

# Billboard

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

NEWSPAPER



#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
#90807GEE374EM002# BLBD 737 A06 B0060  
001 033002 2

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

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 10, 2000

## Biz Monitors Cassettes' Fall

BY ED CHRISTMAN

NEW YORK—While the prerecorded cassette continues its inevitable trek toward extinction, label and distribution sales executives and retail merchandisers say they are closely managing inventory of the format in order to extend its lifespan as long as possible.

Over the last three years, prerecorded cassette sales have declined from the 22.4% of album sales the format accounted for in 1997 to the 13.9% it garnered in 1999. So far this year, cassette sales account for 11.4% of album sales, but many

(Continued on page 18)

## EU Tackles Industry Issues New E-Tail Rules Confuse Parallel Imports Ban Stands

BY GORDON MASSON

LONDON—Brick-and-mortar retailers across Europe are looking forward to doing business on a more level playing field with their online competitors, as new legislation brings a touch of reality to the region's "virtual" music vendors.

However, the European Union's Distance Selling Directive seems to be causing more confusion than anything else, with a lack of information or publicity about the legislation leaving much of the music industry in the dark.

The directive will force E-tailers to provide consumers with the same kind of rights that are taken for granted in traditional retailing. Consumers buying music over the Internet—or in any situation where the purchase is not done on a face-to-face basis—soon will have an automatic right to cancel their order up to seven days after agreeing to make the purchase.

Consumers canceling their orders can also expect a refund of their money, even after the goods have been delivered.

An E-tailer, meanwhile, would only be allowed to subtract postage costs from refunds and could be faced with

(Continued on page 90)

BY KAI R. LOFTHUS

BRUSSELS—The lobbying office of the International Federation of the Phonographic Industry (IFPI) is celebrating a decision that maintains Europe's block on parallel imports.

At an Internal Market Council meeting here May 25, the European Commission officially asserted that a practice allowing parallel imports of physical trademarked goods, CDs included, from countries outside Europe with lower price structures will not lead to a significant decrease in consumer prices.

Consequently, although retailers in the European Union (EU) are still permitted to buy international product from any licensee in the region, the unionist barriers toward other corners of the world will continue to be upheld (*Billboard Bulletin*, May 30).

According to a document obtained by Billboard, which outlines internal market commissioner Frits Bolkestein's speaking points at the meeting, the commission reasons "that a change will not, at least in the short term, lead to a significant fall in consumer prices. The long-term effect of

(Continued on page 90)

## Beckley, Lamm, Wilson United



PHOTO: HENRY DILTZ

BY CHUCK TAYLOR

NEW YORK—Artistry, like friendship, can take years to properly season. In the case of "Like A Brother," a collaborative labor of love between longtime musicians and comrades Gerry Beckley, Robert Lamm, and Carl Wilson, a full decade has passed between conception, completion, and, now, release of their 10-song ensemble.

(Continued on page 105)

## Confab Explores Future Of Jazz

BY STEVE GRAYBOW

NEW YORK—Getting a new generation to get the jazz message is a central theme of Billboard's first-ever jazz conference and awards show, to be held Wednesday-Friday (7-9) in the nation's capital.

The event, in conjunction with BET on Jazz, will address the place of jazz in a rapidly changing retail climate, among other key areas of concern to the jazz community.

"We are in a transitional period, where the old method of going into a store and purchasing a CD is quickly becoming outdated," says gmn.com director of jazz programming Bret Primack, who will host the conference's technology panel. "Now, you can go to a Web site and find

(Continued on page 26)

## Artists Claim Progress With Hearing 'Work-For-Hire' Opponents Now Looking Toward Next Step In Battle

BY BILL HOLLAND

WASHINGTON, D.C.—Artist advocates, who claim progress as a result of the May 25 House subcommittee hearing at which they aired complaints about a new law that makes sound recordings a new category of works made for hire, are now turning their attention to the next steps needed to persuade federal lawmakers to restore artists' rights to recover their recordings in the future.

Some veteran lobbyists, as well as participants, say that now that the House Subcommittee on Courts and Intellectual Property has held its hearing, action on

the issue might come next from the Senate side. Insiders say the Senate Judiciary Committee could weigh in after studying testimony on the issue. There is hope among groups opposing the revised law that a back-to-zero or repeal amendment may be offered by that body later this session or in the new, post-election Congress.

Recording artist Sheryl Crow, co-founder with Don Henley of the Artists' Coalition, a burgeoning artist/manager ad-hoc body, has already met with members of the Senate committee and their staff during her Washington visit for the House hearing.

(Continued on page 96)



NEWS ANALYSIS



The Ultimate Business-to-Business R&B and Hip-Hop Gathering to Date...

Billboard **august 16-18 2000 NYC**  
New York Hilton

**R&B hip hop conference**

TO REGISTER & SCHEDULE  
[www.billboard.com/events/rb](http://www.billboard.com/events/rb)

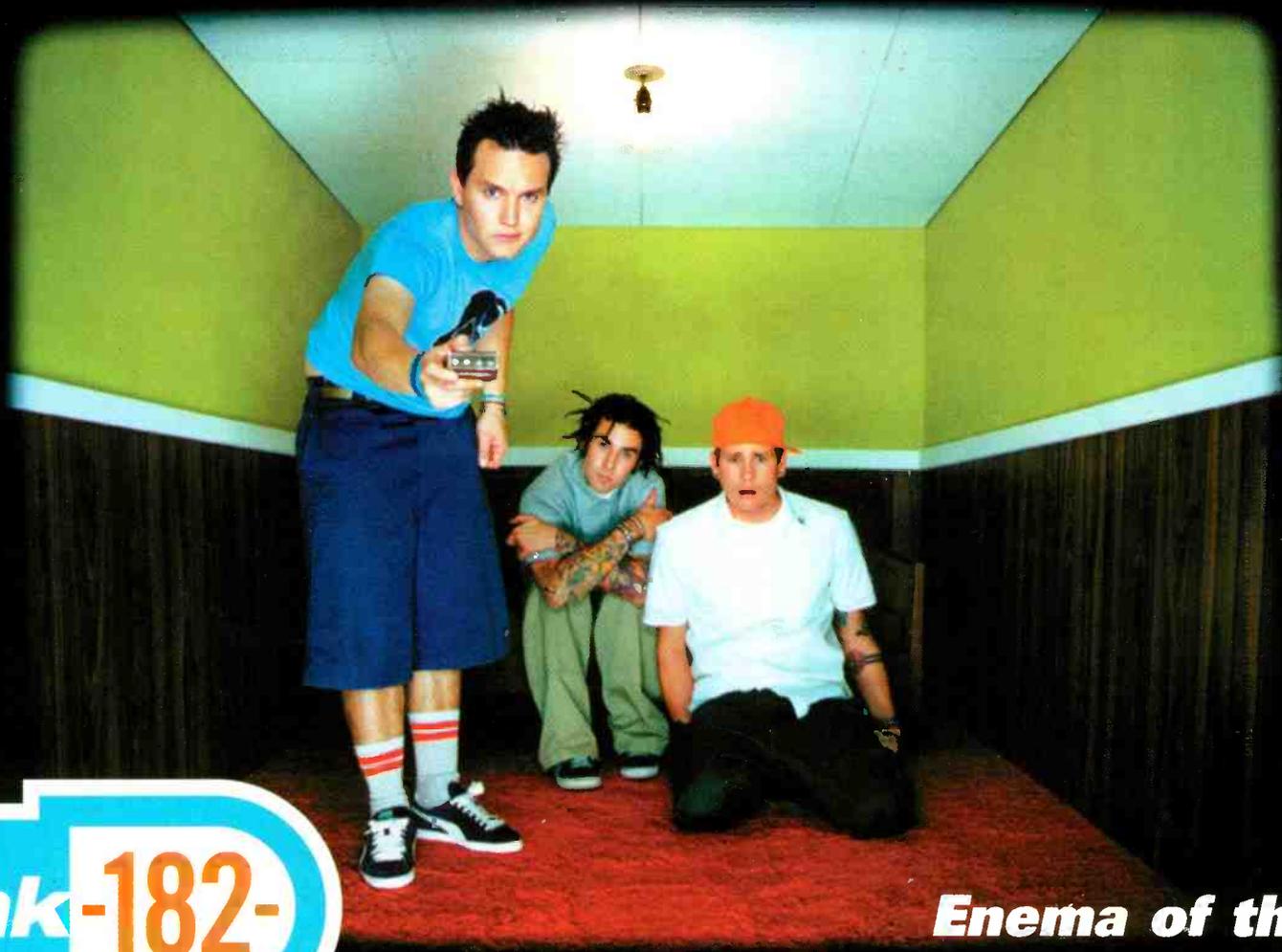
CONTACT: MICHELE JACANGELD 212.536.5002 • [BBEVENTS@BILLBOARD.COM](mailto:BBEVENTS@BILLBOARD.COM)

\$5.95 US \$6.95 CANADA

24 >

0 74808 02552 7

# Turning **On** The World



**blink-182-**

**Enema of the State**

## **Huge At Home**

- ★ **Over Four Million Albums Sold in the USA**
- ★ **One of the Most Played & Requested Groups at Radio & **
- ★ **Three Smash Singles & Videos: "Adam's Song," "All The Small Things" & "What's My Age Again?"**
- ★ **Sold-Out U.S. Tour**

## **And Across The Globe**

- ★ **Top 10 Album in Canada, Australia, United Kingdom, Germany, Austria, Switzerland, Mexico & Italy**
- ★ **4 x Platinum in Canada, 3 x Platinum in Australia & New Zealand, 2 x Platinum in Italy**
- ★ **Fastest Responding Videos at  and  across Europe**
- ★ **European Tour Starts August**

Produced by Jerry Finn Management: Rick DeVoe

[www.blink182.com](http://www.blink182.com) [www.mcarecords.com](http://www.mcarecords.com)

**MCA**  
MUSIC  
AMERICA

A UNIVERSAL MUSIC COMPANY  
MCAC/DE-11950 ©2000 MCA Records

Editor in Chief: TIMOTHY WHITE

## EDITORIAL

**Managing Editor:** DON JEFFREY  
**Deputy Editor:** Irv Lichtman  
**Executive Editor-New Media:** Marilyn A. Gillen  
**News Editor:** Carolyn Horwitz  
**Director of Special Issues:** Gene Sculatti; Dalet Brady, Associate Director; Katy Kroll, Assistant Editor; Marin Jorgensen, Special Issues Coordinator  
**Bureau Chiefs:** Phyllis Stark (Nashville), Bill Holland (Washington), Melinda Newman (L.A.)  
**Art Director:** Jeff Nisbet; **Assistant:** Raymond Carlson  
**Copy Chief:** Bruce Janicke  
**Copy Editors:** Andrew Boorstin, Martaina Gray, Carl Rosen  
**Senior Editor:** Ed Christman, Retail (N.Y.)  
**Senior Writer:** Chris Morris (L.A.)  
**Talent Editor:** Larry Flick (N.Y.)  
**R&B Music:** Gail Mitchell, Editor (L.A.)  
**Country/Christian Music:** Deborah Evans Price (Nashville)  
**Dance Music:** Michael Paoletta, Editor (N.Y.)  
**Pro Audio/Technology:** Paul Verna, Editor (N.Y.)  
**Digital Entertainment:** Eileen Fitzpatrick, Editor (L.A.)  
**Radio:** Chuck Taylor, Editor (N.Y.)  
**Heatseekers Features/Music Video:** Carla Hay, Editor (N.Y.)  
**Financial Reporter:** Brian Garrity (N.Y.)  
**Touring Reporter:** Ray Waddell (Nashville)  
**Editorial Assistants:** Rashawn Hall (N.Y.), Jill Pesselnick (L.A.)  
**Special Correspondent:** Jim Bessman  
**Contributors:** Catherine Applefeld Olson, Bradley Bambarger, Fred Bronson, Lisa Collins, Larry LeBlanc, Moira McCormick, David Nathan, Dylan Siegler, Steve Trainor

## INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

**International Deputy Editor:** Thom Duffy  
**International Editor:** Tom Ferguson  
**International News Editor:** Gordon Masson  
**German Bureau Chief:** Wolfgang Spahr  
**Asia Bureau Chief:** Steve McClure  
**Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

## CHARTS & RESEARCH

**Director of Charts:** GEOFF MAYFIELD  
**Chart Managers:** Anthony Colombo (Mainstream Rock/Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Reggae), Wade Jessen (Country/Contemporary Christian/Gospel), Stephanie Lopez (R&B/Hip-Hop), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Silvio Pietrolungo (Hot 100/Top 40 Tracks), Marc Zabatkin (Video/Classical/Kid Audio, World Music/New Age)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Administrative Assistants:** Keith Caulfield (L.A.), Mary DeCroce (Nashville), Gordon Murray (N.Y.)

## SALES

**Associate Publisher/Worldwide:** IRWIN KORNFELD  
**Advertising Directors:** Andy Anderson (Urban), Pat Jennings (East & Telemarketing)  
**New York:** Evan Braunstein, Marc Lichtenstein  
**L.A.:** Aki Kaneko, Michelle Wright  
**Nashville:** Phil Hart  
**Advertising Coordinators:** Hollie Adams, Eric Vitoulis  
**Advertising Assistant:** Inga Espenhain, Matt Fendall (London), Jaime Yates  
**Classified:** Dave McLean  
**Directories:** Jeff Serrette

## ASSOCIATE PUBLISHER/INTERNATIONAL: GENE SMITH

**Advertising Director (Europe):** Christine Chinetti  
**UK/Ireland/Benelux:** Ian Remmer 41-207-822-8300  
**Asia-Pacific/Australia:** Linda Matich 612-9440-7777. Fax: 612-9440-7788  
**Japan:** Aki Kaneko, 323-525-2299  
**France:** Francois Millet, 33-1-4549-2933  
**Latin America/Miami:** Marcia Oliva 305-964-7578. Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret 323-782-6250  
**Jamaica/Caribbean:** Betty Ward, 954-929-5120. Fax 954-921-2059

## MARKETING & LICENSING

**Associate Publisher:** HOWARD APPELBAUM  
**Promotion Director:** Peggy Altenpohl  
**Director of Rights and Clearances:** Susan Kaplan  
**Promotion Coordinator:** Amy Heller  
**Senior Designer:** Melissa Subatch  
**Assistant Marketing Manager:** Corey Kronengold  
**Special Events Director:** Michele Jacangelo Quigley  
**Special Events Coordinator:** Phyllis Demo  
**Sponsorship Coordinator:** Cebele Rodriguez  
**Circulation Director:** JEANNE JAMIN  
**Group Sales Manager:** Katia Duchaine  
**Circulation Promotion Manager:** Lori Donohue  
**Circulation Assistant:** Mike Fouratt  
**International Circulation Marketing Director:** Ben Eva  
**Circulation Marketing:** Stephanie Beames, Paul Brigden

## PRODUCTION

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Manager:** Johnny Wallace  
**Advertising Manufacturing Manager:** Lydia Mikulko  
**Advertising Production Coordinator:** Christine Paz  
**Editorial Production Director:** Terrence C. Sanders  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Giaquinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola  
**Composition Technicians:** Leila Brooks, Rodger Leonard, Maria Manlicic  
**Directories Production Manager:** Len Durham  
**Classified Production Assistant:** Gene Williams

## NEW MEDIA

**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Michael Amicone (Managing Editor), Carolyn Horwitz (News Editor) Lars Brandlie (International Ed.), Eileen Fitzpatrick (Associate Ed.)  
**Billboard Online:** Barry Jackell (Senior Editor), Jonathan Cohen (News Editor), Sam D. Bell (Sales Manager), Rachel Wilson (Product Manager)

## ADMINISTRATION

**Distribution Director:** Edward Skiba  
**Billing:** Maria Ruiz  
**Credit:** Shawn Norton  
**Business Manager:** Joellen Sommer  
**Business Development Manager:** Barbara Grienerger  
**Assistant to the Publisher:** Sylvia Sirin

## PRESIDENT & PUBLISHER: HOWARD LANDER

**BILLBOARD OFFICES:**

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

**Los Angeles**  
5055 Wilshire Blvd.  
Los Angeles, CA 90036  
323-525-2300  
fax 323-525-2394/2395

**Nashville**  
49 Music Square W.  
Nashville, TN 37203  
615-321-4290  
fax 615-320-0454

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

**BILLBOARD ONLINE:** <http://www.billboard.com>  
 212-536-1402, [sbell@billboard.com](mailto:sbell@billboard.com)

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

Billboard Music Group

# Some Arista/Nashville Acts, Staffers Headed For RCA Label Group Under Reorganization

BY DEBORAH EVANS PRICE

NASHVILLE—Effective July 1, Arista/Nashville will become part of the RCA Label Group (RLG), according to RLG chairman Joe Galante.

"Nobody has ever denied the fact that this was going to happen in the last several months," says Galante in an interview with Billboard.

The reorganization brings the total number of acts on the roster of RLG—which contains RCA, BNA, and now Arista—to 23. Brooks & Dunn, Alan Jackson, Brad Paisley, Phil Vassar, Pam Tillis, Diamond Rio, Shannon Brown, and Carolyn Dawn Johnson are the Arista/Nashville acts that will become part of RLG.

BlackHawk, Lee Roy Parnell, Clint Daniels, and BR5-49 have been dropped from the roster. In addition, there will no longer be an Arista/Austin division, whose roster had Robert Earl Keen.

"Of course, there's going to be a transition in the roster," says Galante. "But on the other side, the company that will come out of it, both artistically and from an executive standpoint, I think, will be the best in town."

Commenting on staffing, he adds, "The sad part about it is the loss of employees who've helped build something. That's just a business decision that's been made by the consolidation and what you can do in the present environment. Obviously, the busi-

ness is not tremendous for anybody in this town. We're all going through a rough time, so you have actions based on that."

On the executive level, Arista/Nashville senior VP/GM Mike Dungan will be exiting the label. Though recent speculation on Music Row has placed him as Pat Quigley's successor as Capitol Nashville president, there is no word on Dungan's next move.

Fletcher Foster, senior VP of marketing, will also leave Arista, as will VP of sales Rick Shedd and VP of creative services Maude Gilman, a 23-year Arista veteran. In promotion, national field directors Kevin Erickson (Midwest) and Mike Owens (Southeast) will exit.

At press time, of the remaining 40 Arista staffers, 15 will move to RLG, including Arista/Nashville VP of promotion Bobby Kraig and several members of the promotion staff. Deb Markland will move from Arista to RLG, where she'll work on artist development for the Arista acts. Two Arista staffers, Wade Hunt from the creative department and publicist Allen Brown, have already gone over to RLG.

"We've been working in the same building for a while, so it's not like we're all strangers here," says Galante. "It's unfortunate how it had to come together . . . but we're very excited. [Senior VP/GM Butch Waugh] and I have been talking about this and meeting with Bobby Kraig and Deb Markland and some of the other folks that are joining us, and it's been great."

Some who are involved say they hope that the fact that key Arista staffers are moving to RLG will make the transition smoother.

"We've had many great years at Arista Records with Tim DuBois in charge and have had a lot of success and [were] very fortunate to be there," says VP of Dreamcatcher Artist Management Ted Greene of Diamond Rio's tenure with the label. "At the same time, this new situation is very, very exciting to us. There's going to be a lot of people that we do know from Arista Records, people that will stay and a lot of new blood as well. We're very much looking forward to working with Joe Galante and Butch Waugh."

(DuBois left Arista/Nashville earlier this year to become president of the creative content group for Gaylord Entertainment.)

Diamond Rio's new album is tentatively slated for Aug. 22 and will be the first Arista album release under the new reorganization.

According to Galante, Arista/Nashville's new place under the RLG umbrella will mirror the existing BNA and RCA label structures. The Arista/Nashville promotion department will have nine people, as do the existing RCA and BNA Records promotion staffs, which consist of two nationals, an assistant, and six regionals. There will be a separate Arista/Nashville artist-development department to work with the Arista/Nashville roster. All other functions will be handled by the RLG sales, media, creative, and other departments.

Galante also says the label will hire seven new staffers as part of the restructuring. Adding those to the 15 Arista employees that are moving over, there will be a total of 22 new RLG staffers.

# Joe Cohen, NARM Executive VP And Innovator, Dies At 52

BY IRV LICHTMAN

NEW YORK—Joe Cohen, a prolific innovator of programs designed to meet the goals of the National Assn. of Recording Merchandisers (NARM), died suddenly May 29 at his home in Port Washington, N.Y.

Cohen, 52, who had a history of heart problems, served as NARM's executive VP from 1977-83. That responsibility, now in the hands of a president, was then the association's top day-to-day post.

Cohen is credited with introducing to the association innovations in market research, membership programs, and services.

In his most public idea, he devised a national campaign—the first of its kind—to put prerecorded music in retail bins as a product for gift-giving.

Widely exposed on album packages, in retail shops, and in consumer advertising, the campaign—whose logo was a ribboned gift box that featured the slogan "Give The Gift Of Music"—was mostly funded by record companies, which contributed half a cent for every album sold in the U.S.

Before being named NARM's executive VP, Cohen had served as a market research consultant for the association, starting in late 1976. He joined after a stint as associate director of corporate planning at the American Broadcasting Corp. Prior to his ABC post, Cohen was assistant controller at Polydor Records.

In 1977, he presented a research paper at NARM's annual convention on "The Growing Adult Market," a study of the record- and tape-buying habits of the 25-

to 45-year-old age group. This paper eventually led to the idea for the "Gift Of Music" campaign.

That year, he also held NARM's first conference on the emerging video industry. The idea led to the creation—with the assistance of Mickey Granberg, the association's former executive director—of the Video Software Dealers Assn. (VSDA). Cohen served as executive VP of VSDA before it was spun off as a separate entity from NARM.

In a statement to Billboard, current



COHEN

NARM president Pamela Horovitz says, "Joe's contribution to NARM cannot be underestimated. He helped teach NARM members to use research and statistics in marketing an ephemeral product like music . . . Moreover, he continued to be available and supportive whenever I've needed it."

Horovitz also announced the establishment of the Joseph A. Cohen Memorial Scholarship through a \$6,000 contribution from the NARM Scholarship Foundation.

While at NARM, Cohen was a strong advocate for the adoption of bar-coding on recordings and videos and founded the CD group within NARM that helped in the introduction of the CD format.

Cohen was the recipient of a number of industry honors as a result of his work at NARM. He was awarded an honorary gold record in 1981 by the Recording Industry

Assn. of America for his "Gift Of Music" idea; he was presented with the VSDA's Presidential Award in 1984 for his role in creating the VSDA, and in the same year he was inducted into the Video Hall of Fame. In 1991, he received the VSDA's Founders Award. He also received a Billboard Annual Trendsetter Award on three occasions—in 1977, 1981, and 1984.

Cohen was also involved in a number of charitable organizations.

Cohen left NARM in 1983 to join his father-in-law, industry veteran Cy Leslie, in various enterprises. At the time of his death, Cohen was president of Leslie Group Inc., a company with ownership interests in a diversified portfolio of businesses. He was also the founder and president of Leslie/Linton Entertainment, a company organized to invest capital and provide managerial expertise and direction to small- and medium-size entertainment and new-media companies.

