while. He mentioned my name in this book [of his]... He wrote some lyrics and sent them to me. He's a hell of a good guy."

Vachss also contributed the album's liner notes—an excerpt from a forthcoming novel, in which Seals appears briefly.

Another collaborator on the album is **Phish's Trey Anastasio**. The jam band has been boosting Seals' music by including the bluesman's tune "Funky Bitch" in its concert sets; Anastasio appears on a remake of the song on the album. Seals has opened for the group at a couple of dates.

Seals says of Phish's fans, "Probably 90% of them had never heard of Son Seals. It's been great, man... It's created a hell of a following. I get E-mails from all these kids. One kid told me he drove three hours to get to one of my shows. If I'd remained just on the blues circuit, it wouldn't have happened."

Seals is upbeat about his life and his work. "Everything is fine, man," he says. "I feel better now than I felt before my surgery... I've been playing pretty good. Every week I go somewhere to play. I do a lot of flying. I do a lot of driving, too."

He expects to tour through the summer in the U.S. and Europe. "We're going to try to cover as much territory as we can," he says.

Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	13	SLIPKNOT AM 8655/ROADRUNNER (11.98/16.98) HS	NO. 1 SLIPKNOT
2	1	10	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
3	3	13	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT
4	4	13	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
5	5	2	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
6	6	4	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
7	7	8	SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE
8	8	11	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
9	9	9	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
10	NEW		VARIOUS ARTISTS WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
11	11	6	LOS TEMERARIOS FONOVISIA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
12	10	13	JIM JOHNSTON KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
13	13	13	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
14	12	4	LUKE LUKE 1876/LOUD (11.98/17.98)	LUKE'S FREAK FEST 2000
15	14	13	AMBER TOMMY BOY 1253 (11.98/16.98) HS	AMBER
16	17	13	SEVENDUST TVT 5820 (10.98/16.98)	HOME
17	15	13	ENRIQUE IGLESIAS FONOVISIA 0518 (10.98/16.98)	THE BEST HITS
18	16	13	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
19	19	13	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
20	18	5	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
21	20	7	YO LA TENGO MATADOR 0371* (16.98 CD) HS	AND THEN NOTHING TURNED ITSELF INSIDE-OUT
22	29	8	COUNTDOWN MIX MASTERS MADACY 0399 (3.98/7.98) HS	BLUE (DA BA DEE) DANCE PARTY
23	21	11	CONJUNTO PRIMAVERA G.M.P. 9926/FONOVISIA (7.98/11.98) HS	MORIR DE AMOR
24	24	13	ROME JTJ 7442/GROUND LEVEL (11.98/17.98)	ROME 2000 THANK YOU
25	22	6	AIR SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) HS	THE VIRGIN SUICIDES (ORIGINAL SCORE)
26	27	2	DJ DAN MOONSHINE 80124 (17.98 CD) HS	ANOTHER LATE NIGHT
27	32	13	SPM DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
28	31	13	EVERLAST TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
29	34	12	OUTSIDAZ RUFFLIFE 60000* (5.98/7.98) HS	NIGHT LIFE (EP)
30	25	13	VARIOUS ARTISTS TOMMY BOY 1365 (12.98/17.98)	MTV PARTY TO GO 2000
31	NEW		VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
32	35	3	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
33	NEW		VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
34	NEW		VARIOUS ARTISTS LOUD 1905 (7.98/13.98)	LOUDER THAN EVER VOLUME 1
35	28	13	MARCO ANTONIO SOLIS FONOVISIA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
36	23	3	DIO SPITFIRE 15020 (16.98 CD)	MAGICA
37	36	12	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
38	39	2	VARIOUS ARTISTS WONDER KIDS 1273/MADACY (2.98/4.98)	KID'S SILLY SONGS SING-A-LONG: 18 FAVORITE FUNTIME SONGS
39	NEW		VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
40	NEW		LTI BUKEM GOOD LOOKING 54653/KINETIC (19.98 CD)	JOURNEY INWARDS
41	41	12	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98) HS	WWW.THUG.COM
42	38	9	VARIOUS ARTISTS MALACO 1003 (3.98/4.98)	CELEBRATE THE HERITAGE OF GOSPEL 2
43	30	7	D.I.T.C. TOMMY BOY 1304* (11.98/18.98) HS	D.I.T.C.
44	40	6	VARIOUS ARTISTS SONY MUSIC SPECIAL PRODUCTS/COLD FRONT 6445/K-TEL (13.98/18.98)	DIGITAL EMPIRE 3: PHUTURISM
45	48	3	PAUL OAKENFOLD KINETIC 47120/REPRISE (15.98 CD)	TRANCEPORT
46	NEW		BIG PUNISHER LOUD 1815 (10.98/17.98)	CAPITAL PUNISHMENT
47	43	10	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
48	33	13	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN MASTERTONE 8552/POINT (13.98/16.98) HS	THE IRISH TENORS
49	49	2	NORMAN HUTCHINS JDI 1258 (12.98/16.98) HS	BATTLEFIELD
50	NEW		VARIOUS ARTISTS WONDER KIDS 1274/MADACY (3.98/5.98)	TODDLERS SING 'N LEARN

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **C** Albums with the greatest sales gains this week. **R** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **A** RIAA certification for net shipment of 1 million units (Platinum). **D** RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: **C** Certification for net shipment of 100,000 units (Oro). **A** Certification of 200,000 units (Platino). **Δ** 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.

CHILD'S PLAY

(Continued from page 59)

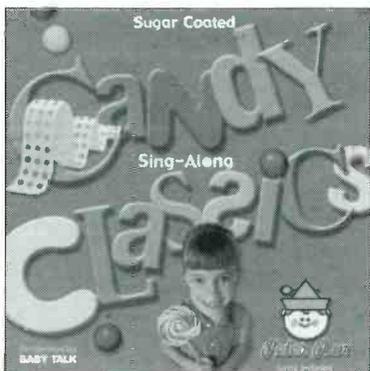
The label issued recordings under three imprints: Peter Pan, Humpty Dumpty, and Rocking Horse.

In the '70s, Donald Kasen created Parade Video, which cashed in on the fitness craze with titles by Denise Austin, Joanie Greggains, and Tony Little. Subsequently, Peter Pan Records took a back seat to the video division—though it did have a high-profile release with its "Dancing Baby" album and single based on the eerie Internet infant.

Kasen says, "Parade had released some successful pregnancy videos, and that took us back to the children's business. We'd also been getting calls from consumers looking for new kids' titles from us. There was still great awareness of our brand out there."

PPI Entertainment decided to relaunch Peter Pan Records. The label will retain its mission statement, "to give great product at a great price," says Kasen. But it will sport a new "high-end packaging" look as opposed to Peter Pan's previous budget-product graphic image.

Kasen says that in addition to offering value, the first order of



business will be building on the label's heritage and attracting new customers.

"We hope to build a high-quality line of product for the mass market," says Dave Hummer, VP of new product development. "We're speaking with some of the top producers and family artists in the business and looking at a whole range of cooperative licensed-product lines."

The next batch of releases will be under Peter Pan Records' Tinkerbell imprint, a budget line of kids' classics and sing-alongs priced at \$7.98 for CD and \$5.98 for cassette. Graphics on the CD will resemble the old Peter Pan 45-rpm records, according to Kasen.

Also upcoming is a series called "Baby Time," with themed titles like "Sleep Time" and "Play Time." Kasen says that these albums will feature ambient sound effects designed to appeal to infants (babies babbling, rattles rattling, etc.). In addition, a baby-targeted video, "Nighty Night," containing more than an hour's worth of music videos, will be out within the next 90 days.

Marketing plans for the new Peter Pan Records products include national consumer ads, cross-pro-

motional tie-ins (no details as yet), and point-of-purchase materials such as a 72-piece floor display and a 24-piece counter display.

Kasen says another selling point of Peter Pan Records' releases is that they feature "musicians playing real instruments rather than just synthesizers."

"Peter Pan re-creates a time gone by," says Hummer, "but we're also taking on properties that are of the

minute with a bit of an edge. It's nostalgia with a kick."

KIDBITS: Listening Library, an imprint of Random House and the foremost producer of kids' audiobooks, has four new unabridged titles for spring. "Bat 6" is read by a full cast of young girls. Author **Tom Bodett** (a National Public Radio commentator) performs his own "Williwaw," about a brother

and sister caught in an autumn storm. Actor **Alan Ruck** reads "The King Of Dragons," and actor **Boyd Gaines** reads "Jason's Gold" . . . **Lee Ann Womack, Marty Stuart, Charlie Daniels, Bryan White, and Mark Wills** are among the country luminaries appearing on MCA's soundtrack to MGM's new direct-to-video animated feature "Tom Sawyer" . . . Walt Disney Records' latest, "Disney

Karaoke," consists of two volumes of Disney favorite songs with both vocal and instrumental versions. Lyrics are included as well. Among the Disney tunes offered are "Zip-A-Dee-Doo-Dah," "Bare Necessities," and "Colors Of The Wind" . . . New from Kimbo Educational of Long Branch, N.J., is a pair of preschool albums, "Nursery Rhyme Time" and "Where Is Thumbkin?"

The recording industry is facing a **revolution** of new proportion. Retail and e-tail are facing off; distribution now comes in two flavors (digital and physical); and music is morphing into software. The Association For Independent Music Cleveland Convention is the **ONLY** forum for the independent community, bringing labels, retailers, distributors, and suppliers together in one place for a single purpose — to discuss the **future** facing all of us.

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'N Sync Opener Is Coup For Brick-And-Mortar Too

NOW THAT WE have all had time to catch our breath from the 'N Sync invasion, I would just note that the sales of 1 million units on the first day of release, the 2.4 million units in the first week, and the 811,000 units the following week that the group scored not only is a testimonial to the popularity of the band, the great setup that Jive executed,

and the distribution prowess of BMG Distribution but also speaks to the power of brick-and-mortar retail.

While those involved in the excitement of building the digital world often say that brick-and-mortar's best days are behind it—or even worse, that its days are numbered—brick-and-mortar's 'N Sync performance shows

RETAIL TRACK

by Ed Christman



that the digital world will have a long way to go before it can deliver that kind of firepower.

JUDY LIVES: DCC reports that it has found a larger than expected audience for the double-CD of Judy Garland's "Judy At Carnegie Hall." The 24-karat gold title, which was released March 14 and carries a list price of \$49.98, is sold-out at many accounts, according to Sam Passamano, senior VP/GM for the label.

He reports that the company pressed another 5,000 copies of the title, which was initially issued in 1961. Helping to spur demand, according to Passamano, is the new biography "Get Happy: The Life Of Judy Garland" by Gerald Clarke.

Passamano previously reported to Retail Track that sales for DCC's recent reissues of heavy metal albums have far surpassed expectations, leading DCC to believe that headbangers are hungry for upgraded versions of their favorites.

So far, Metallica's "Master Of Puppets" and "Ride The Lightning" have received DCC's 24-

karat gold treatment, with possibly one more title from the band coming out later this year. Also, Queensryche's "Empire" is ready for release, with a Poison title coming out in August.

Passamano calls headbangers as "an untapped market" for the audiophile label, which is distributed by Ryko Distribution Partners.

I FORGOT TO tell you how BMG Distribution's New York branch helped celebrate the release of Razor & Tie's "Monsters Of Rock 2" and "Monster '80s" albums. They held a BMG Monster Bowling Bash at the famed Bowlmore Lanes down in the Village—that's Greenwich Village for you non-New York types. Larry Feldstein, BMG New York sales manager, wrote an elaborate description of the night, probably trying to hide from me the fact that, while BMG may have good marketers, their bowling prowess leaves something to be desired.

Final standings for the evening were Razor & Tie, with 1,670 points; Virgin Entertainment, 1,641; the Musicland Group, 1,472; HMV, 1,471; BMG Distribution, 1,432; and Tower, 1,326.

MAKING TRACKS: Steve Heldt, senior VP of sales at Elektra, has left the label. The sales vet says he plans to take some time off to relax before looking for his next gig.



Seeing Red. Red Peters, after appearing on Howard Stern's radio show in the morning, stopped by Tower Records on Broadway in New York's East Village to promote his latest album, "O! Blue Balls Is Back." Pictured, from left, are Al Quinland, VP of radio promotion for SAR Management; Tony Soprano, but not in the flesh; Peters; Larry Isacson, comedy/jazz buyer at Tower Records; and Mark Curdo, VP of marketing, promotions, and special marketing at SAR Management.

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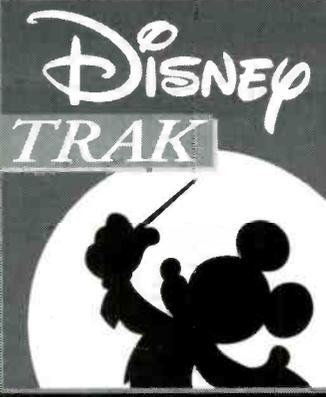
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Avenue Boosts Bethlehem Catalog

Borders Will Hold Jazz Brunches With New Talent To Celebrate

BY JIM BESSMAN

NEW YORK—In order to raise the profile of its recently acquired Bethlehem Records jazz catalog, Avenue Jazz has teamed with the Borders chain in sponsoring a series of weekend “jazz brunches,” featuring local unsigned jazz talent, at selected stores.

The series, which began March 18 and runs through April 22, has targeted approximately 20 outlets, mostly in major jazz markets like New York, Los Angeles, and Chicago, which are most likely to have a sizable community of jazz musicians.

Via tape submissions, Borders is choosing the artists who perform at the brunches, which also tie in with local jazz radio stations. At the conclusion of the promotion, Borders and Bethlehem will determine the best artists, who will be included in a compilation CD that also features classic Bethlehem artist tracks.

“What better way to bring attention to our past music than by luring musicians of the present?” says Glenn Stone, senior VP of Avenue Music Group, whose jazz label acquired the 240-title Bethlehem catalog last year. “We’re paying for coffee and bagels and will pick the five best unsigned talent tracks submitted and put them in a compilation with some of the great Bethlehem artists—people like Charlie Mingus and Johnny Hartman.”

The promotion, notes Stone, “gives something back to a key account that supports the label, while raising the profile of Bethlehem.”

Bicoastally based in New York and Los Angeles, Bethlehem Records was an active jazz label from 1954 to 1960, when it went bankrupt. While some catalog titles have been reissued over the years, Avenue Jazz plans to reissue the entire catalog over the next five years at the rate of two titles per month.

Some two dozen titles have al-

‘What better way to bring attention to our past music than by luring musicians of the present?’

—GLENN STONE—

ready been released, notes Stone, including the ambitious jazz version of “Porgy And Bess” starring Mel Tormé and Francis Faye.

“It was an incredible undertaking which employed the talents of everybody on the label, which never recovered from the economic strain,” he adds.



So there’s “amazing stuff that hasn’t seen the light of day for a long time,” Stone says, most notably product by Tormé, “who was at the peak of his talent.” The catalog also includes, in addition to Hartman and Mingus titles, albums by Carmen McRae, Art Blakey, Herbie Mann, Dexter Gordon, Duke Ellington, and John Coltrane.

“Even for hardcore jazz fans, these [Bethlehem] records are hard to find,” continues Stone. “But there’s also incredible music by quality artists whose careers didn’t flourish after Bethlehem, like Red Mitchell, Howard McGhee, Charlie Shavers—who if they’d been on a mainstay label would have had their profiles maintained.”

“Like Duke Ellington made two records for Bethlehem with the same ensemble which resurrected



STONE

his career at the Newport Jazz Festival, so his profile always remained high,” Stone says. “But when artists like Shavers disappeared from the public eye without a label to continue

his musical legacy, it becomes difficult from a commercial standpoint [to reissue product]. So we have to try and reintroduce these artists to jazz fans.”

All Bethlehem product, then, is sale-priced at Borders this month and given high visibility in the store areas where the brunches are staged. The label hopes to have the compilation/label sampler available exclusively at Borders this summer, “aggressively priced” at \$2.99 or \$3.99, says Stone, who notes, though, that pricing depends on Borders. The disc will also contain a discount coupon good on any other Bethlehem title.

According to Ann Arbor, Mich.-based Borders national music events specialist Sean Lavalley, the participating stores’ community relations coordinators have been contacting local colleges that have jazz programs to publicize the events. They have also gotten the word out through normal channels like the monthly event calendars sent out to the customer base and handed out in stores.

Bethlehem/Avenue Jazz and Avenue distributor WEA are also doing print advertising in support of the brunches, and some of the radio station participants are simulcasting from the stores.

“We usually do in-store appearances and concerts bringing in an average of 90 people per event,” says Lavalley, “but so far the brunches are bringing about 120 people—so it’s turning out to be a very good promotion.”

EXECUTIVE TURN TABLE

DISTRIBUTORS. Unapix Entertainment Inc. promotes David A. Dreiling to president/CEO and Rob Miller to president of Unapix Television in New York. They were, respectively, co-president and president of Unapix Program Enterprises.

Cindy Barr is named VP of purchasing for Alliance Entertainment Corp.’s One-Stop Group in Coral Springs, Fla. She was VP of music merchandising for Blockbuster Music.

NEW MEDIA. Nancy Levin is named president of entertainment for Egreetings Network Inc. in San Francisco. She was senior VP at MCA.

Elinor Hirschhorn is named



BARR



LEVIN



FRIEDLANDER



YEE

senior VP of global business development and strategic partnerships for the MTVi Group in New York. She was senior VP of business development at MTV Networks.

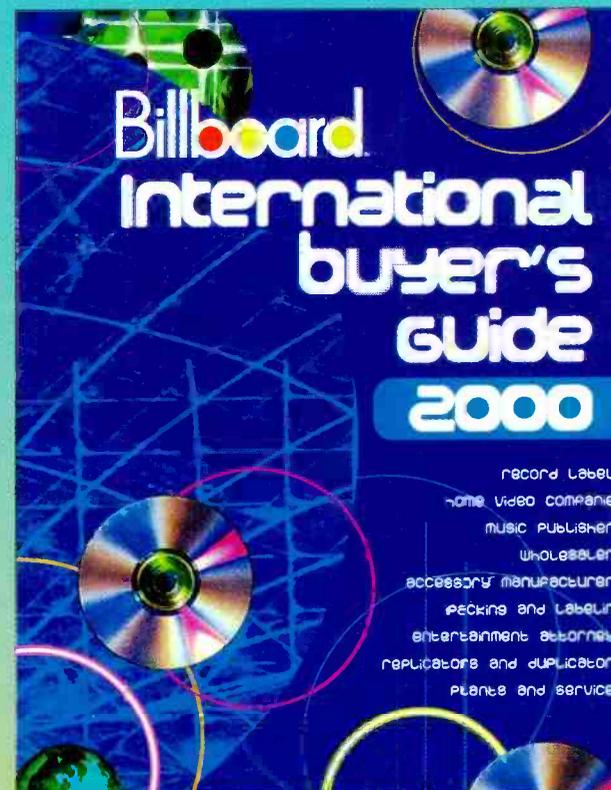
GetMedia Inc. names John Haag CFO and Rob Smith VP of engineering in San Jose, Calif. They were, respectively, CFO for Trinity Flywheel Power and executive consultant for Ceatus and One Touch Systems.

Intertainer promotes Amy Friedlander to VP of business affairs and Lily Yee to VP/controller in Culver City, Calif. They were, respectively, director of legal and business affairs and director/controller.

Marci Tashjian is named West Coast account executive for Hookt.com in New York. She was director of record label sponsorship at Onradio.com.

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New Media

MERCHANTS & MARKETING

Warner Leads In Exploiting Int'l Web Potential Majors Face Challenge Of Customizing Sites For Overseas Users

This week's column was prepared by Michael Grebb.

IT'S NO SECRET that international markets have been a bonanza for the music industry, but use of the Web to reach global audiences has been slow in coming. While the industry has long understood that cyberspace erases geographic boundaries and creates an almost frictionless promotion and sales vehicle, record labels have trod cautiously into online territory overseas.

As it turns out, creating an online presence for artists in countries outside their own is trickier in an environment whose users expect personalization and have little tolerance for irrelevant, mass-produced promotional fare. The last thing record

slew of ever-changing and country-specific regulations covering everything from customer data protection to licensing for Webcasting rights.

Of course, even though other labels may not have entire divisions devoted to the international online (Continued on page 67)

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executives want to do is turn off potential fans before they've even had a chance to hear the music.

The idea of using the Internet to promote artists overseas is so new that most of the major labels don't even have an international online division (many, after all, are still trying to figure out their online strategies here in the States).

At least one label not waiting for calmer waters is Warner Music International (WMI), which launched a separate online division in August 1999 and is just now putting months of organization into play.

"The biggest lesson we've learned is that rolling out a global Web presence is not just about putting a local skin on an international Web site," says Mark Foster, the former VP of marketing at Warner Music Europe and just named senior VP of new media at WMI. "We're trying to be very 'glocalized.'"

The idea of "glocalization"—combining global reach with sensitivity to local customs and idiosyncrasies—isn't necessarily new in the international Internet space. Many industries have been trying to fashion Web sites and Internet activities around the idea of promoting global brands through local portals. But when it comes to the highly personal world of music, companies are trying to go even further.

"Consumers don't really care what the label is," he says. "They want to interact with the artist. It's not just putting a French skin on a U.S. Web site."

WMI's French site, by the way, is still under development, but WMI has already launched intensely localized music sites in Australia, Canada, Japan, Norway, Finland, and Germany. It's also rebuilding Web sites in the U.K., Brazil, and Hungary.

"Legislation for each country is quite different," says Foster, noting that WMI must stay abreast of a

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME	
1. amazon.com	10,194
2. cdnow.com	4,506
3. barnesandnoble.com	3,380
4. bmgmusicservice.com	2,258
5. columbiahouse.com	2,028
6. buy.com	1,909
7. walmart.com	937
8. bestbuy.com	725
9. musicmatch.com	351
10. checkout.com	338

TOTAL VISITORS AT WORK	
1. amazon.com	4,449
2. cdnow.com	1,477
3. barnesandnoble.com	1,452
4. buy.com	1,061
5. bmgmusicservice.com	960
6. columbiahouse.com	733
7. bestbuy.com	553
8. walmart.com	411
9. musicmatch.com	139
10. checkout.com	125

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR	
1. amazon.com	3,417
2. cdnow.com	1,563
3. barnesandnoble.com	1,292
4. bmgmusicservice.com	958
5. columbiahouse.com	810
6. buy.com	679
7. walmart.com	477
8. bestbuy.com	342
9. checkout.com	128
10. musicmatch.com	107

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR	
1. amazon.com	5,587
2. cdnow.com	2,424
3. barnesandnoble.com	1,971
4. bmgmusicservice.com	1,229
5. columbiahouse.com	1,113
6. buy.com	995
7. walmart.com	562
8. bestbuy.com	519
9. musicmatch.com	214
10. towerrecords.com	188

Source: Media Metrix, February 2000. Sites categorized by Billboard Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



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Top Internet Album Sales™

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1	1	3	NO STRINGS ATTACHED JIVE 41702	'N SYNC	1
◀ NO. 1 ▶ 3 weeks at No. 1					
2	2	43	SUPERNATURAL ♦ ¹ ARISTA 19080	SANTANA	2
3	3	6	TWO AGAINST NATURE ● GIANT 24719/WARNER BROS.	STEELY DAN	35
4	5	12	ON HOW LIFE IS ▲ ² EPIC 69490* [RS]	MACY GRAY	8
5	4	2	REAL LIVE WOMAN MCA NASHVILLE 170102	TRISHA YEARWOOD	34
6	8	26	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	25
7	7	17	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	38
8	9	6	HOORAY FOR BOOBIES REPUBLIC/GEFFEN 490455/INTERSCOPE	BLOODHOUND GANG	15
9	14	16	HUMAN CLAY ▲ ³ WIND-UP 13053*	CREED	12
10	15	2	UNLEASH THE DRAGON ▲ ³ DRAGON/DEF SOUL 546816*/IDJMG	SISQO	4
11	16	11	PLAY ● V2 27049* [RS]	MOBY	59
12	13	27	FLY ▲ ⁴ MONUMENT 69678/SONY (NASHVILLE)	DIXIE CHICKS	14
13	RE-ENTRY		EVERYTHING YOU WANT ● RCA 67818 [RS]	VERTICAL HORIZON	41
14	NEW▶		THE MAN WHO INDEPENDIENTE 62151/EPIC [RS]	TRAVIS	138
15	18	13	DR. DRE — 2001 ▲ ⁴ AFTERMATH 490486*/INTERSCOPE	DR. DRE	6
16	RE-ENTRY		ALL THE WAY... A DECADE OF SONG ▲ ⁶ 550 MUSIC 63760/EPIC	CELINE DION	24
17	NEW▶		ECSTASY REPRISE 47425/WARNER BROS.	LOU REED	183
18	12	2	ROMEO MUST DIE — THE ALBUM BLACKGROUND 49052*/VIRGIN	SOUNDTRACK	5
19	RE-ENTRY		BREATHE ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	23
20	RE-ENTRY		MARC ANTHONY ▲ COLUMBIA 69726*/CRG	MARC ANTHONY	31

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



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Home Video

MERCHANTS & MARKETING

Franklin Debuts On USA Home Video Turtle Targets 5- To 7-Year-Olds As Well As 2- To 4-Year-Olds

BY ANNE SHERBER

NEW YORK—By the time the animated turtle Franklin pops his head out of his shell for his June video debut, USA Home Entertainment is hoping that he'll look just like a full-blown franchise.

The television series, which airs three times daily on Nick Jr., is giving USA a big jump, and the company is working with its licensed merchandise partners to further develop the budding franchise.

"We're playing a very active role in partnering with Nelvana and other licensees to cross-market across all channels," said Stuart Snyder, president of USA Home Entertainment.

"I would say that this year is a big year for Franklin," says Andrew Whitkin, VP of North America licensing for Nelvana.

The June release of "Franklin In The Dark" will be the second of three video-driven events planned for the character this year, each tied to a merchandising effort that exploits the specific video release.

The first title-specific merchandising appeared in January, when USA released "Happy Birthday Franklin," which was accompanied by a line of party goods from American Greetings. "Franklin In The Dark," though, will be coupled with a

full-tilt merchandising effort. Products tied to the release of the video include a new glow-in-the-dark board game, a glow-in-the-dark puzzle, glow-in-the-dark stickers, a revolving lantern, a glow-in-the-dark plush, and glow-in-the-dark pajamas.

Another part of the "Franklin In The Dark" promotion is a line of clothes from Nelvana, available exclusively at Sears.

Sears will create Franklin destination departments in each of its 850 stores, beginning with the release of "Franklin In The Dark." In addition to apparel, the departments will carry a full line of Franklin merchandise, including the video.

"'Franklin In The Dark' represents the first time that the licensees have really come together, in that we are all focused on one particular story, made it a theme, and built a program around it," says USA director of children's marketing Joan Pace.

Before this, she notes, the merchandising program was more general, with an emphasis on the character, not the character in the context of one of his stories.

The final event in the Franklin franchise building year will be the fourth-quarter release of the turtle's first feature, a direct-to-video called "Franklin And The

Green Knight," which, according to Whitkin, will have the biggest title-specific merchandising effort to date.

USA and Nelvana are hoping that the coordinated merchandising push will help make Franklin a successor to the line of licensed preschool royalty that includes Barney, Elmo, Teletubbies, and Blue's Clues.

In addition to maintaining its top ratings on Nick Jr. (the show "bumps in and out of the No. 1
(Continued on page 69)



Stamp Signing. "The Limey" star Terence Stamp listens to a fan at a recent autograph signing at the Virgin Megastore in West Hollywood. Stamp was on hand to promote the recent release of the Artisan Home Entertainment title on DVD.