Also at the time of his death, Cohen was president of Pickwick Communications Inc. He oversaw a music publishing company whose catalog of 900 songs includes such classics as "Please Mr. Sun" and "Liar, Liar." The company also owns 20,000 master recordings.

Cohen was a native of Troy, N.Y. He was a graduate of Rider University in Lawrenceville, N.J., and received his MBA degree from the Bernard M. Baruch College of the City University of New York.

He is survived by his wife, Ellen, and two children, Julie and David. Services were held May 31 at the Riverside-North Chapel in Great Neck, N.Y.

TOP ALBUMS

HOT SINGLES

VIDEOS

• <b>THE BILLBOARD 200</b> • ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	102
<b>CLASSICAL</b> ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	45
<b>CLASSICAL CROSSOVER</b> ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	45
<b>COUNTRY</b> ★ I HOPE YOU DANCE • LEE ANN WOMACK • MCA NASHVILLE	44
<b>HEATSEEKERS</b> ★ SOONER OR LATER • BMAK • HOLLYWOOD	28
<b>INDEPENDENT</b> ★ SLIPKNOT • SLIPKNOT • I AM	78
<b>INTERNET</b> ★ MAD SEASON • MATCHBOX 20 • LAVA	83
<b>JAZZ</b> ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	62
<b>JAZZ / CONTEMPORARY</b> ★ ABSOLUTE BENSON • GEORGE BENSON • GRP	62
<b>NEW AGE</b> ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE	48
<b>POP CATALOG</b> ★ MY OWN PRISON • CREED • WIND-UP	20
<b>R&amp;B/HIP-HOP</b> ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	35
• <b>THE BILLBOARD HOT 100</b> • ★ MARIA MARIA SANTANA FEATURING THE PRODUCT G&B • ARISTA	100
<b>ADULT CONTEMPORARY</b> ★ BREATHE • FAITH HILL • WARNER BROS	92
<b>ADULT TOP 40</b> ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	92
<b>COUNTRY</b> ★ THE WAY YOU LOVE ME • FAITH HILL • WARNER BROS.	42
<b>DANCE / CLUB PLAY</b> ★ WHEN I GET CLOSE TO YOU JOCELYN ENRIQUEZ • TOMMY BOY	40
<b>DANCE / MAXI-SINGLES SALES</b> ★ DESERT ROSE • STING FEAT. CHEB MAMI • A&M	40
<b>HOT LATIN TRACKS</b> ★ NO ME DEJES DE QUERER • GLORIA ESTEFAN • EPIC	46
<b>R&amp;B/HIP-HOP</b> ★ I WISH • CARL THOMAS • BAD BOY	37
<b>RAP</b> ★ (HOT S**T) COUNTRY GRAMMAR • NELLY • FO' REEL	34
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ I DISAPPEAR • METALLICA • HOLLYWOOD	93
<b>ROCK / MODERN ROCK TRACKS</b> ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	93
<b>TOP 40 TRACKS</b> ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	94
• <b>TOP VIDEO SALES</b> • ★ STAR WARS: EPISODE 1 - THE PHANTOM MENACE FOX/VIDEO	85
<b>DVD SALES</b> ★ SLEEPY HOLLOW • PARAMOUNT HOME VIDEO	85
<b>KID VIDEO</b> ★ MARY-KATE & ASHLEY: SWITCHING GOALS • DUALSTAR VIDEO	86
<b>RENTALS</b> ★ AMERICAN BEAUTY • DREAMWORKS HOME ENTERTAINMENT	85

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ BLUES AT SUNRISE STEVIE RAY VAUGHAN AND DOUBLE TROUBLE • LEGACY	
<b>CONTEMPORARY CHRISTIAN</b> ★ THE PROMISE • PLUS ONE • 143 / ATLANTIC	
<b>GOSPEL</b> ★ THANKFUL • MARY MARY • C2 / COLUMBIA	
<b>KID AUDIO</b> ★ RADIO DISNEY JAMS VOL. 2 • VARIOUS ARTISTS • WALT DISNEY	
<b>THE BILLBOARD LATIN 50</b> ★ ALMA CARIBENA • CARIBBEAN SOUL • GLORIA ESTEFAN • EPIC	
<b>MUSIC VIDEO</b> ★ THE GREATEST HITS • WHITNEY HOUSTON • BMG VIDEO	
<b>REGGAE</b> ★ REGGAE GOLD 2000 • VARIOUS ARTISTS • VP	
<b>WORLD MUSIC</b> ★ SOGNO • ANDREA BOCELLI • POLYDOR	

**TOP OF THE NEWS**

**3** Arista/Nashville will officially become part of the RCA Label Group.

**ARTISTS & MUSIC**

**8** Executive Turntable: Kevin Conroy is promoted to chief marketing officer and president of new technology for BMG Entertainment.

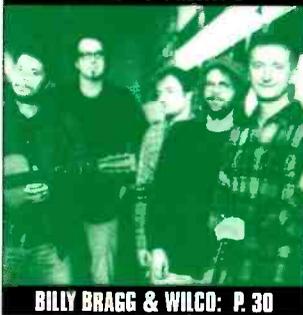
**12** Richard Ashcroft's solo debut finds him "Alone With Everybody" on Virgin.

**12** The Beat: Rock acts team to pay tribute to Snot front man.

**14** Boxscore: Bruce Springsteen grosses \$2 million in two Anaheim, Calif., sellouts.

**20** Continental Drift: Dance diva Suzanne Palmer croons smooth tunes on independent debut.

**REVIEWS & PREVIEWS**



**BILLY BRAGG & WILCO: P. 30**

**28** Popular Uprisings: Epic's Ultraspank tours in support of new album, "Progress."

**30** Reviews & Previews: Albums from Lara Fabian, Chris Whitley, and Billy Bragg & Wilco are in the spotlight.

**33** R&B: Lil' Mo readies for the release of her EastWest/Elektra debut.

**34** Words & Deeds: Denmark's Outlaw 'ish gets set for "Official"

**COUNTRY**



**LEE ANN WOMACK: P. 43**

release.

**34** Rhythm Section: Sound-track season kicks off with Janet, R. Kelly singles.

**38** Dance: Chicane prepares for sophomore release with a performance at the Billboard Dance Music Summit.

**41** Country: Fan Fair heads for new ground in 2001.

**45** Classical/Keeping Score: EMI Classics and Harmonia Mundi offer new artists opportunity to shine.

**46** Latin Notas: Harpist Roberto Perera gets listeners "In The Mood" with latest set.

**49** Songwriters & Publishers: Killer Tracks announces digital strategy.

**50** Pro Audio: Avatar Studios announces new management team.

**62** Jazz/Blue Notes: Lyle Mays offers high-tech tunes with "Solo: Improvisations For Expanded Piano."

**INTERNATIONAL**

**52** Universal Music gives massive worldwide push to new Bon Jovi set.

**58** Hits of the World: Sonique debuts atop the U.K. singles chart

with "It Feels So Good."

**59** Global Music Pulse: Noel Gallagher takes time off from the Oasis tour.

**MERCHANTS & MARKETING**

**75** The Electronic Entertainment Expo boasts huge attendance and new products.

**78** Declarations of Independence: Ichiban Records gets ready for the auction block.

**80** Retail Track: Juliana Hatfield plays Newbury Comics in-store tour in support of new albums.

**82** Sites + Sounds: Riffage.com enters the real world with its acquisition of San Francisco's Great American Music Hall.

**84** Home Video: PBS unleashes "Dragon" series on Columbia TriStar.

**86** Child's Play: Warner Bros.' Tweety Bird gets first full-length video with "High Flying Adventure."

**PROGRAMMING**

**91** News/talk format falls while others bounce back in Arbitrons.

**93** The Modern Age: Coby Dick discusses how Papa Roach cooked up its DreamWorks

**INTERNATIONAL**



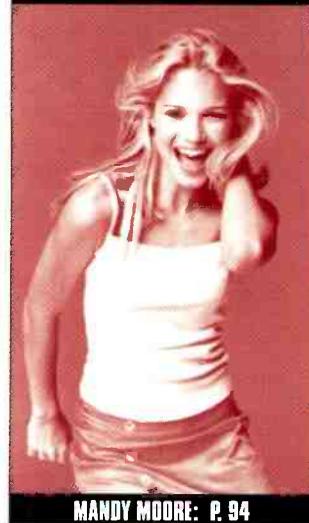
**BON JOVI: P. 52**

debut.

**94** AirWaves: Mandy Moore gives debut a makeover and returns with "I Wanna Be With You."

**95** Music Video: The Box brings back "Summer Music Experience" promotion.

**AIRWAVES**



**MANDY MOORE: P. 94**

**FEATURES**

**87** Classifieds

**101** Hot 100 Spotlight: Santana barely leads a tight top five on the singles chart.

**104** Between the Bullets: Just one week after Britney Spears sets sales record, Eminem breaks it.

**105** This Week's Billboard Online

**106** Market Watch

**106** Chart Beat: Don Henley, matchbox twenty, Lee Ann Womack achieve personal bests on Billboard 200.

**106** Homefront: Panels announced for the Billboard Dance Summit.

**GUEST COMMENTARY**

**When Hate's The Message, Industry Is Responsible**

**BY JIM FOURATT**

Those who follow rap are probably aware of Eminem, a white, blue-eyed rapper from Detroit who put out a very successful Interscope debut album last year that made most critics' top 20 year-end lists. His new album, "The Marshall Mathers LP," on Interscope Records, is mostly produced by Dr. Dre (N.W.A.). Eminem is part of the Dre/Ice Cube Up in Smoke tour launching Tuesday (6).

Everything points to this record being huge. Clearly, dangerous rap with sophisticated beats from a white boy is now safely marketable.

Universal/Interscope has begun a massive campaign to launch this record. On New York's West Side

Highway, a Sunset Strip-type billboard has appeared promoting Eminem, a first for a rap or rock act in the city. Radio is all over the first single. MTV devoted a full



**'This is not simply a matter of free speech vs. censorship. It has to do with moral responsibility in the music business community'**

*Jim Fouratt is an A&R consultant and freelance music journalist. He is a co-founder of ACT UP and a former VP of A&R at Mercury Records.*

weekend—May 20-21—to promoting Eminem, giving Interscope seemingly unlimited air time to position the release.

His lyrics, as verbally skillful as they may be, are vile and full of frightening calls to violence against women and, as he puts it, "faggots." What in the world are MTV and Interscope Geffen A&M thinking in promoting Eminem's ugly message to youth?

The Radical Right has its black mascot in Clarence Thomas, and now black, male gangster-rap artists have their white "bad boy" in Eminem.

Yes, the new album sounds just about as good as you can get with all the production values and skill money can buy. The beats are radio-driven. His rapping rhyming style matches the best rap has.

*(Continued on page 47)*

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

# Work the Groove

Work the Groove

Protect your music.  
Project your offers.

Connect with fans.  
Collect your money.

Work the groove with  
DigiBox® containers.



**INTERTRUST®**  
THE METATRUST UTILITY™

Leading Digital Rights Management  
[www.intertrust.com/partners](http://www.intertrust.com/partners)  
1 800 393 2272

# The Band's Legendary Catalog Gets Full Reissue Through Capitol/EMI

BY RAY WADDELL

NASHVILLE—Capitol/EMI Records hopes to do justice to one of rock's most influential and enigmatic bands with the reissue of the entire catalog of the Band, providing each CD with elaborate packaging and previously unreleased bonus tracks.

Original Band members Levon Helm, Robbie Robertson, Garth Hudson, Richard Manuel, and Rick Danko first came together in the early 1960s as the Hawks, the backing band for rockabilly singer Ronnie Hawkins. The Band later rose to prominence as a backing band for Bob Dylan and released its first album on its own, "Music From Big Pink," in 1968. Its last album with all the original members was "Islands" in 1977. Manuel and Danko are now deceased.

The first four reissues ("Music



THE BAND

the project, says Pawelski. "They have all given us their blessing," she says. "Garth Hudson helped in looking for additional material, Robbie Robertson listened to the bonus tracks and gave us his comments, and Levon Helm will be most active in doing publicity."

## LEVON'S TAKE

For his part, Helm appears to be less than overwhelmed by the project. "That's company stuff," Helm says. "I guess they figured out some way to re-box it up. I just hope the bastards give me some royalties on it."

Helm is, however, pleased with the legacy left behind by himself and his former bandmates. "We had a pretty good run of music there for a while, 'til reality reared its ugly head and it went away, as most things do," he says, adding that the Band wasn't concerned with making classics at the time.

"We always wanted to get what I thought were good cuts, good performances, and good hooks in the songs," Helm says. "My aim was to find [a song] that could be played on the radio, but we never really got one. We did have a few that were interesting when you heard 'em on the jukebox or wherever. It was a lot of fun for a while."

As for his favorites, Helm says he is most fond of Band songs with Danko or Manuel on vocals, even though he took his turn at the mike on many occasions, usually to great effect. Helm says his favorite Band song is probably "King Harvest (Has Surely Come)."

As to why the songs have stood up so well, Helm says, "I'd like to think we took the time to put them together right and get 'em recorded pretty good. We didn't use a lot of tricks. It sounds like what it was, with good clean miking. You just try to get good sounds on all the instruments as opposed to a lot of fancy electronic sounds. The things we found that worked we used more often, and the stuff that didn't work we quit doin'."

"I'm proud of my part in it," Helm adds. "Some of it I probably could've done better if I had another chance, but I was pretty lucky, and I'm happy with it. I describe it as good American roots music."

## MAKING IT SPECIAL

For many, the Band remains one

of rock's more endearing and enduring acts, as well as one of its most mysterious. "They're every bit as legendary characters as Hendrick Hudson in 'Rip Van Winkle,' or any that could've come from Washington Irving," says Jim Della Croce, manager of Levon Helm and an independent PR consultant on the Capitol Band project.

Each of the discs will feature new liner notes from Band historian Barney Hoskyns, including track-by-track annotations on the bonus cuts.

"We spent a long time collecting memorabilia, including the original Capitol trade advertisements, tickets and handbills from the Winterland performances [in San Francisco], and never-before-seen photos," says Pawelski. She adds that the bonus tracks are a special treat and were difficult to nail down.

*"We think fans will appreciate and enjoy the inner workings of how these songs developed"*

- JIMMY EDWARDS -

"These guys were so good that there was little to differentiate the alternate takes, maybe a vocal nuance in some instances, or they switched the players around," she says. "Sometimes instead of Levon singing lead they would try a song again with Rick singing lead, or vice versa."

The search was exhaustive and not inexpensive. "We've gone through every inch of tape in the

(Continued on page 104)



**Flom Function.** Lava Records president Jason Flom will be honored Wednesday (7) at a gala dinner by the Music Group of the Entertainment, Media, and Communications Division of UJA-Federation of New York. Flom is to receive the Music Visionary of the Year award. It will be presented by Atlantic Group co-chairman/co-CEO Ahmet Ertegun, who was previously honored by the UJA. Bif Naked, Kid Rock, and other Lava/Atlantic artists will perform at the event. Pictured, from left, are Kid Rock, Flom, and Ertegun.

# Eminem Comes On Strong

Interscope Set A Big Seller At Chains, Indies

BY ED CHRISTMAN

NEW YORK—While the fact that Eminem's "The Marshall Mathers LP" displaces Britney Spears' "Oops! ... I Did It Again" as the album with the second-best weekly total for album sales during the SoundScan era is impressive, the achievement is even more notable for another reason: The racks, which traditionally and disproportionately move huge numbers on hit albums, did not actively support the bad boy rapper's album.

In selling 1.76 million units for the week ending May 28, "The Marshall Mathers LP" only generated sales of about 222,000 at racked accounts—discount department stores serviced by such rackjobbers as the Handleman Co. and Anderson Merchandisers. In contrast, in the previous week, "Oops!" sold 600,000 of its 1.3 million total units at racked accounts.

Wal-Mart and Kmart, the two largest racked music accounts, generally take only the "clean" version of stickered product and in such instances don't heavily promote those releases. Reports from label and distribution sales executives suggest that Handleman and Anderson combined sold about 100,000 units of the Eminem album, which is on Web/Aftermath/Interscope Records.

Interscope clearly targeted the MTV demographic, but retailers suggest that the album is being bought by a broader audience—11-25 years old and possibly older. Some merchants concede they are worried there might be an outcry once the parents of the younger buyers hear the album.

"When it became known that Wal-Mart was not going to go aggressively after [Eminem], that opened up the windows for the mall guys and us," says Larry Gaines, COO at Torrance, Calif.-based Warehouse Entertainment. "The really good news is that we got insight into the

strength of the album due to the midnight sales we did. Our buyers responded by going right back in and reordering on Tuesday morning [May 23]. Also, with worries about shipment over the [Memorial Day] holiday weekend, we said, 'Let's take the lead on this.'"

Similarly Mike Dreese, CEO of Boston-based Newbury Comics, says, "The neat thing was that we never ran out, so congratulations to Beth Dube, our buyer. In our market, there were vast reports of out-of-stocks."

Not everyone was as lucky as Newbury, according to reports from the field. Other retailers—as well as Universal's competitors—were aware of widespread outages on the album before street date, May 23, had ended.

However, Jim Urie, president of Universal Music and Video Distribution, who calls Eminem's first-week success a "great story," says that while there might have been some stores without product by the end of street date, the company was quick to meet demand. Universal had 800,000 units in reserve in the warehouse and printed up another 1 million by May 24, he said.

"Fortunately, we had increased capacity last month," reports Urie. "We can now make 1.1 million units a day, whereas previously we could only manufacture 900,000 units. After initially shipping 2.6 million, the company had 3.9 million units in the field by May 31. Of that total, the clean version is at about 500,000 units."

Meanwhile, chains sold almost 1.28 million units of the album, reports Candace Berry, who heads up sales at Interscope.

Also, since the album was popular with both R&B- and alternative/metal-oriented accounts, it performed well among independent merchants. The sector's 253,000 units gave it a 14.3% share on album sales, a percentage below the 15.8% that the sector accounts for in all album sales. Some label executives say independent market share on hits typically drops well below the 15.8% average.

Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says, "Eminem is definitely a big record for independent store owners. They are reordering it every day. Independents have needed a record like this for a while."

So far the company has moved 140,000 units on the title, he says. He adds that Universal was quick to replenish Valley so that its warehouse was never depleted.

According to retail, label, and distribution executives, the accounts that chased sales the hardest for the album were the Musieland Group, Best Buy, Trans World Entertainment, Warehouse Entertainment, and Target, which among them tallied almost 1 million units in sales.

Most merchants say the album is holding up well in its second week.

'N Sync's Jive album "No Strings Attached" still claims the top spot for one-week sales in the SoundScan era, having racked up 2.4 million units.



The moment has arrived...

The return of the Queen

# Lil' Kim

The Notorious KIM  
NEW ALBUM IN STORES **JUNE 27**

Features the hot single "No Matter What They Say"  
As well as other blazing tracks with Grace Jones,  
Mary J. Blige, Junior M.A.F.I.A. and more.

# Anti-Piracy Talks Begin In Ukraine

## Reps From RIAA/IFPI Lay Groundwork For Clinton Agenda

BY GORDON MASSON

LONDON—Representatives of the International Federation of the Phonographic Industry (IFPI) and the Recording Industry Assn. of America (RIAA) are initiating anti-piracy talks with Ukraine, which the IFPI sees as the biggest pirate haven in the west.

An IFPI/RIAA delegation took advantage May 26 of access to Ukrainian Deputy Prime Minister Mykola Zhulynsky and ministry of justice staff to drive home its anti-piracy message ahead of President Clinton's imminent visit to the country. The meeting resulted in positive sounds from the Ukrainian camp, which claims it wants to stamp out piracy.

The U.S. trade representative's Special 301 committee already has Ukraine on its priority watch list—a designation that could lead to the imposition of trade sanctions—and it is believed that Clinton will bring up the issue of intellectual copyright protection during his visit.

Says the delegation leader, IFPI chairman/CEO Jay Berman, "We were trying to get the [Ukraine] government to begin to deal effectively with the [pirate CD manufacturing] plants. Since the meeting, we have sent some more people [to Ukraine] to follow up on our discussions about the nature of a legal structure that would regulate the way the plants operate. That [legal structure] is being discussed and is being drafted."

The massive problem of the pirate CD plants in the Ukraine was highlighted as recently as May 26, when the IFPI, in conjunction with German police and customs authorities, seized more than 500,000 pirate music CDs at Frankfurt Airport (*BillboardBulletin*, May 31). The Ukrainian-made CDs, which had a street value of 14 million deutsche marks (\$6.65 million), were en route

to South America.

Describing the piracy situation in Ukraine as "horrible," Berman says, "There are a large number of plants producing millions of CDs, and we continue to seize these. We stopped a ship on the Danube River last month with 200,000 CDs on its way from Ukraine—but if that's what we're stopping, I hate to think what else is getting through. Those CDs predominantly are international repertoire, but mostly U.S. and U.K. pop."

Berman remains cautious about the possibilities for progress in the former Soviet state, but he is hopeful that the presidential visit will help. "I'm not going to prejudge this," Berman tells *Billboard*. "They say they are serious, but some of that may have to do with the fact that President Clinton will be in Ukraine next week, and I believe [piracy] is an issue on the U.S. agenda."

Immediately prior to the Ukraine meetings, Berman also led a separate delegation to Bulgaria—a country that used to house the same kind of rampant piracy as Ukraine. He explains that the situation in Bul-

garia has now changed for the better, but the fact that production seems to have shifted to the neighboring country still massively impacts the Bulgarian music scene.

"The plants [in Bulgaria] have effectively been regulated to the extent that we don't believe that there is much domestic CD pirate production. But the problem in Bulgaria now is that Ukraine is feeding the Bulgarian market. As a result, the marketplace itself continues to be virtually 100% pirate because of the pirate product that is making its way in from Ukraine."

Nonetheless, the IFPI boss says his team is using the lesson of Bulgaria to lead the anti-piracy fight in Ukraine. Says Berman, "The situation in Bulgaria is better because of the regulation of the plants and the fact that we also can learn from the Bulgarian [experience]. We'll use that in our efforts to have the same guidelines applied in Ukraine."



BERMAN



**Raising Her Voice.** As a full-time legislator and part-time musician, congressman Joseph Crowley, D-N.Y., was eager to meet with singer Ronnie Spector on May 25 as the House of Representatives Subcommittee on Courts and Intellectual Property held a hearing on the controversial "work for hire" provision of the Copyright Act. Pictured, from left, are attorney Bob Donnelly, Spector, manager Jonathan Greenfield, and Crowley. For more on the hearing, see page 1.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** BMG Entertainment promotes **Kevin Conroy** to chief marketing officer and president of new technology in New York. BMG Entertainment also promotes **Patricia Owens** to director of corporate special events in New York. They were, respectively, senior VP of worldwide marketing and new technology, and associated director of corporate communications.

**Justin Fontaine** is named senior VP of promotion for Hollywood Records in Burbank, Calif. He was VP of national promotion for Capitol Records.

**Stephanie Oxley** is named president/CEO of Feldspar Records in New York. She was VP of Knit-Media Labels.

**John Vernile** is promoted to VP of promotion for Sony Classical in

New York. He was senior director of promotion.

**Alan Galbraith** is promoted to national director of promotion, rock formats, for Wind-Up Records in New York. He was regional director of promotion, Southwest.

Jive Records names **Nancy Roof** director of A&R administration and **Benny Tarantini** associate director of publicity in New York. They were, respectively, A&R administrator for

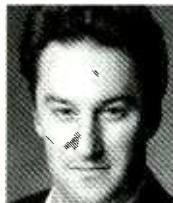
Blue Note and Angel Records, and manager of publicity at Epic Records Group/Sony Music.

**Mike Engstrom** is promoted to director of marketing for Kid Rhino in Los Angeles. He was product manager.

**Joe Mahone** is named urban retail marketing manager for Rhino Entertainment in Los Angeles. He was a field marketing representative for WEA.



CONROY



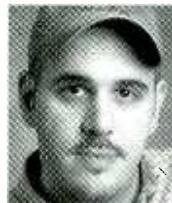
FONTAINE



VERNILE



GALBRAITH



TARANTINI



MESSER

**PUBLISHERS.** Matt Messer is promoted to senior director of creative, West Coast, for EMI Music Publishing in Los Angeles. He was creative manager.

**RELATED FIELDS.** Jake Ottman is named artist manager for the Management Trust Ltd. in New York. He was a consultant for Arista Records.

# Deals With Edel, Mega, K-tel Add To Liquid Euro Presence

BY EILEEN FITZPATRICK

LOS ANGELES—Liquid Audio will greatly increase its European presence under a deal with indie giant edel music AG.

Edel has signed on Liquid as its preferred digital distribution partner for its entire catalog of music, which includes such acts as Goo Goo Dolls and Ace Of Base (*BillboardBulletin*, May 31).

In May, edel entered into a joint venture and international licensing deal with the music interests of Rupert Murdoch's News Corp. (*Billboard*, June 3).

Last year the company also acquired 80% of Sony Music's U.S.-based indie company RED. Other recent acquisitions include Mega Scandinavia, Megasong Publishing, K-tel Finland, and PIAS. Edel also owns a majority share in compilation company ABCD/Eddy Ouwens Productions.

Liquid will provide encoding, hosting, digital rights management, and sales services for edel as well as make paid and promotional content available on its network of

800 affiliate retail Web sites.

"Most likely we'll start working with pop, rock, and dance products, both back catalog and some new titles," says Hamburg-based Stefan Weikert, edel music director of new media. "We're currently setting that up and selecting the first parts of the repertoire that will go through Liquid."

The deal is part of Liquid's overall European strategy, which it expects to roll out this summer, according to VP of corporate marketing Andrea Fleming.

"Initially we want to do local content deals, so we're not downloading product from the U.S.," Fleming says.

Liquid will begin establishing an infrastructure in Europe as well as Asia that will enable the company to conduct commercial and promotional downloads to online retailers, as well as downloads to kiosks in traditional retail stores.

The company is currently operating kiosks in Japan, Korea, and London.

(Continued on page 83)

# Handy Awards Honor Blues Acts

BY CHRIS MORRIS

LOS ANGELES—Veteran soul singer Wilson Pickett led the field at the W.C. Handy Awards, picking up three trophies at the Blues Foundation's 21st annual ceremony at the Orpheum Theatre in Memphis on May 25 (*BillboardBulletin*, May 26).

"The Wicked Pickett" was named soul/blues male artist of the year, while his *Bullseye Blues & Jazz* debut, "It's Harder Now," was selected as comeback blues album of the year and soul/blues album of the year.

"In Session," Stax/Fantasy's previously unreleased guitar summit meeting by the late Albert King and Stevie Ray Vaughan, was cited in the blues album of the year category, instituted this year. The album, recorded in Ontario in 1983, was also

tagged as contemporary blues album of the year.

Handy Awards favorite Keb' Mo' repeated as both contemporary blues male artist of the year and acoustic blues artist of the year, while Susan Tedeschi triumphed for the second year in a row as contemporary blues female artist of the year. Tireless veteran B.B. King also repeated as blues entertainer of the year.

Best new blues artist honors, which went to Tedeschi last year, were bestowed on Big Bill Morganfield, son of the late Chicago blues titan Muddy Waters. (Waters himself received a posthumous award when "The Lost Tapes Of Muddy Waters"—released, like Morganfield's album, by Blind Pig Records—won in the traditional blues album of the year category.)

Other winners at the Handys ceremony, which was hosted by Memphis R&B great Rufus Thomas and vocalist Tracy Nelson, included the following:

**Blues band of the year:** Rod Piazza & the Mighty Flyers.

**Soul/blues female artist of the year:** Etta James.

**Traditional blues male artist of the year:** R.L. Burnside.

**Traditional blues female artist of the year:** Koko Taylor.

**Blues instrumentalist—guitar:** Duke Robillard.

**Blues instrumentalist—harmonica:** Charlie Musselwhite.

**Blues instrumentalist—keyboards:** Pinetop Perkins.

**Blues instrumentalist—bass:** Willie Kent.

**Blues instrumentalist—drums:** Chris Layton.

**Blues instrumentalist—other:** Clarence "Gatemouth" Brown, fiddle.

**Acoustic blues album of the year:** Paul Rishell & Annie Raines, "Moving To The Country" (Tone-Cool).

**Reissue album of the year:** Hound Dog Taylor, "Deluxe Edition" (Alligator).

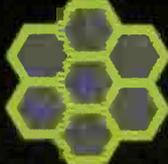
**Blues song of the year:** "Change In My Pocket," by Sam Myers, Anson Funderburgh, and Renee Funderburgh.

WE MAKE  
**MP3**  
PART OF YOUR  
ONLINE BUSINESS

**SECURE AND USER FRIENDLY**

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

For more information on our service  
go to [www.hithive.com](http://www.hithive.com)  
or give us a buzz at 206-283-5001.

**HIT  HIVE**

*Digital Music Made Simple*

# SPECIALS

ADVERTISING OPPORTUNITIES

**CLOSING  
JUNE 6**

**Chicago**

**CALL NOW!**

## VIDEO PERSON OF THE YEAR

In our Pre-VSDA issue, Billboard spotlights THE Amazon man, Billboard's Video Person of the Year, Jeff Bezos, and celebrates Amazon.com's \$250 million in 1999 video sales. This feature also includes a report on the state of home entertainment e-commerce.

Here's a chance to position your company in Billboard's big e-video issue.

**Contact:**

Aki Kaneko 323.525.2299  
akaneko@billboard.com

**ISSUE DATE: JULY 8  
AD CLOSE: JUNE 13**

### VSDA

Coinciding with the VSDA conference, our annual spotlight features a market overview of home-video and DVD business; including a recap of the past year and the emerging trends.

Also included, a look at the upcoming DVD products and plans for this year's VSDA convention. Bonus Distribution at VSDA July 8-10, Las Vegas.

**ISSUE DATE: JULY 15  
AD CLOSE: JUNE 16**

Aki Kaneko 323.525.2299  
akaneko@billboard.com

### NATIVE AMERICAN MUSIC

Now in its 4th year, Billboard's Native American Music continues to support this constantly growing market and zeros in on the exciting activity of the genre as it gets bigger and better than ever. Plus a special look at upcoming tours and festivals. Don't miss your opportunity to connect with the power of the Native American Music marketplace.

**ISSUE DATE: JULY 15  
AD CLOSE: JUNE 16**

Michelle Wright 323.525.2302  
mwright@billboard.com

### DANCE

Billboard's most ambitious dance special ever examines the genre's current status in the U.S. and International markets. Our worldwide correspondents provide an overview of the issues and acts that are shaping the European dance scene.

Bonus Distribution at Billboard's Dance Music Summit July 12-14, NY.

**ISSUE DATE: JULY 22  
AD CLOSE: JUNE 22**

Andy Anderson 212.536.5008  
Christine Chinetti 44.207.822.8300

## UPCOMING SPECIALS

LATIN MUSIC BUYER'S GUIDE - Issue Date: Aug 9 • Ad Close: June 21

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

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

MUSIC PUBLISHING - Issue Date: Aug 5 • Ad Close: July 11

GOSPEL - Issue Date: Aug 5 • Ad Close: July 11

SEATTLE - Issue Date: Aug 5 • Ad Close: July 11

**New York  
212.536.5004**

**Los Angeles  
323.525.2307**

**Nashville  
615.321.4297**

**London  
44.207.822.8300**

# Artists & Music

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

## Rising Star Thalía Aims To Widen Fan Base With EMI-Latin Set

BY LARRY FLICK

NEW YORK—With her third EMI-Latin album, "Arrasando," Latin siren Thalía is striving to solidify her status as one of the Latin genre's rising young stars—while also laying the foundation for an eventual mainstream pop crossover.

Produced by Emilio Estefan Jr., the album was released April 25 in the U.S. and in various Latin markets—including Spain, Brazil, Venezuela, Puerto Rico, and Mexico City. Meanwhile, EMI-Latin reports that "Arrasando" has sold 600,000 copies worldwide so far.

"This is only the beginning," says Raphael Gil, president of EMI-International Latin. "We see her growing substantially in Latin America, and we have ambitious targets for the album in Europe and Southeast Asia."

The label will issue "Arrasando" July 24 in Europe, with plans for an early fall release in Asia.

Thalía, who is managed by Randy Hoffman, has been on an extensive promotional tour of Latin America in support of the project since mid-March. Prior to the release of "Arrasando," she did showcases in Mexico City and Madrid, performing five tunes from the project.

"Doing those shows was pretty exciting—and a little nerve-racking," Thalía says. "You don't want to disappoint people who have been so supportive for so long."

Gil says that wasn't an option for the charismatic artist. "She's such a talented, focused, and hard-working young woman. People are responding to that in a big way."

Los Angeles-based José Behar, president/CEO of EMI-Latin, agrees, adding that Thalía is "completely committed reaching the largest possible audience [in the U.S.] with this recording."

She's a major artist destined to reach higher plateaus."

Retailers believe that Thalía is an artist destined to transcend her Latin roots. "This is not just a great Latin record—it's a great pop album," says Mary Rothman, manager of Borders Books & Music in Fort Lauderdale, Fla. "Any time we play this album in-store, it brings people to the information counter—and it's usually a pretty broad cross section, in terms of age and race."

Behar says that a pop crossover is part of the "ultimate plan" for Thalía, but "we're not rushing anything. Our intention is for things to evolve naturally. However, we do believe that Thalía is an artist of universal appeal."

And that is precisely how the artist wishes to be viewed.

"Eventually, I would love to record an English-language album," she says, indicating that she actually cut a record, "Nandi-

*'Any time we play this album in-store, it brings people to the information counter'*

- MARY ROTHMAN -

to Ako," with several English tunes for release in the Philippines three years ago. "It was a fun record to do, and I want to do it again. But I don't want to run. I want to take each step carefully and savor every moment along the path I'm traveling."

That path will include a firestorm of media, such as cover stories for Eres and the Latin edition of Cosmopolitan. Thalía's also been named



THALÍA

one of People Español's 25 most-beautiful people of the year.

In terms of television, the artist will be making appearances on MTV-Latino, E! Entertainment Television, and HBO-Latin America over the next few weeks. Also, the videoclip for her single "Entre El Mar U Uno Estrella," directed by Simon Brand, has been getting widespread play on a variety of Latin American television outlets.

The single is currently in the top five of Billboard's Hot Latin Tracks chart.

Brand has also been enlisted to helm the video for Thalía's next single, "Suerte En Mi," tentatively due in late June/early July.

EMI-Latin is aiming to heighten the singer's media profile by promoting the project on Latino.com. Prior to release, the site offered streaming samples of "Arrasando," as well as photos and biographical material. Latino.com, a portal distinguished by original entertainment, news, and lifestyle content, is also providing a link to the artist's own recently launched site, thalia.com.

"This is an area that I'm excited

to explore," Thalía says. "I think it's amazing to be connected with a site that is designed to elevate the presence of Latin people on the Internet. It's also been great fun to work on my own site. It's such a creative, untapped area for me—much like music was at first."

Thalía revealed an early talent for performing. At the age of 9, she joined juvenile group Din Din, with whom she performed on four albums. She later joined the lineup of another popular youth-driven act, Timbiriche.

Thalía hit the solo trail in 1990, when she released her eponymous debut, her first collaboration with producer Alfredo Diaz Ordaz—with whom she would later record two more albums, "Mundo De Cristal" and "Love."

Along the way, Thalía sharpened her acting skills by starring in a series of telenovelas. She made her debut in 1987 in "Pobre Senorita Limatour," which was followed by

*'It's amazing to be connected with a site that is designed to elevate the presence of Latin people on the Internet'*

- THALÍA -

honest, I did not originally plan to have this career. Initially, I was planning to be a gymnast. But once I got a taste of performing, there was no turning back. I loved it instantly."

After such a successful acting run, Thalía's focus shifted back to music in 1995, when she signed with EMI-Latin to record "En Exstasis." Produced by Emilio Estefan Jr. with Oscar Lopez, the set offered a myriad of tropical sounds. It spawned the international hit "Piel Morena."

In 1997 she emerged from the studio with "Amor A La Mexicana," another collaboration with Estefan.

"Emilio has been a dream to work with," Thalía says. "He knows my voice so well, and he's an incredible songwriter and producer. His ear for great songs is perfect. I think we've done our best work to date on the new album. I love the fact that we've blended Latin sounds with pop and dance flavors."

With yet another telenovela under her belt, "Rosalinda" (the theme for which Thalía sings and that is included on "Arrasando"), as well as the still-to-be-released film "Mambo Cafe," the singer says she's thrilled to be taking the next few months to focus on her music.

"It's the area in which I get to express fully what's in my heart," she says, adding that she's "especially pleased" that plans are afoot for a worldwide concert tour to begin in early 2001.

"When things get tough, there's nothing better for the heart and spirit than being close to your fans," she says. "I love few things more than having that intimate connection that I can't get anywhere else but on a concert stage."

CENTURY WEST  
BMW  
UNIVERSAL CITY



Z8 Coming in May.



X5 3 Liter in stock now.

Inquiries contact Richard.



The Ultimate Driving Machine

888-202-4173

4270 Lankershim Universal City

www.centurywestbmw.com

E-mail: Info@centurywestbmw.com

# Ashcroft Ventures 'Alone' On Virgin

## Ex-Lead Of The Verve Sings 'A Song For The Lovers' & Others

BY JONATHAN COHEN

NEW YORK—Virgin Records is throwing formidable international marketing muscle behind ex-Verve front man Richard Ashcroft's solo debut, "Alone With Everybody," due June 27 in the U.S. and a day earlier in the artist's native U.K.

In the U.S., the label is hoping to capitalize on the runaway success of the Verve's 1998 hit single "Bitter Sweet Symphony," which was featured in a Nike commercial and a memorable music video. It helped the group break through in the States, selling 1.2 million copies of its third Virgin set, "Urban Hymns," and established Ashcroft as a recognizable rock figure.

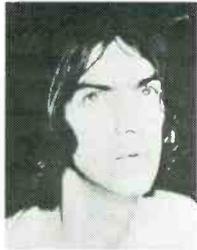
Even as longstanding internal tensions splintered the band for good last April, Ashcroft already had written some of the material that would eventually appear on "Alone With Everybody," including the string-tinged first single, "A Song For The Lovers," which made its debut at No. 3 on the U.K. singles chart in April and shipped to U.S. radio May 30.

"I had three just killer tunes that

I'd never really managed to get what I wanted out of [with the Verve]," Ashcroft says. "So, I attempted them again, and I got something amazing."

Still, the recording process was rife with uncertainty for Ashcroft, who initially entered London's Olympic Studios without a backing band. "Although I had six or seven of the songs, I was sort of making it up as I went along at the beginning," he admits.

Calling on "Urban Hymns" co-producer Chris Potter, former Verve drummer Pete Salisbury, Verve sideman B.J. Cole, and Ashcroft's wife, former Spiritualized keyboardist Kate Radley, Ashcroft completed the existing songs and wrote three additional cuts. One of them, the soul/pop gem "Money To Burn," has already been tapped as the next U.K. single, set for a June 12 release. Ashcroft's



ASHCROFT

songs are published via EMI.

"I think there's a lot of pressure now in this day and age to write, co-produce, arrange, and then go on to do the rest of it. It's a different environment," the artist says. "Often, the people who make the crap music have loads of energy to do the promotion. But the people who make the great music are still coming round from being in the studio for a year."

After a year in the studio, Ashcroft is more than pleased with the *(Continued on page 20)*



**In A Platinum State.** The members of MCA act Blink-182 were recently presented with their Recording Industry Assn. of America-certified quadruple-platinum plaques for their current album, "Enema Of The State." The band is now on the road, supported by Bad Religion and FENIXtx. Pictured, from left, are Rick DeVoe, the band's manager; Jay Boberg, president of MCA; Blink-182 members Mark Hoppus, Travis Barker, and Tom DeLonge; and Abbey Konowitch, executive VP of MCA.

# Artists Join To Memorialize Snot's Strait On Album; Backstreet Boys Begin New Set

**SUPERSTARS REMEMBER STRAIT:** While hard rock band Snot had yet to experience mainstream success by the time front man Lynn Strait died in a December 1998 automobile accident, the Santa Barbara, Calif., group had a tremendous impact on its fellow musicians, some of whom became superstars while Snot's career was cut short.

Limp Bizkit's Fred Durst, Korn's Jonathan Davis, and Sevendust's Lajon Witherspoon are among the artists paying tribute to Strait on "Strait Up," a collection coming in November from Immortal/Virgin. The album features the vocalists singing lyrics they penned to music written by Snot prior to Strait's death. Money raised from the album will go to Strait's widow and son as well as to the remaining band members.

"We originally approached Snot's label, Geffen, about the idea, and they didn't want anything to do with it," says Sean Henning, who co-managed the band with Nic Adler. "They said, 'We'll let you go.' After we got the release forms from them, we approached a lot of different record companies, and they said, 'If you can put it together, let us know—it's a great idea.' At the same time, a lot of them said, 'It's going to be impossible to get all these singers.'"

Difficult, yes, but impossible, no. Artists, many of whom Snot had toured with, lined up to salute Strait. Most wrote lyrics about Strait's death. "I wasn't surprised we were able to get all these guys, because Lynn was so rad," says Snot's Mikey Doling, "but at the same time, I was surprised because a lot of these guys are so busy; they took time out of their own careers to pay tribute to Lynn. They put in their heart and soul, and I saw a side of the music industry I was hoping was there."

With six tracks recorded, Henning says, he began shopping the album again to many of the labels that had said to come back when more was accomplished. "[Immortal Entertainment founder/president] Happy Walters comes up to us and says, 'I want to do this record,'" Henning recalls. "He says, 'I'll let you know right now, tomorrow, if we can do this.' He calls at the end of the day and says, 'Let's do it.' It's been great. We're very happy to be there."

Walters gave Snot's surviving members advice when he was first approached with the idea, and it seems to have served them well. "I said the way to do it is with all you guys who were friends of Lynn doing it on a bro tip, without going label to label and manager to manager: The guys went and talked to all their friends, and they made the record, and then we helped out with the last remaining pieces."

Remarkably, Walters says, the vocalists' participating labels "have been cool about it. I'm not condoning the way it was done, but it was the only way to get it done." Among the other artists featured are Sugar Ray's Mark McGrath, Incubus' Brandon Boyd, Slipknot's Corey Taylor, Coal Chamber's Dez Fafara, and Serg Tankian and Shavo Odadjian from System Of A Down. A rare Snot track will also be on the set.

To build awareness for the collection, Walters says, a video about Snot will be shown before Pantera's set on this year's Ozzfest (Snot played the festival in 1998).

"We're also going to do a lot of promotion [such as stickering, posters, samplers] around other festivals, like Tattoo the Earth, so we're going to be promoting to the fans all summer long."

**MARK YOUR CALENDARS:** Backstreet Boys are back in the studio working on their follow-up to "Millennium," which has been certified for sales of 11 million

units in the U.S. alone by the Recording Industry Assn. of America. Very tentative release date for the new Jive set is Oct. 10 . . . Speaking of BSB, Fred Jerkins, one of the big winners at the annual BMI Pop Awards on May 16, has written material with the Boys' Nick Carter for possible inclusion on the new album. But that's not all; Jerkins tells Billboard that he and his brother, Rodney Jerkins, spent a month in Florida, where he says they worked on an astonishing 12 projects. Among those he's recently completed or is working on are co-writing and co-producing a song for "Pokémon 2," to be performed by Alysha Antonino. The 12-year-old was the winner of a best-singer search on Tonos.com. Jerkins has also co-written and/or produced material for forthcoming projects from Usher, Spice Girls, and Jordan Knight.

**CREED'S CREED:** As has been the case with a number of tunes in recent history, Creed's current radio hit, "With Arms Wide Open," is a different version of the song than the one heard on the band's album, "Human Clay." To satisfy the fans, the new version, which includes a string section, is being stripped onto future pressings of "Human Clay" as a bonus track. However, according to SoundScan, 3.4 million people have already purchased the album, so Creed has decided to make a download of the amended tune available for free to anyone who already has the CD. Wind-Up developed a system that allows fans to pop the CD into their CD-ROM drive as proof they purchased it, log onto Creed's Web site, and download the updated tune.

# Two Dance Artists Join Forces For Boilerhouse Act Bleachin'

BY LARRY FLICK

NEW YORK—With the release of their eponymous Boilerhouse/Arista U.K. debut as Bleachin', dance music renegades Amos and Jeremy Healy are aiming to build a firm bridge between their solo careers in clubland and a joint venture as a conceptual, rhythm-infused pop/rock act.

Due in the U.K. and continental Europe July 10, the project traces the life of a fictitious jet-setter named Bleach. Over the course of the set's nine cuts, his life unravels.

The album's story line begins with the Bleach character at a frenetic party pace (the title cut, "Peakin'")

and traces his downfall ("Come Down," "Broken," "Ambulance") and eventual recovery ("Learn How To Cry"). It's an ambitious effort that effectively blurs the lines between artistry and accessibility. For all of its dark, often heady plot points, "Bleachin'" is notable for its infectious, radio-ready pop hooks, as well as its dance-savvy beats and rock-minded guitars.

"Our intention was to create something representative of all that is good and bad about the London music scene," says Amos.

In terms of the story line, Healy says, "We wanted to show the scene for what it is; to show not only the

mask but what's behind it."

Amos and Healy say the idea of forming an act called Bleachin' was "a perfect vehicle" to move away from making predictable club records. Pooling their resources with co-producer Richard Berg and arranger John Themis, they brought in Stephan Frank to sing on "Peakin'," and they integrated elements of the Bush anthem "Come Down" into their own tune of the same name. They also

enlisted the 22-piece English Chamber Orchestra for the heart-breaking "Leavin'."

Prior to Bleachin', ex-Culture Club toaster Amos and former Hay-si Fantaysee member Healy collaborated on the 1997-98 U.K. hits "Argentina" and "Stamp."

The lads say they're enjoying the attention that Bleachin' has begun to draw. The set's first single, "Peakin'," is already a club staple in their native U.K. An edit of the track ships to radio June 19.