'Franklin is an everyday kid, even though he's a turtle. He goes through the regular events that everyday children go through'

—JOAN PACE—

Assn. Ads, Running At L.A. Fest, Convey Indie Video Store Plight

LOS ANGELES—The Video Software Dealers Assn. (VSDA) is using the Los Angeles Independent Film Festival to launch a new campaign aimed at promoting independent video stores.

The first initiative from the newly formed Independent Retailers Counsel, the campaign will focus on a series of ads running in indie festival programs.

The L.A. festival ad will be a call to action targeted at indie filmmakers. The ad states that half the industry's video revenue is generated by stores outside of the major chains. The ad, which features an image of a globe with just one video store left on the planet, asks for support of indie stores from a segment of the film community that might not have its product showcased in the major chains.

The ads also convey the current state of independent retailers and their struggle to compete against major chains.

The L.A. film festival is held April 13-18.

The committee is also setting up a Web site (independentvideo.org) where filmmakers can sign a petition showing their support. It will be distributed to the major studios, asking them to make product and programs available to all retailers and to provide a fair competitive environment.

VSDA has scheduled the ads to run in material circulated at the Seattle International Film Festival, held May 18-June 11.

For more information about the campaign, contact VSDA at 818-385-1500.

EILEEN FITZPATRICK

MPAA Returns To Court Over Decryption Links; On2.com To Buy QuickBand Networks

UNDER THE RADAR: The Motion Picture Assn. of America (MPAA) has gone back to court following complaints that a Web site offering a DVD decryption device continues to distribute the product.

In January, the MPAA obtained an injunction against Eric Corley (aka Emmanuel Goldstein) and his company, 2600 Enterprises, ordering him to cease distribution of a DeCSS software program that disables the copy protection program on DVDs (Billboard, Feb. 5).

The device is in violation of the Digital Millennium Copyright Act.

But allegedly Corley and the company are pointing consumers to other sites with the software and encouraging consumers to distribute the program on their own.

On April 5 the MPAA went back to the U.S. District Court of the Southern District of New York and filed another motion to cease further distribution of the software.

In the motion, MPAA attorneys argue that while Corley's company is no longer distributing the software on its site, it has created hyperlinks to other "unlawful postings." To date, MPAA has tracked 300 hyperlinks originating from 2600 Enterprises' Web site at 2600.com.

"Since the court issued its preliminary injunction, defendant Corley has expanded his activities to encourage others to proliferate DeCSS," says MPAA VP and director of legal affairs Mark Litvack. "This motion is about modifying the court's injunction to cover the hyperlinking activity in order to curtail efforts to evade the court's prior order."

It is not known when the judge will make a ruling on the motion.

RENTRAK RACKS UP RETAILERS: Nearly 2,000 retailers signed up for Rentrak's pay-per-transaction (PPT) rental service during its fiscal year ending March 31.

The total number of new accounts during the period was 1,916, a 10% increase. Almost 25% of the new business—470 accounts—was with video rental departments in grocery stores.

During the year, the company introduced the New PPT marketing campaign, which VP of sales Chris Roberts credited for the increase in accounts.

The program reduced the risk and cost involved in PPT, as well as offering better title selection to compete with larger chains.

QUICK BUY: On2.com will acquire QuickBand Networks, the producer of the "Short" and "Circuit" DVD series.

On2.com is a broadband content distributor that has developed the full-motion, television-quality video streaming technology called TrueMotion VP3.

The technology will be used in future "Short" and "Circuit" releases. The series features short films, music videos, interviews, concerts, and other events. In addition to distribution on DVD, the program is broadcast over the Internet and on television and is part of airline programming.

It is distributed on

DVD by Warner Home Video.

Terms of the acquisition were not disclosed, but the deal is expected to close this month.

PECK HONOR: The Video Software Dealers Assn. (VSDA) will bestow its Lifetime Achievement Award on legendary actor Gregory Peck.

Peck will receive the award during the opening general session of the trade organization's annual convention. The general session is scheduled for July 8.

Among his numerous awards, including the American Film Institute's Lifetime Achievement Award, Peck won a best-actor Academy Award for "To Kill A Mockingbird" in 1962. The film was released as a special edition in 1998 by Universal Studios Home Video.

'STAR WARS' FLIES: 20th Century Fox Home Entertainment says consumers have purchased 5 million units of "Star Wars: Episode I—The Phantom Menace."

The title was released worldwide on April 4. About one-third of the sales, or 500,000 units, were of the widescreen collector's edition, the supplier says.

The sales figures reflect North American sales only. Meanwhile, Buena Vista Home Entertainment's "The Sixth Sense" has captured the top position on both the rental and DVD sales charts, according to VSDA's VidTrac listings.

The title earned a record \$22.5 million in rental revenue its first week in release.

PICTURE THIS



by Eileen Fitzpatrick

SITES + SOUNDS

(Continued from page 64)

space, they're not exactly sitting still. Sony Music International (SMI), for example, has directed its affiliates around the world to set up local Web sites specific to each country with a Sony presence.

So why not create a separate online unit? "That would be a disaster," says SMI president **Rick Dobbis**. "The one thing we cannot afford is to have an Internet group that's separate from everybody else. We all have to become modern marketing people."

SMI's plan to get all its units thinking about the Internet has extended to the business-to-business side as well. After all, Internet distribution of music and information to radio stations, retailers, journalists, and other cogs in the promotional machine is vastly more efficient than the international snail mail system.

Sony also plans to send audio and video files and other forms of data to stores and promotional outlets electronically. "The Internet is part of our world now, and it must be integrated into everything we do," says Dobbis. "We recognize that there are opportunities and vendors that exist throughout the world."

SMI has already partnered with Yupi.com, a Portuguese-language portal, to promote relevant Sony acts in that online community. It even has act-oriented sites specific to New Zealand. "Our field of vision encompasses every one of our markets," he says.

SMI's plans got a boost on April 10, when Sony Music Entertainment announced a strategy to allow consumers to purchase digital music content over the Web.

GetMusic, the online music venture of BMG Entertainment and Universal Music Group, hasn't made any major international splash yet but, like practically every company, has big plans. It just won't talk about them.

"It's a little too early in the whole game to say what we'll do," says a GetMusic spokeswoman. "But we understand the value of the international market. Right now, we're just building our brand and our core offerings. We're still staffing up."

WMI's decision to begin staffing up last August when few others were paying much attention may pay dividends as it moves ahead of its competition.

It doesn't hurt that WMI will soon become part of America Online's massive global reach, assuming the proposed merger of AOL and WMI parent Time Warner goes through as expected. Foster wouldn't discuss specific plans related to the merger but said potential synergies will be a major topic of conversation in the coming months.

"The fit that [Time Warner chairman] **Gerald Levin** and [AOL chairman] **Steve Case** have talked about is tremendously exciting," he says.

Warner Music also has inked a deal to merge with EMI Group, the London-based music powerhouse with deep European roots. But Foster isn't getting too cocky about whether all these factors give WMI a competitive advantage overseas on the Internet.

"Well, I hope so," he says. Let the race begin.

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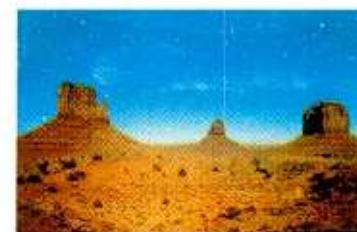
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Autumn Portrait

featuring
William Ackerman, Bill Quist, Alex de Grassi
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Mark Isham, Scott Cossu
Michael O'Donnahill & Billy Oskay

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Western Light

featuring
William Ackerman, Alex de Grassi, Mark Isham
Shadowfax, Liz Story

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Water's Path

featuring
William Ackerman, Scott Cossu, Daniel Hecht
Bill Quist, Shadowfax, Ira Stein, George Winston

WINDHAM HILL



Winter

featuring
William Ackerman, Darol Anger, Alex de Grassi
Paul Dondero, Barbara Higbie, Mark Isham
Michael Manning, Michael O'Donnahill, Billy Oskay
Shadowfax, Liz Story, Cyrille Verdeaux

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COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	2	16	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
2	1	10	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
3	6	3	THE POKEMON MOVIE	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
4	3	15	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
5	7	7	PLAYBOY: MARDI GRAS	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
6	4	13	PLAYBOY'S WILDWEBGIRLS.COM	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
7	5	5	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
8	8	22	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
9	10	21	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
10	27	5	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
11	39	2	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
12	11	20	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
13	14	15	PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000	Playboy Home Video Universal Music & Video Dist. PBV0853	The Bernola Twins	1999	NR	19.98
14	31	10	MARIAH #1'S ●	Columbia Music Video Sony Music Entertainment 50195	Mariah Carey	2000	NR	14.95
15	12	6	GODS AND MONSTERS	Universal Studios Home Video 84142	Ian McKellen Brendan Fraser	1999	NR	19.98
16	28	3	TEA WITH MUSSOLINI	MGM Home Entertainment Warner Home Video M207752	Cher Judi Dench	1999	PG	19.98
17	15	26	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
18	21	11	DEATH ROW UN CUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
19	26	3	CINDERELMO	Sony Wonder 55294	Sesame Street Muppets	2000	NR	12.98
20	22	16	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
21	17	19	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
22	33	7	OCTOBER SKY	Universal Studios Home Video	Jake Gyllenhaal Chris Cooper	1999	PG	19.95
23	19	21	MADONNA: THE VIDEO COLLECTION 93-99	Warner Reprise Video 38506	Madonna	1999	NR	19.98
24	NEW ▶		JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
25	35	10	CHRIS ROCK: BIGGER & BLACKER	HBO Home Video Warner Home Video 91688	Chris Rock	1999	NR	19.98
26	25	2	VARSITY BLUES	Paramount Home Video 336433	James Van Der Beek Jon Voight	1999	R	19.98
27	38	3	ZALMAN KING'S RED SHOES DIARIES: THE GAME	Showtime Entertainment 50032	David Duchovny	2000	NR	19.98
28	9	13	CNN MILLENIUM 2000	Turner Home Entertainment Warner Home Video 8198	Various Artists	2000	NR	19.98
29	36	3	ZALMAN KING'S RED SHOES DIARIES: GIRL ON A BIKE	Showtime Entertainment 50042	David Duchovny	2000	NR	19.98
30	32	12	CHRISTINA AGUILERA: THE GENIE GETS HER WISH	BMG Video 65006	Christina Aguilera	2000	NR	19.98
31	RE-ENTRY		THERE'S SOMETHING ABOUT MARY	FoxVideo 41112263	Ben Stiller Cameron Diaz	1998	R	19.98
32	NEW ▶		THE OMEGA CODE	GoodTimes Home Video 05-79926	Michael York Casper Van Dien	2000	PG-13	22.95
33	18	220	THE WIZARD OF OZ ◆	Warner Family Entertainment Warner Home Video 65123	Judy Garland Ray Bolger	1939	G	19.98
34	24	28	SAVING PRIVATE RYAN	DreamWorks Home Entertainment 8373	Tom Hanks Matt Damon	1998	R	19.98
35	NEW ▶		PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
36	34	23	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
37	30	19	THE IRON GIANT	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
38	13	16	SHAKESPEARE IN LOVE	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99
39	29	32	BACKSTREET BOYS: HOMECOMING-LIVE IN ORLANDO ▲	Jive/Zomba Video 41675-3	Backstreet Boys	1999	NR	19.98
40	16	18	DAVE MATTHEWS BAND: LISTENER SUPPORTED ●	BMG Video 65015	Dave Matthews Band	1999	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW ▶		THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video/ Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
2	1	6	DOUBLE JEOPARDY (R)	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones
3	15	3	THE BONE COLLECTOR (R)	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
4	9	3	EYES WIDE SHUT (R)	Warner Home Video 17655	Tom Cruise Nicole Kidman
5	2	5	STIGMATA (R)	MGM Home Entertainment Warner Home Video 907269	Patricia Arquette Gabriel Byrne
6	4	5	RANDOM HEARTS (R)	Columbia TriStar Home Video 03899	Harrison Ford Kristin Scott Thomas
7	3	15	AMERICAN PIE (R)	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan
8	8	9	STIR OF ECHOES (R)	Artisan Home Entertainment 10197	Kevin Bacon
9	6	10	RUNAWAY BRIDE (PG)	Paramount Home Video 323843	Richard Gere Julia Roberts
10	RE-ENTRY		THE MATRIX (R)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
11	14	8	THE ASTRONAUT'S WIFE (R)	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron
12	18	2	THE LIMEY (R)	Artisan Home Entertainment 60696	Terence Stamp Peter Fonda
13	5	7	THE STORY OF US (R)	Universal Studios Home Video 20711	Bruce Willis Michelle Pfeiffer
14	11	8	BLUE STREAK (PG-13)	Columbia TriStar Home Video 03893	Martin Lawrence
15	RE-ENTRY		THE RED VIOLIN (R)	Universal Studios Home Video 84495	Samuel L. Jackson Greta Scacchi
16	10	11	THE 13TH WARRIOR (R)	Touchstone Home Video Buena Vista Home Entertainment 18273	Antonio Banderas
17	12	4	THE BEST MAN (R)	Universal Studios Home Video 20715	Taye Diggs Nia Long
18	16	11	RUN LOLA RUN (R)	Columbia TriStar Home Video 03900	Franka Potente Moritz Bleibtreu
19	7	11	BOWFINGER (PG-13)	Universal Studios Home Video 84157	Steve Martin Eddie Murphy
20	13	2	JAKOB THE LIAR (PG-13)	Columbia TriStar Home Video 04153	Robin Williams

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/ Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
2	NEW ▶		FOR LOVE OF THE GAME (PG-13) (26.98)	Universal Studios Home Video 20684	Kevin Costner Kelly Preston
3	3	29	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	2	4	THE BONE COLLECTOR (R) (26.98)	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
5	15	3	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
6	NEW ▶		THE ARISTOCATS (G) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 19536	Animated
7	NEW ▶		THE MESSENGER: THE STORY OF JOAN OF ARC (R) (24.95)	Columbia TriStar Home Video 04607	Milla Jovovich
8	5	3	THE ABYSS (SPECIAL EDITION) (PG-13) (34.99)	FoxVideo 300008	Ed Harris
9	7	6	STIGMATA (R) (24.98)	MGM Home Entertainment/ Warner Home Video 907451	Patricia Arquette Gabriel Byrne
10	9	5	EYES WIDE SHUT (R) (24.99)	Warner Home Video 17655	Tom Cruise Nicole Kidman
11	11	16	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
12	4	7	DOUBLE JEOPARDY (R) (29.99)	Paramount Home Video 333157	Ashley Judd Tommy Lee Jones
13	6	3	POKEMON: THE FIRST MOVIE (G) (26.99)	Warner Home Video 18020	Ikuo Ootani Veronica Taylor
14	8	2	THE OMEGA CODE (PG-13) (24.95)	GoodTimes Home Video 05-79926	Michael York Casper Van Dien
15	16	16	THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
16	14	35	HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
17	18	6	THE BEST MAN (R) (24.98)	Universal Studios Home Video 20715	Taye Diggs Nia Long
18	13	9	BLUE STREAK (PG-13) (24.99)	Columbia TriStar Home Video 04011	Martin Lawrence
19	12	14	THE THOMAS CROWN AFFAIR (R) (24.98)	MGM Home Entertainment/ Warner Home Video 907452	Pierce Brosnan Rene Russo
20	17	10	TARZAN (G) (34.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 18150	Animated

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FRANKLIN DEBUTS ON USA HOME VIDEO

(Continued from page 66)

slot," according to Pace), the series is a multimillion-unit seller in the book market.

More than 24 million Franklin books have been sold since the series debuted 15 years ago. Recently Nelvana acquired Kids Can Press, which publishes the book series.

According to Whitkin, Scholastic's 1999 book club and retail sales for the series were up 200%. Overall Scholastic, which in addition to publishing is also a distributor, recorded sales of more than 3 million for the series.

"An important thing for us is that every three to six months the line has new products," says Whitkin. "The essence of the property is in the introduction of four new books every year; the content is fresh no matter what."

According to Pace, Franklin appeals to kids because he acts like them.

"Franklin is an everyday kid, even though he's a turtle," she says. "He goes through the regular events that everyday children go through, and the programming is wholesome, calming, and innocent."

She says that those themes appeal to parents, who also like the series because they can read

the books to their kids. "Children can watch the videos and then, at night, parents can read them the books," Pace says.

"Any kids' property has two components," says Whitkin. "You have to let the kids know that it's available, and the parents have to feel good about it."

Video retailers are usually quick to warm up to a kids' property like Franklin, since a potential fan of the program is born every minute.

But Nelvana wants to extend the time that children spend with Franklin by aiming certain products at 5- and 7-year-olds rather than the property's core 2- to 4-year-old demographic.

"We built a dual appeal into some products," says Whitkin. "Both the 2-4 age group and the 5-7 age group can play the board game, which has questions that allow age groups to participate appropriately. It's important to allow the child to grow with the product."

USA is also taking a long view with the property.

"Some properties jump right out of the gate and explode and burn more quickly," Snyder says. "You have to think of the overall life cycle. I'd rather have a prop-

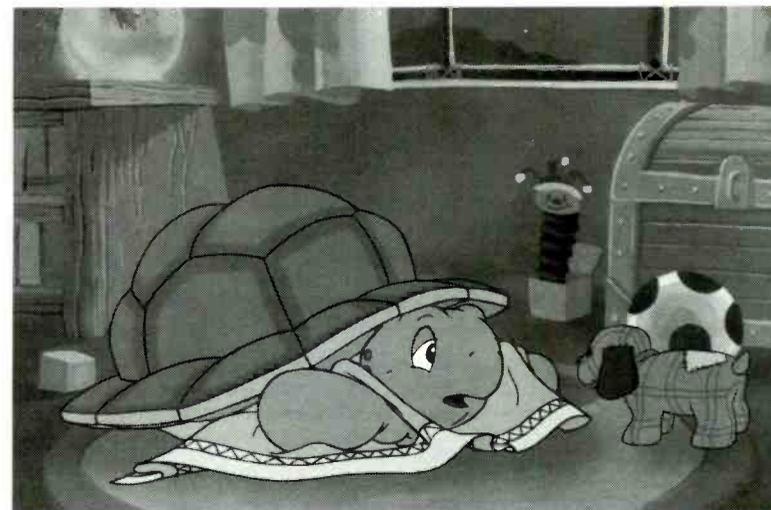
erty that grows and builds over a three- to five-year period."

Snyder says that although USA has a small number of other children's product, the company has the video rights to Noddy and Richard Scarry. The company, though, is focusing on Franklin right now as a way of growing its family business.

"Kids are a very important part of our business," he says. "We're using our Franklin franchise as the lead, and our approach to acquiring new product will be opportunistic."

For his part, Whitkin sees USA's relatively small stable of children's properties as a plus.

"What's wonderful is that, for them, this is a very important part of their children's line," he notes. "Companies only have so much time to focus on certain projects. If you go with a distributor that has 10 preschool properties, your property may not get the



"Franklin In The Dark," from USA Home Entertainment, will launch the franchise in June. The title is the first of three scheduled releases this year.

attention it deserves."

Although Snyder says that there are no plans to release Franklin episodes on DVD, the

company is looking at the possibility of releasing "Franklin And The Green Knight" on the format.

Billboard

APRIL 22, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price
			TITLE	Program Supplier, Catalog Number					TITLE	Program Supplier, Catalog Number	
RECREATIONAL SPORTS™						HEALTH AND FITNESS™					
NO. 1						NO. 1					
1	1	43	WWF: THE ROCK-KNOW YOUR ROLE	World Wrestling Federation Home Video 234	14.95	1	1	67	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution TB2274	39.95
2	2	20	WWF: AUSTIN VS. MCMAHON	World Wrestling Federation Home Video 240	14.95	2	2	59	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	43	WWF: BEST OF RAW VOL. 1	World Wrestling Federation Home Video 236	14.95	3	3	40	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution TB2271	29.95
4	4	43	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES	World Wrestling Federation Home Video 233	14.95	4	4	15	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK	Ventura Distribution 10013	49.98
5	5	3	WWF: MOST MEMORABLE MOMENTS OF 1999	World Wrestling Federation Home Video 825	14.95	5	5	46	DENISE AUSTIN: POWER KICKBOXING	Parade Video 832	14.98
6	6	8	SUPER BOWL XXXIV 2000	USA Home Entertainment 4400616512	19.95	6	6	44	DENISE AUSTIN: HIT THE SPOT (ABS)	Parade Video 183	9.98
7	7	15	WWF: WRESTLEMANIA 15	World Wrestling Federation Home Video WWF10223	39.95	7	7	15	THE CRUNCH: FAT BLASTER GOES LATIN	Anchor Bay Entertainment 10973	9.99
8	11	42	WWF: COME GET SOME-THE WOMEN OF THE WWF	World Wrestling Federation Home Video 235	14.95	8	8	50	DENISE AUSTIN: SIZZLER	Parade Video 909	12.98
9	9	70	WWF: BEST OF WRESTLEMANIA I-XIV ◇	World Wrestling Federation Home Video 214	14.95	9	9	74	TOTAL YOGA	Living Arts 1080	9.98
10	8	3	WWF: ROYAL RUMBLE 2000	World Wrestling Federation Home Video 244	39.95	10	10	34	BILLY BLANKS: CRUNCH MASTER BLASTER	Anchor Bay Entertainment SV10885	9.98
11	10	20	WWF: IT'S OUR TIME: TRIPLE H AND CHYNA	World Wrestling Federation Home Video 239	14.95	11	11	14	KATHY SMITH: LATIN RHYTHM WORKOUT	Sony Music Entertainment 51594	14.98
12	13	45	WWF: KING OF THE RING '98	World Wrestling Federation Home Video WWF10205	19.95	12	13	15	THE CRUNCH: BOOT CAMP TRAINING	Anchor Bay Entertainment 10974	9.99
13	12	9	WWF: ARMAGEDDON	World Wrestling Federation Home Video 243	29.95	13	15	286	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
14	14	66	WWF: D-GENERATION X ◇	World Wrestling Federation Home Video 212	14.95	14	14	5	WEIGHT LOSS-YOGA	Fast Forward Video 21	9.95
15	19	2	THE GRAVITY GAMES: FREESTYLE MOTOCROSS	Trimark Home Video 7316	14.99	15	12	68	ABS AND BUNS: 2-PACK	UAV Entertainment 60115	9.95
16	15	48	WWF: THE THREE FACES OF FOLEY ◇	World Wrestling Federation Home Video 218	14.95	16	17	8	THE CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment 2853	9.99
17	16	44	MICHAEL JORDAN: HIS AIRNESS	USA Home Entertainment 41949	19.98	17	19	35	DENISE AUSTIN'S BOUNCE BACK AFTER BABY	Parade Video 963	14.98
18	20	17	WCW: STING IS BACK IN BLACK	Turner Home Entertainment 97177	14.95	18	RE-ENTRY		KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT	Sony Music Entertainment 51565	14.98
19	RE-ENTRY		WWF: WRESTLEMANIA 14 ◇	World Wrestling Federation Home Video WWF143	14.95	19	18	61	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER	Sony Music Entertainment 51564	14.98
20	17	15	WWF: WRESTLEMANIA 12	World Wrestling Federation Home Video WWF123	14.95	20	RE-ENTRY		KATHY SMITH'S KICKBOXING WORKOUT ◇	Sony Music Entertainment 51570	14.98

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The Webmaster/IT Specialist will be responsible for testing new web applications, managing web server performance, database administration, and maintaining PC's and internal LAN. Must have 2+ years of experience managing operations of a high-traffic commercial website, Windows NT proficiency, and LAN administration experience. Hands on SQL Server/Database experience a plus.

Web Designer/Production Artist

Develop dynamic design layouts and day-to-day production of artist, song, and feature graphical content for the MUSICBLITZ websites. Minimum of 1-2 years web production/design experience, mastery of Photoshop, Illustrator, Image Ready, Macromedia Flash, HTML, DHTML.

If you are interested in working with successful and experienced music and internet veterans that are passionate about music, please go to www.musicblitz.com/jobs or email jobs@musicblitz.com. No phone calls.

**MUSIC PUBLISHING
COPYRIGHT ASSISTANT**

Independent publishing company seeks motivated self-starter to join copyright Dept. Ideal candidate is highly organized, adept multi-tasker with a voracious appetite to learn. Some experience in copyright administration a must. Word, Excel, Windows familiarity recommended.

Please fax resume to:
(310) 550-0386 Attn: Copyright

Chief Operating Officer

Start-up L.A.-based Internet radio company seeks COO. Key responsibilities incl. identification and completion of key strategic operating transactions, overseeing all business aspects leading to site launch, and initial sponsorship negotiations. Backed by major entertainment and web site development firms. 5+ years of music and/or Internet experience highly desirable.

Please fax resume to:
310-553-3928

RIGHTS & ACQUISITIONS

Major print music publisher located in Manhattan seeks bright, hard-working, energetic candidate to work in Rights Acquisitions and Product Development. Candidate will learn all aspects of music print publishing industry. Musician with Music Business degree preferred. Computer/Internet skills required.

Please fax or email your resume to:
(212) 683-1363 halresume@yahoo.com

STAFFERS WANTED

Indie label, solvent, seeks obsessively organized, computer literate staffers: Bookkeeper (AP/AC, royalties, cash flow projections); Shipping/Receiving Manager (exp. w. vinyl); Internet Manager (to perform "agency.com"-type services).

Fax resume to **(212) 586-1081**

HELP WANTED

COPYRIGHT & LICENSING MANAGER

Fast growing record label, in Union County, NJ, specializing in music compilations and videos, needs an Individual for:

Mechanical, master & synchronization license clearance copyright filings and maintenance, review license contracts, experience with rate negotiations for inbound and outbound licensing, knowledge of copyright & trademark laws, minimum 2 years experience in the above areas.

Fax resume and salary requirements to 908-620-3850

Warner Home Video has the following position available:

MARKETING MANAGER

In this exciting role, you will develop business plans, monitor volume and spending variances as well as recommend release dates and promotional activities for the video trade and consumers. Duties also include developing relationships with Distribution and Accounts as well as overseeing our press relations with major newspapers/magazines. To qualify, you must have a BA/BS (MBA preferred) in Business Administration, Literature, Film or a related field. You must have at least 2 years of marketing experience in a product/label manager role in the classical audio industry. Proven success with retail trade and pricing protection is needed. An entertainment industry background is preferred.

We offer a competitive salary and benefits package. Please submit resume with salary history to: **FAX (888) 309-5959** or email: wjobs@alexus.com. Include **Source Code WABB** in subject line or on fax. EOE.



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COUNTRY AIRPLAY
Monitor

WRITER/REPORTER

Country Airplay Monitor has an immediate opening for a Nashville-based writer/reporter to cover the radio and music industries. The job requires journalism skills, a strong understanding of the radio business, and familiarity with its key players.

Rush resumes and writing samples to:
Phyllis Stark

Nashville Bureau Chief
Billboard/Airplay Monitor
49 Music Square West
Nashville, TN 37203

Billboard
ACCOUNT MANAGER LOS ANGELES

Billboard Magazine, the International Newsweekly of Music, Video and Home Entertainment is looking for an experienced Account Manager for the Los Angeles office. Print advertising sales experience required, knowledge/experience in Video or music preferred. Travel required, ACT, MS Word, Excel skills. Looking for a real go-getter/closer who can get the job done! Please send resume with cover letter to:

Billboard Magazine
5055 Wilshire Blvd.
Los Angeles, CA 90036
Attn: AM or fax to: **(323) 525-2395**
No phone calls please.