Amos and Healy will spend much of the summer on the road, playing the festive circuit throughout Europe. They're also planning a headlining tour of the U.K. in the fall.

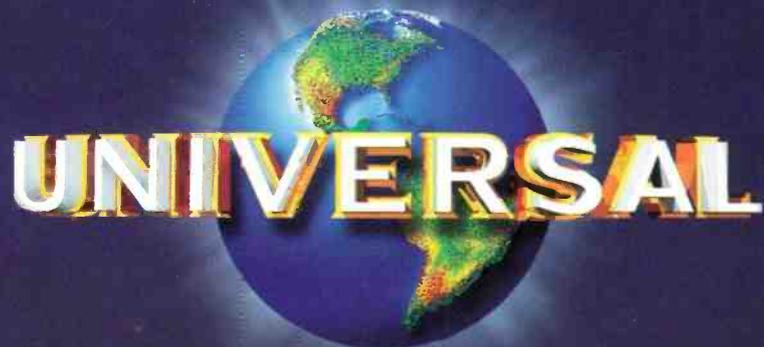
Although "Bleachin'" does not have a U.S. release yet, it is under consideration by several BMG-affiliate labels here.



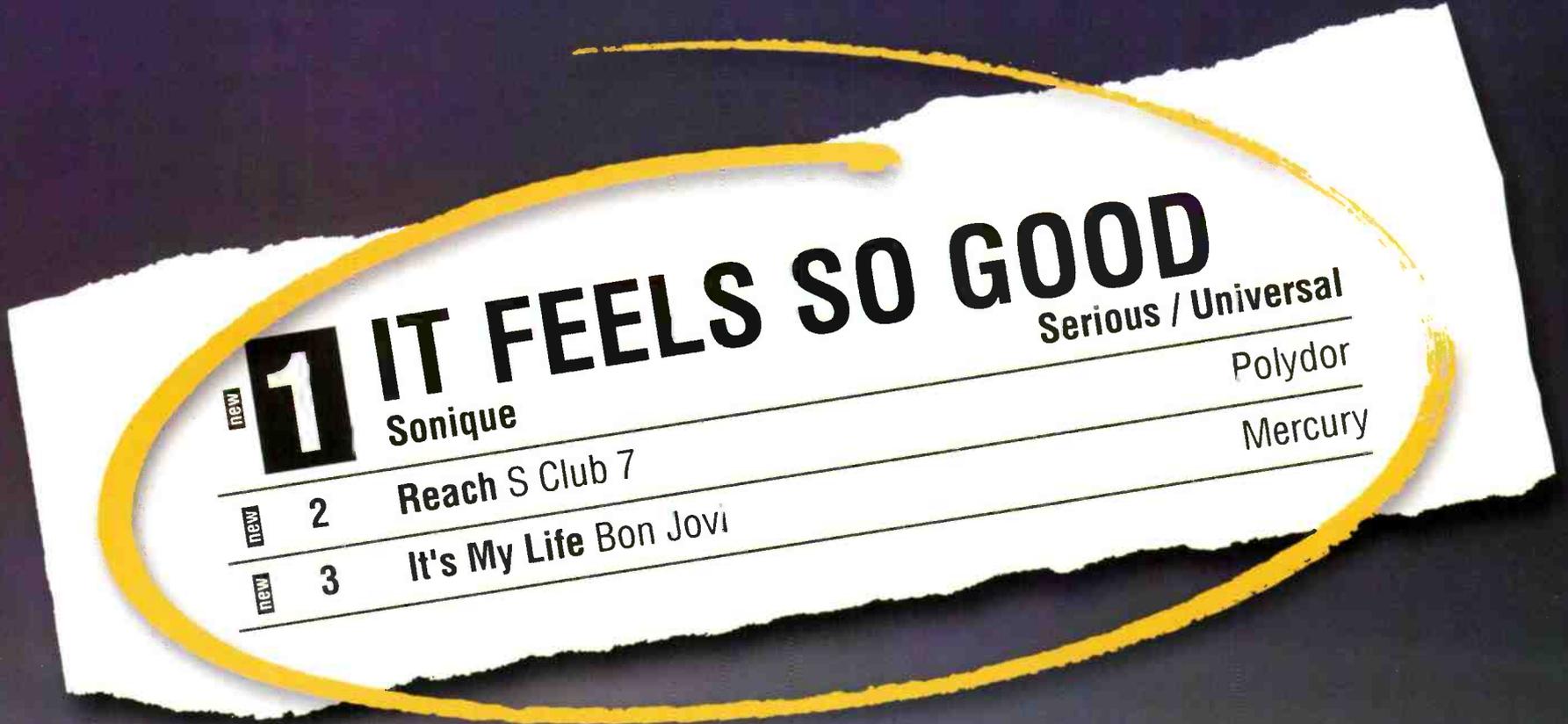
BLEACHIN'



by Melinda Newman



UNIVERSAL



<b>new</b>	<b>1</b>	<b>IT FEELS SO GOOD</b>	Serious / Universal
		Sonique	Polydor
<b>new</b>	<b>2</b>	Reach S Club 7	Mercury
<b>new</b>	<b>3</b>	It's My Life Bon Jovi	

CONGRATULATIONS TO JOHN KENNEDY, LUCIAN GRAINGE  
AND ALL AT UNIVERSAL MUSIC UK ON OCCUPYING  
**THE TOP 3 SPOTS IN THE UK SINGLES CHARTS**

FROM DOUG MORRIS AND ALL AT THE UNIVERSAL MUSIC GROUP

UNIVERSAL MUSIC GROUP INC. 1755 BROADWAY, NEW YORK, NY 10019

# Deftones Have High Hopes For Ambitious Third Maverick Album

BY BRIAN GARRITY

NEW YORK—After spending the past five years as a largely underground sensation, alternative/metal outfit the Deftones are learning a lesson in great expectations.

The Sacramento, Calif., quintet helped pioneer the aggressive rhythmic rock movement most commonly associated with acts like Korn and Limp Bizkit. According to SoundScan, it has quietly sold over 1.2 million copies of its first two albums combined. This means that for the first time it will be operating under the weight of massive commercial, critical, and fan anticipation when it returns from a 2½-year hiatus on June 20 with the Maverick Records release "White Pony."

In fact, the pressure of high hopes followed the band into the studio and led to an ambitious expansion of its signature sound of dense, crunching guitars and demonic roars from front man Chino Moreno. This time out the Deftones—co-producing the album with longtime collaborator Terry Date—offer up a more melodic spin on their heavy approach, citing influences ranging from Fugazi and PJ Harvey to the Cure circa 1982's "Pornography" and Tool. (Tool front man Maynard James Keenan worked with the band in

pre-production and is featured on the track "Passenger.")

"When we started this record we didn't so much even know what we wanted to do, but we knew what we didn't want to do," explains Moreno. "We didn't want to make just another heavy record with just a senseless amount of aggressiveness to it. We wanted to make a record that was maybe a little bit harder to get into right away."

But beyond the album title—which was in place before writing song one, reflecting both Moreno's fascination with the 1983 film "The Outsiders" and the band's excitement over the concept of a white galloping horse on the album cover—realizing that vision was another story. The band initially struggled to match its own ambitions for the record. While 1997's "Around The Fur" was knocked out in four months, "White Pony" was in the works for more than a year.

"Knowing that this is an important record for us, and knowing that we were going to make an amazing record, everybody had their own ideas how we were going to do it," Moreno said.

That led to some tension between guitarist Stephen Carpenter and Moreno over the album's direction.



THE DEFTONES

"I myself started to write more mellow and ambient stuff. And Steph, at the time, he was just writing these complete heavy metal songs. So we were like, 'OK, we need a compromise here.' And the compromising wasn't happening right at first," Moreno says.

Halfway through the recording process, the band finally found its direction when it wrote what would become the album's first single, "Change (In A House Of Flies)," a moody and slightly sinister midtempo rocker with haunted feedback.

"We ended up being able to write all these songs that bridge everything together and is the epitome of the Deftones—the dynamics from heavy to soft from quiet to loud, but not doing it so blatantly and being a little more articulate about it," says Moreno.

"There is something for everyone on this album," says Maverick GM Fred Croshal, who calls the record "our biggest priority."

With Maverick planning to ship around a half-million units of "White Pony" to retail—a number that Croshal says could increase based on early response—there better be crossover appeal.

Certainly, retail is anticipating big things. "I expect [the album] to be one of the big rock albums of the summer," says Bob Bell, senior rock buyer for Warehouse Music, the 500-store chain based in Torrance, Calif. "The first two records sold really well over a long period of time, and that indicates to me when the new one comes out there is going to be a big rush of fans coming out to get it all at once. The timing couldn't be better, because that kind of music is bigger now than it's ever been."

Early response to the single has been extremely positive thus far. Not only were some modern rock stations reportedly lifting "Change" off of Napster to be first out with it, but a week ahead of its official radio add date of May 16, the single was the most-added track at active rock and alternative radio with over 60 stations picking up the song.

"To say this is the most airplay garnered by the Deftones would be putting it very mildly," says Croshal.

Maverick has had point-of-purchase materials for the album at retail since early May, and the label has in-store setups booked for the album over the next three months.

Album CDs will include enhanced features created by fan Mike Donk such as lyrics, band photos, live footage, and a Deftones game similar to "Pac-Man." A limited-edition version of the CD with a bonus track

and either red or black cover art (50,000 copies of each color) will also be sold.

Promotions for the record include an active Internet strategy—including as-yet unspecified downloads and/or digital media streams. An interactive "house party" held on June 1 allowed fans to log on to the Deftones Web site, watch a party attended by the band and fans, and hear tracks from the new album. Selected contest winners also received Web cams to host their own parties that could be viewed by live attendees at the Deftones' party.

"It's sort of like what ABC News did with the millennium thing," says Croshal.

The band is also releasing an eight-minute conceptual science fiction short film—which will double as its electronic press kit—to television

and video outlets and art house theaters as well as to media, retail, and lifestyle accounts. In addition, a video for "Change," to be directed by Liz Friedlander, is in the works, and television commercials promoting the new album will begin airing two weeks ahead of the release.

A song from the album will be featured on "MTV Sports Skateboarding," a skateboard video game set for release in September.

The band, which is managed and booked by Warren Entner Management, will be touring Sunday (4)-June 17 in Europe before kicking off a two-month club tour in the U.S. to coincide with the album's release. The band will also do as many as six in-store appearances during the week of release with stops in New York; Philadelphia; Washington, D.C.; Boston; and possibly Detroit.

## amusement

business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Arrowhead Pond Anaheim, Calif.	May 21-22	\$2,001,143 \$67.50/\$37.50	31,527 two sellouts	Niederlander Organization
'N SYNC, SISQO, PINK	Louisiana Superdome New Orleans	May 27	\$1,456,245 \$48.25/\$38.25	32,516 sellout	Beaver Prods. SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Allstate Arena Rosemont, Ill.	May 27	\$905,195 \$85/\$35	13,116 sellout	SFX Music Group
KISS, TED NUGENT, SKID ROW	Marcus Amphitheatre Milwaukee	May 19	\$670,177 \$71.50/\$27.50	17,172 22,828	SFX Music Group, in-house
'N SYNC, SISQO, PINK	TD Waterhouse Centre Orlando, Fla.	May 21	\$593,479 \$49.75	12,932 sellout	SFX Music Group, SFX Touring, Fantasma Prods.
'N SYNC, RON IRIZARRY, SISQO, PINK	Frank Erwin Center Austin, Texas	May 29	\$674,928 \$49.75/\$39.75	11,585 sellout	SFX Music Group, in-house
KISS, TED NUGENT, SKID ROW	Riverbend Music Center Cincinnati	May 22	\$500,750 \$75/\$35	11,209 20,474	SFX Music Group
KISS, TED NUGENT, SKID ROW	Peoria Civic Center Peoria, Ill.	May 15	\$419,795 \$58.50/\$44.50	9,130 sellout	Jam Prods., Jay Goldberg Co.
PHISH	Radio City Music Hall, New York	May 21-22	\$405,187 \$37	11,910 two sellouts	Radio City Entertainment, SFX Music Group
RED HOT CHILI PEPPERS, FOO FIGHTERS	Carver Hawkeye Arena, Iowa City, Iowa	April 26	\$390,420 \$30	13,014 sellout	Jam Prods.

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

More than 60 Gold and Platinum Awards,  
one Grammy nomination, 2 Echo Awards...and now

Winner of the  
**World Music Awards**  
in the categories:

World Best New Male Artist  
World Best Selling German Artist

Congratulations  
on your worldwide success  
**Lou Bega**

We thank you for your trust in  
UNICADE music during the last 3 years



The UNICADE Team:  
Goar Biesenkamp, Angelika Zwerenz, Ralf Härting, Carolin Heiss, Andreas Mehlhorn,  
André Recke (USA), Florian Guschlbauer, Mareile Buchinger, Johannes Schlewies  
Truderingstr. 259, 81825 München  
Phone 49 (89) 680 73 700, Fax 49 (89) 680 73 702  
contact@unicade-music.de / www.unicade-music.de

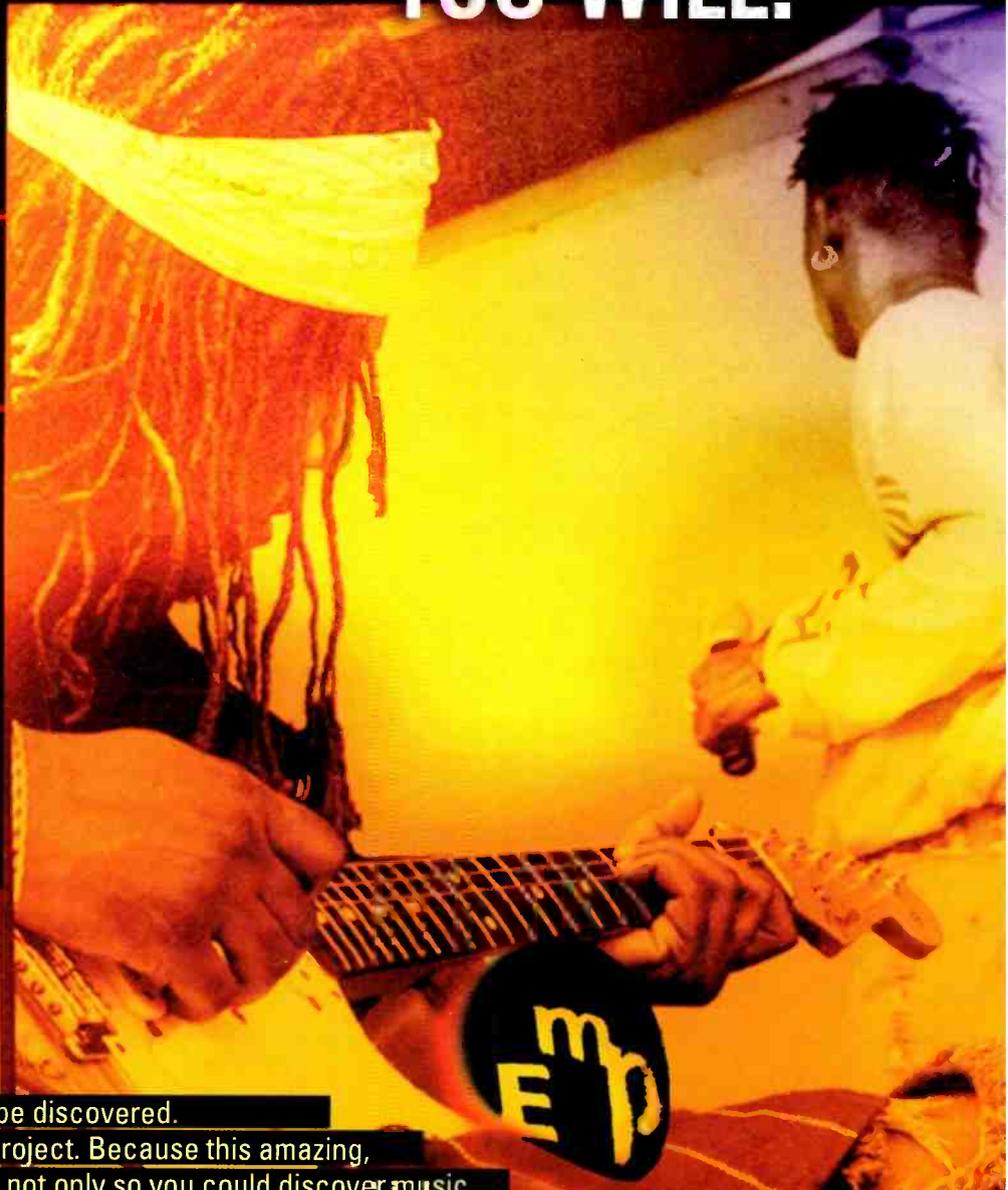
# HAVE YOU EVER?

Tuned to D? Belted it out? Lost it? Sung for your dinner?

Been in a band? Written a song? Sung off key and didn't care?

Toured the country in a van? Banged a drum?

# YOU WILL.



There are songs to be sung. Rhythms to be felt. Talents to be discovered.

All by you, and all within the wild, colorful shell of Experience Music Project. Because this amazing, unprecedented celebration of American Popular music was created not only so you could discover music by famous artists, but so you could discover music within yourself.

## EXPERIENCE MUSIC PROJECT

YOU ARE MUSIC IS YOU ARE MUSIC OPENING AT SEATTLE CENTER 5.23.00

[emplive.com](http://emplive.com)

## Dianne Reeves Gets 'In The Moment' For 1st U.S. Live Album On Blue Note

BY DAVID NATHAN

LOS ANGELES—Given the critical acclaim and ever-growing loyal audience she's built for her performances over the past 15 years as a recording artist, it's notable that Dianne Reeves has only just made her first live album in the U.S.

"For a while, I've had people tell me, 'We have your records, but you're something else when you per-

form.' I know there's some magic that happens in live performance," says Reeves. "There's spontaneity [and] intuition, and since I've spent most of my life performing, this seemed like an opportune time to capture that energy on record."

Reeves cut one previous live set, in 1998 in Paris ("Live At The New Morning"), but it was only released in France. Her seventh album for Blue

Note, "In The Moment (Live In Concert)," is due July 18, with a simultaneous international release. Cut at SIR Sound Stage 1 in Los Angeles in late January, the 11-track set was produced by her cousin George Duke, who has worked with her on four of her previous albums, including '99's "Bridges."

She notes, "George does whatever is necessary to allow the artist to be free to be themselves."

Reeves reprises a number of cuts from her last album (including two tunes she co-wrote, "Testify" and "Mista"); revisits two pieces from 1991's "I Remember" album; introduces two new songs ("The First Five Chapters," based on a poem by Portia Nelson, and Antonio Carlos Jobim's "Triste"); and includes an eight-minute-plus version of "The Best Times," which references her 1985 classic "Better Days."

With a recording career that continues to build with each new release, Reeves seems assured of a warm reception at retail.

"Dianne did an in-store performance for us last year," says Doug Diaz, head buyer for music and video software at New York-based J&R Music World. "I couldn't get over how good she was live. Her sales have been extremely strong, and her older catalog albums are among our best-selling jazz titles. 'Bridges' did even better than its predecessor ["That Day"], and she has a large fan base. I think the new live album will keep the momentum going."

Reeves is considered a staple artist at jazz and jazz/AC stations, and her latest album elicits much praise from Bobby Jackson, music director at WCPN Cleveland. "It's amazing that it's taken this long for her to have a live recording. Her albums are always pretty big for us, and this new record is very user-friendly. It captures the essence of who she is: She doesn't just deliver material—Dianne communicates with her audience."

Blue Note plans to take full advantage of Reeves' full touring schedule, which includes a number of key festival dates starting in June and running through August. A video of the January recording will be used initially for promotional purposes. An advance copy of the CD was circulated May 9 to a 3,000-strong list of press, retail, and radio names.

"We have a strong visual display for this album with the video, which will go to our entire press list and to retailers for in-store viewing," says Tom Evered, Blue Note GM/senior VP. "Dianne's audience has become so broad. She has tremendous drawing power as a live performer, and her catalog sells ongoingly. With upcoming dates like the Playboy Jazz Festival [Los Angeles, June 17], the JVC Festival in New York [June 24], the Essence Music Festival [New Orleans, July 3], and the Newport Jazz Festival [Aug. 12], we feel like everything is coming together for this album."

For Reeves, making a live album was "like putting myself on the line, on the edge. We could have had a two-CD set from the recording we did.

There's just so much I want to say. More than anything, I wanted my spirit to be captured."

Known for her wide-ranging choice of material—such as the traditional "Morning Has Broken" (a hit for Cat Stevens in 1972), Leonard Cohen's chestnut "Suzanne," and "Afro Blue," the famed composition by Mongo Santamaria and Oscar Brown Jr.—



REEVES

Reeves approached the recording with typical zest. "I wanted the songs to be just the way they are when we perform. For instance, I've recorded [the Cole Porter standard] 'Love For Sale' before, but I never did it like we did that night [for the new album]. It took on a whole different character," she says, noting the strong Latin and Afro-Cuban percussive feel of the track.

Reeves utilized her touring band (Otmara Ruiz, piano, synthesizers; Reginald Veal, bass; Roscoe Bryant, drums; Romero Lubambo, guitar; and 10-year member Munyungo Jackson, percussion) on "In The Moment." "They have wonderful personalities, and they truly contribute to the music," she says. "I'd say what we do is very earthy, and we don't do any one

particular kind of music."

Reeves is managed by Michael Davenport of the Merlin Co. and represented by booking agent the International Music Group and publicist the Lippin Group. She's an ASCAP writer through Wild Honey Publishing.

Reeves is typically philosophical when asked about having the kind of mainstream success enjoyed by other female vocalists with a strong jazz audience. "Sure, I think about having a commercial breakthrough, but I figure I'll get mine when it's time. Right now, I feel fertile as a recording artist and performer, that I have a solid career and that people are still discovering me and my music."

Reeves is due to begin recording her next Blue Note project—a tribute to Sarah Vaughan (one of her prime influences) with a full orchestra—in September after completing a number of dates in Europe.

Reeves drew media attention when she canceled her June 3 concert at the Charleston, S.C.-based Spoleto Festival in protest of that state's display of the Confederate flag. She says, "Although I looked forward to participating, I have decided to cancel my performance until the circumstances evolve into a satisfactory resolution."

The Spoleto Festival has not commented but says the Marcus Roberts Trio will perform in her place.

*Mozart. Broadway.  
Warhol. Madison Avenue. Bergdorfs.*

You're never far from exceptionally good company.

From Lincoln Center to the Met, when you stay with us.

we'll keep you close to the best things in Manhattan.

Including fine dining at our Conservatory Restaurant & Cafe.

Happy Hour 5 p.m.-7 p.m.

**\$190 Single      \$210 Double      \$260 Suites**

For reservations, call 800-223-4164.



**THE MAYFLOWER HOTEL**  
ON THE PARK • NEW YORK

15 Central Park West at 61st Street, New York, NY 10023 212-265-0060  
www.mayflowerhotel.com



**MUSIC VIDEO  
PRODUCTION  
35mm - 70mm  
ALL BUDGETS  
PLATINUM FILMS  
718.434.5319**

# Billboard® DIRECTORIES

*The Definitive Source for Industry Information*

**INTERNATIONAL BUYER'S GUIDE:** Jam-packed with critical personnel and other information about every major record company, video company, music publisher, and seller of products and services for the entertainment industry worldwide. A powerful tool. \$145

**INTERNATIONAL TALENT & TOURING DIRECTORY:** The leading source for those who promote or manage talent. Lists U.S. and International, talent, booking agencies, facilities, services and products. \$115

**RECORD RETAILING DIRECTORY:** The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent and chainstore operations across the USA. \$185

**INTERNATIONAL TAPE/DISC DIRECTORY:** The exclusive source for information in the manufacturing area of the music and video business. Lists over 3000 professional services and suppliers. \$80

**THE RADIO POWER BOOK:** The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label, and radio syndicator. Includes Arbitron information of top 125 markets. \$105

**INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:** The most accurate reference source available on the Latin music marketplace. Business-to-business contacts in 19 countries. \$85

To order: call 800-344-7119 (International 732-363-4156),  
fax 732-363-0338, or mail this ad and payment to:  
Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

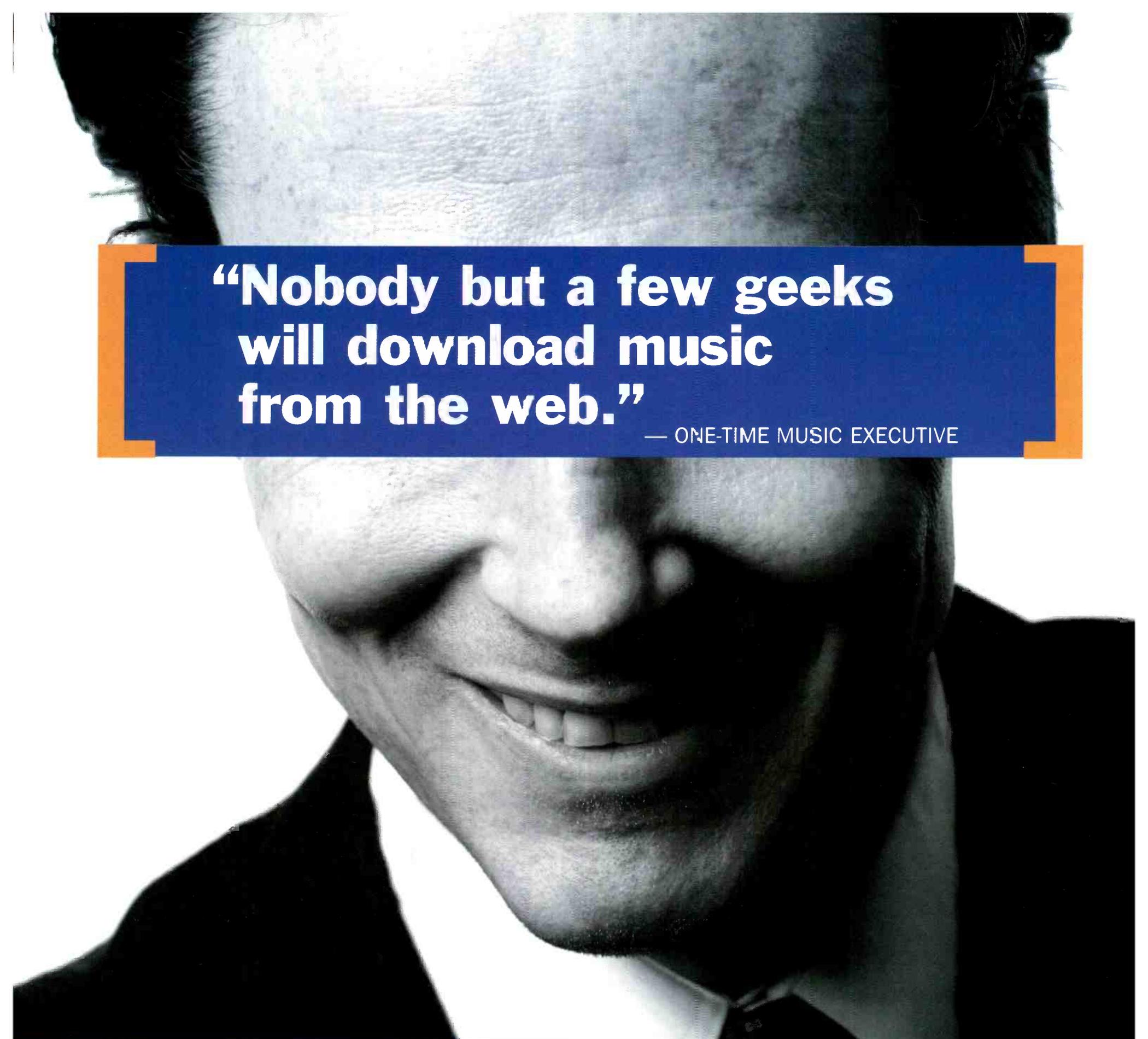
Add \$6 per directory for shipping (\$14 for international orders). Add sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**NEW** Billboard Digital Directories... Buy the print directories together with our new online service and receive 25% off.

Call 800-449-1402 or visit

www.billboard.com/directories for a free online demo.

BDZZ3028



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

— ONE-TIME MUSIC EXECUTIVE

**[INSIDE]**

go to [www.inside.com](http://www.inside.com)

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

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

from Powerful Media, Inc.

## WATCHA TOUR AIMS TO ROCK LATIN WORLD

(Continued from page 1)

Darryl Eaton, an agent with Creative Artists Agency (CAA) in Los Angeles and a partner in Watcha.

Besides, according to Latino rock manager Jorge Mondragon, another partner in Watcha, "rock en español is not a sound; it's a language. We want to show that anyone who likes Limp Bizkit may like Molotov—the only thing different is the language."

Watcha 2000, set to begin on Aug. 11 at the Universal Amphitheatre in Universal City, Calif., hopes to capitalize on the growing interest in harder-edged Latino bands. The roster features Café Tacuba, Molotov, Enanitos Verdes, Aterciopelados, A.N.I.M.A.L., Maldita Vecindad, Ozomatli, and others. "Watcha" is a Spanglish term loosely translated to mean "check it out."

The 18-city trek, up from 11 dates last year, is sponsored by Coors Light. Watcha is a joint venture among Mondragon, CAA's Eaton, and Kevin Lyman, producer of the Vans Warped Tour.

The genesis of Watcha came when Eaton, agent for Molotov, hooked up with Mondragon, the band's manager, at a Mexican rock festival, and Molotov wondered if a Warped-style rock en español festival would work in the U.S. Eaton brought the project to Warped producer Lyman, and Watcha was born.

"Last year, when Warped ended in Miami, we tagged Watcha onto the end of it and just kept going, using much of the Warped personnel and production. By doing that, we were able to save some 40% on production," says Lyman.

While Watcha '99 was no across-the-board success—in fact, it lost money—there were enough positives to come back for more dates in 2000 and attract a national tour sponsor in Coors Light. "We didn't do the numbers we would've hoped for [in '99], but the response was great, and we had good feedback from the press and artists," says Eaton. "Warped is now the longest-running, most successful festival tour out there, and Watcha did better numbers its first year."

Audiences were responsive to Watcha, according to Randy Ebricht, drummer for Molotov, performers on Warped and Watcha in '99 as well as this year's Watcha. "The crowds were just as pumped up on Watcha as Warped," he says. "It's not every day Latinos get to see so many Latino rock acts with such good production, all on the same bill."

### WATCHA 2000

Certainly crossover is an ultimate goal, but Watcha honchos are currently more concerned with building the tour's base within the Latin community.

"This is a Latin show, and we found out last year that our audience was 95% Latin," says Lyman. "We're interested in solidifying within the Latin community first, then hope for crossover."

The 1999 tour was an educational experience. "We learned a lot of lessons last year," says Lyman. "My

misconception was that, like Warped, we should start Watcha at 1 p.m. on a weekday. The problem is, this audience has jobs, and they didn't start rolling in until 6-6:30 p.m."

So this year, Watcha will host five bands on weeknights, eight on the weekends. Local promoters will bring in bands to add local flavor in each market. A total of 20 bands will perform on Watcha, compared with 140 throughout the course of the Warped tour. Ticket prices for Watcha 2000 are in the \$24 range.

Rather than go with a national promoter, Watcha is cutting individual deals in each market. While big-name promoters like CFA/SFX and House of Blues Concerts have dates, the tour will also go with promoters more immersed in the local Latin scenes. "We try to utilize Latin promoters and embrace the Latin music community," says Eaton. "We've also asked the advice of a lot of the managers of artists on the tour. This is still a new market for us."

Indeed, the rock en español market is still developing in the U.S.,

*'We want to show that anyone who likes Limp Bizkit may like Molotov—the only thing different is the language'*

— JORGE MONDRAGON —

Lyman says. "In some ways rock en español is fragmented, so we have to unite a scene, similar to how Warped started," says Lyman. "Warped is a very niche lifestyle, and we're trying to develop something similar for Watcha. We may generate some crossover things with compilations and the Coors Light sponsorship."

In addition to Coors Light, on board for Watcha 2000 will be reps from the Hispanic Assn. of Colleges and Universities and rock en español

fanzine La Banda Elastica.

Lyman says some of the more adventurous Anglo rock fans may be turned on to Watcha acts while looking for something new. Others may already be familiar with some rock en español acts—Café Tacuba has opened for Beck, and last year Ozomatli opened for Santana. "This tour is a natural for the more creative [Anglo] fans who might want to risk \$25 to see something different," Lyman says.

Molotov's Ebricht stresses that while rock en español in general and Watcha in particular are more Korn than Ricky Martin, the music should still be accessible to a wide range of Anglo rock fans. "On this tour, if people are expecting to see artists with really white teeth, very good-looking, with 30 female dancers, this isn't it," he says. "We're more like authentic, legitimate rock."

Watcha organizers are in it for the long haul, and conservative hopes are that the tour will break even this year. "We're not impatient," says Lyman. "We want to build it organi-

cally."

Toward that end, Watcha did not bite off more than it can chew in terms of capacity. "We scaled within reason with our venues, playing places like the Aragon Ballroom in Chicago [Aug. 18] and the Roseland Ballroom in New York [Aug. 23]," says Lyman. "We're not forcing it on anyone."

In the Los Angeles market, Universal Amphitheatre has done very well with Latin shows in the past and expects Watcha to be a winner. "We think it's gonna do great," says Alex Hodges, VP for House of Blues Concerts, exclusive promoter at Universal. "The community in L.A. knows this is the No. 1 spot for any Hispanic show, whether it's rock, AC, traditional, or whichever. We're excited about Watcha."

And the ultimate goal for Watcha 2000? According to CAA's Eaton, "Our goal is to basically put on a great show for all the people that come to see it and to help build the brand so that next year when Watcha comes around, people will know that the best bands in rock en español will be there."

## CASSETTES GET LIFE SUPPORT

(Continued from page 1)

observers expect the format to finish well under 10% in album sales for the entire year.

Danny Yarbrough, chairman of Sony Music Distribution, says, "We want to maximize and maintain the cassette business that there is as long as possible."

While many merchants agree with Yarbrough's stance because the cassette supplies a higher profit margin than the CD, some nonetheless concede that they are cutting back on their stores' cassette presence, mainly in the catalog area.

Depending on which label and distribution executive one talks to, cassette returns so far this year are ranging between 30% and 50%.

One merchant has already given up the ghost on the cassette. Joe Pagano, VP of merchandising at Eden Prairie, Minn.-based Best Buy, says, "Cassettes are gone. Best Buy took out cassettes at the first of the year. But after all, Best Buy was the house that CDs built."

He said pulling cassettes was an easy decision to make, considering that last year the format accounted for only about 1% of album sales for the chain.

Dick Odette, senior VP of purchasing at the Musicland Group, says that a typical Sam Goody carries about 2,200 cassette titles. But he adds, "We have a lot fewer than we used to have."

Mike Dreese, CEO of Boston-based Newbury Comics, labels cassette sales as "pathetic." While the chain has cassettes in all of its stores, "[they are] limited to catalog, greatest-hits titles, and new releases of mainly the hard rock and rap stuff," he says.

Breaking out sales by format, regardless of configuration, Dreese says that the week of May 22 the chain sold 83,000 CD units, bringing

in \$1.04 million, of which \$275,000 was gross profit; cassettes sold were 2,100 units, bringing in \$19,000, of which \$7,000 was gross profit; and vinyl sold 3,700 units, ringing up \$29,000, of which \$11,000 was gross profit.

"We sold more vinyl and made more money on it," he says.

Odette reports that some labels are starting to withhold cassette releases, depending on the genre. Others, he says, are considering cutting out the cassette format shortly after street date, similar to the way that many labels cut out commercial singles.

One senior label executive acknowledges that he is employing the tactic of withholding the cassette format on certain new releases. According to SoundScan data that the executive quoted on format sales by genre, so far this year the CD is 96% of jazz sales, 95% of classical sales, 94% of alternative sales, and 93% of new age sales.

Therefore, since classical and jazz rarely come out in cassette, he thinks it is prudent not to release alternative rock titles—which until recently have generally been released on cassette—in the format.

Indeed, Tom Carrabba, senior VP/GM of Jive, cites another genre where he thinks it doesn't make sense to have the cassette available. "While we mainly make both [formats] available for albums, we had a couple of electronic music releases where we did not have the cassette," he reports.

Ron Phillips, senior VP of purchasing at Woodland, Calif.-based Valley Media, says his company is getting killed with cassette returns. He hopes that labels make cassettes available on a one-shot basis and then discontinue them two weeks after street date.

"Our customers over-order them, and it forces us to meet that demand; then we have to process the returns,"

*'We want to maximize and maintain the cassette business that there is as long as possible'*

— DANNY YARBROUGH —

he says.

Larry Gaines, COO at Wherehouse Entertainment, says that while the chain has done its best to hold on to the cassette by including the format in the chain's advertising, "they don't hold very long."

Often, after the chain sells out its initial cassette order, by the time a title gets back in stock, demand is no longer there. So the chain is much more careful on how it reorders cassettes, Gaines says.

Sony's Yarbrough says that offering one-shot buy-ins isn't the way to cut back on returns. He says that in Sony's experience, "it is not the reorders that get you into trouble; it is what you go out the door with."

Consequently, he says, "we are closely furnishing information to our [sales] guys so they can work closely with retailers to make sure we have the right [format] mix" on initial shipments.

Another distribution executive says his company has considered selling cassettes on a one-way basis, but he is afraid that would kill the cassette. Music retailers say they deplore that idea.

Yarbrough agrees, saying that one-way policies "don't work . . . and would go a long way toward finishing off the

[format] more quickly. We had done that with the LP, but the accounts just wouldn't take a chance."

Jim Urie, president of Universal Music and Video Distribution, says that his company considered raising the return penalty on the cassette, "but I hate to do that because it is just another slap that the retailers don't need. Also, it wouldn't solve our problem of handling returns."

Consequently, Universal will continue to try to release fewer cassette titles and ship less of them. And it may reduce the discounts it is offering on cassettes.

At Valley, Phillips is trying to keep returns down by becoming "more selective on what we bring in," he says. "If it is not an urban or country title, we don't bring cassettes in on independent releases."

While the cassette is severely weakened in catalog, merchants say that budget cassettes can still sell good numbers.

At West Sacramento, Calif.-based Tower Records/Video/Books, Stan Goman, executive VP/COO, says the low-end cassette, especially the Sony Nice Price line, does well for the chain.

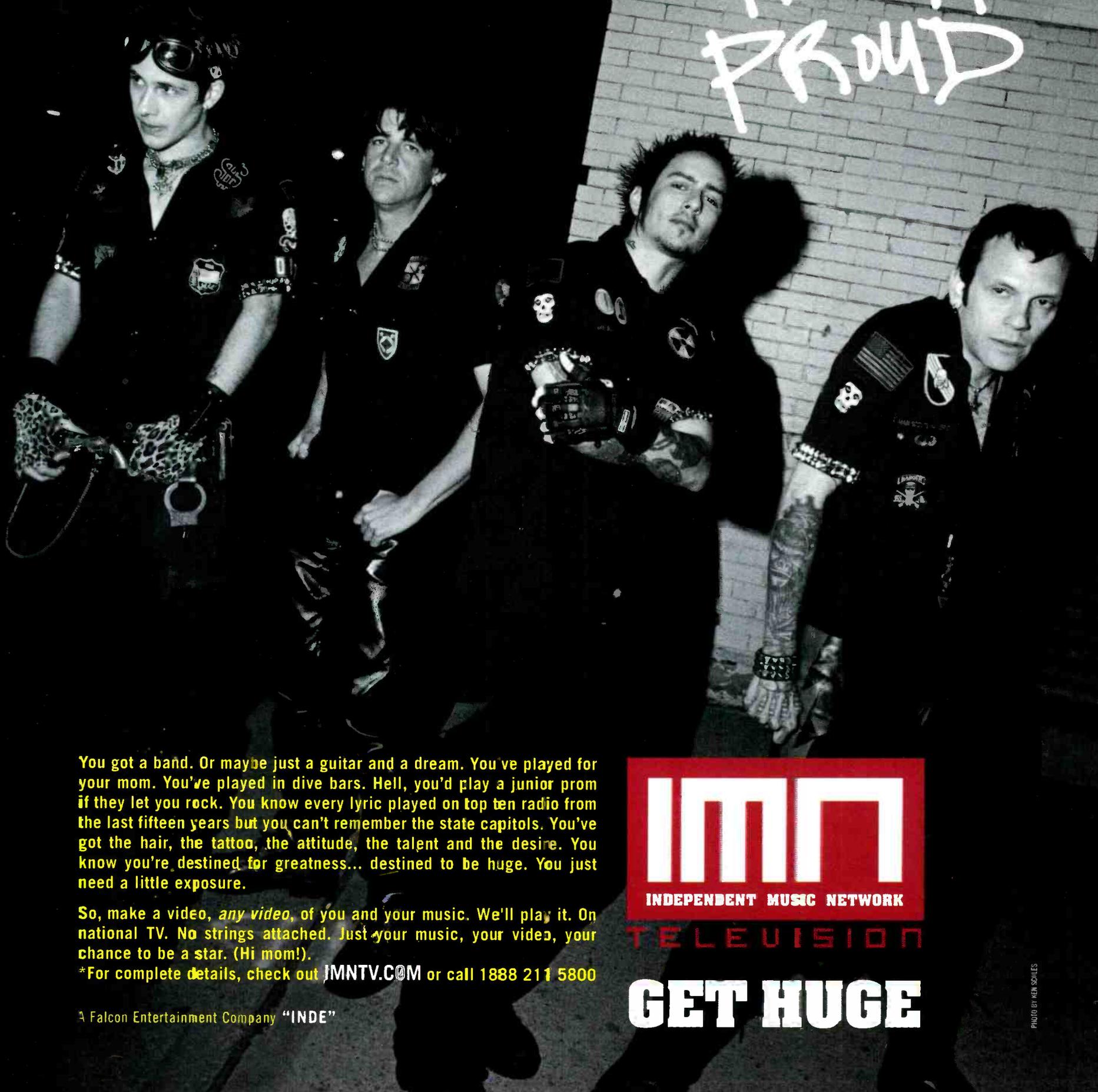
Yarbrough says that the Nice Price line has helped maintain Sony's cassette sales above the industry average of 11.4% this year. So far, cassette albums account for 13%-14% of all album units for Sony, he reports.

"We have been doing well with Nice Price," he says. "We have permanent fixtures in a lot of stores where they are on sale every day. Often, the accounts offer them on sale in multiples, say '3 for \$10' or '3 for \$12.'"

Valley's Phillips thinks that cassettes are destined to become a budget promotion format, with accounts running periodic sales on them and then taking them out of the store after the promotion is over.



MAKE YOUR  
MOTHER  
PROUD



You got a band. Or maybe just a guitar and a dream. You've played for your mom. You've played in dive bars. Hell, you'd play a junior prom if they let you rock. You know every lyric played on top ten radio from the last fifteen years but you can't remember the state capitols. You've got the hair, the tattoo, the attitude, the talent and the desire. You know you're destined for greatness... destined to be huge. You just need a little exposure.

So, make a video, *any video*, of you and your music. We'll play it. On national TV. No strings attached. Just your music, your video, your chance to be a star. (Hi mom!).

\*For complete details, check out [JMNTV.COM](http://JMNTV.COM) or call 1888 211 5800

A Falcon Entertainment Company "INDE"



INDEPENDENT MUSIC NETWORK

TELEVISION

GET HUGE

PHOTO BY KEVIN SOULES

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>				
<b>NO. 1</b>				
1	1	<b>CREED</b> ▲ <sup>4</sup> WIND-UP 13049 (11.98/17.98) <b>HS</b>	<b>MY OWN PRISON</b> 19 weeks at No. 1	139
2	2	<b>METALLICA</b> ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	459
3	3	<b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	571
4	5	<b>MATCHBOX 20</b> ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	169
5	4	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	292
6	8	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>8</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	320
7	6	<b>BACKSTREET BOYS</b> ◆ <sup>13</sup> JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	146
8	7	<b>PINK FLOYD</b> ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1210
9	9	<b>'N SYNC</b> ◆ <sup>15</sup> RCA 67613 (11.98/18.98)	'N SYNC	114
10	11	<b>DEF LEPPARD</b> ▲ <sup>7</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	186
11	10	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	115
12	19	<b>DMX</b> ▲ <sup>3</sup> RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	104
13	16	<b>JAMES TAYLOR</b> ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	498
14	24	<b>STYX</b> ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	31
15	13	<b>ANDREA BOCELLI</b> ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) <b>HS</b>	ROMANZA	130
16	15	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	360
17	14	<b>BUENA VISTA SOCIAL CLUB</b> ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) <b>HS</b>	BUENA VISTA SOCIAL CLUB	54
18	23	<b>JIMMY BUFFETT</b> ▲ <sup>5</sup> MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	467
19	18	<b>METALLICA</b> ▲ <sup>7</sup> ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	525
20	12	<b>SANTANA</b> ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	30
21	17	<b>METALLICA</b> ▲ <sup>4</sup> MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	436
22	27	<b>SUBLIME</b> ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	191
23	44	<b>MILES DAVIS</b> ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	71
24	30	<b>CAROLE KING</b> ◆ <sup>10</sup> EPIC 65850 (9.98 EQ/11.98)	TAPESTRY	426
25	33	<b>BEASTIE BOYS</b> ▲ <sup>8</sup> DEF JAM 527351/DJMG (10.98/16.98)	LICENSED TO ILL	426
26	25	<b>AC/DC</b> ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	307
27	21	<b>METALLICA</b> ▲ <sup>5</sup> ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	470
28	29	<b>CREDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	346
29	32	<b>DAVE MATTHEWS BAND</b> ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	210
30	26	<b>AL GREEN</b> ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	97
31	37	<b>NIRVANA</b> ◆ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	273
32	50	<b>ABBA</b> ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	164
33	28	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	155
34	36	<b>JOHN MELLENCAMP</b> ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	71
35	31	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	117
36	—	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>8</sup> COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	87
37	49	<b>TOOL</b> ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	159
38	—	<b>SOUNDTRACK</b> ▲ COLUMBIA 65554/CRG (7.98 EQ/11.98)	TOP GUN	266
39	—	<b>EAGLES</b> ▲ <sup>7</sup> Geffen 424275/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	240
40	43	<b>LIMP BIZKIT</b> ▲ FLIP 490124/INTERSCOPE (11.98/17.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	115
41	48	<b>FLEETWOOD MAC</b> ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	398
42	34	<b>TRAIN</b> ▲ AWARE/COLUMBIA 38052/CRG (11.98 EQ/17.98) <b>HS</b>	TRAIN	46
43	35	<b>BARRY WHITE</b> ▲ MERCURY 522459/DJMG (10.98/17.98)	ALL TIME GREATEST HITS	59
44	42	<b>SADE</b> ▲ <sup>4</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	147
45	47	<b>VAN MORRISON</b> ▲ <sup>3</sup> POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	469
46	20	<b>SARAH MCLACHLAN</b> ▲ <sup>7</sup> ARISTA 18970 (10.98/17.98)	SURFACING	148
47	41	<b>SAVAGE GARDEN</b> ▲ <sup>6</sup> COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	153
48	45	<b>GUNS N' ROSES</b> ◆ <sup>15</sup> Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	462
49	—	<b>SANTANA</b> ▲ <sup>7</sup> COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	90
50	40	<b>AC/DC</b> ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	115

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 (Platinum). △<sup>2</sup> Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. © 2000. Billboard/BPI Communications, and SoundScan, Inc.