COMEDY WRITER

Outrageously funny writer needed to write play. Scenario: Two married couples who in the past dated each other's partners are meeting after 15 yrs. Please submit character descriptions, 2-3 page sample scene, along with resume to: PO Box 9050, 1515 Broadway, NYC, NY 10036.

Marketing Manager

Denver area high growth label & dist. seeks experienced music industry Marketing Manager to direct sales & promotions. Excellent benefits pkg. E-mail: paul@fourwinds-trading.com

REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

HELP WANTED

**DIRECTOR OF PRODUCERS
& ENGINEERS WING**

The Recording Academy is searching for a Director to lead a newly formed Producers and Engineers wing. Requirements and responsibilities include start-up of the new program for serving and recruiting Academy members, setting recruitment and retention goals, developing and implementing strategic plans to achieve those goals. Candidate will also develop and implement national programs, services and activities for the members of the wing, including incentives and discounts. Must be able to work with other departments, as appropriate, to develop joint initiatives and programs for Producers and Engineers. Requires advanced skills and understanding of the elements, technology and scope of the producing and engineering crafts. Must be able to work under pressure and follow tight deadlines. Ability to communicate effectively in writing and in public presentations is required as well as to create and manage budgets. Five years work experience in field of producing, engineering or related fields preferred. Knowledge or experience in the field of event management or membership recruitment a plus. B.A. or B.S. required in related field. Some travel required. Salary commensurate with experience. Includes full benefits.

Please send cover letter & resume to:
**Director of Producers
and Engineers Wing Search**
3402 Pico Blvd.
Santa Monica, CA 90405
or fax to: **(310) 392-9262**
Job Code: B-DPEMS

SALES POSITION

Music Video Distributors is hiring experienced sales representatives. Applicants must have excellent computer & communication skills, determination, persistence, motivation, follow-through & attention to detail. Position involves acquiring new accounts & servicing existing accounts. Highly competitive compensation plan, benefits & bonus. Relocation required. Please send resume to:

Michael DeMonte, Sales Manager
Music Video Distributors
P.O. Box 280
Oaks, PA 19456
Fax: **(610) 650-9102**
Email: miked@spectrum-mv.com

SALES REPRESENTATIVES

Musicrama, major world & imports dist. co. in NYC area seeks key accounts representative with national & regional sales experience. Ideal candidate must be organized & able to perform independently.

Fax resumes to: **(718) 383-5152**
Email: markj@musicrama.com

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HELP WANTED

www.universalstudios.com

UNIVERSAL MUSIC GROUP DATA QUALITY ASSURANCE - ISRC COORDINATOR

Universal Music Group is seeking a main liaison for ISRC information. In this position you will research the company's repertoire systems and contact repertoire-owning companies or labels as required. The position also entails assigning ISRCs for catalogue recordings and providing support to the Data QA group as directed.

The successful candidate must have extensive knowledge and/or the applicable experience of the ISRC. Database systems experience and solid computer skills, including expertise in MS Office is a necessity. Proven strengths in problem solving and conflict resolution, a flair for organization, flexibility, and outstanding interpersonal and communication skills are a must. BA in English, Communications, Music, or IS or equivalent experience is minimum.

For prompt consideration, please e-mail resume in body of message with job code **BBM00-1389** in subject field to eugene.davis@unistudios.com, or mail to: **Universal Studios Strategic Staffing, ATTN: BBM00-1389, P.O. Box 8152, Universal City, CA 91618-8152.** All resumes must include job code. Or visit us at www.universalstudios.com EOE.

It's a big universe. Where do you fit in?

HELP WANTED

Editorial/Production Associate

Love to surf the web? Billboard in L.A. seeks advanced beginner with proven editorial skills for multi-faceted position. Must be knowledgeable about all genres of music and familiar with music websites. Job includes editing and production for Billboard Bulletin and Billboard Online as well as Web-related reporting and research. Minimum two years professional journalism experience, preferably with news-oriented publication or website. Must work evenings.

Send resume, your 2 best clips and cover letter with salary history to:
Billboard Music Group
Dept. KS
1515 Broadway
New York, NY 10036.
EOE.

LOS ANGELES

ADVERTISING ASSISTANT BILLBOARD/MONITOR MAGAZINE

Busy, fast paced international sales department needs bright assistant who is computer literate, detail oriented & capable of juggling various projects. Great opportunity for advancement and to learn sales, publishing, etc.

Please send resume to:
Billboard
Attn: HS
5055 Wilshire Blvd.
Los Angeles, CA 90036
Fax: (323) 525-2394

WORLD MUSIC PROJECT COORDINATOR

wanted for leading marketing company in this field. Basic knowledge of public relations and radio promotion.

Please fax resume to: (212) 747-1820
Email: anita@nichestrategies.com.

PROMOTION: W.C. based record label with major distribution seeks promotion exec w/ broad based experience. Must have ability to start/oversee various musical genres, projects & people. Salary based on experience.

Relentless Records, 21700 Oxnard St.
Ste. 1070, Woodland Hills, Ca. 91367.

RESEARCHER/JOURNALIST

Well connected Researcher/Journalist wanted to provide regular freelance items on US music business and A&R opportunities to UK publication. East coast/West coast/ Nashville.

Email: editor@banditnewsletter.com
Fax: +44 870 1640388

CUSTOMER SERVICE REP

Music production co in Hackensack, NJ seeks English/Spanish speaking customer service rep. Must have strong verbal, organizational & PC skills. Industry exp. a plus! Fax resume (201) 525-2938, email (PDF, MS Word only) to jobs@trutone.com

Marketing: W.C. based record label with major distribution seeks marketing exec w/ broad based experience. Must have the ability to start/oversee various musical genres, entertainment projects & people. Internet savvy. Salary based on experience.

Relentless Records, 21700 Oxnard St.
Ste. 1070, Woodland Hills, CA. 91367

Update

LIFELINES

BIRTHS

Girl, Sophia Gould, to Joel and Melissa Oberstein, March 30 in Los Angeles. Father is GM of Isis Listening Station/Almighty Lighted Display.

MARRIAGES

Jan Perry to Tommy Rodgers, March 26 in Nashville. Bride is director of creative marketing for Hamstein Music Group and Hamstein Productions. Groom is an audio engineer and production manager.

DEATHS

Everett Leonard Edstrom, 84, of complications from a stroke, March 19 in Palm Desert, Calif. He was co-founder of Hal Leonard Corp., the giant music print company. Born in Worthington, Minn., Edstrom was a trumpeter who formed the Hal Leonard Corp. in 1947 with his brother, Harold, and their college friend Roger Busdicker. The company was named after the brothers' Hal Leonard Band, an amalgamation of their given names, Harold (Hal) and Everett Leonard. An internal management team, headed by now chairman/CEO Keith Mardak, bought the company in 1985. He is survived by his wife, a son, and four daughters.

Alphonso "Country" Kellum, 56, from heart disease, March 24 in Rochester, N.Y. Kellum was an originator

of funk guitar as a member of the James Brown Orchestra from 1963 to 1970. He first served as a bass player but was reassigned to second guitar in 1965 after Brown heard him playing backstage. With fellow guitarist Jimmy Nolen, he helped create the twin-guitar "chicken scratch" sound that became a Brown trademark. Kellum was featured on many Brown hits, such as "Give It Up Or Turnit A Loose," "There Was A Time," and "Cold Sweat." He was also a member of Maceo & All The King's Men after leaving Brown's band. He is survived by two brothers and three sisters. Services were held April 7 in Lakeland, Fla.

Larry Finley, 86, of natural causes, April 3 in New York. Finley was the founder of the International Tape Assn., now known as the International Recording Media Assn. He founded the organization in 1970 at a time when audiotape products were new to the market. Finley was president/CEO of the International Tape Cartridge Corp. in the early 1960s and became the largest provider of entertainment on tape. He was also a founder of the Finley-McKinnon Broadcasting Co., owner of radio station KSDJ, and was a producer and host for several radio and TV shows. Finley is survived by his wife, five sons, and 12 grandchildren. In lieu of flowers, the family requests that donations be sent to the Larry Finley Memorial Fund c/o the Vision Fund of America, 111 E. 59th St., New York, N.Y. 10022.

Joe Rock, 63, of complications from quadruple-bypass surgery, April 4 in Nashville. Rock managed the R&B group the Skyliners and wrote the lyrics to their hit "Since I Don't Have You," which peaked at No. 12 on The Billboard Hot 100 in 1959. The song was later covered by acts such as Don McLean, the Brian Setzer Orchestra, Barbra Streisand, and Guns N' Roses. Rock also co-wrote "Dreams To Remember" with Otis Redding. He is survived by three sisters. Services were held April 8.

CALENDAR

APRIL

April 24, **Fourth Annual Gay/Lesbian American Music Awards**, Manhattan Center, New York. 800-494-8497.

April 25-27, **Billboard Latin Music Conference And Awards**, Sheraton Biscayne Bay, Miami. 212-536-5002.

April 26-30, **Impact Super Summit XIV**, Opryland Hotel, Nashville. 646-654-4217.

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.

April 27-29, **Face The Music And Dance**, Symphony Space, New York. 212-864-5400.

April 28, **Seventh Annual Race To Erase MS**, Century Plaza Hotel, Century City, Calif. 310-440-4842.

April 30, **Jai Joseph's Songwriting Workshop**, sponsored by BMI, Songwriters in the Round, and Utopia Recordings, Mary's Place Studios, Miami. 305-273-6303.

MAY

May 1, **B'nai B'rith Music Entertainment Media Unit Presents Bill Krasilovsky**, Sutton Place Synagogue, New York. 212-330-7069.

May 3, **35th Annual Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 323-931-8200.

May 3-7, **SunFest 2000**, Flagler Drive, West Palm Beach, Fla. 561-837-8065.

VICE PRESIDENT OF PRODUCTION/EXECUTIVE PRODUCER

eMuzed is a hot start-up in the San Francisco bay area that provides e-merchants with promotional video content and reliable, low-cost, turnkey-streaming solutions which boost sales. Candidate will be key part of a team and will be responsible for managing the production and post-production of video clips. This person will interface with the Content Acquisitions Director and report directly to the Executive Vice President. Responsibilities include overseeing the entire creative process, supervising video editors, and creating and managing budgets. Candidate will be creating fast-moving, action-packed "Web" video for high profile web sites. We offer a competitive salary with an aggressive employee stock option plan & benefits. Candidates must possess the following skills:

- Deep and proven management experience in television, commercial advertising and/or video project management, with experience in website development a plus.
- Exceptional organizational skills, the ability to develop scalable processes, and the ability to work fast under deadlines.
- Experience in producing video for the Internet, including streaming media.
- An exciting demo of reel of music, adventure sports, TV commercials and travel projects.
- A desire and ability to push beyond the limits of most.
- A leader, motivator, team player ready to work with top media industry professionals.
- A wicked sense of humor.

Please email resumes to: ross@emuze.com

PROMOTION/ARTIST DEVELOPMENT

Leading NYC-based independent record label needs multi-faceted individual to oversee radio promotion & artist development. Knowledge of radio promotion strategies (including managing independents & campaigns in various formats) is key. Experience beyond radio promotion preferred. Successful candidate will manage radio promotion staff as well as orchestrate general promotion strategies for artist development. Salary commensurate with experience/expertise.

Please send resume and cover to:
Billboard Classified
P.O. Box 658
1515 Broadway
New York, NY 10036

EXECUTIVE DIRECTOR

Recording industry company seeks applicants for the positions of Executive Director of its Atlanta & San Francisco offices. Responsibilities include planning & producing educational & social events, recruiting members & sponsorship acquisition. Candidates should have significant experience & solid connections in the music industry, demonstrated leadership capability and skills in nonprofit management. Preferred qualifications include a BA or BS, clear fiscal management experience & strong communication skills. Competitive compensation package.

Send resume with cover letter to:
ED Search, 3402 Pico Blvd.
Santa Monica, CA 90405
FAX: 310-392-9262
Jobcode SFATLB-EDMS

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Cruze Controls Modern Heritage WFNX Boston

This story was prepared by Airplay Monitor's Marc Schiffman.

When Cruze took the controls of modern WFNX Boston, he had a unique challenge.

While WFNX was a heritage modern rock station in good company with the likes of XETRA San Diego; WHFS Washington, D.C.; and KROQ Los Angeles as one of the founders of the format, hometown rival WBCN had taken a modern direction.

That left WFNX as "the station with the lesser signal struggling to maintain [its] identity," says Cruze, while WBCN had "the massive cume and all the big corporate power behind them. We wound up being the little guy."

WFNX was already successfully streaming audio on the Web, which got Cruze thinking, "This station seems to mean so much. There are people sitting in markets where they've got full fidelity stereo alternative radio stations available, but instead they're streaming 'FNX on their little computer speakers. We have a certain unique quality that, if we can find the right way to ratchet this thing up, we can mean something to people."

That realization, coupled with owner Steven Mindich's desire to buy stations and the synchronization technology available, made Cruze see that WFNX had "the genesis of a product that is very good, very listenable, and very interesting to a music fan in any market—and particularly in New England. We can make this available, and people will

respond to it."

So was born the FNX Radio Network. WCDQ (now WPHX) Sanford, Maine, between Portsmouth, N.H., and Portland, Maine, signed on in July 1999 as the first affiliate. It also provided the network the opportunity to work out bugs in the software, allowing it to simulcast jocks live from Boston and then fire off local spot breaks and sweepers.



CRUZE

By the time WNHQ Manchester, N.H., signed on at Thanksgiving, the kinks were worked out of the system. WNHQ paid back its investment in three key ways. First it gave the FNX Radio Network a new market. Second, it was at the same frequency as WPHX, "so we can agree to interfere with ourself and take the power up" in Maine, says Cruze. "Since our Maine signal is in between Portland and Portsmouth, every little bit of power that we can get makes the station that much more competitive in both of those markets."

But neither of those benefits come close to how WNHQ might help WFNX in the Boston ratings. "When Arbitron shifted the market sizes, it was a great thing because Boston became market No. 8 with the addition of the new counties to the metro [region]," says Cruze. "The bad news for us is you couldn't get us in any of these counties... Here we'd established this upward ratings momentum and we were growing and we got

socked in the gut.

"It brought [the ratings] back down," he continues, "but it was really all about mathematics. There's about 85 18-34 diaries returned from that new area every book. We're in zero of them. Maybe WBCN will be in 14 or 15. This Manchester signal covers a big chunk of the expanded Boston metro that the original 101.7 signal doesn't get into."

Not all programming is simulcast. When WFNX does its local music show, the affiliates each do their own. Also, there's a blues show that runs in Portsmouth, reflecting "the enormous blues community" in that market.

'Our challenge is to be compelling enough that... things that might be one hair off in a particular market are not that important'

- CRUZE -

Otherwise, Cruze says, it's relatively easy to talk to the whole region, unlike the now-defunct Long Island, N.Y.-based WDRE Network that was talking to such disparate markets as Albany, N.Y., and Little Rock, Ark. While Cruze instructs his jocks not to be too Boston-centric or refer to other markets as "up in Portsmouth" or "down in Providence [R.I.]," the cultural focus of New England is Boston.

He says, "I was in Portland listening to the market before we put the Portland signal on, and the DJs that were on the radio stations there talked about Boston just as much if not more than they talked about Portland."

While WFNX has long sought out new music, be it imports, local bands, or the like, Cruze says, "[Now] I have to be careful—as we take steps to make sure that FNX is relevant in each market—that we don't lose that quality. To me, that's what makes this not just another alternative radio station."

Still, there have been some changes, particularly with gold. "In Boston, you can [test] four songs by the Heretix and they come back familiar," says Cruze. "Those records may have absolute zero familiarity in Portland. These flashback records that didn't get played on either top 40

or [album rock] at the time are going to be unfamiliar in that market. And you have to make adjustments. Does that mean you're never going to play that record? No, but you may not play it as often as you would have played it if you're just thinking Boston."

Fortunately, says Cruze, WFNX has an element that many of today's modern rockers have lost. "The people that rushed to alternative when it signed on in a lot of markets didn't go there because they knew all the music. They went there because something exciting was happening. They got a sense of that excitement. The music that they knew, they really liked. The music that they didn't know was compelling to them as well.

"Our challenge is to be compelling enough that these other things that might be one hair off in a particular market are not that important," he adds.

The next affiliate will be Providence, with the purchase of WWRX in the Clear Channel spinoffs. Cruze calls that move "very significant. The stakes are higher." While the first two affiliates were slowly brought on line without much fanfare, Cruze plans to make a big deal on the launch of the FNX Radio Network in Providence once the deal closes.

While "we go in to each of the markets and broadcast from them regularly," Cruze says, Providence will get special scrutiny. "I'm going to [make] sure that I have Providence-based personalities who are a



Bell Book & Candle Burns It Up.

Blackbird/Atlantic act Bell Book & Candle recently played a private show for alternative rock KENZ Salt Lake City. The group's "Rescue Me" has been the station's No. 1 reaction record for two months. Here, Jana Gross of Bell Book & Candle strikes a pose with Rick Pollack, KENZ promotions director.

regular part of the air staff.

"What I'm looking at right now is adding a member to the morning show who will be in Providence every morning [to be] a part of the show, not do a token 'let's break away and do our Providence thing,'" he adds. "It's more about making Providence a part of the whole. That is how we are going at this a little different than those who tried it before."

newslines...

DALAI LAMA, MEET THE WORLD. Here's one you don't read every day. WebRadio.com partners with the Norbulingka Institute to act as the "preferred Webcaster" for the Dalai Lama's teachings and speeches. The alliance makes his wisdom available worldwide at webradio.com.

SIRIUS PREPARES SATELLITE LAUNCHES. Sirius Satellite Radio will launch the first of three broadcast satellites for its audio service, Sirius-1, on June 28. Sirius-2 will follow in September and Sirius-3 in October. Consumer service is scheduled to begin at the end of the year. So far, the company has aligned with Chrysler, Dodge, Jeep, Mercedes-Benz, BMW, Ford, Jaguar, Mazda, and Volvo to factory-install radios and with receiver manufacturers Alpine, Audiovox, Clarion, Delphi Delco, Kenwood, Panasonic, Recoton, Sanyo, and Visteon.

MARCUS FILLS POCKETS. Former AMFM CEO Jeffrey Marcus, who departed last year after a corporate restructuring, received \$6.25 million in severance—that's the net *after* taxes, which AMFM paid for. He takes a new job as chairman/CEO of eVentures, an Internet investment firm. He worked with the company while at Chancellor/AMFM.

PATTIZ BULKS UP RÉSUMÉ. Westwood One founder/chairman Norm Pattiz takes on the additional role of chairman of Santa Monica, Calif.-based InterPacket Networks, a satellite-based Internet services network. He already sits on the boards of new Internet holding company eAngels and digital content provider StudioX2.



Party With Pantera. KELG Dallas helped herald the release of a new project from Pantera, "Reinventing The Steel," with a cookout for station contest winners and a listener party with the band. Pictured, from left, are Kramer from KEGL's Nighttime Hoodlums, Pantera's Dimebag Darrell and Phil Anselmo, and KEGL's Twitch.

Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE	ARTIST
			IMPRINT & NUMBER/PROMOTION LABEL	
1	2	2	BREATHE WARNER BROS. 16884 †	FAITH HILL 1 week at No. 1
2	1	1	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
3	5	5	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
4	4	3	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
5	3	4	AMAZED BNA 65957 †	LONESTAR
6	6	6	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
7	7	7	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
8	8	8	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
9	10	10	YOU SANG TO ME COLUMBIA ALBUM CUT †	MARC ANTHONY
10	9	9	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
11	11	13	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	12	14	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
13	13	12	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
14	18	24	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB	LEANN RIMES
15	14	11	MUSIC OF MY HEART MIRAMAX 79245/EPIC †	'N SYNC & GLORIA ESTEFAN
16	15	15	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
17	19	18	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
18	17	16	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
19	20	17	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
20	16	19	SHE'S ALL I EVER HAD C2 79259 †	RICKY MARTIN
21	21	20	ANGELS CAPITOL ALBUM CUT †	ROBBIE WILLIAMS
22	22	21	PRIVATE EMOTION C2 ALBUM CUT †	RICKY MARTIN FEATURING MEJA
23	23	27	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
24	25	25	WHERE YOU ARE COLUMBIA ALBUM & SOUNDTRACK CUT †	JESSICA SIMPSON FEATURING NICK LACHEY
25	26	26	WHEN SHE LOVED ME GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE	ARTIST
			IMPRINT & NUMBER/PROMOTION LABEL	
1	2	4	BREATHE WARNER BROS. 16884 †	FAITH HILL 1 week at No. 1
2	1	2	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON
3	5	6	I TRY EPIC ALBUM CUT †	MACY GRAY
4	4	3	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
5	3	1	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
6	6	5	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
7	7	7	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
8	9	12	AMAZED BNA 65957 †	LONESTAR
9	8	8	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	12	14	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
11	11	11	I NEED TO KNOW COLUMBIA 79250 †	MARC ANTHONY
12	10	9	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	13	13	BLACK BALLOON WARNER BROS. 16946 †	GOO GOO DOLLS
14	14	10	TAKE A PICTURE REPRISE 16889 †	FILTER
15	15	17	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
16	17	21	I BELONG TO YOU VIRGIN ALBUM CUT †	LENNY KRAVITZ
17	21	22	HIGHER WIND-UP ALBUM CUT †	CREED
18	18	20	SOMEDAY LAVA 84536*/ATLANTIC †	SUGAR RAY
19	19	19	ENOUGH OF ME ISLAND ALBUM CUT/IDJMG †	MELISSA ETHERIDGE
20	16	15	HANGAROUND DGC ALBUM CUT/INTERSCOPE †	COUNTING CROWS
21	28	—	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
22	24	25	OTHERSIDE WARNER BROS. ALBUM CUT †	RED HOT CHILI PEPPERS
23	26	30	BYE BYE BYE JIVE ALBUM CUT †	'N SYNC
24	25	26	I THINK GOD CAN EXPLAIN C2 ALBUM CUT	SPLENDER
25	23	23	ONLY GOD KNOWS WHY TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK

Adult R&B Wears Phat Cat's 'Sundress'

Parlane Release's Rise Displays Strength Of Tom Joyner Show

This story was prepared by Airplay Monitor's Dana Hall.

NEW YORK—An indie label record by a new artist that has managed to crack the top 20 at adult R&B radio would be enough of a phenomenon.

But "Sundress" (Parlane Entertainment) by the Phat Cat Players featuring Coco Brown, is also demonstrating the power of ABC Radio Network's syndicated "Tom Joyner Morning Show" in helping spread the word on a record.

While "Sundress"—whose executive producer is Joyner's son Oscar—had picked up some airplay before being exposed on the Joyner show, the network play clearly put it on the agenda for other programmers.

Even with an average of three network spins a week, according to Broadcast Data Systems, listener reaction has spread outside of morning shows at stations like WVAZ (V103) Chicago, WDAS Philadelphia, and WHQT (Hot 105) Miami.

The Joyner show is heard on more than 90 stations nationwide. And while PDs say that it's rare for the show to play so large a role in developing a record, labels are taking notice. Most now have somebody designated to work network programmers and do so just as feverishly as they work group PDs and consultants.

Columbia VP of R&B promotion Cynthia Johnson-Harris says the Joyner show helped propel "Bring It All To Me" by Blaque up the adult R&B chart. "There was some reluctance at [adult R&B] at first. Then Tom started playing the song, and it really helped make it familiar to the audience. The extra spins helped move it up the chart, but more so, it helped to turn around the opinion of many of the PDs who initially felt they couldn't work with it."

Arista national director of urban AC promotion Vanessa Barryer adds, "The syndicated shows are crucial markets within themselves. A label has to stay on top of them. [Airplay on his show] can impact a chart, but more so, it can impact a market. For example, KRNB [Dallas] is not [yet] a monitored station, but Dallas is a key market for sales."

"If Tom is playing it, it piques the interest of the listeners because of his history there," she says. "Then you have to look at Tom's audience. There are some artists, like an Angie Stone or Carl Thomas, who appeal directly to those listeners. Joyner helped prove that the adults still go out and buy albums. So in that sense, he can help break a song both through airplay and

through sales."

Since the advent of the Joyner show in 1994, finding records that appeal to a broad spectrum of radio stations has represented a challenge for ABC. So supporting a less proven record might seem risky.

But WHQT PD Derrick Brown calls this record "a unique situation. I'm always looking for a lightning bolt to hit, and this was one of those cases. But it has to be a special record. As a program director, I am uncomfortable with playing untested music in morning drive, considering it's the highest-cuming daypart, and we're considered an aggressive adult [R&B station]. Imagine how the more conservative PDs are."

WVAZ assistant PD/music director Jamillah Muhammad agrees.

And not all the support for the song came from the Joyner show. As of March 30, of the entire 29-station panel of adult R&B stations, 24 were showing detections. Five of those are not Joyner affiliates. And the two stations on the adult R&B panel that are playing "Sundress" the most—KOKY Little Rock, Ark., with 43 spins a week, and WFLM Vero Beach, Fla., with 23 spins—do not air the Joyner morning show. Of the 19 Joyner affiliates, nine are not playing "Sundress" outside the morning show.

Certainly, some programmers believe that the Joyner support did make the difference between "Sundress" being a top 20 hit and an indie-x secret weapon.

Daisy Davis, assistant PD/music director of WDAS, was aware of the song before Joyner began playing it and considered it a unique novelty record. "But we didn't start to play it in other dayparts until he added it, and then we started to get calls from listeners. I don't think the song would have gotten to the point it is now on the charts without Joyner playing it. It's a different kind of record, so it's not for everyone."

Lebron Joseph, PD of WYLD-FM New Orleans agrees. "The song might have been a regional hit, or it might have received airplay around the country at various times," says Joseph. "Joyner put everyone on the same page at the same time, which helped it chartwise. I just put it in for regular rotation, because although I like it, I just didn't have the room for it. It's just the nature of this format. Some things have to wait. But with Joyner playing it somewhat consistently, we started to get listener reaction."

Joseph actually hopes that Joyner would consider including more left field songs from the likes of the Phat Cat Players or neo-soul from "Macy Gray or Rahsaan Patterson, which a programmer like myself can work with. But I also understand that not all the stations that run Joyner are as progressive as WYLD or WHUR or WVAZ."

"At the same time," Joseph says, "it's probably safer that he stays more conservative and focused, otherwise we don't know how far left the show might go."

WHUR Washington, D.C., music director Dave Dickerson says, "While it helps to have a show like Joyner on a record, it's not possible to break a song solely through that show. A song really needs to have exposure throughout the day. Joyner simply does not have enough hours to make a big enough impact. Consider the fact that it takes a lis-

tenor about two months to truly recognize a song. If it's only getting played in the morning, it could take twice as long. Most stations don't have the luxury of waiting that long for a song to show reaction."



JOSEPH

'Joyner put everyone on the same page at the same time'

- LEBRON JOSEPH -



BROWN



DAVIS

Top 40 Tracks™

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	13	BYE BYE BYE RCA	N SYNC
2	2	2	12	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
3	3	3	14	SAY MY NAME COLUMBIA	DESTINY'S CHILD
4	4	4	11	I TRY EPIC	MACY GRAY
5	5	6	13	IT FEELS SO GOOD FARM CLUB/REPUBLIC/UNIVERSAL	SONIQUE
6	9	16	7	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
7	6	7	10	BREATHE WARNER BROS	FAITH HILL
8	7	10	14	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
9	12	11	13	NEVER LET YOU GO ELEKTRA/EEG	THIRD EYE BLIND
10	11	9	39	SMOOTH ARISTA	SANTANA FEATURING ROB THOMAS
11	10	12	14	AMAZED BNA	LONESTAR
12	8	5	17	SHOW ME THE MEANING OF BEING LONELY JIVE	BACKSTREET BOYS
13	16	17	9	YOU SANG TO ME COLUMBIA	MARC ANTHONY
14	13	8	22	THAT'S THE WAY IT IS 550 MUSIC /550-WORK	CELINE DION
15	17	19	9	ONLY GOD KNOWS WHY TOP DOG/LAVA /ATLANTIC	KID ROCK
16	14	14	29	BRING IT ALL TO ME TRACK MASTERS /COLUMBIA	BLAQUE
17	15	13	27	I KNEW I LOVED YOU COLUMBIA	SAVAGE GARDEN
18	20	21	11	GET IT ON TONITE DEF SOUL /IDJMG	MONTELL JORDAN
19	24	26	5	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
20	23	28	6	HIGHER WIND-UP	CREED
21	26	—	2	I TURN TO YOU RCA	CHRISTINA AGUILERA
22	19	18	26	THEN THE MORNING COMES INTERSCOPE	SMASH MOUTH
23	21	23	9	THERE YOU GO LAFACE /ARISTA	PINK
24	18	15	22	WHAT A GIRL WANTS RCA	CHRISTINA AGUILERA
25	22	22	16	ALL THE SMALL THINGS MCA	BLINK-182
26	25	24	10	FORGOT ABOUT DRE AFTERMATH /INTERSCOPE	DR. DRE FEATURING EMINEM
27	28	33	4	BETTER OFF ALONE REPUBLIC /UNIVERSAL	ALICE DEEJAY
28	29	35	3	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
29	NEW ▶	—	1	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
30	35	40	3	GRADUATION (FRIENDS FOREVER) ELEKTRA/EEG	VITAMIN C
31	36	—	2	TRY AGAIN BLACKGROUND /VIRGIN	AALIYAH
32	34	36	3	I WANNA KNOW JIVE	JOE
33	32	31	5	WHERE YOU ARE COLUMBIA	JESSICA SIMPSON FEATURING NICK LACHEY
34	31	30	5	I BELONG TO YOU VIRGIN	LENNY KRAVITZ
35	27	25	16	FALLS APART LAVA /ATLANTIC	SUGAR RAY
36	38	—	2	BROADWAY WARNER BROS	GOO GOO DOLLS
37	33	29	21	BLUE (DA BA DEE) REPUBLIC /UNIVERSAL	EIFFEL 65
38	30	27	9	FEELIN' SO GOOD WORK /550-WORK	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
39	NEW ▶	—	1	OTHERSIDE WARNER BROS	RED HOT CHILI PEPPERS
40	39	37	25	MY LOVE IS YOUR LOVE ARISTA	WHITNEY HOUSTON

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. 244 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

Blowfish Mark Bryan Helps Students In South Carolina Establish College Station

LET FREEDOM SING: When Mark Bryan was a college student during the late '80s, he spent a lot of time hanging out at the campus radio station, working as a DJ, and discovering the rich history of eclectic music forms in the outlet's bountiful archives.

As a result, "I learned more about music and its different styles than at any other time in my life. It's a big part of who I am today," says the guitarist and co-songwriter for the multi-platinum, Grammy-winning **Hootie & the Blowfish**, which records on Atlantic Records.

According to the artist, there's a musical malfunction in the town in which he now resides—Charleston, S.C.: There's no college radio station, despite the presence of the University of South Carolina's College of Charleston. And for a while now, he's been working to do something about it.

But Federal Communications Commission (FCC) licenses are a tough thing to come by, so Bryan, with the passionate and dedicated efforts of a few key students at the College of Charleston, is looking toward alternative means to establish an outlet. By the fall, they hope to have a branded identity over the Internet, in addition to broadcasting over local cable channel 32 and via a micro low-power FM frequency.

The quest has gained full support of the school's administration and the interest of more than 400 students, who have signed up to participate in a free-form outlet that until now has been inaccessible.

"I have wanted a radio station here since I came to the College of Charleston eight years ago," says **Alex Sanders**, president of the College of Charleston, which has an enrollment of about 10,000. "But I'd all but given up because it seemed so insurmountable. Now, Internet broadcasting and these other vehicles have become viable, and it's all coming together. This will bring a new dimension not only to the experience of students participating in the enterprise, but it also opens up the community at large in a way we've never been able to do before."

Adds Bryan, "I think people are hungry for that kind of open format. As we all know, radio is too formatted today. It's cool to have the diversity of hearing reggae next to metal, then country, rock, new music, and the presence of local artists. There's a lot of talent here, but there's something missing from the scene without a college radio station to promote it."

The tale of defying obstacles—and the odds—began late last year, when Bryan caught wind of the FCC's proposal to create thousands of new low-power FM stations throughout the nation in an effort to increase the number of voices heard over the airwaves. He thought that maybe this could jump-start a station at the school. So he made a fateful call to

College of Charleston director of media and technology **Virginia Friedman**.

"I got a wonderful phone call from Mark, saying, 'Can I come over and talk about radio?' He told me about his love for college radio and how it exposed him to so many diverse forms of music, then asked why there was no such station here."



by Chuck Taylor

As it turns out, Bryan's timing couldn't have been better. At the same time, Charleston senior **Suzanne Nebesky** had chosen as an independent study project to work with the administration, students, and the FCC to bring to life the school's 14-year effort to launch a radio station.

Simultaneously, **David Regan**, a junior business major and music editor for the campus entertainment newspaper *George Street Gazette*, was being bombarded with questions about the same thing and decided to see if he could foster a proactive movement to liven up the city's airwaves.

In January, Friedman brought the forces together "at the just the right time," Regan says. Posters were put up around campus announcing an organizational meeting to rally the troops behind starting a station. "I thought maybe five people would show up, but we had a really great turnout of about 150 people," he says, including the high-profile Bryan.

But with the news that South Carolina wouldn't be eligible for the low-power FM lottery—much less guaranteed an outlet—until November 2000 at the earliest, students looked to alternative broadcasting platforms.

"In the life of a student, waiting until November is an eternity," says Friedman. "That's a quarter of their college career. But the wonderful thing about people this age is that when they hit a roadblock, they just take another avenue. We couldn't get a radio station in the established paradigm, so these kids said, 'OK, let's find our own way.'"

In hand with a willing local cable company, the advocates were first able to secure local access Channel 32 to air a radio signal on TVs across the township. Then they launched a micro low-power slot on the dial at 91.9 to broadcast at 25 milliwatts, which covers just the campus and does not require an FCC license. Third, and the foremost goal, a Webcasting site was founded, over which programming will, by fall, reach around the world.

All the while, the team of Nebesky,

Regan, and Friedman worked on the station's constitution, including ground rules for programming so that diversity and the exposure of local and new talent remained paramount.

Regan, who is also music director for the station, contacted indie labels and local bands. On the day of this interview, he'd received 28 CDs in the mail. "These people are so excited about being played on the Net," he says.

Regarding programming, Regan adds, "For the first semester when we start this, there will be no specialty shows" in an effort to let on-air students broaden their own musical palettes. "We want to explore our music catalog. And during every two-hour shift, DJs must play two local bands and two to three bands whose CDs were released within the last three months."

Meanwhile, because no campus funding is available for the effort, moneymaking efforts are under way. First, the station hosted an outdoor rally March 15-17, where it publicized its oncoming presence with a live broadcast over the cable station and micro-watt frequency, along with a test broadcast over the Internet.

And Bryan asked his fellow Blowfish to play a benefit concert in Charleston at the Music Farm Saturday (15), in hopes of raising \$10,000 to \$15,000 for the necessary transmission equipment and to assist in salaries for the station's PD and music director. Tickets for the event, which includes local warm-up act **Low-country Bluegrass Band**, are \$15, with hopes of 1,000 attendees.

"I just asked the guys, and they thought it was cool," Bryan says. "We'll probably play our normal two-hour set, whatever the situation calls for. We never do a set list; one of the cool things about being in a band for 15 years is that you can just play. We're hoping the money will be enough to cover the start-up costs to broadcast on all three outlets."

"What a wonderful thing that will be," notes Friedman. "The guys used to play here at the Music Farm, so it'll be like a homecoming to their early days."

For the future, Regan is hopeful that the station will be granted a low-power FM license, at which time it will be awarded call letters; at that point, he intends to contact major labels for alternative product.

He also intends to install Webcams in the station's studio, so that fans can watch the action live over cable and on the Net, as well as sending live video over the Web and cable channel of bands playing in local venues, so that listeners can enjoy the experience from their homes and on campus.

"All of this will make our music scene even better," he says. Exposing this music to our students and involving them in the process is a cool thing. It's a chance to unite everybody, to get together all kinds of cultures. Our goal is to entertain and educate."

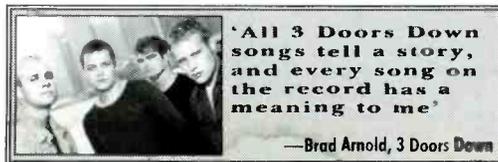
Brad Arnold often felt his mind drifting away from the blackboard during his high school algebra class. But instead of letting himself daydream, the future lead singer of 3 Doors Down turned his attention to writing songs.

It was during one such session that Arnold penned "Kryptonite," this issue's No. 7 on Modern Rock Tracks and the first single off the band's debut Republic/Universal album, "The Better Life." "The song took maybe 15 or 20 minutes to write. Usually by the time I actually write the lyrics down on a piece of paper, I already have the thoughts pretty clear in my mind," he says.

Arnold relates that "all 3 Doors Down songs tell a story, and every song on the record has a mean-

ing to me. It's not to take away from the other parts of the song, but lyrics are what people sing and what people identify with."

"'Kryptonite' is about someone being put up on



'All 3 Doors Down songs tell a story, and every song on the record has a meaning to me'

—Brad Arnold, 3 Doors Down

a platform. They're asking, 'If I fell down, would you still be there?' This song takes a step back to a little earlier time," he says. "It's got that kind of swing beat but has nothing like big power

chords."

When the Biloxi, Miss.-based group is performing the song live, Arnold says, he always lets the crowd sing during the slow part of the song. "I get chill-bones every night. That's one of the best feelings. And I had goose bumps on top of goose bumps when I first heard it on the radio at home. The farther away from home that I hear it, the better it feels."

Although the single's success has earned 3 Doors Down comparisons with Creed and Candlebox, Arnold stresses that "we're just a straight-up rock'n'roll band. It's something we all really wanted to do, and I can't think of another thing on the face of the planet that I would rather be doing."

PLATINUM EUROPE

(Continued from page 52)

blue album (BMG/EMI)—were certified in March.

Perhaps the month's most surprising award winner was a sleeper British album that has taken almost three years to reach 1 million European sales. Singer/actress/dancer Sarah Brightman, who is signed for Europe to EastWest Germany, moves to platinum with the 1997 album "Timeless," recorded with the London Symphony Orchestra. The platinum status comes just as the label is gearing up for the April 25 release in Germany and other European territories of Brightman's new album, "La Luna."

Nourddine Hakim, EastWest Germany international exploitation manager, says that Brightman's main markets have been Germany, where "Timeless" has sold 236,000 copies, and Scandinavia, especially Sweden and Denmark. "We're going to do the same thing again with 'La Luna,' which is a major priority in Germany," says Hakim.

Containing one of Europe's biggest hit singles of 1997—"Time To Say Goodbye" with Andrea Bocelli (No. 7 on Music & Media's year-end Eurochart survey)—"Timeless" was also easily Brightman's highest-charting release in the U.K., certified gold (100,000 units) and reaching No. 2.

From Canada, Shania Twain's "Come On Over" (Mercury) continued along its unstoppable path during March, reaching the new European sales plateau of 6 million units. Another North American commercial phenomenon, Santana's "Supernatural" (Arista), joined the Platinum Europe winners' circle, going straight to a 2 million certification, and Macy Gray's "On How Life Is" (Epic) was listed for the second time in four months, hitting sales of 2 million, having breached the 1 million mark in December.

In Denmark, Gray has been locked in sales combat of late with local heroes Aqua, whose "Aquarius" album, released Feb. 28 across Europe by Universal, received its first IFPI Platinum Europe Award in March. Its first single, "Cartoon Heroes," reached No. 5 on Music & Media's Eurochart Hot 100 Singles in the March 4 issue.

Domestic media reception to Oasis' Big Brother/Sony album "Standing On The Shoulder Of Giants" may have ranged from lukewarm to openly hostile, but that did not stop the British rock giants from rapidly collecting a Platinum Europe title, as the record moved swiftly to 1 million European sales following its Feb. 28 release. But "Giants" spent only four weeks inside the top 10 of European Top 100 Albums, and with the European leg of the act's world tour still some months away, much will depend on the set's second single, "Who Feels Love?," to maintain interest.

Britain's other platinum act for March is a septet that found fame via the small screen. Universal's S Club 7 became a children's TV staple last year when its first BBC series, "Miami 7," produced by Initial Kids, achieved a 50% audience share and led to a No. 1 single on Polydor this past June with "Bring It All Back," two further big hits by year's end, and double-platinum local success (600,000 units) with the "S Club" album. That set has moved past the European million mark with the addition of healthy sales in several other territories.

Billboard®

APRIL 22, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
1	1	1	12	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
2	2	3	13	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	3	2	10	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
4	4	4	16	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
5	5	5	21	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
6	6	6	23	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
7	7	7	33	HIGHER HUMAN CLAY	CREED WIND-UP †
8	8	10	21	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
9	9	8	18	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
10	10	12	10	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
11	15	20	8	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
12	11	11	8	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
13	14	15	11	HOME DYSFUNCTION	STAIN D FLIP/ELEKTRA/EEG †
14	13	16	6	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
15	20	26	3	YOUNG LUST (LIVE) IS THERE ANYBODY OUT THERE? THE WALL LIVE 1980-81	PINK FLOYD COLUMBIA
16	18	19	9	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
17	21	22	7	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
18	16	14	30	LEARN TO FLY THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA †
19	19	18	31	THE CHEMICALS BETWEEN US THE SCIENCE OF THINGS	BUSH TRAUMA †
20	17	13	13	WAS LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE
21	12	9	11	STACKED ACTORS THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
22	26	28	4	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
23	25	30	3	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
24	24	23	9	WAFFLE HOME	SEVENDUST TVT
25	23	25	8	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
26	27	34	4	NOTHING TO PROVE ATTENTION PLEASE	CAROLINE'S SPINE HOLLYWOOD
27	28	29	7	SATISFIED IN MODERATION	8STOPS7 REPRISE
28	NEW ▶	1	1	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
29	31	32	5	REVOLUTION IS MY NAME REINVENTING THE STEEL	PANTERA EASTWEST/EEG
30	33	36	4	SPIDERS SYSTEM OF A DOWN	SYSTEM OF A DOWN AMERICAN/COLUMBIA †
31	22	17	11	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
32	29	27	24	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
33	30	31	8	MISERABLE A PLACE IN THE SUN	LIT RCA †
34	34	—	2	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
35	36	37	4	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/MERCURY/IDJMG
36	NEW ▶	1	1	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
37	35	35	11	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
38	NEW ▶	1	1	GODLESS NO PLEASANTRIES	U.P.O. EPIC
39	37	38	25	TAKE A PICTURE TITLE OF RECORD	FILTER REPRISE †
40	38	40	3	PLAYING WITH FIRE LOUD GUITARS, BIG SUSPICIONS	SHANNON CURFMAN ARISTA

Billboard®

APRIL 22, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
1	1	1	17	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	2	2	9	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN †
3	3	5	24	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
4	7	15	6	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
5	4	4	19	MISERABLE A PLACE IN THE SUN	LIT RCA †
6	6	6	8	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE †
7	10	19	5	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
8	5	3	12	EX-GIRLFRIEND RETURN OF SATURN	NO DOUBT INTERSCOPE †
9	8	9	9	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
10	9	7	21	EVERYTHING YOU WANT EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
11	11	11	10	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
12	12	14	10	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
AIRPOWER					
13	16	27	4	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA
14	17	21	7	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
15	14	12	17	NEVER LET YOU GO BLUE	THIRD EYE BLIND ELEKTRA/EEG †
16	13	8	14	LETTING THE CABLES SLEEP THE SCIENCE OF THINGS	BUSH TRAUMA †
AIRPOWER					
17	22	24	8	HOME DYSFUNCTION	STAIN D FLIP/ELEKTRA/EEG †
18	23	26	6	NEW BEGINNING HOLY DOGS	STIR CAPITOL †
19	24	29	4	THE BEST THINGS TITLE OF RECORD	FILTER REPRISE †
20	15	13	29	RE-ARRANGED SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
21	20	18	13	FLOWING SOUNDSYSTEM	311 CAPRICORN/IDJMG †
22	27	36	3	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/IDJMG
23	NEW ▶	1	1	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
24	25	—	2	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK
25	19	16	14	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
26	21	20	12	IS ANYBODY HOME? HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	OUR LADY PEACE COLUMBIA †
27	26	30	18	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
28	34	35	3	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
29	31	33	6	SOUTHTOWN THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
30	28	32	4	AUTOMATIC DIRTY WAKE	COLLAPSYS CHERRY/UNIVERSAL
31	35	37	3	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
32	40	—	2	DON'T STOP RADFORD	RADFORD RCA
33	37	—	2	WAFFLE HOME	SEVENDUST TVT
34	30	23	11	RUN TO THE WATER THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
35	39	40	3	SPACESHIP THE AMERICAN	ANGIE APARO MELISMA/ARISTA †
36	33	31	24	FALLING AWAY FROM ME ISSUES	KORN IMMORTAL/EPIC †
37	NEW ▶	1	1	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
38	NEW ▶	1	1	LAST RESORT INFEST	PAPA ROACH DREAMWORKS
39	36	34	20	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
40	NEW ▶	1	1	SATISFIED IN MODERATION	8STOPS7 REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Video/clip availability. © 2000, Billboard/BPI Communications.

Delays, Retakes, Mistakes Drag Down VH1's Ross 'Divas' Taping

VH1 DIVAS 2000: What do you get when you cross a VH1 "Divas" concert with the idea of taping it instead of having a live telecast? An uneven show that was troubled by long delays, technical difficulties, and retake after retake.

"VH1 Divas 2000: A Tribute To Diana Ross," which took place April 9 at the Theater at New York's Madison Square Garden, was a lesson in patience and what *not* to do if VH1 has another "Divas" concert next year. The previous VH1 "Divas" concerts in 1998 and 1999 were live telecasts, but this year's concert was taped. Unfortunately,

A show that should've taken about 2½ hours (at most) stretched into a 5-hour-long endurance test ending at 1 a.m., and even night owls like us found it a little hard to take.

Perhaps **Faith Hill**, who performed at this year's and last year's "Divas" concerts, said it best when she told us backstage how the two shows compared. "There's a lot more pressure this year. There's a lot more makeup and more clothes to worry about."

A diva's gotta have her priorities.

Maybe it was fussing over hair, makeup, and wardrobe changes that caused the long stretches of nothing between performances. How very "diva-like" to make the audience wait for your entrance.

At a live telecast, there's no time for these kinds of indulgences. At a live show, if you flub a line, you move on; you get onstage at the scheduled time or the show goes on without you.

Speaking of flubbing lines, let's not get into all the retakes that had to be done because certain people messed up song lyrics or had trouble reading the TelePrompTer.

Most embarrassing of all was when **Diana Ross'** microphone malfunctioned, and she had to do several of her songs over again... and again. Like the consummate pro that she is, she soldiered on and made the best of the situation. She should be commended for not throwing a diva tantrum. Her voice was in great form, and she performed like a superstar.

By the time the show premiered April 11 on VH1, all the embarrassing mistakes and long delays were edited out, but those of us who were there won't forget.

Donna Summer, who gave a truly outstanding performance, told us backstage that she's been busy with her stage production "Ordinary Girl" and plans to have a new album out before the end of the year. The queen of all drag

queens, **RuPaul**, was wonderfully campy when performing "I'm Coming Out," and this diva did not disappoint.

R&B vocal group **Destiny's Child** was asked to perform on the show just three days before the event, according to lead singer **Beyoncé Knowles**. "You should of heard us screaming when we found out," she said. "It's a honor to be here, because we're representing the younger generation." When asked who their favorite diva is, the members chimed predictably, "Diana Ross!"

Destiny's Child, which did a fiercely great rendition of Ross' solo hit "Upside Down," added that the group's new lineup has been "a lot of fun. It's been a blessing."

Mariah Carey, fresh from a bout with food poisoning that had her hospitalized for a few days, seemed the most ill at ease out of all the performers. During her duet with Ross on the Supremes' classic "Stop! In The Name Of Love," she seemed nervous or star-struck or both. Carey otherwise performed acceptably, considering the health trauma she had endured just days before the show.

As for the reunited Supremes onstage, they performed well, but—with no disrespect to **Lynda Laurence** and **Scherrie Payne** (who were in the Supremes long after Ross left and the hits had stopped)—the whole act looked to us like Ross and two backup Vegas singers.

Backstage, most of the media had already bolted for the exit long before the show was over. Those of us who stayed until the bitter end were told by VH1 representatives that the microphone problems during Ross' performance were because Ross brought her own equipment. No one bothered to explain why the audience had to endure long stretches between segments.

We already said last year (The Eye, Billboard, May 1, 1999) that VH1's "Divas" concept should be retired before the public really gets sick of it. Did anyone not learn anything from Lollapalooza?

If VH1 insists on flogging this "Divas" concept until it's dead in the water, we suggest that it go back to a live telecast next year. That way it can avoid all the hassles that come with divas who know they can do retakes and make the audience wait without explanation.

NOTE TO OUR READERS: Local Show Spotlight will return in two weeks.

THE EYE



by Carla Hay

FOR WEEK ENDING APRIL 10, 2000

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 Toni Braxton, He Wasn't Man Enough
- 2 Carl Thomas, I Wish
- 3 Jay-Z Feat. UGK, Big Pimpin'
- 4 Joe, I Wanna Know
- 5 Aaliyah, Try Again
- 6 Black Rob, Whoa
- 7 Dr. Dre, Forgot About Dre
- 8 DMX, Party Up
- 9 Mya Feat. Jadakiss, Best Of Me
- 10 The Lox, Ryde Or Die, Chick
- 11 Red Hot Chili Peppers, Otherside
- 12 Gerald Levert, Mr. Too Damn Good
- 13 Destiny's Child, Say My Name
- 14 Nas, You Owe Me
- 15 Mary J. Blige, Give Me You
- 16 Brian McKnight, Stay Or Let It Go
- 17 Warren G, Game Don't Wait
- 18 Mary Mary, Shackles
- 19 Blaque, I Do
- 20 Santana Feat. The Product G&B, Maria Maria
- 21 Sole, It Wasn't Me
- 22 Bone Thugs-N-Harmony, Resurrection
- 23 Mike E., Master Blitch
- 24 Mike E., Master Blitch
- 25 Hezekiah Walker, Let's Dance
- 26 Da Brat, That's What I'm Looking For
- 27 Sisqo, Thong Song
- 28 Kelis, Get Along With You
- 29 Donell Jones, Where I Wanna Be
- 30 Drama, Left, Right, Left
- 31 702, Gotta Leave
- 32 Da Brat, What Chu Like
- 33 Angie Stone, Everyday
- 34 Eric Benet, When You Think Of Me
- 35 Kevon Edmonds, No Love
- 36 Beanie Sigel, The Truth
- 37 Trina, Da Baddest Bitch
- 38 Big Tymers, Get Your Roll On
- 39 Trin-I-Tee 5:7, My Body
- 40 Hot Boys, I Need A Hot Girl
- 41 Q-Tip, Let's Ride
- 42 Avant, Separated
- 43 Montell Jordan, Once Upon A Time
- 44 Youngbloodz, 85
- 45 Jagged Edge, He Can't Love U
- 46 MURDER Feat. Vita, Vita, Vita
- 48 Common, The 6th Sense (Something U Feel)
- 49 Three 6 Mafia, Who Run It
- 50 N-Toon, Ready

NEW ONS

Jagged Edge, Let's Get Married
Mariah Carey, Can't Take That Away
Snoop Dogg/Tha Eastsidaz, Got Beef
J-Shin, Treat U Better
Killah Priest F/Rass Kass, Whut Part Of The Game?



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tracy Lawrence, Lessons Learned
- 2 Lee Ann Womack, I Hope You Dance
- 3 Dixie Chicks, Goodbye Earl
- 4 Trisha Yearwood, Real Live Woman
- 5 Faith Hill, Breathe
- 6 Toby Keith, How Do You Like Me Now?!
- 7 Kenny Rogers, Buy Me A Rose
- 8 Gary Allan, Lovin' You Against My Will *
- 9 Brad Paisley, Me Neither
- 10 Martina McBride, Love's The Only House
- 11 Clint Black, I'm Not A Moment
- 12 Andy Griggs, She's More
- 13 Clint Black W/Steve Wariner, Been There
- 14 Jessica Andrews, Unbreakable Heart
- 15 Montgomery Gentry, Daddy Won't Sell The Farm
- 16 Nickel Creek, Reasons Why
- 17 Sawyer Brown, 800 Pound Jesus *
- 18 Shedays, I Will...But *
- 19 Chad Brock, Yes! *
- 20 Eric Heatherly, Flowers On The Wall *
- 21 Rascal Flatts, Prayin' For Daylight *
- 22 Sons Of The Desert, Change
- 23 Mark Wills, Almost Doesn't Count *
- 24 Jo Dee Messina, Because You Love Me
- 25 Tim Rushlow, When You Love Me *
- 26 Reba, I'll Be *
- 27 Darryl Worley, When You Need My Love *
- 28 Phil Vassar, Carlene
- 29 Jeff Foxworthy, Blue Collar Dollar *
- 30 Clay Walker, The Chain Of Love
- 31 Lonestar, Amazed
- 32 Ty Herndon, No Mercy *
- 33 Joe Diffie, It's Always Somethin' *
- 34 Trace Adkins, More
- 35 Yankee Grey, Another Nine Minutes
- 36 Cledus T. Judd, Shania I'm Broke
- 37 The Wilkinsons, Jimmy's Got A Girlfriend
- 38 Clay Davidson, Unconditional
- 39 Wade Hayes, Up North (Down South...)
- 40 Tamara Walker, Asking Too Much
- 41 Craig Morgan, Something To Write Home About
- 42 Coley McCabe, Grow Young With You
- 43 Clay Blackshaw, I Need You All The Time
- 44 Julie Reeves, What I Need
- 45 Rebecca Lynn Howard, Out Here In The Water
- 46 Merle Haggard, Motorcycle Cowboy/Blue...
- 47 Keith Urban, Your Everything
- 48 Danni Leigh, Honey I Do
- 49 River Road, Breathless
- 50 Shania Twain, Rock This Country!