## Artists & Music

### ASHCROFT

(Continued from page 12)

finished product, and he is looking forward to ending a lengthy hiatus from live performance. "I certainly think if somebody played me this before I started, I'd be happy," he says of the album, which augments the soulful pop/rock blend he purveyed in the Verve, with lush orchestration and some of the catchiest melodies he has ever penned.

Highlights include the edgy, bass-driven "New York," the uncharacteristically upbeat "C'Mon People (We're Making It Now)," the atmospheric "I Get My Beat," and the stirring "Brave New World," which seems to chronicle Ashcroft's battles with everything from writer's block to the Verve's dissolution.

Virgin co-president Ray Cooper sees enormous potential for "Alone With Everybody." "As the main focus of the Verve, Richard was a huge media star across all formats in the U.K.," Cooper says. "Over here, a lot of people bought 'Bittersweet Symphony' without knowing exactly who the Verve were. In America, we'll be putting the focus on Richard as a solo artist, but we'll work the fact that his history in America has proven he can sell records here."

Cooper, who describes the album as "tremendously beautiful," says "Alone With Everybody" is a world-wide priority for the label. In advance of the album's U.S. release, Virgin has serviced a video for "A Song For The Lovers" to MTV and M2, on the latter of which Ashcroft will host an hour of programming later this spring.

At retail, Virgin has readied a campaign to cross-promote the Verve's back catalog. Also, the label will sticker "Alone With Everybody" to "clearly identify Ashcroft as a former member of the Verve," according to Phil Fox, Virgin director of marketing.

Ashcroft's official Web site ([richardashcroft.co.uk](http://richardashcroft.co.uk)) will become a prominent part of the Virgin Web site ([virginrecords.com](http://virginrecords.com)) and will be bolstered with links to interviews and sound samples from the album.

Ashcroft won't make his official solo debut until he appears Aug. 19-20 at the V2000 Festival in the U.K. But the U.S. media got a rare opportunity to see the artist in the flesh at a special May 19 appearance at Joe's Pub in New York, at which "Alone With Everybody" was played and Ashcroft performed a brief acoustic set of songs from the album.

A full-scale U.S. tour is scheduled to begin in October, to be preceded by jaunts through England and Europe. Ashcroft, who is booked by Little Big Man, says he will rework a handful of Verve favorites, such as "Sonnet" and "Lucky Man," for his live performances and will employ a large band to properly convey the new album's range of texture.

"I think that's what missing, really—someone who can go on and perform 16 great, classic tunes in a row," Ashcroft says. "When it becomes a whole thing, a whole package like that, you can't deny it. It's pure and that's what it's all about."

## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

ONE OF THE MORE heartbreaking parts about being a music journalist over the past couple of years has been watching gifted artists fall prey to the ongoing consolidation of our industry. We have a box filled with fine recordings that may never reach the public as a result of major-distributed labels folding and periodic reduction of rosters at larger labels. One of the albums that we simply refuse to give up on is by an undeniable star-in-waiting, **Suzanne Palmer**.

Her name should be familiar to dance music enthusiasts, given her history as a featured vocalist on successful recordings by **Club 69** and **the Absolute**. After several years of laboring in the shadow of various headstrong producers and DJs, she was finally about to shine on her own creative merits when the MCA-distributed Twisted America Records signed her to a solo deal. Shortly after completing 13 songs with Viennese producers **Martin Gellner** and **Werner Stranka** for an album, Twisted folded, leaving Palmer with MCA. An amicable split with MCA has left Palmer unsigned and armed with a sterling, commercially viable album to shop.

Available for licensing in the U.S. and Europe, the album is empowered with multi-format potential, thanks to cuts like "One For Me" with its pop/R&B shuffle, and the stately power ballad "If I Had To Do It All Again." Palmer is particularly strong on the stirring, gospel-inflected "Eyes Of A Broken Child," as well as on "Good, Good Loving," wherein she vamps with an intensity that would make **Chaka Khan** proud. And, of course, there's ample disco fodder, most notably the rousing "Stand Up." The songs (most of which were written by the artist) add up to a nicely varied album that Palmer is "extraordinarily proud of. I have so many genres of music that have influenced me and become a part of my style. [This album] showcases different sides of my singing and writing."

Revealing some of the battle scars of her past few years of struggling for a place of prominence in the industry, Palmer says that "sometimes in this business, originality and uniqueness are qualities that can work against you, rather than for you." But she says she refuses to give up. In addition to shopping her album, the Chicago-based singer has reunited with Absolute producers **Mark Picchiotti** and **Craig Snider** for a single due this summer. She's also writing new material with **Phil van de Werken** (aka "Phuzz"), a Minneapolis-based writer/producer.

Palmer's also wisely considering a sideline in jazz, after recording the lovely "I'll Sing Your Name" with keyboardist/composer **Fred Simon**—which was recently cited by *Jazziz* magazine as a winner in its search for "voices of the new jazz culture."

Regardless of her ultimate direction, we're willing to bet the rent money on Palmer. She's a talent that we believe should not—and will not—be ignored.

For more information, call **Jeffrey Thomas** at 773-276-4907, or E-mail him at [JRTSLP@aol.com](mailto:JRTSLP@aol.com).

IT'S NOT EASY to stand apart from the pack of rockers gunning for a label deal, especially if you're an artist who is not inclined to indulge in trendy sounds or gimmicks. To that end, the fact that **Steve Singh** rises above the glut of guitar-slingin' belters is proof that he has a gift that will not be denied.

The New York-rooted artist has assembled "I Turned It On," a stellar collection of tunes that are rooted in pure-pop melodies, richly detailed lyrics, and the kind of hooks that hits are made of. Singh's material gets its color from a performance style that is, by turns, delightfully quirky and wholly accessible.

Singh, who is currently playing clubs along the East Coast, says that the project started out as an "over-the-top" studio effort. However, it was eventually pruned down to the bare essentials after he "just flat out ran out of money." It was a smart move that forces the songs to stand on their own tight constructions.

"I think these songs are great, and my job is to get the best performances and the best sounds possible—which, in my opinion, are vintage—to tape," he says. "I look forward to working with a great producer one day to take my songs in a different direction and add their own cosmetics."

For additional details, contact **David Bason** at 917-405-3728.



SINGH

A SPECIAL FEATURE PRESENTED BY JUPITER COMMUNICATIONS



# MUSIC ONLINE

## Will It Find Its Rhythm?

As new distribution technologies threaten to erode the music industry's core revenue models, new product categories, payment options, and programming models are creating a wealth of possibilities. Jupiter Communications, the worldwide authority on Internet commerce, offers extensive coverage of the online music industry. Jupiter's *Music* Research focuses on the opportunities and pitfalls that the music industry faces as it moves online. This service evaluates new technologies and trends and identifies best-of-breed business models for established players and start-ups involved in music on the Web. In addition to written analysis about the music industry, Jupiter hosts **Plug.In: The Jupiter Online Music Forum**. Now in its fifth year, Plug.In has become the preeminent gathering of the music industry elite. This two-day event attracts top-level executives both as speakers and attendees to discuss topics such as record label strategies, digital distribution, music-oriented online content, intellectual property, and more. The following overview is a sampling of analysis from Jupiter's *Music* Research.

### BURN BABY BURN

**The old-school adage—give consumers what they want—doesn't translate when it comes to online music. No one seems to know what consumers want. With music labels placing "for sale" signs on their digital catalogs, insecurity hovers over the business. Downloading music has to proven itself as a valuable marketing tool, but will it develop into a viable business?**

A recent Jupiter Consumer Survey asked respondents what two factors would most influence their decision to buy songs or albums in digital format; 56 per cent of respondents said that price is the most important factor in purchasing digital musical downloads, specifically a price advantage over traditional music purchases. But how low is low? Would consumers who are accustomed to free downloads really be willing to pay Sony's proposed price of \$3.50?

Thirty-seven per cent of respondents said they want the ability to listen to downloaded music in a compact disc format. They want to burn their downloads onto a disk that would play in a home stereo system. Only 12 per cent said that ownership of a digital playback device like the Diamond Rio is a key factor when deciding to purchase digitally formatted music.

Another recent Jupiter Consumer Survey asked online households about their listening habits and attitudes toward direct digital playback devices. Nearly 55 percent of respondents said they don't regularly (or ever) listen to music online. Of online consumers, 40 percent said they have no interest in owning a direct digital playback device, and 45 percent indicate they don't understand the device. Only 13 percent said they had any positive purchase intent, including 10 percent who identified the ability to swap memory cards as a requirement of any digital device. Yet the cost of such memory cards remains prohibitively expensive, adding over 50 percent to the cost of digital playback.

Jupiter's analysis of these market trends finds that despite the appeal of

portable MP3 players, these sleek units have yet to evolve into consumer-friendly technology. Players can only hold a limited amount of music and the cost of flash memory is unlikely to drop anytime soon. The success of digital downloads is tied to the popularization of CD writing technology. CD writers will prove more influential than media-less playback devices because they provide a means for transporting downloads to stereo equipment.

Over 19 million US consumers will have access to CD writers (roughly four times the expected base for digital playback users) by 2003. The power to burn CDs will also affect consumers' craving for high-quality sound. Burning MP3s onto a CD for playback demonstrates the imperfections of this seven-year-old compression technology. Despite its riveting hold on the media and the recording industry, MP3 is simply not yet a mainstream consumer technology. With its limited dynamic range and technological shortcomings, MP3 may become the Betamax of online music—a format that awakens consumers' perception, provokes litigation and legislation, and is ultimately abandoned for other technologies.

This ratcheting up of hardware writers and improved sound compression also benefits the downloading business because music labels, using newer encryption technology, can offer higher quality downloads than what is available free of charge in the MP3 format. The business of downloading will emerge as even more appealing in coming years as a growing range of hardware options such as digital car-stereo systems, disk-drive-based home stereo components, and even CD and DVD players that read downloaded files become available.

Jupiter forecasts that digital downloads will generate revenue but only when the price tag is attractive, the sound quality is improved, and CD-writing and other enabling hardware is popularized. Rio-like, media-less playback devices may garner media attention but the success of downloads depends on giving consumers what they want—the ability to store downloads on a disk.

The Worldwide Authority on Internet Commerce

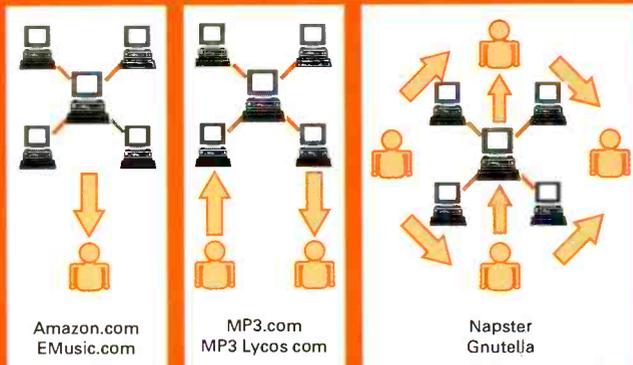
Jupiter Communications | [jup.com](http://jup.com)



**“Labels and artists should take a cue from Napster’s success by releasing more comprehensive catalogs of music online in addition to moving toward more flexible distribution and payment models.”**

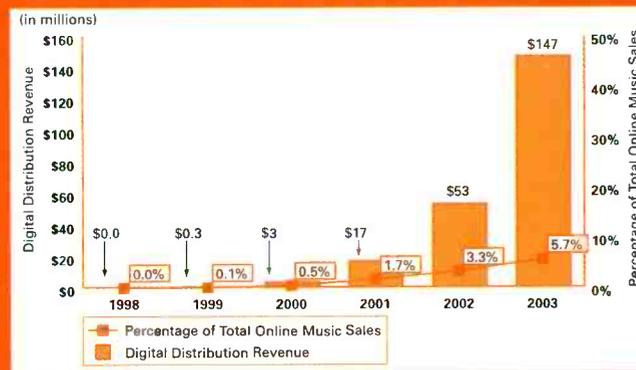
Stacey Herron  
Associate Analyst

**The Evolution of Digital Music Sharing**



Source: Jupiter Analysis, Pub. 4/00 © 2000 Jupiter Communications

**Digital Distribution Revenues, 1998-2003**



Source: Jupiter Analysis, Pub. 4/00 © 2000 Jupiter Communications

**COMMUNITY AND THE LESSON OF NAPSTER**

Consumers going through their neighbors’ compact disc collection, and selecting a song they want, making a perfect copy, and leaving the door open for the next music fan is what Napster—a nineties’ technology (MP3s) wrapped in a sixties’ ethic (community-based sharing)—is all about. Just when the music industry thought it was safe to go online comes the most unnerving business model of all: free music, unlimited redistribution, and no central repository for the songs.

Whether or not Napster survives the slew of legal arrows in its back, it serves as a signpost for online music distribution. With minimal marketing and an imperfect technology, Napster has generated the type of traffic that other online music sites envy: 50 million music files; 10 million registered users; one-half million users logged on at any one time; and 3.5 million users logging on once a day. In terms of online music distribution, Napster has outpaced any other music site. Most remarkably, Napster has no centralized storage space for its music—just 10 million subscribers willing to open their hard disks to community members.

The problem? Musicians and copyright holders don’t get paid at this virtual swap meet. And neither does Napster; because there are no membership fees and the software is free. But users do provide one valuable commodity—data, both demographic (name, address, age) and behavioral (who is swapping with whom). This need-to-know information has powerful potential because it allows a label or artist to customize content and direct sales—for example, pushing artists’ tour dates to users based on geography and swapping history.

Music labels are unfamiliar with this data-collection mind-set, but the more the industry understands its audience, the more the labels and the industry as a whole stand to profit from businesses that are tangential to the development of their artists. Consumers understand the value of their personal data, and music sites that allow consumers to broker their data in exchange for access to services and content will thrive. For example, a Napster-like site could offer consumers a variety of pricing options for downloads that includes different balances between cash and data. Such functionality can also be integrated more deeply into browser software.

In a post-Napster world, expect to see other music sites attempting to woo and profit from a virtual community of fans. To do so, a site must incorporate the same basic features—multiple genres, large selection, and free downloads. Sites can add value by providing virus protection, album art, exclusive access to artist information or artist chat rooms, and guaranteed availability of new songs.

Adapting to Napster, not fighting it, is the only way out of this conundrum for music sites. Whether Napster stumbles or is dragged down, the concept of a digital swap meet is here to stay, and Napster’s progeny, Gnutella et al., are waiting in the wings.

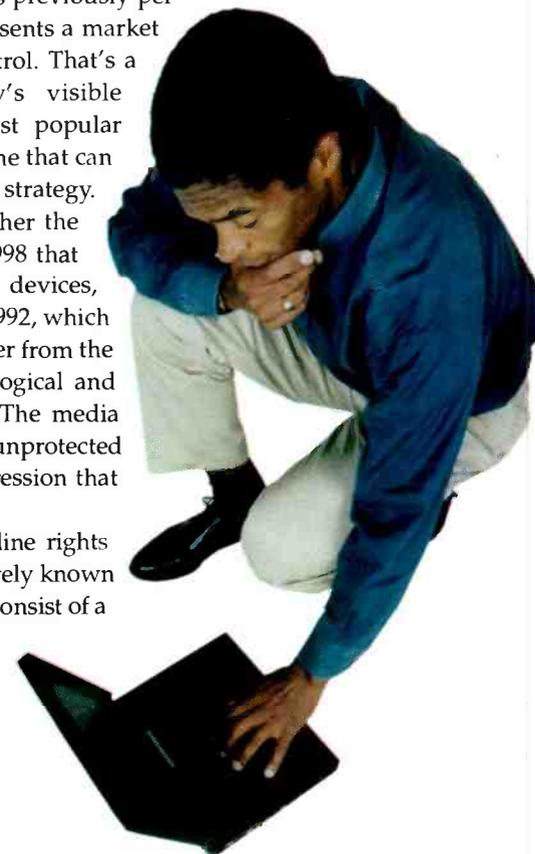
A regulated user-to-user community can engender trust from labels, retailers and potential advertisers. The key to utilizing the community-share model is to move away from charging fees to download individual songs and toward more flexible distribution and payment models, and to emphasize the use of consumer data and the sale of non-downloadable retail offerings.

**THE SHIELD OR THE SWORD? WHICH ANTI-PIRACY TOOL IS APPROPRIATE?**

There’s a saying in the retail music business, “Shipped gold, returned platinum.” That translates for digital as well: “Downloaded gold, pirated platinum.” Making money is tough enough for those entering the business of digital downloads, but losing money to piracy is an equally important concern.

Jupiter’s interviews with music industry executives tracked an evolution in attitude toward digital music. What was previously perceived as an unqualified threat now presents a market opportunity that they must tightly control. That’s a hopeful sign because the industry’s visible approach to piracy—litigation against popular music portals—is a short-term fix and one that can never replace a successful marketing strategy. Legislation also has limited effect. Neither the Digital Millennium Copyright Act of 1998 that prohibits the removal of anti-copying devices, nor the Audio Home Recording Act of 1992, which was ineffective in removing the Rio player from the marketplace, can overcome the technological and psychological barriers to enforcement. The media attention and the presence of so many unprotected music files has already created the impression that unauthorized use is legitimate.

Typically, proactive approaches to online rights protection and apportionment—collectively known as Digital Rights Management (DRM)—consist of a combination of core technologies and features. The music industry has embraced





both encryption technology and watermarking to control piracy. Encryption technology scrambles a digital file so that consumers can only access it with specially designed decryption software. Watermarking imprints an identifier into a song file—in some cases into the notes themselves. It is similar to a tracking device, planted in a song during the mastering process, and

used as a helpful tool against piracy. These protective systems work in tandem with digital tollbooths that companies such as Reciprocal and InterTrust run to manage rights, grant playback permission, and collect and distribute royalties governing playback permission and handling royalties.

A more appropriate approach to digital rights is to shield digital downloads through the use of copyright protection schemes. Record companies, music distributors, and technology vendors united in 1999 to establish the Secure Digital Music Initiative (SDMI) which is intended to establish protection standards for online music. The organization has arrived at one specification—consumers may only copy SDMI-standard sound files three times—while additional requirements have been vague and slow to emerge. The recording industry has made one important concession, abandoning plans to require that players block unsecured MP3 files. A consumer who buys a new SDMI-compliant portable player can continue to listen to pirated MP3s.

The reality is that all encryption is vulnerable to attack, and music labels must learn to live with some degree of insecurity. Most consumers will abide by the law if minimal protections are in place. However, any effort to regulate digital distribution too tightly will only dampen the growth of a legitimate market without wiping out digital piracy. Protecting digital music requires accommodating a degree of piracy in order to permit the growth of a larger overall market. What constitutes too much protection? Jupiter warns against the following:

- Encryption tweaks that require ongoing user upgrades;
- Permission systems that narrowly limit where and how a consumer can play digital music or that require consumers to manage rights for different devices and personal computers;

- Schemes that forbid conversion from other formats to MP3, for playback in older devices, and
- Any efforts to seal off a digital audio channel inside the PC, which raises hardware and software compatibility issues.

Jupiter advises against reworking the operating system and decrypting sound cards. In general, the best defenses against digital piracy consist of pricing and marketing, which makes a legitimate purchase a more attractive alternative. In other words, consumers must regard the value for legitimate downloads as greater than that for pirated songs.

## SHOP TILL YOU DROP THE DEATH OF PURE-PLAY RETAILERS

Selling recorded music online is not that tricky. The hard part is making a profit. In the early days, Music Boulevard, CDnow, and CD Universe duked it out using traditional retail tactics—drive customers to a site with ads and promotional discounts, fill their cart, and proceed to checkout. To supplement thin margins and substantial start-up costs, early online retail players took a page from the Amazon.com model and offered affiliate programs. Suddenly, any music fan with a Web site could direct click-through traffic to a retailer and get a slice of the 15 percent margin resulting from sales. These early retailers survived on affiliate networks and their willingness to drop prices to woo consumers.

But alas, that was all back in the day... before consumers demanded a sophisticated retail environment, before labels opened online stores, and before independent distributors allowed media sites to become merchants of record. Pure-play online music stores have either evolved or dissolved as the links in the distribution chain disappear. Labels, distributors, and artists are all embarking on retail endeavors, and the result is a level retail playing field on which no single player has dominated its online space in the way that MTV has dominated music programming on TV. With so many sellers vying for dollars, however, the pure-play music retailer is probably headed for dot-com extinction.

## A TALE OF TWO RETAILERS

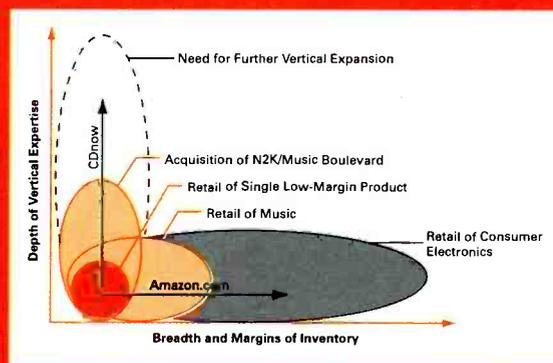
The two largest online music retailers, CDnow and Amazon.com, have responded to this by expanding in opposite directions. Amazon.com expanded horizontally, adding a broad selection of higher-margin products to its initial inventory of books; consumer electronics, software and hardware—all easily sold online and more profitable—followed music onto Amazon.com's virtual shelves. Amazon.com, as a first-mover, understood that consumers who are comfortable buying inexpensive commodity goods from the retailer would graduate to higher-margin purchases.