NEW ONS

Alicia Elliot, You Wanna What



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sisqo, Thong Song
- 2 Bloodhound Gang, The Bad Touch
- 3 'N Sync, Bye Bye Bye
- 4 Dr. Dre, Forgot About Dre
- 5 Destiny's Child, Say My Name
- 6 No Doubt, Ex-Girlfriend
- 7 Jay-Z Feat. UGK, Big Pimpin'
- 8 Korn, Make Me Bad
- 9 Ferni TX, All My Fault
- 10 Cypress Hill, Superstar
- 11 Enrique Iglesias, Be With You
- 12 Aaliyah, Try Again
- 13 Red Hot Chili Peppers, Otherside
- 14 Santana Feat. The Product G&B, Maria Maria
- 15 Rage Against The Machine, Sleep Now In The Fire
- 16 M2M, Mirror Mirror
- 17 P.O.D., Southtown
- 18 Third Eye Blind, Never Let You Go
- 19 Lenny Kravitz, I Belong To You
- 20 Lit, Miserable
- 21 Blink-182, Adam's Song
- 22 Groove Armada, I See You Baby
- 23 Da Brat, That's What I'm Looking For
- 24 Incubus, Pardon Me
- 25 Jennifer Lopez, Feelin' So Good
- 26 Supersmack, Pumping On Your Stereo
- 27 Black Rob, Whoa
- 28 Big Punisher, It's So Hard
- 29 Limp Bizkit, Break Stuff
- 30 DMX, What's My Name
- 31 Hanson, This Time Around
- 32 Jessica Simpson F/Nick Lachey, Where You Are
- 33 Pink, There You Go
- 34 Godsmack, Voodoo
- 35 Goo Goo Dolls, Broadway
- 36 Mya Feat. Jadakiss, Best Of Me
- 37 Staind, Home
- 38 Our Lady Peace, Is Anybody Home? *
- 39 System Of A Down, Spiders
- 40 Moby, Natural Blues
- 41 Filter, The Best Things
- 42 Christina Aguilera, I Turn To You
- 43 Joe, I Wanna Know
- 44 311, Flowing
- 45 Slipknot, Wait And Bleed
- 46 Creed, Higher
- 47 Bush, Letting The Cables Sleep
- 48 Hoku, Another Dumb Blonde
- 49 D'Angelo, Untitled (How Does It Feel)
- 50 LFO, I Don't Wanna Kiss You Goodnight

NEW ONS

Stone Temple Pilots, Sour Girl
No Doubt, Simple Kind Of Life
Bush, Warm Machine
AC/DC, Stiff Upper Lip
Drama, Left, Right, Left
Sole F/Ginuwine, It Wasn't Me
Savage Garden, Crash & Burn



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Santana Feat. The Pro, Maria Maria
- 3 Backstreet Boys, Show Me The Meaning...
- 4 Foo Fighters, Learn To Fly
- 5 Macy Gray, I Try
- 6 Goo Goo Dolls, Broadway
- 7 Kid Rock, Only God Knows Why
- 8 Vertical Horizon, Everything You Want
- 9 Santana Feat. Rob Thomas, Smooth
- 10 No Doubt, Ex-Girlfriend
- 11 Red Hot Chili Peppers, Otherside
- 12 The Smashing Pumpkins, Stand Inside Your Love
- 13 Mariah Carey, Thank God I Found You
- 14 Creed, Higher
- 15 Ricky Martin Feat. Meja, Private Emotion
- 16 Third Eye Blind, Never Let You Go
- 17 Enrique Iglesias, Be With You
- 18 Christina Aguilera, What A Girl Wants
- 19 Melissa Etheridge, Enough Of Me
- 20 Jennifer Lopez, Feelin' So Good
- 21 Celine Dion, That's The Way It Is
- 22 Tina Turner, Whatever You Need
- 23 Lenny Kravitz, I Belong To You
- 24 Marc Anthony, You Sang To Me
- 25 Sting Feat. Cheb Mami, Desert Rose
- 26 Filter, Take A Picture
- 27 D'Angelo, Untitled (How Does It Feel)
- 28 Savage Garden, Crash And Burn
- 29 Elton John, Someday Out Of The Blue
- 30 'N Sync, Bye Bye Bye
- 31 Supergrass, Pumping On Your Stereo
- 32 Lit, My Own Worst Enemy
- 33 Faith Hill, This Kiss
- 34 Christina Aguilera, Genie In A Bottle
- 35 Angie Aparo, Spacehip
- 36 Lenny Kravitz, Fly Away
- 37 Everlast, What It's Like
- 38 Blink-182, All The Small Things
- 39 Destiny's Child, Say My Name
- 40 Sugar Ray, Someday
- 41 Red Hot Chili Peppers, Scar Tissue
- 42 Jennifer Lopez, Waiting For Tonight
- 43 Backstreet Boys, As Long As You Love Me
- 44 Lenny Kravitz, American Woman
- 45 Cher, If I Could Turn Back Time
- 46 Tina Turner, What's Love Got To Do With It
- 47 Elton John, I Guess That's Why They...
- 48 Mariah Carey, Can't Let Go
- 49 Red Hot Chili Peppers, Under The Bridge
- 50 Whitney Houston, I Will Always Love You

NEW ONS

Mariah Carey, Can't Take That Away
No Doubt, Simple Kind Of Life
Leona Naess, Charm Attack
Queensryche, The Right Side Of My Mind

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 22, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Sisqo, Thong Song
- Bone Thugs-N-Harmony, Resurrection (Paper, Paper)
- Toni Braxton, He Wasn't Man Enough
- Aaliyah, Try Again
- 'N Sync, Bye Bye Bye
- Limp Bizkit, Break Stuff
- Mya Feat. Jadakiss, Best Of Me
- Sole Feat. Ginuwine, It Wasn't Me
- Jessica Simpson F/Nick Lachey, Where You Are
- Blink-182, Adam's Song
- Big Punisher Feat. Donell Jones, It's So Hard
- Bloodhound Gang, The Bad Touch
- Hanson, This Time Around
- Trina, Da Baddest Bitch
- LFO, I Don't Wanna Kiss You Goodnight
- Hot Boys, I Need A Hot Girl
- Drama, Left, Right, Left
- Rage Against The Machine, Sleep Now In The Fire
- Donell Jones, Where I Wanna Be
- Carl Thomas, I Wish

NEW

- 702, Gotta Leave
- Angela Via, Picture Perfect
- Angie Aparo, Spacehip
- Angie Stone, Everyday
- Bif Naked, We're Not Gonna Take It
- Bowery Electric, Freedom Fighter
- Cap One Feat. Nokio, Cherchez LaGhost
- Goodie Mob, Feat. TLC, What It Ain't (Ghetto Enuff)
- Powerman 5000, Supernova Goes Pop
- Q-Tip, Let's Ride
- Rasheed F/Pastor Troy, Do It
- The Smashing Pumpkins, Stand Inside Your Love
- Stone Temple Pilots, Sour Girl
- Trick Daddy, Shut Up
- Trin-i-tee 5:7, My Body
- Vitamin C, Graduation (Friends Forever)



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Lucy Pearl, Dance Tonight
- AC/DC, Stiff Upper Lip
- Q-Tip, Let's Ride
- No Doubt, Simple Kind Of Life
- Vertical Horizon, Everything You Want



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Third Eye Blind, 10 Days Late (NEW)
- Toni Braxton, He Wasn't Man Enough (NEW)
- Common, The 6th Sense (NEW)
- Mya Feat. Jadakiss, Best Of Me (NEW)
- Vertical Horizon, Everything You Want (NEW)
- Christina Aguilera, I Turn To You
- Britney Spears, Oops!...I Did It Again
- Red Hot Chili Peppers, Otherside
- Dr. Dre Feat. Eminem, Forgot About Dre
- 'N Sync, Bye Bye Bye
- Santana Feat. The Product G&B, Maria Maria
- Macy Gray, I Try
- Sonique, It Feels So Good
- Hanson, This Time Around
- Destiny's Child, Say My Name
- S Club 7, S Club Party
- Pink, There You Go
- Our Lady Peace, Is Anybody Home? *
- Edwin, Alive
- Savage Garden, Crash And Burn



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- La Ley, Aqui
- Madonna, American Pie
- Filter, Take A Picture
- Backstreet Boys, Show Me The Meaning...
- Aqua, Cartoon Heroes
- Westlife, Swear It Again
- Enrique Iglesias, Be With You
- Christina Aguilera, What A Girl Wants
- Oasis, Go Let It Out
- Shakira, No Creo
- Blink-182, All The Small Things
- Jessica Simpson, I Wanna Love You Forever
- Korn, Make Me Bad
- 'N Sync, Bye Bye Bye
- Aleks Syntek, Tu Necesitas
- No Doubt, Ex-Girlfriend
- The Smashing Pumpkins, Stand Inside Your Love
- Limp Bizkit, Break Stuff
- Ricky Martin Feat. Meja, Private Emotion
- All Saints, Pure Shores



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- The Lox, Ryde Or Die, Chick
- Aaliyah, Try Again
- Beanie Sigel, The Truth
- Destiny's Child, Say My Name
- Big Punisher Feat. Donell Jones, It's So Hard
- Chick DeBarge Feat. Joe, Listen To Your Man
- Jay-Z, Anything
- D'Angelo, Untitled (How Does It Feel)
- Da Brat, What Chu Like
- Toni Braxton, He Wasn't Man Enough
- Tash, G's Is G's
- Donell Jones, Where I Wanna Be
- Drag-On, Die For Me
- Mya Feat. Jadakiss, Best Of Me
- Redman/Method Man, You



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Tina Turner, Whatever You Need
- Tracy Bonham, Behind Every Good Woman
- Aimee Mann, Save Me
- No Doubt, Ex-Girlfriend
- Eurythmics, I Saved The World Today
- Madonna, American Pie
- Fiona Apple, Limp
- Third Eye Blind, Never Let You Go
- Destiny's Child, Say My Name
- Stir, New Beginning
- The Smashing Pumpkins, Stand Inside Your Love
- Kevon Edmonds, No Love (I'm Not Used To)
- Kittie, Brackish
- Groove Armada, I See You Baby
- Live, Run To The Water
- Sting, Brand New Day
- Hanson, This Time Around
- Sugar Ray, Falls Apart
- Chevelle, Point #1



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Destiny's Child, Say My Name
- 'N Sync, Bye Bye Bye
- Sisqo, Thong Song
- Jessica Simpson F/Nick Lachey, Where You Are
- Vertical Horizon, Everything You Want
- Third Eye Blind, Never Let You Go
- Ricky Martin Feat. Meja, Private Emotion
- Sugar Ray, Falls Apart
- Ice Cube Feat. Krazy D Bone, Until We Rich
- Lenny Kravitz, I Belong To You
- Britney Spears, From The Bottom Of My...
- Pink, There You Go
- Savage Garden, Crash And Burn
- Marc Anthony, You Sang To Me
- Mya Feat. Jadakiss, Best Of Me

BOGUS REQUEST CALLS HIT COUNTRY STATIONS

(Continued from page 1)

You'll go a few hours or a day without any, then you'll get six to 10 calls in less than an hour," all for current songs from acts on the same label.

What's particularly aggravating about the calls, Woody says, is that "we keep track of requests, and it skews our numbers," which is what labels are hoping for. "The average song here gets eight requests a day, so it's skewed when a song gets 15 requests in an hour," says Woody. "That means I've wasted three hours a week tracking these numbers, and I don't appreciate that. I understand record labels need to get the numbers up, but there is a point that it goes overboard, and we've reached that point."

Woody says he sometimes retaliates by pulling labels out of contention for KMDL's "top six at 6" request feature, "so they lose up to five spins a week."

Labels not only deny any knowledge of the practice, but some wonder what the point would be of inflating requests when many stations put little stock in them. DreamWorks senior executive Scott Borchetta says, "If you find a station that pays attention to requests, let me know. Stations I talk to always say, 'Requests mean nothing to me.'"

Still, "if it works, count me in. Forget the request lines," Borchetta adds, laughing. "I want to go right to the research companies" that do auditorium tests and call-out research.

But one label VP who spoke on condition of anonymity claims every Nashville label has tried this tactic. His own label recently experimented with it but "found it to be ineffective," he says, because "if you get busted, it's not worth it."

But he adds that labels have a good reason for doing it. "Everybody is looking for more airplay than radio will allow," he says. "Radio puts in records and keeps them at such low rotations for so long that it doesn't get the record heard." Bogus requests are "an attempt on labels' part to get the record in some kind of daypart and get it heard."

Programmers say a variety of red flags raise their suspicions about certain calls (see box, this page).

Woody B., for instance, notes with amusement that all his bogus male callers give their name as "Bob," including one who calls so often Woody recognizes his voice, while the women simply hang up or "seem

stunned" when asked for their name. Asked where they're from, most say Kaplan, La.—KMDL's city of license—although one caller goofed and said he was calling from Kaplan, Long Island. All are completely free of any kind of Cajun accent, despite the fact that Woody says "all you have to do is drive through Kaplan and you pick up an accent." So "when you get a Yankee accent [on the phone] eight times an hour," you start to wonder about the calls.

"At least they could be bright enough to say something like, 'I'm listenin' to y'all on this here Internet thingee,'" says WBCT (B-93) Grand Rapids, Mich., operations manager Doug Montgomery. "Otherwise, the accents give them away, not to mention caller ID."

Such tactics are hardly new. In 1992, Billboard reported that pop and rock PDs were receiving suspicious calls on behalf of Interscope acts the Storm and Gerardo and Atlantic act Winger. That same year, a Denver TV station exposed the bogus requests as the work of a firm called Denver Communications Center, which first moved its operation to a private home after a camera crew raided its office. It later shuttered completely the day after then WXLK (K92) Roanoke, Va., PD Eddie Haskell confronted Interscope reps about the calls, after having extracted some information from one of the regular callers he had befriended.

It's also worth noting that not every country station has detected a problem with such calls. Of the approximately 25 stations contacted for this story, about half report no suspicious activity or say only that their E-mail requests look suspicious, although those seem more clearly the work of fan clubs.

"I don't think they've brought that old trick back in my market," says WESC Greenville, S.C., operations manager Ron Brooks. "I certainly hope not. It doesn't help anybody to stuff the ballot box that way."

"I am not aware of the labels calling request lines," says WIVK Knoxville operations manager Mike Hammond. But "it would not matter with us, since we do weekly call-out on our current songs. The request line matters if we are doing a request lunch hour or night requests, but the songs must fit in our regular rotation to be played. I have been told only 9%

'The calls seem to come in packets, and they're far too polite—requesting the song by full title and artist'

— STONEY RICHARDS —

to 10% of your listeners will ever call the request line, and many of those listeners are people who call every day. So, we do not put a lot of stock in the request line unless we have a hot new song that seems to be attracting attention."

"A good PD knows that, on the average, less than 1% of the people who are listening will call in a request," says KGMV Springfield, Mo., PD Doug Cannon. "Requests are usually for either a recurrent, a new song, or something really old. And we play the legitimate requests as soon as we can. If someone is 'spamming' our phone lines, we know it."

"If we get 100 calls for a song we've never played, and each person who calls is obviously reading off of a

script—'Hey, could you play that hot new song from Acme recording artist Bubba White called "Washing My Baby Back Home"?'—we know it's a setup," Cannon adds.

"We haven't seen anything like that so far. But it's been going on for years," says WQMX Akron, Ohio, operations manager Kevin Mason.

Says KSCS Dallas PD Dean James, "Generally, we don't take a lot of stock on requests that do not make sense, [such as] songs hardly getting airplay in the market or songs we know are dying and all of a sudden there's a ton of phone action. I don't think it happens a lot here, but I'm sure it does on occasion."

Other programmers are more sure this kind of phone activity is going on in their market.

"Just this last week I got suspicious when I got a request for [new singles from two artists on the same label] within five minutes from the same guy," says KJJY Des Moines, Iowa, PD Beverlee Brannigan. "When we catch stuff like that we flag it and don't use the info."

"Request calls are interesting, especially when a station is known to tabulate a [nightly request countdown]," says KWJJ Portland, Ore., PD Robin Mitchell. "We use *69 [a telephone call-back feature], and on occasion it yields area [code] 615."

Says KMPS Seattle music director Tony Thomas, "On occasion, on my afternoon show I'll get a run of three or four out-of-the-blue calls in a short time span for a new release we're not on, but I usually take it as out-of-town fan-club members or friends calling after seeing a video. It's always so obvious when it's not spontaneous or genuine."

"I have noticed increased activity on the request lines for songs we're not on, especially when [music director] Tony [Stevens] is on the air," says KFKF Kansas City, Mo., PD Dale Carter. "Phones for things we're not on are a factor when we decide what to play, mainly because [rival] KBEQ is on things faster than we are. Are we being duped?"

WDSY Pittsburgh (Y-108) assistant PD/music director Stoney Richards reports "curious requests" for two artists recently. "They're great songs, but the calls seem to come in 'packets,' and they're far too polite—requesting the song by full title and artist," he says.

"I'd like to think that only the lowest of the low would resort to this, but I too have heard about this," says WPOC Baltimore PD Scott Lindy. "Labels must understand, and I think most of them do, that this can kill their artist's reputation and greatly damage the label's relationship with radio," he adds.

HANDLEMAN CO. ENTERS DIGITAL DOWNLOAD ARENA

(Continued from page 1)

digital-rights management preparation; and Rimage Corp., which will supply on-demand manufacturing equipment.

The company has yet to establish a server or repository to link the network.

Like other digital enablers, Handleman's goal is to have a system that can handle other technologies, which means that eventually it will be forming strategic relationships with other digital suppliers.

Steve Strome, president/CEO of the Troy, Mich.-based Handleman Co., acknowledges that the company has yet to put in place all the pieces of its infrastructure.

In the meantime, he says, Handleman foresees a number of ways to capitalize on the industry's needs.

Initially, it appears that each major label is building a digital model that likely will have consumers being transferred from retail sites, invisibly, to a label host site. But eventually, when downloads gain acceptance in the marketplace and consumers are making multiple download purchases in each store visit, there will be a need to aggregate download sales on one site.

In addition to Handleman, a number of companies already are positioning themselves for that responsibility, including Valley Media, Alliance Entertainment Corp., and Liquid Audio.

Strome points out that there is a large cost to create the capability to host and download digital content in a secure manner. "How many times can the industry support the creation of that infrastructure, particularly in the beginning when volume won't support it?" he asks.

Secondly, he continues, "because the content is so dear to rights owners, there probably will be a limited number of companies that they will

entrust these assets to."

But in addition to Handleman's positioning itself to the majors, Strome foresees it serving as a digital distributor for independent labels as well, because retailers won't want to pact with too many digital distributors.

Moreover, he foresees a role for Handleman in working with retailers, too, whether that be as a digital supplier for their Web sites or as a provider of in-store CD manufacturing.

In addition to targeting Handleman's traditional customer base of discount department stores, the company will position itself to music retail chains and other merchants but limit itself initially to the larger chains.

A senior executive involved in shaping the digital strategy for one of the majors envisions a role for Handleman as a digital supplier, but he thinks it will be working with the smaller chains.

"Just like in the physical world, there are thousands of accounts we don't sell directly to. I don't see any reason why the same analogy in the digital world won't hold true," says that executive. "We will need help in supporting the thousands of sites that will sell music, which is why we will need companies like Handleman, Valley Media, and Alliance Entertainment [Corp.]."

On April 10, the day the Handleman initiative was announced, the company's stock closed up \$1.25, finishing at \$11.06. It has since slipped a bit, closing at \$10.94 on April 12.

Another key business Handleman is targeting is the in-store manufacturing of CDs, via kiosks, a market already targeted by Alliance Entertainment through its RedDot Network and Valley Media through its strategic link with New Media Network.

Handleman, Strome says, will have a kiosk ready for testing this summer.

Like other kiosk systems, the units will allow consumers to download albums and make compilations on-demand, as well as to get information about in-store inventory or special-order product. With the Handleman system, requested product could be made off-site and delivered to the store or customer by Handleman within 48 hours, or burned to disc on-site. Response to the two approaches will be gauged as a test of the differing models, Strome says.

Initially, the company plans to develop a network of kiosks for its mass-merchant customers that would be specially tailored to their market demographic.

"We're going to be using category management, which feeds on the demographics of each store to figure out what music should be played on the kiosks," says Handleman assistant VP of investor relations Greg Mize, "and that will lead to impulse sales."

Mize says Handleman's ability to target-market the kiosks gives it an edge on other systems, such as those from Musicmaker and RedDot Network. "Our customers are not destination stores for music," says Mize, "and for them, it's critical that we have a kiosk that is targeted."

Handleman's brick-and-mortar clients include Kmart, Wal-Mart, Ames, Meijer, Bradlees, and Shopko. It also sources product for Amazon.com. None have yet signed up for the program, Mize says. Nor has Handleman solicited the majors for their content yet.

On its own, Handleman has access to 100,000 tracks from subsidiary Madacy Entertainment. Encoding of those tracks and licensed content will be handled by Sonic Foundry. Muze will supply its music database, which will be included as artist bios, music and video clips, and other information.

How Do Programmers Know Request Calls Are Phony?

Programmers say a variety of red flags raise their suspicions about certain calls. These flags include the following:

- Calls for records that have not yet received airplay or video exposure in the market.
- Callers with no discernable accent calling an area where most people have a distinct regional accent.
- Calls that show up on caller ID with Nashville's 615 area code or

ones where you can hear similar calls being made in the background.

- Callers who hedge or suddenly hang up when asked for their name. Also, callers who either give a vague geographical location when asked where they're calling from or name the station's specific city of license.
- Callers who seem to know too much about the business—for example, calling when the music director is on the air, using industry terminology, or referring to songs as "records" or "singles."

MANAGEMENT OF DIGITAL RIGHTS GETS COMPETITIVE

(Continued from page 1)

framework. The record giant plans to use DRM technologies from InterTrust, Microsoft, and IBM, as well as two different clearinghouses: Reciprocal Inc. and Bertelsmann's Digital World Services.

"They are trying to cobble together every single DRM technology out there," says Aram Sinnreich, an analyst with Jupiter Communications. "It's just amazing that they've gone through all the trouble to put all the competing technologies on board."

Kevin Conroy, senior VP of worldwide marketing and new technology at BMG, stressed the importance of maximizing the company's reach into the marketplace when making the announcement. But Sinnreich points to another important consideration to the strategy: "The major record labels don't want a single player to have all the distribution power for that link in the chain."

SHIFTING MODELS

As a result, a premium is being placed on companies that can use competing systems from the likes of IBM, InterTrust, and Microsoft despite their differences.

Benefiting the most from this requirement are the DRM-related companies emerging as format-neutral players, namely Reciprocal Inc. and Liquid Audio Inc. (Following word that Liquid would play a key role in BMG's rights management system, shares in the company jumped \$6, or 46%, on April 7.)

Reciprocal, which offers a host of rights management services, will act as a clearinghouse for both BMG and Sony. It also will collect licensing fees from Bertelsmann's Digital World Services for its clearinghouse activities on behalf of BMG. Meanwhile, Liquid has been given the assignment of creating software applications that funnel competing DRM technologies for both the label and its retailers under the BMG plan.

Liquid's role in the BMG framework isn't a traditional business for the company, but as Andrea Cook Flemming, Liquid VP of marketing, points out, "For us it's the culmination of our whole open strategy."

"All along we've been trying to be the U.N. of digital music, working with everybody and not fighting the format war," she adds.

Analysts note that such agnosticism is quickly becoming a popular sentiment. Many companies, which originated as proprietary systems, have in effect been trying to move into the middle to accommodate as many formats as possible.

Liquid, for its part, has been in the midst of a major identity shift in recent months. The company used to license its proprietary technology out to third-party distributors/service providers before it decided that was the business it wanted to be in. As part of that effort, the company recently announced it would begin offering Microsoft-formatted song files on its software player. It also said it will perform some clearinghouse services for Microsoft. With the new BMG plan, Liquid will also be doing the same for IBM.

"We had to decide what our business is," says Rick Fleischman, senior director of evangelism at Liquid. "Is our business to win the DRM war or

is our business to win the service-provider-for-customers war? It's the latter that is our core business."

Good choice, say analysts, who point out that while there is a lot of potential business for the DRM players in the music industry, the majority of their revenue (especially early on) will come from ongoing service fees, not music sales.

"The real benefit of DRM isn't the ability to sell consumers a product but rather to assign a set of rules to a given piece of intellectual property and build a business model around that," says Jupiter's Sinnreich.

Reciprocal, which started as an InterTrust-exclusive platform, has had a similar realization. It now works with Microsoft and Sony DRMs as well. There are also plans to do clearing for IBM under the BMG plan, too.

Says Larry Miller, president of Reciprocal Music, "We realized that the music companies were probably going to support multiple things, and if we were going to be successful as a processor of digital content transactions in music, we needed to support multiple things, too."

Explains one analyst, "You can view [Reciprocal] as a racetrack, and all the horses race on their racetrack. Whereas some of the other guys are tracks where only the InterTrust horse runs on it."

Meanwhile, other players, like Microsoft and Preview Systems, are extending their range by partnering with one another.

NO LOSERS YET

But while Liquid Audio, Reciprocal, and Microsoft can be identified as early winners in the DRM race, analysts say there are no losers yet. That's because there are a number of record labels still sitting on the fence about their overall digital strategies.

In fact, some players are only now starting to emerge.

Still up in the air: a role for AT&T's A2B Music. The company has been reeling since Miller and several other key A2B executives bolted for Reciprocal. However, acting A2B chief Chris Varley says that while his company is in a quiet period, it still plans to be a factor in the market with its front-end DRM solution known as PolicyMaker. (The rights management system does not have a clearinghouse function.)

Meanwhile, figuring to start stressing its position in the market is IBM's Electronic Music Management System (EMMS)—the system that served as a digital delivery test pilot in the industry-sponsored Madison Project. While the company has been quiet in terms of announced relationships with retailers and third-party clearinghouses, that is changing with announced major-label support from BMG.

Says Rick Selva, GM of IBM's Global Media and Entertainment Industry unit, "It didn't make any sense for us to engage in a relationship in that particular area unless the content owner endorses EMMS."

PUTTING DRM TO WORK

What all these competing technologies mean for both content owner and the consumer remains to be seen. But analysts say this much is sure: The record labels are going to be seeing

some initial failures in their efforts to get consumers onto secure platforms.

"My guess is that the original efforts at implementing digital rights management will be clumsy and ill-conceived," says Jupiter's Sinnreich.

It may not be the fault of the DRM systems either. Perhaps the biggest factor figures to be the price and the kind of rules labels choose to attach to the content they make available. Under current Secure Digital Music Initiative guidelines, secure music files can only be copied three times.

Phil Leigh, an analyst with Raymond James & Associates, is unim-

ISLAND/DEF JAM'S HANSON GROWS UP

(Continued from page 1)

pressed with the current proposal by Sony. He says, "No. 1: The prices are high. Sony is talking \$3.50 a track [suggested list]—that's a hell of a lot. No. 2: It's still not clear how many times you are going to be able to copy [the file]. And No. 3, it sounds like it's going to be complicated to use. That's just the kiss of death."

Analysts admit it's difficult to know exactly how much push-back consumers are going to have to restrictions on their use of music without experimenting in the marketplace. Certainly, the issue of DRM user-

million copies, was largely fueled by the boyish charm of the set's breakout smash, "MmmBop."

With such decidedly grown-up guests as Blues Traveler's John Popper and Beck sideman DJ Swamp, "This Time Around" boasts a leaner, more rock-edged sound than its predecessor—and it's delivered by three notably matured lads whose once-chirpy voices now have a deeper, more adult tone.

"When we set out to make this record, we weren't conscious of anything other than our desire to create songs that we could be proud of," says Taylor Hanson. "In the end, we think there are songs here for fans of the last album—and, hopefully, songs that others will dig, too."

To that end, Island/Def Jam is launching "This Time Around" with an elaborate game plan designed to foster continued youth support while also sowing seeds for musical credibility among adult listeners.

"Their growth and maturity as musicians on this album clearly exemplifies their increased artistic depth," says Jim Caparro, chairman/CEO of the Island/Def Jam Music Group. He adds that, while "This Time Around" has formidable kid-reach, "they've always existed outside [the teen] realm. While so many teenage artists are primarily performers, Hanson is made up of artists and musicians."

Adds Lyor Cohen, president of the Island/Def Jam Music Group, "The most striking aspect of this album is how great the songs are and how naturally they grew up. The songs are so good that those who love real musicians are going to go nuts for them."

Working from that perspective, a sizable portion of Island/Def Jam's marketing strategy involves several high-profile scenarios that emphasize Hanson's live chops. In addition to a full-scale world tour slated for a July launch, the act has already performed on "MTV At Large," which aired in February, and done a club show for radio programmers and contest winners in March in New York.

The group is also slated to perform on "The Rosie O'Donnell Show" and "Late Show With David Letterman" the week of release.

"This is the exciting part," says Zac Hanson. "This is when we get to share our new songs and see how people respond to them. It's a little scary, because we realize that it's pretty much out of our hands now. We also know that some of this album is

not in the pocket of what's currently happening. We're asking people to stretch a little with us."

So far, they are. The title cut, an anthemic, piano-driven ballad, has been garnering raves since going to radio in early March.

"This is the perfect single for Hanson to come back with," says Jennifer Charles, assistant PD at KSJM Tucson, Ariz. "It has a youthful sound, but they don't sound like kids anymore."

Sharp-eared listeners will note that the single "This Time Around" was initially heard in January, when

downloaded the track were also given exclusive access to a "secret" site that, on March 31, offered a live Q&A with Hanson and a streaming of the entire album.

Another element of the online campaign was a Build Your Own Hanson Homepage contest that ran from Feb. 1 through March 31.

"Hanson fans are so aggressive online," says Larry Mattera, VP of new media at the label. "This has proven to be an excellent way of getting the die-hard fans talking about the new record."

Immediately after the March 31 online event, Island/Def Jam provided E-tailers and brick-and-mortar retailers with an additional cut from the album for timed-out download.

Beyond its online plans, Island/Def Jam will also be pursuing many of the more traditional routes of exposure, including a brief tour of radio stations and a full press run. Hanson is also scheduled to devote a large portion of April to international promotion, with plans to do press and television in the U.K., Australia, and Japan, among other territories.

All of this suits the act just fine. "We're aware that there are no guarantees in this business," says Isaac Hanson. "So, we're prepared to give this record all we've got. We're not afraid of hard work. In fact, we thrive on it."

— TAYLOR HANSON —

Island/Def Jam released the track for play in United Artists theaters throughout the U.S. "Our intention was to slowly leak the song out and build awareness among a fairly broad range of people," says Livia Tortella, product manager.

Although "This Time Around" is the first U.S. single, the label has issued the uptempo "If Only" as the lead cut internationally. Both singles went to retail in their respective regions on April 4. The CD pressing of the stateside single has been enhanced to include footage of the videoclip for "If Only," while the international CD single offers a peek into the video for "This Time Around." Both CD singles feature interview footage with the act.

In addition to the single release, the label's pre-album retail campaign includes offering free autographed posters to those who pre-order "This Time Around" via either E-tailers or brick-and-mortar retailers.

"It's an innovative idea that seems to really be connecting with fans of the band," says Nat Hoonsan, a manager for the Virgin Megastore in Las Vegas. "It's built a strong word-of-mouth about the album."

ONLINE EFFORTS

Island/Def Jam is further whetting fan interest by offering sneak previews of the album online. In March, the label offered timed-out downloads of the single via a handful of top 40 radio Web sites, as well as via MTV.com and SonicNet, among other music-driven sites. Those who

friendliness shouldn't be overlooked. Microsoft, which is being included in both Sony and BMG distribution plans, credits its role in those programs, in part, to its DRM's ease of use.

With Windows Media, "a content provider doesn't have to say, 'OK, I want to use the digital rights management system, which requires this plug-in, and I want to use content format, and I want to use this player, which does both of those,'" says Kevin Unagast, group product manager of the Digital Media Division at Microsoft. "That's a very bad user experience. That's a barrier."

'In a perfect world, fans grow and evolve as you do'

(Continued from page 1)

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— TAYLOR HANSON —

MORE BAND INPUT

"This Time Around" reunites Hanson with "Middle Of Nowhere" producers Steve Lironi and Mark Hudson. However, the brothers say they had a bit more input this time in the overall direction of the album.

"It was a natural evolution," says Taylor. "We're a pretty tight unit as a band. As time goes on, our focus and direction is getting stronger. That's bound to affect the dynamic in the studio."

Part of that direction was remaining true to their initial goal, which Isaac says is to "have the energy and intensity of a great garage band but to also write great pop songs."

And where does that leave them in terms of their status as teen idols? "We're grateful to every person who has ever—or will ever—care about our music," says Taylor. "But we don't want to exist in a box. No artist does. In a perfect world, fans grow and evolve as you do. We're hoping that's what we'll experience as time goes on."

DIXIE CHICKS HEADLINE FIRST NATIONAL TOUR

(Continued from page 1)

position with respect to marketing and promotion of their careers. That's what these girls have done from day one."

Set to begin June 1 (*Billboard Bulletin*, Oct. 11) at the Winnipeg (Manitoba) Arena, the tour is innovative on several fronts, not the least of which is the way it's being promoted.

While nationally promoted tours are easily as common as individually promoted dates today, the Dixie Chicks Fly tour will make use of three different promoter teams, loosely split up among geographic regions of the country.

Additionally, the tour should benefit from a media blitz that includes significant coverage in consumer publications, as well as a national advertising campaign worth well in excess of \$3 million (see story, this page). "The advertising is completely over the top," says Renshaw.

It's likely to pay off. Conservative estimates have the Chicks poised to gross in the \$35 million-\$40 million range, welcome news for a genre where only a half-dozen artists can consistently make money off hard-ticket arena dates.

The group has already shown clout at retail, particularly in North America, where SoundScan says they've moved 6.1 million units of their debut, "Wide Open Spaces," and another 3.8 million of its successor, "Fly." Both are on Monument/Sony.

CHICKS CAN FLY

While the Fly tour will be the Chicks' first full-blown tour as a headliner, they could have fronted their own bill on the road last year, given their multi-platinum success. Instead, they opted for supporting slots on such high-profile tours as the George Strait Country Music Festival and Lilith Fair and as special guests with Tim McGraw.

"There were definitely offers last year for the girls to go out and headline," says Renshaw. "But they looked at the situation and felt they wanted to have more material that the audience knew and could relate to before they toured. I think they made a smart decision."

Last year's touring efforts as support afforded the Chicks a chance to play at a wide range of venues and to many different audiences, whether it was with Strait in a stadium, at Lilith in a shed, or with McGraw in an arena.

"What we did as far as touring last year made us appreciate all that goes into a tour," says Dixie Chick Martie Seidel. "And George Strait, Tim McGraw, and the people on Lilith treated us really well. In our history of opening, there have been a few special people who have not been so kind."

Based on their experiences last year, the Chicks opted to play arenas, which offer a controlled environment, high production values, and a nice alternative in a busy touring season that sees most shows going to outdoor sheds.

PRESENTED BY . . .

Three promoter groups are responsible for promoting the Chicks tour: SFX Entertainment with Lon Varnell Enterprises, Concerts West/

Media Blitz Planned Around Tour Dates

NASHVILLE—Dixie Chicks commissioned an advertising agency, GSD&M of Austin, Texas, to develop a national campaign for the tour—unusual for tours of any genre and relatively unheard-of in country.

"They came up with wonderful television spots to be tied in with the print and billboard advertising," says Simon Renshaw, the Chicks' manager at Senior Management. "The idea was to have a completely integrated promotional campaign with TV, radio, print, and outdoor."

The total advertising budget for the entire tour is in excess of \$3 million, Renshaw says, which is absorbed by the promoters, sponsoring partners, and other sources. The money will be spent even if they don't need it, Renshaw says, which is sacrilege in the traditional concert promoters' world.

"Our desire is to make these shows an event, like the circus is coming to town," says Renshaw. "The event begins a week before on-sale and lasts until the doors are closed and the tour heads out of town. Even if it sells out the first day, we would be missing an incredible opportunity for positioning and profiling the artist in a market if

we fail to take advantage of that window."

The tour sponsor will be Gaylord Digital's new country Web site, MusicCountry.com. Various media will be involved, including CMT.

Additionally, the act's label, Monument/Sony, will oversee its own marketing blitz.

'Our desire is to make these shows an event, like the circus is coming to town'

— SIMON RENSHAW —

"We're doing a major Fly 2000 sweepstakes from April 25-May 25," says Sony Nashville's Margie Hunt, senior director of product marketing. "Our retail partner on this is Warehouse."

Fans can register at Warehouse Music and Checkout.com to win a trip to see a June 17 Chicks show at the Arrowhead Pond in Anaheim, Calif. Four winners will be selected to receive airfare on

American Airlines, ground transportation, hotel, and \$500. Sponsor partners are CMT, the Box, Great American Country, and others.

Tour print ads will run in Country Weekly, Country Music magazine, and American Profile. The television spots are edgy and highly irreverent, capitalizing on the Chicks' unfamiliarity with touring as headliners in a variety of situations.

On the retail side, tour bins will be set up with various key accounts in each market two to three weeks in advance of the tour date, with value bins offering a free poster with purchase of either Dixie Chicks Monument/Sony release, "Wide Open Spaces" or "Fly."

Key accounts and distribution personnel will be guests at shows and meet-and-greets. Sony field staff will fill in accounts located near the venue with additional point-of-purchase material, contests, and value ads.

"The impact this tour will make this summer is going to be substantial," says Paul Lohr, the Chicks' agent at Buddy Lee Attractions. "It will be hard not to know who the Dixie Chicks are by the end of this summer."

RAY WADDELL

Moore Entertainment, and Jam Productions. In other words, the tour doesn't use a different promoter every night but stops short of being a national production for one company.

"We wanted consistency of marketing and promotion across the

'The moment they hit the stage, I could see they were stars . . . They owned the crowd'

— LOUIS MESSINA —

country, and we felt we would be best served by working with a very limited number of promoters," says Renshaw. "We came up with this shortlist of three groups. Without any malice or disrespect toward anyone, we felt these three best understood where the girls were trying to go with this."

Paul Lohr, the Chicks' agent at Buddy Lee Attractions, says the industry was hungry for Chicks dates. "We had a number of promoters come in and make pitches to us," he says. "We knew we wanted to keep it down to a dull roar in order to maintain continuity. We didn't want a different promoter every night for their first tour."

Veteran concert promoter Louis Messina, who heads up the George Strait tour promotion, will oversee SFX's portion of the tour, a total of 34 dates out of the box. He says he worked hard to be included in

the action.

"I did a lot of begging and pleading to Simon, and I tried to bribe the girls with gifts, writing songs for them, doing anything a man can possibly do to attract a woman," says Messina, only partially exaggerating. "When I put them on the Strait tour, I got lucky. I knew they had a lot going for them, but the moment they hit the stage, I could see they were stars. When they came out for that first show in front of 60,000 people in Phoenix, they owned the crowd. So I sucked up to them as much as I could for the whole summer."

Steve Moore, president of Nashville-based Moore Entertainment, partnered with John Meglen of Los Angeles-based Concerts West to promote 33 dates on the tour. "We all wanted to promote the whole thing, but we're happy to get what we did," says Moore. "We think it's going to be really, really strong. The buildings and marketplaces are very excited."

So how do you set the price for an act that is basically an unproven entity in terms of hard ticket sales? "Each promoter bid, and we let the marketplace determine what they were worth," says Lohr. "There are other artists who have similar album sales with similar demographics, so we had a ballpark number we anticipated. When the offers came in, they were pretty much what we thought it would be."

Ultimately, the Chicks determined the price, which was based on production values and ticket prices. "First they wanted a first-class show," says Renshaw. "Second, they wanted to make sure ticket prices were very, very fair [\$29.50-

ets," she says, laughing.

They'll find out their draw soon enough. Rehearsals begin May 18, but initial on-sales begin April 22. One dollar from each ticket sold will benefit the World Wildlife Fund.

THE SHOW

Production on the Dixie Chicks Fly tour will be heavy—an eight-truck show with quality lighting and video. Seating will be in a 270-degree configuration, as opposed to in-the-round. "The girls wanted to make sure every fan has a great seat," says Renshaw.

The Chicks themselves promise an exciting tour, from its top-notch production to the onstage performances. Seidel, along with sister Emily Robison and lead singer Natalie Maines, all had their say in how the tour would be presented.

"It had to feel like us," says Seidel. "We've had input on every single aspect of the tour."

The design includes members of the Cirque Du Soleil team. "We wanted to create a theatrical feel visually—with video, lighting, and staging," says Seidel. "There will be some effects, but there won't be a lot of explosions. We didn't want the effects to detract from the music."

In addition to the Chicks' estimable musical skills, the group has assembled a crack band for the road. The band includes John Mock as utility player on percussion, acoustic guitar, penny whistle, and concertina; Jerry Flowers (the Ranch) on bass; Jim Bogois (Sheryl Crow) on drums; Bob Britt on guitar and as bandleader; Tim Sargent on steel; and John Deadrick on keyboards.

Support acts on the tour at various times include Patty Griffin, Ricky Skaggs, and Willie Nelson. "We basically picked acts we wanted to hear every night," says Seidel. "If the openers are OK with it, we hope to get them out to play with us in the middle or at the end of the show. The way we grew up in the bluegrass scene, I remember all these big jams, so we really want to encourage [our support acts] to do that with us."

Whatever the case, this will not be your parents' country music show. "I go to a lot of different concerts because I like all kinds of different music, and to be honest, some of the country concerts I've been to, I've been a little bored," says Seidel. "It's just somebody standing up there with a microphone, and how long can you do that? I have to say that lately the shows have been getting a little more interesting, and people are trying to branch out and do more."

Seidel was quick to point out that she has a lot of respect for traditional country performance, which she termed "the old school where they sing and are just happy to be there." She adds, "A legend like Willie Nelson can do that, and I'll love every minute of it."

But a Chicks show will be more active, she says. "We have to tie Natalie down to keep her still," she says, laughing.

The last North American date is Oct. 29 at the New Orleans Arena. Tentative plans call for a return trip to Australia in November.

\$36.50]. So the the deals we ended up cutting were pretty much based on that. In terms of the guarantee, we're not putting the promoters in an onerous position."

There was one other way the Chicks were able to gauge their

'We wanted to create a theatrical feel visually—with video, lighting, and staging'

— MARTIE SEIDEL —

market value. The group played one arena headliner last year as a benefit for the Memphis-based St. Jude Children's Research Hospital at the Charlotte (N.C.) Coliseum. With no supporting acts, the Chicks drew 14,500 and raised more than \$100,000 for St. Jude.

"This was the test, in the middle of the summer, in a market with heavy [concert] traffic," says Renshaw. "The answer was yes."

While Renshaw and Lohr stopped short of saying so, having three promoters involved may help keep all of them on their toes and at their best. "By splitting it up, we may get a little more TLC than we normally would," Lohr says.

Meanwhile, Seidel admits that when she looks at a route sheet of 70 arenas with capacities as high as 20,000, it can be somewhat intimidating for a new headliner. "I think, 'Oh, shit, we better sell some tick-

GREENE PLANS TO MAKE LATINO GRAMMYS A WORLDWIDE EVENT

(Continued from page 6)

Experience" alongside Teddy Bautista, SGAE executive president; Mauricio Abaroa, VP of Los Angeles-based LARAS; Jesús López, president of Spanish labels' association AFYVE and of Universal Music Spain; and Rosa Lagarrigue, leading manager of Spanish artists and president of RLM Producciones.

The NARAS president also took the opportunity to witness Spain's fourth Premios de la Música Awards ceremony, where he presented Bautista with NARAS' President's Merit Award. The awards show took place in front of a capacity audience of 6,000 at a covered Madrid bullring and was transmitted live by public broadcaster TVE.

Paying tribute to Bautista, Greene says, "Teddy is a cultural activist, and it was he who gave me the confidence to go ahead with the Latino Grammys. He is one of the mentors of the project." He adds that SGAE's role in the Latino Grammys will be important, "because

'This has been in the planning for 12 years and has become a mission for us'

- MICHAEL GREENE -

SGAE is not just Spain but covers the whole world. It has thousands of Latino members, including some 800 Cuban musicians and current Latino stars such as Enrique Iglesias."

Greene explains that Miami was ruled out as a venue because "Miami demands the non-presence of Cuban artists, and that was a complete incoherence in a Latino music fair." He adds, "I worked tirelessly to solve this problem, talking to people such as Emilio and Gloria Estefan, but I saw no solution. The Cuban exile community is an embarrassment. We [at NARAS] have to remain ecumenical, and if artists cannot bridge differences then there is no bridge."

Greene says he hopes the Latino Grammys can become itinerant, adding that the problems the event faces include winning TV audiences and securing partnerships with large corporate concerns. The inaugural ceremony, on Sept. 13, will be broadcast on the same evening by CBS, but Greene says it was not easy persuading the channel to take on the show.

"I was relentless at trying to wear CBS down," he says, smiling. "We should have a 50 million audience in the U.S. and a potential worldwide audience of maybe 1 billion. But there is no way of getting a TV station to take on the event from, say, Madrid or Mexico City, so we have to work on forming corporate partnerships."

"We need to imitate the Olympic movement and stage the event in a different city each time," he adds. "Let me say that I would rather not stage a Latino Grammy [Awards] than for it to be a second-class ghetto-type event."

Greene believes the Latino Grammys will be important for Latino artists. "Ricky Martin was almost unknown in the U.S. until his [1999] Grammy appearance, which opened wide a door that was already creaking open," he says.

He adds that a LARAS priority is "to connect with artists in the Spanish hinterlands, the smaller guys, who can all contribute to what I call a cross-pollination. We truly want Spanish artists to connect with us. I'm dead serious—Alejandro Sanz is an example of a great artist who just can't get to first base in the U.S.—that's where the Latino Grammys can help. If we don't have an office in Madrid by next year, I'll be the most pissed person in the world."

The Latino Grammys will have awards for some 40 categories, and the ceremony is planned to last about two hours.

GASSNER

(Continued from page 8)

U.S., confirms that what attracted him to edel is the ambition of Haentjes to make it "one of the biggest indies in the world with global activities."

He continues, "With my knowledge of the international marketplace, my contacts, and the relationship I have with artists, I can really advise Michael and help him achieve his goals. But I will not make decisions." As such, his role will be nonexecutive.

As a consultant, Gassner will focus on the development and implementation of edel's current expansion program, with particular emphasis on the Internet and new-media activities. He will also represent edel to outside investors.

The former BMG International chief declines to discuss whether he will take equity in the Hamburg-based independent. He says he intends to work with Internet-related businesses and has plans to join the boards of at least two such companies, one in the U.S. and one in Europe.

DESINDES TO HELM WARNER FRANCE

(Continued from page 8)

cording to figures supplied by French industry body SNEP, Warner Music's share reached 7.7% in 1999.

Desindes' priority will be to develop domestic repertoire, a sector that has been a weakness at both EastWest and WEA.

Comments Caccia, "Philippe is a music man who will concentrate on A&R. He is going to review our roster and reposition the company. He will also bring in a new approach to marketing, which is tougher in France than in other European territories, and he will have a close look at our Warner Music Media division in charge of special projects, catalog, etc., and have a particular look on new technologies."

EastWest key local acts are rapper MC Solaar, R&B/pop singer Ophelie Winter, and variety chanteuse Hel-

ene Segara (through a licensing deal with indie Orlando). WEA's local roster includes veteran singer Veronique Sanson and Jacques Higelin, rapper Busta Flex, and chanteur Thomas Fersen.

Caccia says Desindes has full latitude to make the strategic choices for the company. "When we appoint a president, we give him freedom to do what he thinks is the best for the company," says Caccia. "There is nothing unchangeable. We have to keep an open mind."

Desindes started in the music industry in 1983 at Polydor in France and held various positions at BMG France from 1986 to 1993, including that of managing director of Ariola, before moving to London as VP of marketing, Europe, for PolyGram. He joined Sony Music in 1996.

HOUSE PANEL ADDRESSES BROADBAND

(Continued from page 6)

just look at the contract; you have to go to the circumstances of whether or not the artist was an employee [Billboard, Jan. 15]. The lawyers [representing artists] are saying, 'Well, this is not a collective work.' The record company can say, 'It is a collective work—what about the packaging, the artwork?'

"But in the future," he added, "when everything goes to download, what is the collected work? What if you're doing singles? There's no packaging; there's no collective work anymore; there's just sound recordings. And they're worried. So they went ahead

and presumably added this 'technical change' to the law to add the [category of] sound recordings.

"If [after a May 25 review of the work-for-hire law], sound recordings were taken out of the law now," added Kohn, "it might show Congress' intention that collective works does not mean sound recordings. And that there is a reversion right. And then the question's going to be, Who are the authors?"

"I'm not saying it's good or bad. If it goes back to the authors, there's a lot more people to negotiate with to get back these masters. It's in EMusic's interest, and companies like us, for all these rights to revert back to the original authors," he said.

Reflecting the view of many copyright experts, Koch said, "The issue that hasn't been resolved yet is, Who are the original authors? Is it the artist; or the artist and the producer; or the artist, producer and sidemen, and engineer?"

At the hearing, Tauzin said that many citizens today are not set up to receive broadband delivery and are only able to get information via the Internet on outmoded "voice" telephone lines and cable infrastructure, "through a squirt gun rather than a fire hose."

Tauzin is the author of a pending bill that would allow the "baby bell" telephone companies to provide Internet broadband service, sidestepping the long-distance restrictions put on them by the 1996 Telecommunications Act.

He argues that the Internet is "distinct from telephone and cable service" and that charges would not be based on distance.

newsline...

ARISTA PRESIDENT/CEO Clive Davis surprised attendees at BMG Entertainment's worldwide meeting April 12 when he presented new tracks from Whitney Houston's May 16 double-CD greatest-hits collection, "Whitney The Greatest Hits." The first disc, "Cool Down," will feature Houston's classic ballads. The second disc, "Throw Down," will be "the party to end all parties," Davis tells Billboard, and contains remixes of her uptempo material, as well as uptempo remixes of ballads "I Will Always Love You" and "Greatest Love Of All."

The four new tracks on the album are "If I Told You That," a duet with George Michael, which will be the first international single; "Could I Have This Kiss Forever," a duet with Enrique Iglesias, which will be the first U.S. top 40 and top 40/rhythm-crossover single; "Fine" with Q-Tip, which will be an R&B and crossover single; and "Same Script, Different Cast," featuring Deborah Cox, which Houston touted during her appearance at the taping of Arista's 25th anniversary celebration in Los Angeles on April 10 (see the Beat, page 12).

Tracks on the first disc are "You Give Good Love," "Saving All My Love For You," "Greatest Love Of All," "All At Once," "If You Say My Eyes Are Beautiful" (a duet with Jermaine Jackson), "Didn't We Almost Have It All," "Where Do Broken Hearts Go," "All The Man That I Need," "Run To You," "I Have Nothing," "I Will Always Love You," "Exhale (Shoop Shoop)," "Why Does It Hurt So Bad," "I Believe In You And Me," "Heartbreak Hotel" (featuring Faith Evans and Kelly Price), "My Love Is Your Love," "Fine," "Same Script, Different Cast," and "Could I Have This Kiss Forever" (Metro mix).

Tracks on disc two are "If I Told You That," "It's Not Right But It's Okay" (Thunderpuss mix), "My Love Is Your Love" (Jonathan Peters mix), "Heartbreak Hotel" (Hex Hector mix), "I Learned From The Best" (HQ2 mix), "Step By Step" (Junior Vasquez mix), "I'm Every Woman" (Clivilles and Cole mix), "Queen Of The Night" (C.J. Mackintosh mix), "I Will Always Love You" (Hex Hector mix), "Love Will Save The Day" (Jellybean and David Morales mix), "I'm Your Baby Tonight" (Dronez mix), "So Emotional" (David Morales mix), "I Wanna Dance With Somebody (Who Loves Me)" (Junior Vasquez mix), "How Will I Know" (Junior Vasquez mix), and "Greatest Love Of All" (Junior Vasquez mix). Bonus tracks are "One Moment In Time" and "The Star-Spangled Banner," performed live at the Super Bowl in 1991.



DAVIS

MELINDA NEWMAN

IN RELATED NEWS, LaFace co-founder Antonio "L.A." Reid tipped his hand about his rumored move to become president of Arista Records. As he addressed the BMG audience on April 13 to introduce LaFace artist Pink, he commented on the tremendous show Arista's Angie Stone had performed the night before. "We're excited about that," he said, hesitated, and continued, "I'm being a bit premature when I say that, but we'll get past that."

MELINDA NEWMAN

IN WHAT IS being called a landmark decision, America Online (AOL) has been held liable in a German court for the illegal distribution of music. Hit-Bit Software, a Karlsruhe, Germany-based company that creates MIDI files, sued AOL in July 1998 for 100,000 deutsche marks (\$48,900), charging that the service provider's users were illegally swapping its music. AOL says that the pages in question were blocked once the infringement was discovered. A company spokesman says, "The fight against Internet piracy is not the challenge of AOL. This is censorship." A spokesman for German authors' body GEMA hails the verdict as "a milestone to protect copyrights in the Internet." He adds, "It's also very important for the future of music publishers, copyright societies, and musicians who had no power to fight against piracy." AOL says it will appeal.

WOLFGANG SPAHR

GETMUSIC, the joint online venture of BMG Entertainment and the Universal Music Group, is joining the growing number of E-tailers adding commercial downloads to their commerce mixes. The New York-based company has pacted with the Redwood City, Calif.-based Liquid Audio to integrate Liquid's catalog of paid music downloads and streaming previews throughout its site. According to Liquid, its catalog offers more than 70,000 singles from 1,000 labels, in a variety of music codecs. The downloads are expected to be up and running on the site by early summer.

Liquid previously worked with GetMusic on its promotional download initiatives. The E-tail interest in downloads comes as the major labels are finally starting to put their product into the digital pipeline. GetMusic parent BMG announced April 6 that it will begin to make its music available as paid downloads this summer; Liquid was tapped by the company as a key player in that rollout. Sony plans to make its first commercial digital downloads available to U.S. consumers later this month.

MARILYN A. GILLEN

NAVARE CORP. has changed the name of its digital-distribution subsidiary from Digital Entertainment Inc. to eSplice. The company is beta-testing its download-distribution system and expects to be up and running next month with music and software sales. Other media, such as video movies and E-books, are expected to be added to the product mix.

REVENANT ISSUES FOURTH VOLUME OF SMITH ANTHOLOGY

(Continued from page 11)

Smith, who died in 1991, but never annotated or prepared for release—of the classic original anthology.

That mammoth compilation—84 seminal folk performances, first issued as three two-LP volumes by Folkways Records—became the sacred text for the folk revivalists of the '50s and '60s. It was reissued to great acclaim as a six-CD box by Smithsonian Folkways Recordings in 1997 (Billboard, June 21, 1997). In 1998 the "Anthology" reissue won two Grammy Awards, for best historical album and best liner notes.

"Anthology" is "probably the best-selling recording in Folkways history," according to Tony Seeger, curator of the Folkways collection and director of Smithsonian Folkways Recordings. The collection has sold close to 37,000 units, according to SoundScan.

Among the liner-note authors on the

reissue was guitarist/folklorist John Fahey, who operates Revenant with his Austin, Texas-based partner, Dean Blackwood.

Blackwood says that after Rani Singh, executor of Smith's estate and head of the New York-based Harry Smith Archives, contacted Fahey about contributing to the '97 reissue, Revenant and the archives began discussing other possible projects. Ultimately, Singh sent Blackwood a tape of Smith's unreleased fourth volume of the anthology.