CDnow, on the other hand, expanded vertically, deepening its expertise in the music market. In 1999, CDnow acquired N2K, proprietor of Music Boulevard, which was until then its largest competitor site. The acquisition served two functions for CDnow: it established the company's dominance in the music retail market through massive customer acquisition, and it added genre expertise and music-related content to its site. With the addition of Music Boulevard, CDnow gained for its core retail business music industry and artist news, detailed reviews, and recommendations. At the same time, CDnow widened its web of affiliate merchants.

Had CDnow's proposed merger with Columbia House transpired, CDnow would have gained access to Columbia House's

fulfillment infrastructure—allowing it to better compete with Valley and Alliance for media relationships—and access to exclusive artist-branded content. CDnow will have to seek out other partnerships with an eye toward further vertically integrating the site and moving deeper into the media space. Options include partnering with an off-line retailer to capture the distribution channel, or integrating with a media entity to build its genre expertise and content.

### Two Routes to Music Retail Expansion



While Amazon.com has introduced a broader product range, CDnow must strive for vertical integration

Source: Jupiter Analysis, Pub. 4/00 © 2000 Jupiter Communications



## DISTRIBUTORS

More! More! More! Online music consumers want more than physical product. They demand 30-second snippets of every song recorded, album artwork, artist discography and bios, and links to related recordings. Independent music distributors were quick to realize that they could earn revenue by supplying the physical product in addition to supplying additional content and the sale-driving utilities to online retailers. To that end, distributors merged with or purchased companies that supplied content or managed data. For example, Alliance purchased All Music Guide, providers of artist and album data, and a kiosk-based distribution company, Digital on Demand. Valley Media merged with Amplified.com, which boasts a 200,000 song digital catalog, and inked deals with Loudeye, providers of digital tracks for online and off-line radio; and Muze, suppliers of artist and album info. For Alliance and Valley, each still makes money in its core business—physical distribution of recorded music. But these distributors can also see the future as makeover experts, capable of converting any music site into a one-stop retail source.

## LABELS

Music labels like to get paid, but they're not used to collecting money from consumers directly. This may become a formidable hurdle for labels moving into the online retail environment. Early label stores vanished because they were limited to a label's core product line, and consumers preferred the wide selection and variety of genres available through independent retailers. Even collaborative ventures such as BMG and Universal's Getmusic.com found it difficult to match the breadth and value of a CDnow or Amazon.com. In order to survive as retailers, labels must create broader alliances and make creative investments with other labels or distributors. Labels must realize that alliances with others may require marketing compromises such as sharing consumer data. Another problem is perception—a label may grow wary of selling through another label-owned retailer, fearing that the retailer is promoting its own artists. To avoid some of these problems, labels are collectively investing in ventures such as ArtistDirect and AlbumDirect and the music search engine, Listen.com. These neutral collectives offer a wide range of retail products, including imports, videos, and merchandise.

## MARKETING & MEDIA IT'S ALL IN THE DATA

**Traditionally, consumers read about music in *Rolling Stone* and purchase their music at Tower Records. The Internet merges these two experiences so that both activities—entertainment and commerce—occur in one place.**

Consumers now demand content from their retail sites and retail from their content sites. With media and retail merged, how is a music site expected to distinguish itself and more important, how should it expect to generate revenues—from retail sales, direct marketing, or advertising?

According to online music executives, the answer is "all of the above." The top three sources of revenue for most online music sites are advertising, retail, and direct marketing. Within the next five years, most music executives believe that direct marketing—that is, use of consumer data to generate sales—will move from number three to number one. This emphasis on consumer data has profound implications for both online media and retail sites.

The increasing value of data acquisition means that affiliate relationships—getting a cut of the sales from directed traffic—are data-worthless for media companies because retailers, and not music sites, collect this information. Instead, the most relevant route for a media site may be to stop working as a commissioned affiliate and to start owning the shop. The task has become easier in the past year. Distributors such as Valley and Alliance offer both product and content, and service providers such as iVendor and Escalate can provide outsourced transactional and customer service functions.

The elimination of the retailer allows media sites to grab the data as well as the 15 percent sales margin rather than settling for five percent to 10 percent of an affiliate sale. Media sites preparing for an IPO, or those already on a public market will also benefit from having retail revenues on its balance sheet. From a revenue perspective, the investment community views 100 percent of a sale more favorably than it does a five percent affiliate fee.

The downside? Media sites will compete with their most important advertisers: retailers. But since every successful media site can engage in retail, a defection of advertisers may prove unlikely. In summary, selling direct outweighs the convenience of linking to a pure-play retailer and provides valuable consumer data.

## THE FINAL PLAYBACK

**The analog rules don't work in a digital world. Clumsy attempts to force online technology into the old paradigm, either through litigation, legislation, or distribution are so far unsuccessful. The changing landscape of the online music industry requires some tolerance of piracy and the adoption of new revenue mixes, including a combination of product sales with data collection. The key for those offering downloadable music is effective DRM technology coupled with enabling technology. New innovations in music product—such as subscription models—will require all links in the distribution chain to re-think their roles and revenue models.**



*Jupiter Communications, (NASDAQ:JPTR) the worldwide authority on Internet commerce, provides strategic analysis and insight to give businesses a competitive advantage in a complex and rapidly changing Internet economy. Jupiter provides its business-to-business and business-to-consumer clients with comprehensive views of industry trends, accurate forecasts and today's best practices, all backed by proprietary data. Jupiter's research and advisory services, offered on a continuous subscription basis, provide written analysis, supportive data and access to expert analysts.*

### Jupiter Content & Programming, Music, and Web Technology Analysts



David Card

Mark Mooradian

Billy Pidgeon

Aram Sinnreich



For additional information about Jupiter Research, or about Plug.In: The Jupiter Online Music Forum, call (800)481-1212 x6177 or (212)780-6060 x6177, or email [kmaie.jup2000@jup.com](mailto:kmaie.jup2000@jup.com).

# Steve Earle Returns To Mass-Appeal Rock With E-Squared's 'Transcendental Blues'

BY JIM BESSMAN

NEW YORK—Fresh from last year's Grammy-nominated venture into bluegrass with his E-Squared Records set "The Mountain," Steve Earle returns to the roots/rock genre with an album that's already drawing positive critical comparisons to his classic 1988 album, "Copperhead Road."

But "Transcendental Blues"—which E-Squared, via Artemis Records, will issue on June 20—is not without links to its acclaimed predecessor, which Earle recorded with the Del McCoury Band.

"'The Mountain' was definitely a side trip in some ways, but there's a bluegrass song on this album ["Until The Day I Die"] that was written for Del, which I cut with Tim O'Brien & the Bluegrass Dukes," Earle says. "I'm a songwriter, and I write all kinds of different songs—and I reserve the right to be expansive."

Earle likens "Transcendental Blues" to his 1996 set "I Feel Alright" and 1997's "El Corazon" in that "it's all over the place."

He adds, "It's about change, and how much I've changed and how much I keep changing—which I absolutely have to do on a

daily basis to stay alive. It's a recovery thing."

Earle, who spends a lot of time "chillin'" in Galway, Ireland, cut two songs, "Steve's Last Ramble" and "The Galway Girl," in Dublin with accordionist Sharron Shannon and her band.

"She's the real deal and one of the few instrumental artists I've run across that's a star," says Earle.

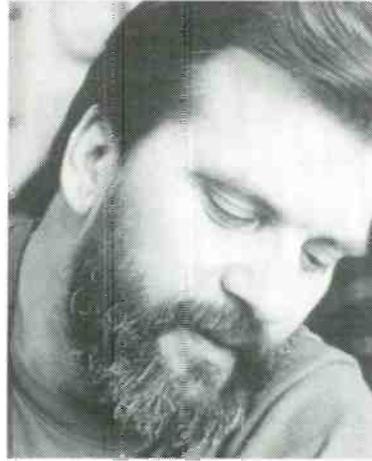
Other guest artists include his sister, Stacey Earle, with whom he duets on "When I Fall"; brother Patrick Earle on drums; his "twangtrust" production partner Ray Kennedy on bass; and organist Benmont Tench.

The album has been serviced to triple-A and rock radio, and Artemis president Danny Goldberg says that there are rock stations picking up on it that haven't played a Steve Earle album since "Copperhead Road."

"This is the first mass-appeal record he's made since he's been healthy and focused," says Goldberg, alluding to Earle's past substance abuse problems. "This is a superstar to us—a big priority for the summer. He was the first artist I called when I started the company, and one of the few artists, like Bonnie Raitt, whose

'second career' can be bigger than the first."

Earle has long been a cult artist and critics' favorite, Goldberg adds, "but for the first time



EARLE

he has all these elements in place: a good manager in Dan Gillis, great health, and a highly focused and disciplined personal agenda. 'The Mountain' was a pure bluegrass record and released with a two-person staff at E-Squared direct to ADA [Alternative Distribution Alliance], and it still sold over 100,000 [copies].

"He has an incredibly loyal fan

base that follows him everywhere," Goldberg says. "On top of this, he's made a rock record with mass appeal as opposed to a genre record, which [was] a masterpiece artistically [but] had less [commercial] appeal."

Earle, who now self-publishes through Sarangel Music (ASCAP), is booked by Monterey Peninsula. Following a European festival run in May, he kicks off "Transcendental Blues" with a performance on "Late Night With David Letterman" on the release date. He tours the Southeast U.S. in July and August, then goes back to Europe until October, when he returns to tour the rest of the U.S.

Goldberg reports that Earle's participation at a recent event hosted by The New Yorker "underlies the high esteem" in which he's held by prominent press outlets. "We anticipate coverage by at least a half-dozen major national magazines that often ignore music altogether, because of the tremendous interest in Steve."

Artemis, which is distributed by RED domestically and Sony elsewhere and is releasing "Transcendental Blues" simultaneously worldwide, offered free down-

loads of the title track to subscribers of Myplay. The track was also "Track of the Day" at the Riopost site last month and will be featured, along with the track "I Can Wait," in a pre-release download promotion with Amazon.com. The latter cut has also been featured at VH1.com.

Five various value-added promotions are set now for Wherehouse, the Coalition of Independent Music Stores, Best Buy, Trans World, and Borders stores. These involve CD giveaways with the purchase of "Transcendental Blues" of an E-Squared sampler, bonus live tracks by Earle, covers of Earle songs by other E-Squared artists, or live tracks by E-Squared band Marah, depending on the location.

"The attention and focus that Artemis brings to his project should really benefit the album," says Bob Bell, senior rock buyer for the Wherehouse Music chain.

Adds Bell, "As much as I've loved the different types of projects he's done like the bluegrass record, I think he's at his best when he's making straight-ahead rock'n'roll records like 'Copperhead Road' or 'I Feel Alright'—which is why I really love this project."

get online << **GET SIGNED**

Are you an unsigned band or artist looking for a deal?  
 Upload your music to [popwire.com](http://popwire.com) and get global exposure to record industry executives and a new fan base.  
 We have already secured 7 deals for artists on this site.

BAND:	TRANCE CONTROL
FROM:	SWEDEN
UPLOADED:	SUMMER 99 TO POPWIRE.COM
DOWNLOADED:	3 MILLION PEOPLE WORLDWIDE
PUBLISHING:	DEAL WITH POPWIRE
SIGNED:	UC MUSIC- CHICAGO, DANCE LABEL
RELEASES:	12" SINGLE RELEASED APRIL 2000
	ALBUM TO BE RELEASED AUTUMN 2000

LISTEN TO TRANCE CONTROL ON **popwire.com**

# Artists & Music

## CONFERENCE TO BOOST JAZZ

(Continued from page 1)

almost any CD in creation, as opposed to those that a select group of distributors place in stores. Plus, technology allows many artists to bypass the record labels, creating and selling music on their own."

Also on tap are discussion panels on creating commercially viable music without artistic compromise, the challenges of promoting successful live events, the need to establish

goals for jazz radio, and a roundtable meeting of record label executives. JazzTimes magazine will sponsor a panel on increasing the music's visibility in the media.

While jazz is experiencing an elevated profile as the soundtrack to numerous high-profile television shows and advertisements, sales of jazz CDs have apparently not benefited from the music's exposure. Sim-

ilarly, a host of up-and-coming "jam bands"—rock groups that draw heavily from the improvisational nature of jazz—have attracted droves of young, affluent music fans who, given the proper exposure, might develop an affinity for jazz.

Despite its increased potential to attract a new generation of consumers, sales of jazz over the past few years are widely acknowledged to be

flat.

Likewise, the Internet remains a continuing concern within the jazz industry and the music business as a whole. With the proliferation of sites allowing consumers to obtain music—with and without the consent of artists and labels—it is felt that the industry must update the traditional retail sales model that has fueled jazz purchases for decades, establishing

new ways to capture the imagination and dollars of computer-savvy consumers.

DL Media president Don Lucoff, who hosts the conference's marketing panel, believes that the Internet is ideal for jazz distribution. "The Internet is perhaps the best way to reach young consumers," he says. "It is clear that the high school and college-age kids are very attuned to the Internet, and they are very open-minded about the music they listen to. If the Internet continues to open up the availability of music, via MP3 files or other means, it has a vast potential to increase the jazz audience."

One problem with music distribution on the Internet, notes Primack, is finding ways to introduce consumers to independent labels and artists. "It's great for artists to be able to do it themselves," he says, "but without exposure they may experience little by way of sales or Web site traffic."

Developing artists and expanding their public profile is central to the industry's quest to bring in a new jazz audience.

"We need to create new stars for the public to latch on to," says New World 'N Jazz president Neal Sapper, host of the conference's radio panel. "There is a plethora of straight-ahead jazz releases out there, and most of them don't get the radio airplay they need to translate into sales. Listeners who don't become familiar enough with an artist will not purchase their music."

Lucoff asserts that mainstream media by and large have been reluctant to support jazz. "People who book acts on national television say that jazz does not translate to television," he says, noting the irony in the numerous automobile advertisements that have utilized jazz in the past year. "Their research tells them that people turn off the television when a jazz artist performs. In order for jazz to reach a wider audience, we must work to position it as an acceptable part of mass culture."

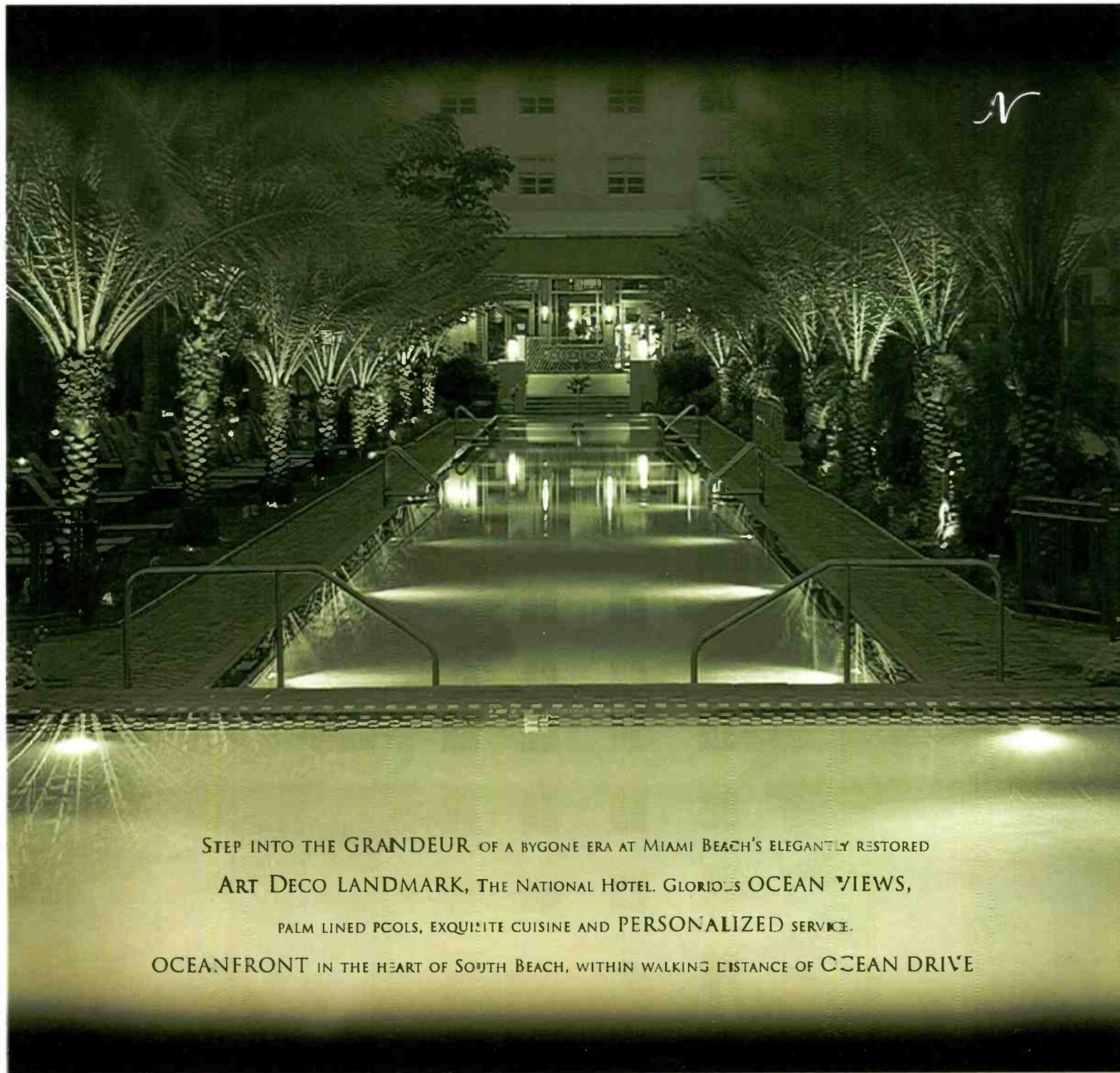
Part and parcel with increasing its audience, the jazz community must strengthen itself from within, breaking down barriers that can segregate its various factions.

To discuss these issues, Billboard and BET on Jazz have included a "social commentary" panel, hosted by jazz producer and consultant Willard Jenkins, which will delve into the often uncomfortable topics of racism, ageism, and sexism.

"Racism is difficult for people to discuss, but at the root of jazz is the fact that it is a product of the African-American experience," explains Jenkins.

The role of women on the bandstand will also be discussed. "There is a disparity between the roles of female jazz singers and female instrumentalists," Jenkins says. "Female singers practically dominate the genre, while female instrumentalists have a hard time being accepted."

Among the panelists will be saxophonist Claire Daly.



STEP INTO THE GRANDEUR OF A BYGONE ERA AT MIAMI BEACH'S ELEGANTLY RESTORED

ART DECO LANDMARK, THE NATIONAL HOTEL. GLORIOUS OCEAN VIEWS,

PALM LINED POOLS, EXQUISTE CUISINE AND PERSONALIZED SERVICE.

OCEANFRONT IN THE HEART OF SOUTH BEACH, WITHIN WALKING DISTANCE OF OCEAN DRIVE

"The stretch limo of hotel pools in a garden of perfect symmetry".

*Conde Nast Traveler, February 2000*

One of the "Ten Most Romantic" Hotels in America.

*In Style, October 1999*

THE NATIONAL HOTEL  
MIAMI BEACH

1677 COLLINS AVENUE, MIAMI BEACH, FL 33139  
TEL 305-532-2311 800-327-8370 FAX 305-534-1426  
WWW.NATIONALHOTEL.COM E-MAIL: SALES@NATIONALHOTEL.COM



# SPINAL TAP IS BACK TO ROCK THE SELLTHROUGH WORLD!

## NEW DIGITAL TRANSFER WITH STEREO REMIX BY SPINAL TAP!

New VHS Stereo and 5.1 Surround DVD!

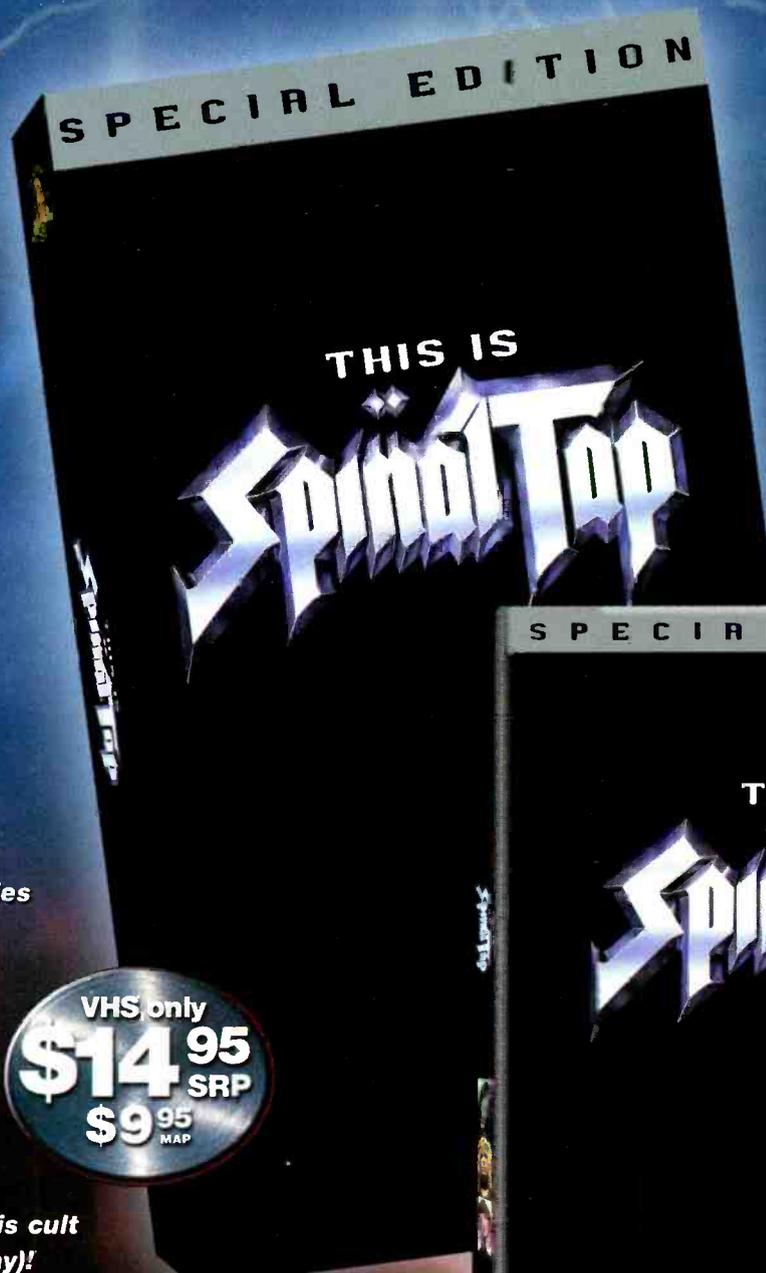
## AN EXTRAORDINARY SPECIAL EDITION DVD WITH NEVER-BEFORE-SEEN EXTRAS!

Over One Hour of Additional Footage, New Audio Commentary by Spinal Tap, New Interview With Rob Reiner, Trailers and More!