Smith envisioned his anthology as four volumes, corresponding to the classical elements—earth, air, fire, and water. However, when the original set appeared, it comprised only three volumes: "Ballads," "Social Music," and "Songs."

In a 1968 interview conducted for Sing Out! magazine by musician/folk-

*'This is
post-Depression
music. [It's] all about
alienation'*

—DEAN BLACKWOOD—

lorist John Cohen, Smith explained, "The real reason that ["Volume 4"] didn't come out was that I didn't have sufficient interest in it. I wanted to make more of [song] content analysis . . . but those notebooks got lost."

However, Blackwood adds, "Cohen had actually received a notebook from Harry . . . that had the artist and title of each of the songs at the top of each page but no annotations or anything. It was just the track listing. It sounds like [Cohen] had forgotten about it for years, until someone—I think [writer] Jon Pankake, maybe—sent him a tape containing all the selections."

The notebook and tape eventually made their way to Singh at the Smith Archives.

"Volume 4" includes tracks by some performers heard on the original anthology, including the Carter Family, Uncle Dave Macon, and the Memphis Jug Band. It also includes performances by such artists as Robert Johnson, Big Joe Williams, Bukka White, Memphis Minnie, and Sleepy John Estes, who were languishing in total obscurity when Smith compiled the set in 1952. The set also features some of Smith's much-prized musical

oddities that made the original anthology such compelling listening.

Blackwood says of the unifying theme in the fourth volume, "This is post-Depression music, and it has a particularly bleak sort of outlook for the most part. [It's] all about alienation."

He adds, "It is an unfinished work . . . The annotations could really be perceived as the core element of the whole original collection, because it's so important to know why he chose certain things and how he linked them up. He had some sort of weird cosmology where these things linked up."

"Volume 4" is packaged as a hard-bound book; its 96 pages of text illuminate both the individual songs in the collection and Smith's unusual career as artist, filmmaker, anthropologist, folklorist, collector, and bohemian extraordinaire.

Blackwood says, "We didn't want to just have, you know, Beck [writing about] what the Harry Smith set had meant to him. We really wanted to find some people who knew Harry Smith's work, had had some working relationship with him, and who had something to draw on."

The book includes a long biographical essay by poet/musician Ed Sanders of the Fugs (whose first album was co-produced for Folkways by Smith in 1965); a reminiscence by John Cohen; excerpts from interviews by Cohen and Gary Kenton; track-by-track commentary by noted collector Dick Spottswood; a piece by critic Greil Marcus, whose 1997 book "Invisible Republic" discussed the anthology at length; and a concluding essay

on the meaning of "Volume 4" by Fahey.

The book—which includes rare photos of Smith from the archive and pictures of the performers—also attempts to duplicate the alchemical imagery and antique clip-art visuals found in the original anthology.

Blackwood says, "We didn't want to be too heavy-handed with it . . . [but] we did include a lot of those elements—like the title page is actually a modified page from an old alchemical engraving book, and there are a lot of recurring icons."

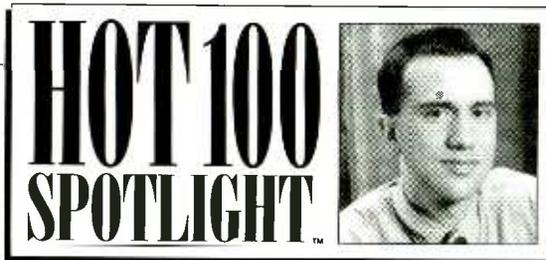
Revenant is promoting the "Volume 4" set with a 15-track promotional sampler for press and retail. As it did with previous albums devoted to Dock Boggs and Charlie Feathers, the label is producing postcards for retail distribution.

Though Revenant and Smithsonian Folkways are handled by the same distributor, Port Washington, N.Y.-based Koch International, Koch national sales director John Toney says there are no plans to cross-promote the old and new "Anthology" packages.

"We've shipped over 50,000 on the Folkways box, which is huge," says Toney, who adds that the original set continues to scan 50 units a week. "It's still popping," he says.

Allen Larman, roots music buyer at the Rhino Records retail store in Los Angeles, says that the original anthology was a hit with his customers and that he expects "Volume 4" to perform as well.

"Everything on Revenant we've done incredibly well with," he says.



by Silvio Pietroluongo

'AROUND' AGAIN: Hanson's back on The Billboard Hot 100 after a two-year absence with "This Time Around" (Moe/Island/IDJMG). "Around," which is the Hot Shot Debut at No. 22, scans 54,000 units in its initial issue at retail to come in at No. 2 on the Hot 100 Singles Sales chart. Hanson was last seen on the Hot 100 in the first quarter of 1998 with "I Will Come To You," which peaked at No. 9 in December 1997. Although not yet on the Hot 100 Airplay chart, "Around" is making strides at mainstream top 40 radio, with a total audience of 10.6 million, an increase of 4 million from last issue.

The rock-leaning "Around" is a departure from the siblings' earlier work and is the title track from their forthcoming album, which will be in stores May 9. Hanson will be making an appearance that same day on "The Rosie O'Donnell Show," following a May 8 stint on "The Late Show With David Letterman."

TRIPLE CROWN: Santana Featuring The Product G&B's "Maria Maria" (Arista) climbs to No. 1 on the Hot 100 Airplay chart for a clean sweep of the three Hot 100 charts. The last song to hold the No. 1 slot on the sales, airplay, and overall Hot 100 charts in the same issue was Savage Garden's "I Knew I Loved You" (Columbia) in the Feb. 5 issue. "Maria" increases its audience by 3 million, for a total of 109 million listeners. In fact, for the second consecutive issue, the top four songs on the airplay chart all have an audience of more than 100 million. Rounding out the quartet in descending order are 'N Sync's "Bye Bye Bye" (RCA), No. 2 with 107 million; Sisqó's "Thong Song" (Dragon/Def Soul/IDJMG), No. 3 with 105 million; and Destiny's Child's "Say My Name" (Columbia), No. 4 with 101 million. Sisqó's cut replaces Faith Hill's "Breathe," which was No. 4 last issue with 101 million listeners. Last issue was the first time since we expanded the airplay radio panel in December 1998 that as many as four titles have reached that plateau in a given issue.

SELLING POINT: Toni Braxton hits the Hot 100 Singles Sales chart an issue early at No. 56, due to street-date violations with "He Wasn't Man Enough" (LaFace/Arista). "Man" scans 3,000 units and moves 35-24 on the Hot 100, and it is a good bet to earn the Greatest Gainer/Sales designation next issue after a full week of sales . . . Elton John looks to stretch his streak of Hot 100 top 40 appearances to 31 consecutive years as he debuts with "Someday Out Of The Blue" (DreamWorks) at No. 56. "Blue," from the animated motion picture "The Road To El Dorado," scans 11,000 units to open at No. 22 on the sales chart and debuts at No. 75 on the airplay chart with an audience of 18.6 million listeners.

VERTICAL RISING: Vertical Horizon moves 13-9 on the Hot 100 with "Everything You Want" (RCA); it's one of the few radio-only tracks to enter the top 10 to chart first in modern rock. "Want" snaps a streak of nine consecutive pop/rhythmic titles to enter the top 10 without a CD or cassette single at retail. Out of the 25 songs to reach the top 10 of the Hot 100 without a major configuration at retail, only nine have also appeared on the modern rock chart. The last track by a rock act to make it this high on the chart was Len's "Steal My Sunshine" (Work/550-Work), which peaked at No. 9 in November 1999.

VERUCA SALT RETURNS ON VELVETEEN/BEYOND

(Continued from page 11)

fen Records for Beyond. "Resolver" is the first release on Post's new imprint, Velvetreen Records.

Post says that after Geffen parent Universal merged with PolyGram, "the choice was there for Veruca Salt to stay [at Geffen], but a lot of people we had worked with were let go. I felt that there were too many bands at Universal, and it would take a long time for the merger to work itself out. I wanted more individual attention, so I asked to be released from the contract with the Veruca Salt masters. I became a free agent, and Beyond Music is the most exciting and refreshing place for Veruca Salt to be."

Post admits that after the departure of co-songwriter Gordon, "I wasn't sure what I was going to do in the very beginning. I didn't know if I was going to keep going or make a Louise Post solo record. I didn't want Veruca Salt's history to end with [the 1997 album] 'Eight Arms To Hold You.' I thought it would be like burying the band."

"The one thing I'd like to clear up is there are no bitter feelings toward Nina," she adds. "We had a six-year friendship, but we couldn't sustain the kind of intensity that we had. I care deeply about all the former members of Veruca Salt, and I wish them all the best."

Post says of reshaping the band and writing the new album, "It came together organically. I didn't want any cheesy Veruca Salt auditions. The new members came into the band because they're friends of friends. I had 15

songs pretty much done already. And over the course of the next year and a half, I demoed and wrote more songs."

Now that Post has taken over as Veruca Salt's lead songwriter, "there's a more consistent voice throughout ["Resolver"]," she says. "That was a criticism of our past records: that we were inconsistent. I challenged my own songwriting patterns by listening to ["Resolver" producer] Brian Liesegang. It was intense and rugged, but a lot of it was really playful."

"Born Entertainer," the first single from "Resolver," was serviced to rock radio in March. The song's video has been released to video and TV outlets.

"It's been a long time since Veruca Salt had a record out," says Oedipus, VP of programming at modern rock station WBCN Boston. "I think their new album will debut nicely, compared to the band's other releases. The single is doing well for us, and it sounds good."

Bob Bell, senior rock/pop buyer at Torrance, Calif.-based retail chain Warehouse Entertainment, says about the single, "I love this record. It's got the signature Veruca Salt sound, and it's rocking enough for harder alternative stations."

"We started marketing the new Veruca Salt album back in January," says Beyond GM Phil Sandhaus. "We did listening events in New York, Los Angeles, and Chicago for radio, retail, and press to get the message out about the sound of the record."

"We're targeting retailers with an extensive downloading campaign in

which they will get several tracks for a four-week period leading up to the in-store date," he continues. "Some of the retailers we'll be working with on this include Warehouse, Tower Records, Trans World, Harmony House, and Musicland. We're also giving a free download of 'Born Entertainer' to several sites."

In addition, Beyond will be holding a "Born Entertainer" contest in partnership with MP3.com. The contest will allow unsigned artists to upload their music at MP3.com. The winner, to be chosen by Veruca Salt, will get the grand prize of a Beyond recording contract and the possibility of getting an opening-slot performance at a Veruca Salt show sometime this year.

Sandhaus says, "It goes to the heart of what MP3.com supporters are all about. It's open to anyone who believes he or she is a born entertainer."

Veruca Salt—booked by Frank Riley of Monterey Peninsula Artists—is currently on a U.S. tour with Filter, with the trek concluding Saturday (22) in Scranton, Pa. After an April 29 show in Emporia, Kan., Veruca Salt begins headlining a North American tour May 2 in Indianapolis.

Post says, "Touring can be incredibly stressful and demanding. But it's also the most exhilarating and gratifying thing, because you get to connect with the fans. It's critical that the band members all stay in communication with one another. As soon as communication breaks down, the band's in trouble."

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**[®]

APRIL 22, 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
				▶ No. 1 ◀		
1	1	1	3	'N SYNC JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
2	2	2	43	SANTANA ◆ ¹¹ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
				▶ HOT SHOT DEBUT ◀		
3	NEW		1	BIG PUNISHER LOUD/COLUMBIA 63843/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
4	4	5	19	SISQO ▲ ³ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
5	3	—	2	SOUNDTRACK BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
6	6	6	21	DR. DRE ▲ ⁴ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
7	8	9	37	DESTINY'S CHILD ▲ ³ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	6
8	9	7	37	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/16.98) HS	ON HOW LIFE IS	4
9	11	10	67	KID ROCK ▲ ⁸ LAVA/ATLANTIC 83119*/AG (10.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
10	10	12	16	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
11	5	—	2	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
12	17	19	28	CREED ▲ ³ WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
13	7	3	3	ICE CUBE LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
14	13	14	32	DIXIE CHICKS ▲ ⁴ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
15	14	17	6	BLOODHOUND GANG REPUBLIC/GEFFEN 490455*/INTERSCOPE (11.98/17.98)	HOORAY FOR BOOBIES	14
16	15	13	33	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
17	23	28	15	JAY-Z ▲ ⁷ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
18	NEW		1	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	18
19	18	11	6	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
20	12	8	3	VARIOUS ARTISTS PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
21	21	16	5	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/16.98)	LIFE STORY	3
22	22	20	47	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
23	26	26	22	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (11.98/17.98)	BREATHE	1
24	19	21	21	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
25	29	27	44	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
26	NEW		1	PINK LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
27	20	18	5	GEORGE STRAIT MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
28	25	22	5	GERALD LEVERT EASTWEST 62147/EEG (11.98/17.98)	G	8
				▶ GREATEST GAINER ◀		
29	34	45	9	3 DOORS DOWN REPUBLIC 153920/UNIVERSAL (8.98/12.98) HS	THE BETTER LIFE	29
30	28	23	19	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
31	30	25	28	MARC ANTHONY ▲ COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
32	33	29	42	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
33	24	4	3	PANTERA EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
34	27	—	2	TRISHA YEARWOOD MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
35	32	24	6	STEELY DAN ● GIANT 24719/WARNER BROS. (11.98/17.98)	TWO AGAINST NATURE	6
36	16	—	2	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
37	35	37	9	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
38	36	49	28	STING A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
39	31	15	3	THE MURDERERS MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
40	38	39	127	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
41	42	40	14	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
42	37	38	45	BLINK-182 ▲ ³ MCA 111950 (11.98/17.98)	ENEMA OF THE STATE	9
43	43	47	20	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
44	47	44	22	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
45	44	36	65	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
46	53	50	66	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
47	39	30	6	AC/DC EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
48	50	42	45	LONESTAR ▲ ² BNA 67762/RLG (10.98/16.98)	LONELY GRILL	28
49	41	32	9	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
50	51	43	21	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
51	48	33	3	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	33
52	40	34	11	D'ANGELO ▲ CHEEBA SOUND 48499*/MIRGIN (11.98/17.98)	VOODOO	1
53	52	48	12	JAGGED EDGE ● SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	45	35	18	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (11.98/17.98)	NOW 3	4
55	46	62	45	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
56	70	78	26	DONELL JONES ● UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
57	69	66	39	SLIPKNOT ● I AM 8655/ROADRUNNER (11.98/16.98) HS	SLIPKNOT	57
58	49	31	6	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	5
59	61	61	35	MOBY ● V2 27049* (16.98 CD) HS	PLAY	59
60	55	51	20	THIRD EYE BLIND ● ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
61	56	56	75	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
62	72	76	14	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	61
63	86	86	19	INCUBUS IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	63
64	57	52	18	MANDY MOORE ▲ 550 MUSIC 69917/EPIC (11.98 EQ/16.98)	SO REAL	31
65	60	60	59	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
66	54	41	6	THE SMASHING PUMPKINS VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
67	59	55	33	LOU BEGA ▲ ³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
68	65	63	115	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
69	58	57	20	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
70	67	70	8	SONIQUE FARM CLUB/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
71	64	53	10	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
72	63	94	4	ELTON JOHN DREAMWORKS 450219/INTERSCOPE (12.98/18.98)	THE ROAD TO EL DORADO (SOUNDTRACK)	63
73	66	59	22	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
74	77	68	8	TRACY CHAPMAN ELEKTRA 62478/EEG (11.98/18.98)	TELLING STORIES	33
75	75	69	20	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
76	68	65	34	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
77	78	75	4	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	75
78	82	87	100	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
79	71	58	30	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
80	NEW		1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 63842/EPIC (11.98 EQ/17.98)	BLUES AT SUNRISE	80
81	80	77	49	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
82	79	84	13	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) HS	SPIT	79
83	62	46	3	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
84	76	64	29	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
85	85	80	8	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
86	81	73	22	SOUNDTRACK ● JIVE 41686* (11.98/17.98)	THE WOOD	16
87	83	74	37	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
88	73	72	48	RICKY MARTIN ▲ ⁷ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
89	74	54	10	TINA TURNER ● VIRGIN 23180 (12.98/17.98)	TWENTY FOUR SEVEN	21
90	84	112	56	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
91	90	83	44	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
92	87	71	11	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	5
93	88	67	107	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	2
94	NEW		1	VARIOUS ARTISTS RHINO 79779 (16.98 CD)	SOLID GOLD SOUL: DEEP SOUL	94
95	126	—	2	VARIOUS ARTISTS INTEGRITY/WORD 63840/EPIC (13.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	95
96	98	102	14	TOBY KEITH DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	96
97	103	113	29	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
98	99	89	3	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	89
99	93	91	48	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
100	89	82	3	AQUA MCA 157305 (11.98/17.98)	AQUARIUS	82
101	97	96	23	RAGE AGAINST THE MACHINE ▲ EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
102	91	93	28	ANGIE STONE ● ARISTA 19092 (10.98/16.98) HS	BLACK DIAMOND	46
103	101	88	45	BLAQUE ▲ TRACK MASTERS/COLUMBIA 69897/CRG (11.98 EQ/17.98)	BLAQUE	53
104	92	85	45	JENNIFER LOPEZ ▲ ² WORK 69351/EPIC (11.98 EQ/17.98)	ON THE 6	8
105	116	115	37	STAIN'D ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
106	105	101	20	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	7
107	106	110	24	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
108	140	—	2	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	108

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▽ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
109	108	95	23	MARIAH CAREY ▲ ³ COLUMBIA 63800/CRG (11.98 EQ/17.98)	RAINBOW	2	
				▶ PACESETTER ◀			
(110)	183	154	6	OASIS CREATION 63586/EPIC (11.98 EQ/17.98)	STANDING ON THE SHOULDER OF GIANTS	24	
111	94	103	30	DIANA KRALL ● VERVE 050304/NG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56	
112	102	100	17	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	10	
(113)	134	151	40	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25	
(114)	NEW ▶		1	THE WILKINSONS GIANT (NASHVILLE) 24736/WARNER BROS. (NASHVILLE) (11.98/17.98) HS	HERE AND NOW	114	
115	113	105	14	SOUNDTRACK PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54	
116	120	117	24	BUSH ● TRAUMA 490483/INTERSCOPE (11.98/17.98)	THE SCIENCE OF THINGS	11	
117	96	81	3	LED ZEPPELIN ATLANTIC 83278*/AG (10.98/16.98)	LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUME TWO	81	
118	111	99	16	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	6	
(119)	185	—	5	VITAMIN C ELEKTRA 62406/EEG (10.98/16.98) HS	VITAMIN C	119	
120	110	97	59	TLC ▲ ⁹ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1	
121	95	79	17	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19	
122	115	118	6	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	115	
123	104	—	2	SOUNDTRACK KOCH 8070 (10.98/17.98)	THE CROW — SALVATION	104	
124	107	98	4	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	73	
(125)	156	—	2	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	125	
126	117	104	12	ENIGMA VIRGIN 48616 (12.98/17.98)	THE SCREEN BEHIND THE MIRROR	33	
127	114	92	7	SOUNDTRACK TVT SOUNDTRAX 6800/TVT (10.98/17.98)	2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE	35	
128	118	129	43	SARAH MCLACHLAN ▲ ⁸ ARISTA 19049 (11.98/17.98)	MIRROBALL	3	
129	112	111	13	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23	
130	125	155	81	GOO GOO DOLLS ▲ ⁹ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15	
131	124	—	2	SOUNDTRACK LOUD/COLUMBIA 62197*/CRG (11.98 EQ/17.98)	BLACK AND WHITE	124	
132	129	125	22	MONTELL JORDAN ● DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON... TONITE	32	
133	123	120	26	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	34	
134	132	137	58	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51	
(135)	NEW ▶		1	SOUNDTRACK HOLLYWOOD 162188 (11.98/17.98)	HIGH FIDELITY	135	
(136)	152	146	11	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	36	
137	133	114	33	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21	
(138)	NEW ▶		1	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) HS	THE MAN WHO	138	
139	143	123	56	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28	
140	141	128	19	STROKE 9 CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83	
141	100	138	14	SOUNDTRACK REPRIS 47583/WARNER BROS. (11.98/17.98)	MAGNOLIA	58	
142	137	130	20	LED ZEPPELIN ● ATLANTIC 83268*/AG (10.98/16.98)	EARLY DAYS: THE BEST OF LED ZEPPELIN VOLUME ONE	71	
143	147	143	33	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) HS	WISCONSIN DEATH TRIP	107	
144	130	139	13	YOUNGBLOODZ GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	92	
145	144	124	26	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	124	
146	119	106	21	WILL SMITH ▲ ² COLUMBIA 69985*/CRG (11.98 EQ/17.98)	WILLENNIUM	5	
147	135	135	30	MARTINA MCBRIDE ● RCA (NASHVILLE) 67824/RLG (10.98/16.98)	EMOTION	19	
148	128	107	11	SOUNDTRACK ● WIND-UP 13056 (11.98/17.98)	SCREAM 3 THE ALBUM	32	
149	131	163	78	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18	
(150)	154	187	11	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/16.98)	LIVE, LAUGH, LOVE	55	
(151)	180	159	6	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES	92	
(152)	159	169	22	KEVIN EDMONDS RCA 67704 (10.98/16.98)		24/7	
153	151	148	23	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10	
154	127	109	9	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7	

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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
155	139	119	26	SOUNDTRACK ● COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	16
156	121	90	7	SOUNDTRACK MAVERICK 47595/WARNER BROS. (11.98/18.98)	THE NEXT BEST THING	34
157	153	133	54	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4
158	136	122	28	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
159	148	142	23	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	3
160	145	126	18	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
161	142	147	22	SOUNDTRACK ▲ ² ATLANTIC 83261/AG (10.98/17.98)	POKEMON: THE FIRST MOVIE	8
162	138	121	73	WHITNEY HOUSTON ▲ ³ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
163	149	131	38	POWERMAN 5000 ▲ DREAMWORKS 450107/INTERSCOPE (11.98/17.98)	TONIGHT THE STARS REVOLT!	29
164	122	108	8	STEPS JIVE 41688 (10.98/16.98) HS	STEP ONE	79
(165)	165	127	3	TAMAR DREAMWORKS 450110/INTERSCOPE (8.98/12.98) HS	TAMAR	127
166	150	132	21	BOB MARLEY ● TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	60
167	157	140	22	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS	22
168	168	164	5	AL JARREAU GRP 547884/NG (11.98/17.98)	TOMORROW TODAY	137
(169)	188	174	26	ERIC CLAPTON ● DUCKREPRISE 47553/WARNER BROS. (11.98/17.98)	CLAPTON CHRONICLES — THE BEST OF ERIC CLAPTON	20
(170)	NEW ▶		1	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY	170
171	155	134	33	FILTER ● REPRIS 47388/WARNER BROS. (11.98/17.98)	TITLE OF RECORD	30
172	158	153	9	VARIOUS ARTISTS ● EMI/WORD 43149/MERITY (17.98/19.98)	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	93
173	160	172	97	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	1
174	161	136	8	YOUNGSTOWN HOLLYWOOD 162192 (10.98/16.98) HS	LET'S ROLL	96
175	146	116	8	THE CURE FICTION/ELEKTRA 62236*/EEG (11.98/17.98)	BLOODFLOWERS	16
(176)	184	157	6	SHAKIRA SONY DISCOS 83775 (10.98 EQ/16.98) HS	MTV UNPLUGGED	124
177	171	179	6	SELENA EMI LATIN 23332 (11.98/17.98)	ALL MY HITS — TODOS MIS EXITOS VOL. 2	149
178	175	180	18	METHODS OF MAYHEM ● MCA 112020* (11.98/17.98)	METHODS OF MAYHEM	71
179	176	160	6	JENNIFER KNAPP GOTE 72816 (15.98 CD)	LAY IT DOWN	77
180	172	165	76	98 DEGREES ▲ ⁴ MOTOWN 530956/UNIVERSAL (11.98/17.98)	98 DEGREES AND RISING	14
181	186	199	16	REBA MCBRIDE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
182	167	152	19	VARIOUS ARTISTS UTV/DEF JAM 545440/DJMG (10.98/17.98)	THE SOURCE PRESENTS HIP-HOP HITS — VOLUME 3	45
(183)	NEW ▶		1	LOU REED REPRIS 47425/WARNER BROS. (17.98 CD)	ECSTASY	183
(184)	NEW ▶		1	M2M ATLANTIC 83258/AG (10.98/16.98) HS	SHADES OF PURPLE	184
185	189	158	6	J-SHIN SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	71
186	181	184	24	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
187	178	192	12	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	174
188	173	—	2	FATBOY SLIM SKINT 49130/ASTRALWERKS (17.98 CD)	ON THE FLOOR AT THE BOUTIQUE	173
189	169	161	43	VARIOUS ARTISTS ▲ INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
190	164	150	23	COUNTING CROWS ▲ DGC 490415*/INTERSCOPE (12.98/18.98)	THIS DESERT LIFE	8
191	109	—	2	GOLDFINGER MOJO 157531/UNIVERSAL (17.98 CD)	STOMPING GROUND	109
192	166	149	33	SOUNDTRACK ▲ COLUMBIA 69923/CRG (11.98 EQ/17.98)	RUNAWAY BRIDE	4
(193)	RE-ENTRY		6	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	112
194	177	156	65	SUGAR RAY ▲ ² LAVA/ATLANTIC 83151*/AG (10.98/18.98)		14:59
195	187	173	74	CHER ▲ ⁴ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	4
196	179	—	2	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	179
197	170	167	8	AMEL LARRIEUX 550 MUSIC 64741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	79
198	194	186	66	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
199	196	182	86	KORN ▲ ³ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
200	174	162	6	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95

TOP POLITICIANS GEAR UP FOR ANOTHER NIGHT AT THE PLATS

(Continued from page 8)

tend, with Oscar song winner Phil Collins hosting the proceedings and the promise of some top international stars performing that night.

Launched by the IFPI in 1996, Platinum Europe honors the elite community of artists who have achieved sales of 1 million copies of an album in Europe. The awards are handed out every month, but the ceremony is held once every two years. In promoting the awards, IFPI notes that the European music market has doubled in size during the past decade and accounts for more than one-third of the global music retail market.

More important for the politicians and legislators, the music industry employs directly and indirectly some 600,000 people across the European Union.

Paul Russell, chairman of Sony

'The Platinum Award brings the best the music industry has to offer into the political heart of Europe'

- PAUL RUSSELL -

Music Entertainment Europe and chairman of the IFPI Platinum Awards committee, says, "The Platinum Award brings the best the music industry has to offer into the political heart of Europe. These awards are sales-based, so they recognize people whose music directly appeals to huge and diverse markets."

Last year a total of 82 Platinum Europe awards were handed out for million-selling albums—up from 75 in the previous year.

Highlighting the strength of European musicians, nearly 70% of those artists that achieved certification last year were European. British and Irish musicians had a particularly strong presence, while girl bands accounted for one-quarter of all qualifiers, according to IFPI.

The last Platinum Europe Awards ceremony two years ago featured performances by such headline acts as the Corrs from Ireland, Pascal Obispo from France, and Aqua from Denmark, while M People, Ricky Martin, and Joe Cocker were among those who attended to collect prizes.

TIME WARNER SEES DECLINES

(Continued from page 3)

to reflect that change.

In its financial statement, Time Warner says it took the write-down because it concluded that "the decline in Columbia House's business is going to continue through the near term." It adds that it is "continuing to evaluate strategic alternatives... including online initiatives, joint ventures, and other strategic actions."

In March, a proposed merger of Columbia House with online retailer CDnow was terminated. CDnow charged at the time that Columbia House's results were not strong enough to sustain the retailer's operations.

Meanwhile, Time Warner says it is on track to close its proposed merger with America Online in the fall. As for the proposed merger of Warner Music Group with EMI Music, Time Warner chairman/CEO Gerald Levin told analysts, "We're shooting for a year-end close."

Cash flow from Time Warner's filmed entertainment unit, Warner Bros. Pictures, increased 21.2%, to \$194 million from \$160 million, excluding a \$215 million pretax gain last year on the termination of a home video distribution deal with Metro-Goldwyn-Mayer. Film revenue rose 10.8%, to \$1.88 billion from \$1.69 billion.

The company cites improvements in home video and television operations, which offset lower results from consumer products. DVD revenue was up 75% on hits like "The Matrix," "Eyes Wide Shut," and "Pokémon." At the box office, the top film was "The Green Mile."

Overall, New York-based Time Warner reports a 7.5% rise in revenue, to \$6.5 billion from \$6.1 billion a year ago. The \$96 million net loss compares with net income of \$138 million last year.

Time Warner's stock fell \$5.75, or 6%, in New York Stock Exchange trading the day the results were announced and closed at \$90.

HIGHER GROUND

(Continued from page 43)

"There were things said about prescription pads and that I was writing my own prescriptions, and there was not a prescription pad anyway," he says. "I never once stole a prescription pad from the doctor, and I'm not stupid enough to try to write one on my own."

All of this happened just as Curb was preparing to release "Heaven To Earth." "I thought, 'Here I am, the master of bad timing again,'" English says with a laugh.

It's a shame that English's personal problems may eclipse his music, because his new release is a strong album. He sounds wonderful, and English and producer **Brown Bannister** have assembled a great collection of songs, including "If You Only Knew," a song about a dying loved one's glimpse of heaven, which he dedicates to his grandmother. "How Grace Feels" and "I Will Be" are among the other outstanding cuts.

English admits he and Bannister had trouble finding songs for his new project. "We met over at Trifecta, which is my management company, and he brought a bunch of songwriters in, including Don Koch, who wrote 'In Christ Alone' and also wrote 'To Live On,' which is my favorite song on the new album," says English. "We wanted to make sure everybody knew not to write my story, what I'd been through... It wasn't just me saying that. It was basically Brown. He said he didn't want everybody sending all these ballads

about things that had happened in my past and everything weighing the record down with so much gloom, despair, and agony on me. If you listen to it, it wasn't meant to be that way, but a lot of the songs on there really speak my story."

English says one of the songs that holds the most meaning for him is "Finally Free." "It says, 'I'm free/I'm finally free to give all I have/To live what I believe/And love you honestly/Because I'm finally free of me.' It just says so much [about] what I've been through and where I am now. Being able to sing that song with the freedom I have now—there's not a better feeling in the world."

English will be attending the Gospel Music Assn.'s GMA Week (Sunday-Thursdays [6-20] at the Nashville Convention Center) and doing interviews. He admits to being "very nervous" because of all that has transpired. "I'm scared to go to GMA, because I don't want people to think right after rehab that I'm out there doing all this and going on with my career, because I'm not right now," he says, adding that he plans to take some time off and focus on his priorities. "I need to be in the world, and I need to be praying every day without ceasing to strengthen my armor."

"I've just got to let God be my voice and give up myself and let God do the speaking for me," says English. "I know it's going to be OK. I've seen it too many

times in the past two months. It would blow your mind some of the things I've seen and the miracles that have happened because I've been obedient. It feels good. There ain't a better feeling in the world. I'm a different man. I'm in a different place because I have seen God work."

English has seen what most everyone else in the Nashville Christian community has not, and as a result, he occupies a unique place. Undoubtedly, there will be some who feel he shouldn't be singing Christian music. He says he doesn't blame them and can understand where they are coming from. Personally, I think English has the potential to reach listeners that might not identify with other artists. What he's been through gives him a platform to speak from. It might not be what everyone wants or needs to hear, but he can sing with authority to an audience that needs the message most. He's not perfect, but then none of us are.

A friend of mine, Native American singer/songwriter **Bill Miller**, once told me that broken vessels are often the most effective for God to use because God's light can shine through the cracks and imperfections. As we go about our business this GMA Week, let's remember that we all have the opportunity to share God's light, and let's find time in the frenzy of the week's activities to encourage one another in our individual endeavors.



by Geoff Mayfield

STILL HIGH AND MIGHTY: Until the mania dies down, the best any other act can hope for on The Billboard 200 is a second-place finish behind **'N Sync**. Even with a 34% decline from the prior issue, its "No Strings Attached" still outsells the No. 2 album by more than a 2-to-1 margin, with 'N Sync's 533,000 units overshadowing **Santana's** 186,000 units.

When we get to the end of 2000, few, if any, other acts will be able to claim their albums sold more than half a million copies in each of their first three weeks. And don't hold your breath waiting for the next album that sells more than 3.7 million pieces in less than a month.

BEYOND THE GRAVE: At the risk of seeming morbid, death sells. From **Jerry Garcia** to **Selena** to rappers **2Pac** and the **Notorious B.I.G.**, we have usually seen a sales spike when an artist of any genre dies—particularly when the musician is still active as a recording artist or concert performer. Thus, it is not surprising to see the posthumous album by rapper **Big Punisher**, who was stricken two months ago by a heart attack (Billboard, Feb. 19), fetch a larger week than that of his first album. The new one, "Yeeeah Baby," starts at No. 3 with 179,000 units, 31% more than the first-week sum of the 1998 rookie album "Capital Punishment" (136,000 units), by the rapper whose birth name was **Christopher Rios**.

Still, given the success of "Still Not A Player" and his starring role on the recent **Jennifer Lopez** single "Feelin' So Good," which served to raise his profile, one might have expected an even larger splash this time around. "Still" featuring **Joe**, the sequel to the 1997 single "I'm Not A Player," rose to No. 6 in 1998 on Hot R&B/Hip-Hop Singles & Tracks. The Lopez single, which also credited **Fat Joe**, rose to No. 51 on The Billboard Hot 100.

As a consequence of Loud's move last year from BMG Distribution to RED and Sony Music Distribution (Billboard, July 17, 1999), "Capital Punishment" is now being sold through independent channels. With the new album stirring interest, the first one has a 26% bump over the prior issue, enough to place it at No. 46 on Top Independent Albums. When it first charted in '98, that album was sold through RCA.

SUPER STREAK: The 12% dip on **Santana's** "Supernatural" ends an impressive streak of eight consecutive charts during which the album never sold fewer than 200,000 units a week. That run puts the act in pretty good company. **Celine Dion** and **Dr. Dre**, in the faster-selling waters of November and December, were the last acts to surpass the 200,000 mark for seven straight weeks, and **Limp Bizkit** had a seven-week run last summer.

May albums by **Backstreet Boys** and **Ricky Martin** were the last titles to top 200,000 units for more than eight weeks. The Boys' "Millennium" did so in its first 14 frames, while "Ricky Martin" beat that mark in each of its first nine weeks.

Santana's current sum, 186,000 units, is its lowest since the Feb. 12 issue, when it sold 182,000 copies. Prior to the band's eight-week streak, which began with the Feb. 26 issue, there were eight other nonconsecutive charts when "Supernatural" had sums of more than 200,000 units.

BACK PAGES: As a live version of "The Wall," titled "Is Anybody Out There?/The Wall Live 1980-81," makes its way to stores Tuesday (18), the **Pink Floyd** hits album "A Collection Of Great Dance Songs" stages a rally. Its sales more than double; the 135% gain has it re-enter Top Pop Catalog Albums at No. 8.

Likewise, it seems the imminent arrival of a new **Joe** album, which bows the same day as Pink Floyd's set, has stirred interest in his 1997 title, "All That I Am." With an 8% bump over the previous issue, it makes its first-ever appearance on Top Pop Catalog. The album last appeared on The Billboard 200 in the June 27, 1998, issue and last saw the light of Top R&B/Hip-Hop Albums in that year's Sept. 26 edition.

SUPREME BEINGS: Following the announcement that **Diana Ross** will tour this summer with post-Ross **Supremes** members **Lynda Laurence** and **Scherrie Payne**, two Supremes anthologies of recent vintage, 1997's "Ultimate Collection" and last year's "The Millennium Collection: The Best Of Diana Ross & The Supremes," each more than double their sales from the prior issue. Ross and her mates also appeared on the April 4 edition of **Oprah Winfrey's** daytime show.

Neither of the two sold enough to dent Top Pop Catalog Albums; the 1999 title had the bigger week of the pair with 2,000 units, up from 1,000 the prior issue. We'll see if the April 11 premiere of VH1's "Divas 2000: A Tribute To Diana Ross" will fetch ink on next issue's list. No album by either Ross or the Supremes has appeared on Top Pop Catalog Albums in the almost nine years that Billboard has published the chart, which was launched in the May 25, 1991, issue.

Twain Breaks Records, Santana Soars In March Certifications

BY JILL PESSERNICK

LOS ANGELES—Shania Twain's Mercury Nashville album "Come On Over" now stands as the best-selling album in country music history and the best-selling album ever by a female artist after being certified for sales of 17 million units by the Recording Industry Assn. of America (RIAA) (*Billboard Bulletin*, March 17).

"Come On Over" was previously tied with Garth Brooks' "No Fences" (Capitol Nashville) for the best-selling country album title and with Alanis Morissette's "Jagged Little Pill" (Maverick) as the best-selling title by a female artist.

Also reaching a milestone in the March certifications was Santana with its Arista disc "Supernatural." The band earned its first diamond certification for 10 million units less than nine months after the album's release.

Only three albums have earned diamonds more quickly: Garth Brooks' "Double Live" (Capitol), certified at 12 million (for actual sales of 6 million of a double-album) one month after its release; the "Titanic" soundtrack (Sony Classics), which took five months to reach sales of 10 million units; and Backstreet Boys' "Millennium" (Jive), which topped 10 million in sales within seven months of its release.

In March, five acts earned multi-platinum honors for two albums each. Pop superstar Madonna reached the 9 million mark with her Sire/Warner Bros. disc "The Immaculate Collection" (making this album the best-selling greatest-hits collection by a female artist), while

her award-winning "Ray Of Light" (Maverick/Warner Bros.) hit the 4 million mark.

Fleetwood Mac's "Greatest Hits" (Warner Bros.) was certified at 8 million, while its Reprise album "The Dance" reached the 5 million mark. Touring dynamo Dave Matthews Band scored with its RCA albums "Crash," with 7 million, and "Under The Table And Dreaming," with 6 million.

Two Warner Bros. records by the Red Hot Chili Peppers, "Blood Sugar Sex Magik" and "Californication," reached the 6 million and 3 million marks, respectively. And new-age artist Enya reached 3 million with "The Memory Of Trees" (Reprise) and 2 million with "Paint The Sky With Stars—The Best Of Enya" (Reprise).

Also securing multi-platinum certifications were husband-and-wife country stars Tim McGraw and Faith Hill. McGraw's Curb release "Everywhere" reached 4 million, and Hill's Warner Bros. album "Breathe" earned 3 million in sales. Rapper Dr. Dre also topped 4 million with "Dr. Dre—2001" (Aftermath/Interscope), making the disc his best-selling album to date.

In the gold and platinum arena, many first-time certifications were issued in March. Inaugural platinum awards were granted to Train (Aware/Columbia), Mandy Moore (Epic), and Shedaisy (Lyric Street/Hollywood), while Vertical Horizon (RCA), Dave Hollister (DreamWorks), Vicente Fernández (Sony Discos), Chely Wright (MCA Nashville), P.O.D. (Atlantic), Drama (Atlantic), and Funkmaster Flex & Big Kap (Def Jam) earned gold certifications.

A complete list of March RIAA certifications follows.

Twain's album is the best-selling set in country music history and the best-selling album ever by a female artist

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 17 million.
 Britney Spears, "... Baby One More Time," Jive, 12 million.
 Santana, "Supernatural," Arista, 10 million.
 Madonna, "The Immaculate Collection," Warner Bros., 9 million.
 Fleetwood Mac, "Greatest Hits," Warner Bros., 8 million.
 Dave Matthews Band, "Crash," RCA, 7 million.
 Kid Rock, "Devil Without A Cause," Lava/Atlantic, 7 million.
 Red Hot Chili Peppers, "Blood Sugar Sex Magik," Warner Bros., 6 million.
 Dave Matthews Band, "Under The Table And Dreaming," RCA, 6 million.
 Christina Aguilera, "Christina Aguilera," RCA, 6 million.
 Fleetwood Mac, "The Dance," Reprise, 5 million.
 Tim McGraw, "Everywhere," Curb, 4 million.
 B-52's, "Cosmic Thing," Reprise, 4 million.
 Madonna, "Ray Of Light," Maverick/Warner Bros., 4 million.
 Dr. Dre, "Dr. Dre—2001," Interscope, 4 million.
 Faith Hill, "Breathe," Warner Bros., 3 million.
 Red Hot Chili Peppers, "Californication," Warner Bros., 3 million.
 Destiny's Child, "The Writing's On The Wall," Columbia, 3 million.
 Enya, "The Memory Of Trees," Reprise, 3 million.
 DMX, "... And Then There Was X," Ruff Ryders/Def Jam, 3 million.
 Kirk Franklin, "The Nu Nation Project," Interscope, 2 million.

Macy Gray, "On How Life Is," Epic, 2 million.
 Jo Dee Messina, "I'm Alright," Curb, 2 million.
 Jane's Addiction, "Ritual De Lo Habitual," Warner Bros., 2 million.
 Black Sabbath, "We Sold Our Soul For Rock'n'Roll," Warner Bros., 2 million.
 Enya, "Paint The Sky With Stars—The Best Of Enya," Reprise, 2 million.
 Green Day, "Nimrod," Reprise, 2 million.
 Sisqó, "Unleash The Dragon," Dragon/Def Soul, 2 million.
 Tracy Lawrence, "Time Marches On," Atlantic, 2 million.

PLATINUM ALBUMS

Original Cast, "Miss Saigon," Geffen.
 D'Angelo, "Voodoo," Cheeba Sound/Virgin, his second.
 John Michael Montgomery, "What I Do The Best," Atlantic, his fifth.
 Maná, "Donde Jugarán Los Niños?," WEA/Latina, its second.
 Maná, "Suenos Liquidos," WEA/Latina, its third.
 James Taylor, "Dad Loves His Work," Columbia, his 11th.
 Mandy Moore, "So Real," Epic, her first.
 Train, "Train," Columbia, its first.
 Mannheim Steamroller, "Christmas Live," American Gramophone, its fifth.
 Shedaisy, "The Whole Shebang," Lyric Street/Hollywood, its first.
 Barry White, "All Time Greatest Hits," Mercury, his fifth.
 Santana, "Best Of Santana," Columbia, its ninth.
 Bone Thugs-N-Harmony, "BTNHResurrection," Ruthless/Epic, its third.
 Patsy Cline, "Heartaches," MCA Nashville, her fourth.

GOLD ALBUMS

Grateful Dead, "Dozin' At The Knick," its 13th.
 Stabbing Westward, "Darkest Days," Columbia, its second.
 D'Angelo, "Voodoo," Cheeba Sound/Virgin, his second.
 Vertical Horizon, "Everything You Want," RCA, its first.
 Montell Jordan, "Get It On... Tonite," Def Soul, his fourth.
 Dave Hollister, "Ghetto Hymns," DreamWorks, his first.
 Soundtrack, "American Pie," Universal.

George Jones, "Cold Hard Truth," Asylum, his ninth.
 Funkmaster Flex & Big Kap, "The Tunnel," Def Jam, their first.
 Tina Turner, "Twenty Four Seven," Virgin, her sixth.
 Ghostface Killah, "Supreme Clientele," Epic, his second.
 Naughty By Nature, "19 Naughty Nine: Nature's Fury," Arista, its fourth.
 Montgomery Gentry, "Tattoos & Scars," Columbia Nashville, her first.
 Bob Marley & the Wailers, "Bob Marley—Chant Down Babylon," Island, their 11th.
 Vicente Fernández, "Entre El Amor Y Yo," Sony Discos, his first.
 Various Artists, "Even More Dazed And Confused," Medicine/Giant.
 Jane's Addiction, "Kettle Whistle," Warner Bros., its third.
 Steve Wariner, "Two Teardrops," Capitol Nashville, his third.
 Various Artists, "Wow Gospel 2000," Jive.
 Chely Wright, "Single White Female," MCA Nashville, her first.
 Drama, "Causin' Drama," Tight IV Life/Atlantic, its first.
 P.O.D., "The Fundamental Elements Of Southtown," Atlantic, its first.
 Bone Thugs-N-Harmony, "BTNHResurrection," Ruthless/Epic, its fourth.

PLATINUM SINGLES

Santana Featuring The Product G&B, "Maria Maria," Arista, its second.
 Britney Spears, "From The Bottom Of My Broken Heart," Jive, her second.

GOLD SINGLES

Lonestar, "Amazed," BNA Entertainment, its first.
 Sammie, "I Like It," Freeworld, his first.
 Pink, "There You Go," LaFace, its first.
 Britney Spears, "From The Bottom Of My Broken Heart," Jive, her second.
 Destiny's Child, "Say My Name," Columbia, its third.

WARNER, EMI DEMONSTRATE DIFFERENT STYLES IN CHILE

(Continued from page 53)

artistic director Gaspar Dominguez, commercial director Juan Emilio Opazo, operations director Hugo Bello, and systems manager Alejandro Penna.

Sanfuentes observes that while Chile has talented recording artists, it lacks the great media presence of larger Latin American territories, which helps expose that talent. However, that has not prevented EMI from selling 92,000 copies of folk-rocker Joe Vasconcellos' "Vivo" album, a hefty figure in a country where discs are certified gold for 15,000 units and platinum for 25,000.

A pair of albums by EMI hip-hop act Tiro De Gracia have moved 100,000 pieces, and the group now fronts a hip-hop movement sweeping Chile. Other veteran notables include Plaza, a balladeer; folkloric group Illapu; Los Llaneros De La Frontera, a country-sounding band; and the now-defunct rock act Los Prisioneros. The most popular non-Chilean Latin act for EMI is Spanish female vocal duo Ella Baila Sola, whose two albums have sold 120,000 units, according to Sanfuentes. Argentina's neo-folkloric act Los Nocheros have rung up 75,000 units with its two releases.

Warner has not fared well with its Chilean artists over the past four years but does score well with talent

from elsewhere. Mexican icon Luis Miguel, for example, has generated 100,000-unit sales with just one album, "Amarte Es Un Placer," and "MTV Unplugged" by Mexican rockers Maná has surpassed 75,000 units. A greatest-hits set by Spanish singer/writer Miguel Bosé has sold nearly 50,000 units, by the company's count.

Both companies do well with non-Hispanic artists. EMI's Radiohead from the U.K. has sold 25,000 units of its most recent release, for instance. Warner's Red Hot Chili Peppers have hit the same figure for "Californication."

Warner has carved out a prosperous niche in special marketing, such as soundtracks to Chilean-made soap operas. Also, the soundtrack to "The Pokémon Movie" has moved a notable 50,000 pieces.

EMI has done well through its licensing deal with the Zomba Group in the territory. The first two releases by the Backstreet Boys were among Chile's top 10 best-selling albums for 1998, and the group's third, "Millennium," moved more than 50,000 copies last year.

As for the merger itself, EMI and Warner staff are taking a business-as-usual approach while they wait for news. Carbone says he will talk about it when his superiors talk to him.

Until then, "if there are artists who interest me, I cannot wait until they go somewhere else. That our latest deals come from [acts previously with EMI] is only a coincidence."

At EMI, a senior executive says, "since we have not been instructed to do otherwise, we have to do what we have always been doing." There are, of course, a variety of rumors, and the mood at present suggests the artistic and marketing departments of the two companies will be maintained, while back-office functions will likely be most affected. In that regard, Chile is much like the rest of the worlds of Warner and EMI.

To comment on this story or other aspects of the Warner/EMI merger, E-mail John Lannert at jlannert@billboard.com.

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Jeffrey, Gillen Get Key Edit Posts At Billboard

Don Jeffrey has been named Managing Editor of Billboard, and Marilyn Gillen has been appointed to the new position of Executive Editor-New Media.

Jeffrey, who has been Billboard's Merchants & Marketing Editor, replaces Susan Nunziata, who recently left to join Miller Freeman. Gillen has been News Editor of Billboard. In their new posts, both will report to Billboard Editor-In-Chief Timothy White.

In announcing the promotions, White called Jeffrey, "One of our most seasoned and capable editorial executives, with a keen news sense, savvy industry overview, and strong administrative instincts. Jeffrey will be a marvelous addition to the senior management team of Billboard."



JEFFREY

Praising Gillen, White said that "Gillen has been an extraordinarily effective News Editor, taking that post to a new level of excellence. She will combine her marvelous writing, reporting, and assigning skills in a crucial area in which she's already distinguished herself."

"Billboard is thrilled," White added, "to make these promotions as the first part of an unfolding restructuring that will strengthen our team for 2000 and well beyond."

Since 1997, Jeffrey has been editor of the magazine's Merchants & Marketing section. He is also the author of a biweekly column, Buying Trends, on consumer research.

Jeffrey started at Billboard as a part-time financial editor and copy editor in 1989. Four years later he

became Associate Retail Editor.

Before Billboard, Jeffrey had been Financial Editor and Senior Editor of trade publication Nation's Restaurant News, where he worked for five years. Prior to that, he had been a reporter for The Call, in Rhode Island for four years.

Jeffrey has a B.A. degree in biology from the University of Rhode Island, and a master's degree in journalism from Boston University.

Gillen was promoted from Multimedia/Enter*Active Editor to News Editor in December 1995. As News

Editor, she has been responsible for overseeing the publication's news-gathering efforts, and coordinating the weekly Commentary feature.

She has continued to write during her four-year tenure as News Editor and has served as a moderator and speaker at music-industry forums on technology. In her new post, she will spearhead all Billboard coverage of digital music and Internet-related technology.

Gillen joined Billboard in 1989 as a copy editor and later served as Pro Audio/Technology Editor, and co-editor of Billboard's album reviews page. In December 1993, she assumed the new position of Multimedia/Enter*Active Editor, leading Billboard's charge into the new territory of multimedia coverage.

Prior to joining Billboard, Gillen was a reporter and editor at The Tampa Tribune and St. Petersburg Times, both in Florida. She has a bachelor's degree in English from Florida State University, where she was elected to Phi Beta Kappa.



GILLEN

U.S. Artists Can 'Breathe' Easier On AC

A SURGE IN AIRPLAY for "Breathe" (Warner Bros.) sends Faith Hill to the top of the Adult Contemporary chart for the first time (her previous AC best was "This Kiss," which peaked at No. 3 in October 1998). That makes Hill the first American female to top this chart since the week of Nov. 15, 1997, when LeAnn Rimes completed an 11-week reign with "How Do I Live."

Even more amazing, since Rimes led the pack, Hill is the only exclusively U.S. act to achieve pole position on the AC chart outside of Backstreet Boys. R. Kelly spent 12 weeks at No. 1, but in a duet with Canadian Celine Dion on "I'm Your Angel."

Since November 1997, the AC chart has been dominated by Brits like Elton John and Phil Collins; Canadians like Shania Twain, Sarah McLachlan, and Dion; and Australians like Savage Garden. That duo's "I Knew I Loved You" was two weeks away from matching the all-time record of 19 weeks on top (held jointly by Collins' "You'll Be In My Heart" and Dion's "Because You Loved Me") when Hill sent them down to No. 2.

"Breathe" also climbs to the top of the Adult Top 40 chart and moves up a notch to No. 2 on The Billboard Hot 100. If it manages to inch up one position, it will join Lonestar's "Amazed" as the only No. 1 by a country artist on this chart since Kenny Rogers & Dolly Parton navigated "Islands In The Stream" in 1983. That may be a tough assignment, with Santana Featuring The Product G&B's "Maria Maria" (Arista) leading in sales and airplay.

'BLUE' MOVES: The highest debut on the Hot 100

is Hanson's "This Time Around" (Moe/Island Def Jam) at No. 22, making a mockery of anyone who thought this band was over after "MmmBop."

The second-highest debut on the chart is "Someday Out Of The Blue" (DreamWorks) by Elton John. The single from the soundtrack to "The Road To El Dorado" enters at No. 56. It will have to advance at least 16 places to keep John's record intact. He is the only artist to have at least one top 40 single every year for 30 years. It's only April, but he has yet to hit the mark in 2000. That means this song, written with Tim Rice, is an opportunity for him to stretch his record to 31 years.



by Fred Bronson

SIX OF ONE: For the first time in history, the top six titles on the

U.K. singles chart are all new entries. Newcomer Craig David surprised the pundits by debuting at No. 1 with "Fill Me In" (Wildstar), while pop quintet Steps collects its eighth top 10 hit with "Deeper Shade Of Blue" (Jive/Zomba). The band is still waiting to make its first appearance on the Hot 100. Steps' remake of the Bee Gees' "Tragedy" falls 29-36 on Hot 100 Singles Sales.

REED'S REPRIS: In just a few weeks, it will be 33 years since the Velvet Underground made its debut on the Billboard album chart with the seminal "The Velvet Underground & Nico." Group co-founder Lou Reed made his solo debut with a self-titled album the week of June 4, 1972. Now Reed's chart span is stretched to 32 years and 11 months with the debut of "Ecstasy" (Reprise) at No. 183 on The Billboard 200. It's Reed's first appearance on the chart since "Set The Twilight Reeling" peaked at No. 110 in March 1996.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	202,755,000	208,373,000 (UP 2.8%)
ALBUMS	177,784,000	190,549,000 (UP 7.2%)
SINGLES	24,971,000	17,824,000 (DN 28.6%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	148,775,000	167,820,000 (UP 12.8%)
CASSETTE	28,581,000	22,295,000 (DN 22%)
OTHER	428,000	434,000 (UP 1.4%)

OVERALL UNIT SALES THIS WEEK

14,364,000

LAST WEEK

14,514,000

CHANGE

DOWN 1%

THIS WEEK 1999

14,097,000

CHANGE

UP 1.9%

ALBUM SALES THIS WEEK

13,232,000

LAST WEEK

13,416,000

CHANGE

DOWN 1.4%

THIS WEEK 1999

12,179,000

CHANGE

UP 8.6%

SINGLES SALES THIS WEEK

1,132,000

LAST WEEK

1,098,000

CHANGE

UP 3.1%

THIS WEEK 1999

1,918,000

CHANGE

DOWN 41%

TOTAL YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	13,277,000	9,202,000	DN 30.7%
INDEPENDENT	4,674,000	4,586,000	DN 1.9%
MASS MERCHANT	10,355,000	8,218,000	DN 20.6%
NONTRADITIONAL	275,000	288,000	UP 4.7%

ROUNDED FIGURES

FOR WEEK ENDING 4/9/00

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



Billboard Gears Up For Latin 2000

Billboard's Latin Music Conference & Awards, taking place April 25-27 in Miami, is set for another successful year.

The three-day event kicks off with the Hope & Harmony Golf and Tennis Classic, a charity fundraiser hosted by Billboard and the Entertainment Industry Council of the Diabetes Research Institute Foundation. The council is a group of celebrities and recording industry executives who are committed to supporting the Diabetes Research Institute (DRI) at the Uni-

versity of Miami.

The awards show concludes the conference on April 27. The show is scheduled to be broadcast by Spanish television network Telemundo on April 30. An exclusive Webcast of the awards show by StarMedia will follow on May 4.

For more information on the Hope & Harmony Golf and Tennis Classic, call 800-321-3437, or visit www.drinet.org. To register for the conference, contact Michele Quigley at 212-536-5002 or visit www.billboard.com/events/latin.

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