## MASSIVE PROMOTIONAL CAMPAIGN TAPS MEGA-AWARENESS!

- Featured on VH-1's "Where Are They Now" and "The List"
- September Theatrical Release in 10 Cities
- College Screenings on 30 Campuses Nationwide
- Radio Promotions in Top 20 Markets
- And Much More

Get ready to laugh out loud with the "the funniest movie ever made about rock and roll" (Newsweek). Featuring incredible cameos and brilliant humor, this cult classic is "a heavy-metal hoot" (USA Today)!

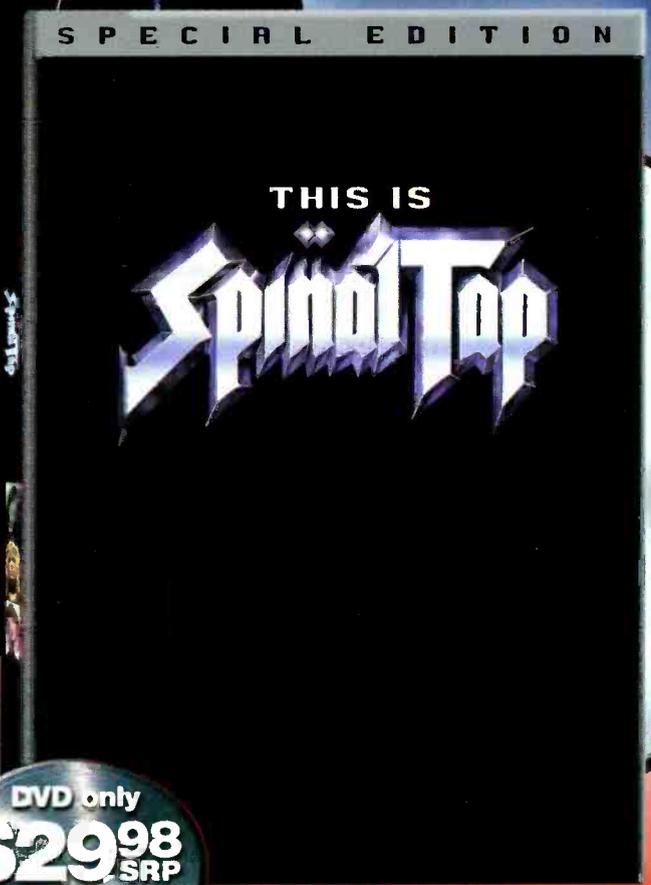


VHS only  
**\$14.95** SRP  
 \$9.95 MAP

VHS Hi-Fi 1000940

## SPECIAL EDITION VHS

Features Rare Music Video & Never-Before-Seen Footage



DVD only  
**\$29.98** SRP  
 \$20.95 MAP

DVD 1000973



DVD Orders Due: August 1, 2000 VHS Orders Due: August 15, 2000 Street Date: September 12, 2000

## "THIS IS SPINAL TAP"

STARRING CHRISTOPHER GUEST MICHAEL MCKEAN HARRY SHEARER ROB REINER  
 JUNE CHADWICK TONY HENDRA AND BRUNO KIRBY PRODUCED BY KAREN MURPHY

WRITTEN BY CHRISTOPHER GUEST MICHAEL MCKEAN ROB REINER & HARRY SHEARER DIRECTED BY ROB REINER

spinaltap.com

www.mgm.com



SOUNDTRACK ALBUM AVAILABLE ON UNIVERSAL RECORDS



STUDIO CANAL

Approximate Running Time: 1 hour 23 minutes • COLOR • 1984 • DIGITAL VIDEO TRANSFER

Promotional elements subject to change. REGISTERED SERVICE MARK OF THE NATIONAL CAPTIONING INSTITUTE USED WITH PERMISSION. "Dolby" and the Double-D symbol are trademarks of Dolby Laboratories Licensing Corporation. THIS IS SPINAL TAP TM & LOGO CANAL-DA. THIS IS SPINAL TAP © 1984 DEG Sale Company B-V, a subsidiary of Canal+. All Rights Reserved. Design © 2000 MGM Home Entertainment Inc. All Rights Reserved. Distributed by MGM Home Entertainment.



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	2	<b>BBMAK</b> HOLLYWOOD 162260 (8.98/12.98)	<b>NO. 1</b> SOONER OR LATER
2	4	36	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
3	3	10	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (7.98/11.98)	THE SICKNESS
4	7	8	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
5	8	60	<b>STATIC-X</b> ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
6	10	8	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
7	2	38	<b>DIDO</b> ARISTA 19025 (10.98/16.98)	NO ANGEL
8	9	49	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
9	11	34	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
10	12	6	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
11	6	7	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (8.98/12.98)	FENIX TX
12	5	5	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
13	16	7	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
14	14	4	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
15	13	43	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
16	15	4	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
17	NEW	▶	<b>NICHOLE NORDEMAN</b> SPARROW 51723 (15.98 CD)	THIS MYSTERY
18	26	64	<b>SONICFLOOD</b> GOTE E 2802 (15.98 CD)	SONICFLOOD
19	29	21	<b>KELIS</b> VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
20	23	8	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
21	19	35	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98)	SKIN DEEP
22	18	4	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
23	NEW	▶	<b>LIMITE</b> UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
24	20	3	<b>OMARA PORTUONDO</b> WORLD OF MUSIC/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
25	NEW	▶	<b>THE CATHERINE WHEEL</b> COLUMBIA 69515/CRG (11.98 EQ/16.98)	WISHVILLE

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	17	4	<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
27	32	4	<b>CRYSTAL LEWIS</b> METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS
28	RE-ENTRY		<b>PASSION WORSHIP BAND</b> STAR SONG 51740/SPARROW (15.98 CD)	PASSION: THE ROAD TO ONE DAY
29	21	60	<b>MONTGOMERY GENTRY</b> ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
30	27	13	<b>SHAKIRA</b> SONY DISCOS 83775 (10.98 EQ/16.98)	MTV UNPLUGGED
31	33	34	<b>DAVE KOZ</b> CAPITOL 99458 (10.98/16.98)	THE DANCE
32	31	8	<b>SUPERGRASS</b> PARLOPHONE/ISLAND 542388/IDJMG (12.98 CD)	SUPERGRASS
33	RE-ENTRY		<b>NOBODY'S ANGEL</b> HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
34	22	22	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
35	42	2	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/12.98)	THE STATE
36	38	2	<b>KEOKI</b> MOONSHINE 80128 (17.98 CD)	DJMIXED.COM
37	47	4	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
38	40	4	<b>JOAN SEBASTIAN</b> MUSARTY/BALBOA 2280/CAIMAN (9.98/16.98)	SECRETO DE AMOR
39	NEW	▶	<b>PITCHSHIFTER</b> MCA 112254 (8.98/12.98)	DEVIANT
40	35	51	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
41	RE-ENTRY		<b>THALIA</b> EMI LATIN (10.98/15.98)	ARRASANDO
42	36	7	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98)	MY LIFE
43	37	4	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98)	EYES NEVER LIE
44	39	54	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (11.98/17.98)	SINGLE WHITE FEMALE
45	43	29	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 (10.98/16.98)	FAMILY AFFAIR
46	30	4	<b>WEEN</b> ELEKTRA 62449/EEG (11.98/17.98)	WHITE PEPPER
47	34	25	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
48	NEW	▶	<b>SLICK SHOES</b> TOOTH & NAIL 71165 (15.98 CD)	WAKE UP SCREAMING
49	25	4	<b>SLEATER-KINNEY</b> KILL ROCK STARS 360* (11.98 CD)	ALL HANDS ON THE BAD ONE
50	44	18	<b>SHELBY LYNNE</b> ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE

## POPULAR UPRIISINGS

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

**SPANK IN 'PROGRESS':** Hard-edged rock band **Ultraspank** has been touring steadily in support of its second Epic Records album,



**Foley's Roots.** Bluesy singer/songwriter Sue Foley describes her current album, "Love Comin' Down" (Shanachie Entertainment), as the "most stress-free recording I ever did. This album exemplifies roots in a lot of ways. I'm basically a roots player at heart." Foley is currently on a North American tour, with dates that include June 17 in San Antonio; June 28 in Edmonton, Canada; July 1 in Vancouver; and July 15 in Austin, Texas.

"Progress," which was released May 30. Guitarist **Jerry Oliviera** says the album's title is a "statement

on where we're heading together as a society. It reflects the way the band is going. We had a lot more time to experiment [on this album], whereas we didn't on the first one. We're not really trying to follow in anyone's footsteps."

The Santa Barbara, Calif.-based **Ultraspank** was part of the Ozzfest tour in 1998, and the band has also logged time in tours with **Sevendust** and **Coal Chamber**. **Ultraspank** tour dates include June 13 in New Haven, Conn.; June 14 in Allentown, Pa.; June 15 in Syracuse, N.Y.; and June 18 in Winston-Salem, N.C.

**STONE PARTNERSHIP:** **Charlie Watts** is best known as the drummer of the **Rolling Stones**. On the album "Charlie Watts Jim Keltner Project" (Cyber Octave/Higher Octave Music), Watts teams up with fellow veteran drummer **Jim Keltner** to create techno/world beat music. Guest appearances on the album include **Mick Jagger** and **Keith Richards** of the **Rolling Stones** and veteran drummer **Kenny Aronoff**



**Soul From Japan.** Japanese artist **Toshi Kubota** blends old-school and new-school R&B on his latest album, "Nothing But Your Love," due July 6 on Epic Records. Kubota describes the album as "the perfect expression of my style." Guests on the album include the **Roots**, **Angie Stone**, and **Raphael Saadiq**.

(**John Mellencamp**). The album has been serviced to college and public radio.

**FREAK OUT:** Detroit modern rock band **Control Freq** was founded by **Dennis White**, formerly of the techno band **Inner City** and alternative band **Charm Farm**. **Control Freq's** album "Freq Show," due June 13 on F111/Warner Bros. Records, is the follow-up to the band's 1999 EP, "Sweetest Day." The title track is also featured on "Freq Show," and the song has already been getting airplay on public radio station **KCRW Los Angeles**. **Control Freq** will perform select U.S. dates in support of the album. The band performs Friday (9) in Detroit.

**TEX-MEX DIVA:** **Jennifer Pena**, who now just goes by the stage name **Jennifer**, returns with her latest album, "Abrazame Y Bésame" (due June 27 on EMI Latin), which was produced by **A.B. Quintanilla III**, the brother of the late Tejano superstar **Selena**. A native of Corpus Christi, Texas, **Jennifer** has won sev-

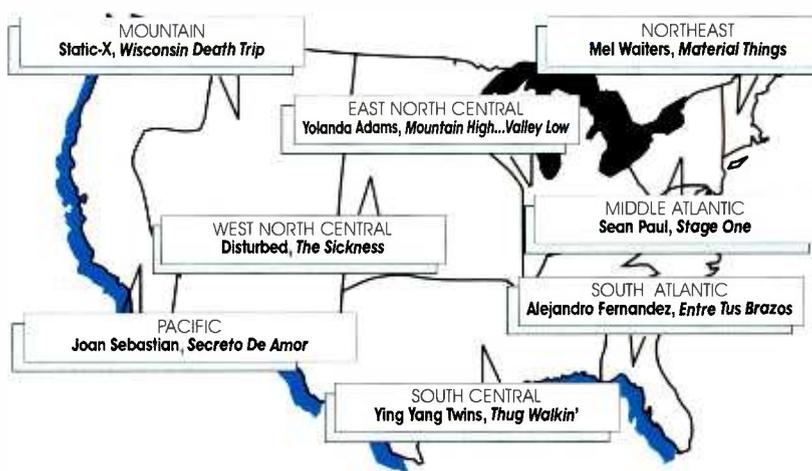
eral local awards and is considered a rising star in the Tejano music scene. The first single from her new album is "Si Tu Vas," which will be



**Salvador Salvation.** Latin contemporary Christian band **Salvador** had its self-titled debut album (due June 20 on Myrrh Records) produced by Dove Award-winning **Monroe Jones** (Third Day, **Ginny Owens**) and **Dan Posthuma** (**Crystal Lewis**, **Bryan Duncan**). The Austin, Texas-based group is a band that believes that "living a righteous life doesn't mean you have to give up living it up," says drummer **Art Gonzales**. The album's first single is "Lord, I Come Before You."

serviced to Latin radio. A music video for the song will be made available to Spanish-language video and TV outlets. **Jennifer** is planning to do a U.S. promotional tour this summer.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

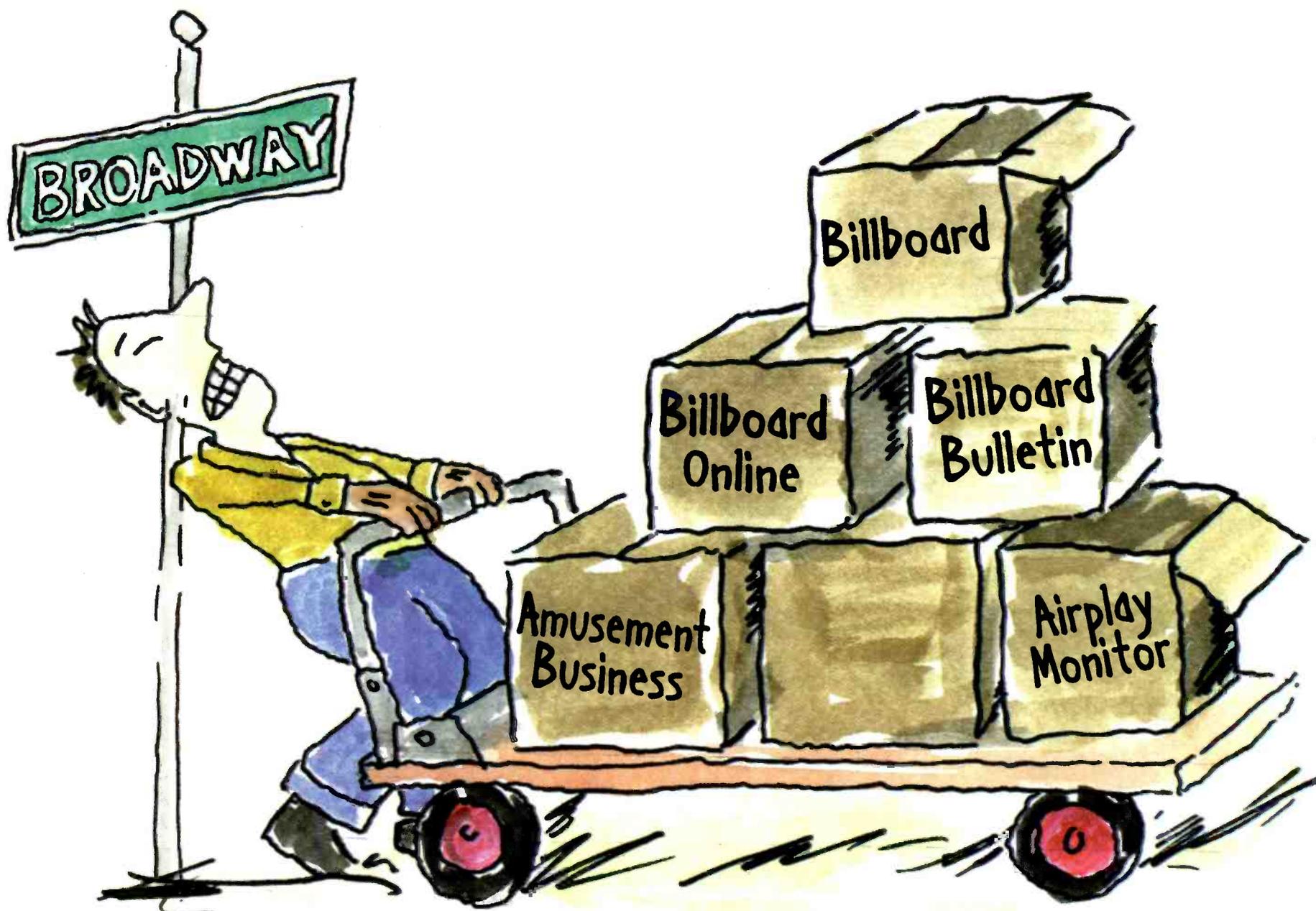
PACIFIC	SOUTH CENTRAL
1. Joan Sebastian <i>Secreto De Amor</i>	1. Ying Yang Twins <i>Thug Walkin'</i>
2. Travis <i>The Man Who</i>	2. Limite <i>Por Encima De Todo</i>
3. Alejandro Fernandez <i>Entre Tus Brazos</i>	3. Andy Griggs <i>You Won't Ever Be Lonely</i>
4. Dido <i>No Angel</i>	4. Yolanda Adams <i>Mountain High...Valley Low</i>
5. BBMAK <i>Sooner Or Later</i>	5. SPM <i>The 3rd Wish</i>
6. Keali'i Reichel <i>Melelana</i>	6. A.B. Quintanilla Y Los Kumbia Kings <i>Amor, Familia Y Respeto...</i>
7. Fenix TX <i>Fenix TX</i>	7. BBMAK <i>Sooner Or Later</i>
8. Ten Feet Island <i>Feeling</i>	8. E.S.G. <i>City Under Siege</i>
9. Omara Portuondo <i>Buena Vista Social Club Presents Omara Portuondo</i>	9. Eric Heatherly <i>Swimming In Champagne</i>
10. Supergrass <i>Supergrass</i>	10. Disturbed <i>The Sickness</i>

# We're headin' downtown...

**THE BILLBOARD MUSIC GROUP**  
is moving on down to new space on June 23rd.

Our new address:

770 Broadway, New York, NY 10003



Stay tuned for more details. . .

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

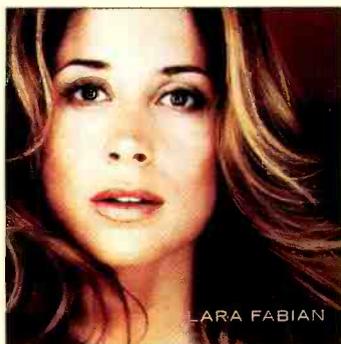
★ OLIVE

**Trickle**  
 PRODUCERS: Tim Kellelt, Roger Lyons, Peter John Vettese  
**Maverick 47709**  
 Comprising keyboardist (and former Simply Red member) Tim Kellelt and vocalist Ruth-Ann Boyle, Olive has already stirred much interest for its sophomore album, thanks to an irresistible cover version of 10cc's "I'm Not In Love" featured on the soundtrack to "The Next Best Thing." That track appears here in all its hyperkinetic glory, surrounded by a very aware dance/pop atmospheric soundscape that is both electronically enhanced and orchestrally enriched. Lyrically, the duo appears to have no desire (thankfully!) to escape the melancholia that permeated its debut album, 1997's "Extra Virgin," which spawned the crossover hit "You're Not Alone." Tales of extramarital trysts ("Love Affair"), infatuation ("Indulge Me"), communication or the lack thereof ("Speak To Me"), and unrequited love ("Creature Of Comfort") are just a few of the mood swings spotlighted on "Trickle." Even "I'm Not In Love" seems like it was tailor-made for this ever-longing pair.

SUZZY ROCHE

**Songs From An Unmarried Housewife And Mother, Greenwich Village, USA**  
 PRODUCERS: Stewart Lerman, Suzzy Roche  
**Red House 136**  
 The most prolific of the Roche sisters offers a sterling follow-up to her 1997

SPOTLIGHT



LARA FABIAN

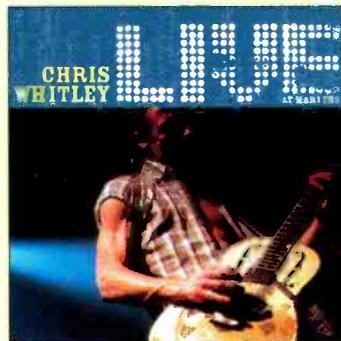
**Lara Fabian**  
 PRODUCERS: various  
**Columbia 12599**  
 French-Canadian singer/songwriter Lara Fabian is the consummate adult-appealing newcomer. With four French-language albums already under her belt and worldwide sales surpassing 6 million, she hits U.S. shores with the aplomb—and musical prowess—of an established superstar. Her self-titled debut serves up the very essence of heart through 13 mature songs that grow with each successive play, ranging from guttural epic ballads to dance-ready throw-downs. But when the dishes are cleared, it's all about the voice here, a vehicle through which life's essence emits on love, in pain, and with hope. There's not a miss to be found on the album, from the self-empowering "I Am Who I Am" and heart-wrenching "Broken Vow" to current uptempo single "I Will Love Again" and the album's finest moment, "Adagio," performed in both English and Italian. "Lara Fabian" is a cleanser for the soul. Wholly mesmerizing.

solo debut, "Holy Smokes." Once again Suzzy Roche weaves earthy poetry that is, by turns, deliciously literate and warmly accessible. Working primarily within a simple acoustic/pop framework, she performs with an engaging, laid-back style—and she's joined by

SPOTLIGHT

CHRIS WHITLEY

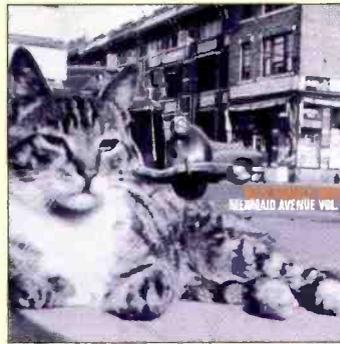
**Live At Martyrs'**  
 PRODUCER: John Alagia  
**Messenger Records 07**  
 Unlike cliché-wielding blues pretenders, Chris Whitley follows in the footsteps of the form's pioneers by forging his own soulful path. The singer/songwriter ups the ante on his stark '98 opus, "Dirt Floor," with this stripped-down solo set, recorded live last year at the Chicago club Martyrs'. Whitley's howling-at-the-moon vocals, rawboned guitar polyphony, and rhythmic boot-stomping make for a potent one-man band, and his best songs carry the salutary impact of a well-timed shot of bourbon. Here, he essays new and vintage numbers, all full of romance and regret, brooding and beauty. High points include the



dusky title track and gospel-tinged "Big Sky Country" from his classic Columbia debut, "Living With The Law," plus the high-lonesome title tune to "Dirt Floor" and urban dirge "Narcotic Prayer" from the unsung "Din Of Ecstasy." But perhaps most illustrative of Whitley's unique invention is his cover of Kraftwerk's "The Model," as he transforms the satiric electro-pop original into elegiac social commentary.

such luminaries as Loudon Wainwright, Jules Shear, and sister Maggie Roche. She does an admirable job of carving out her own discernable style while

SPOTLIGHT



BILLY BRAGG & WILCO

**Mermaid Avenue Vol. II**  
 PRODUCERS: Wilco, Billy Bragg, Grant Showbiz  
**Elektra 1482**  
 As a rule of thumb, sequels to concept albums aren't a good idea. Most often they qualify as either shameless commercialism, à la follow-ups to successful soundtracks, or tired attempts to reclaim past glories (hello, Meat Loaf's "Bat Out Of Hell II"). So, the fact that Billy Bragg & Wilco have united to produce a worthy successor to their 1998 collection of the same name is an achievement in and of itself. Of course, the star of this collection—much like the last one—is the songwriter: Woody Guthrie. And like its predecessor, on this set Bragg & Wilco offer an original take on lyrics the folk legend left behind but never set to music. The results are once again inspired and remarkably fresh. For purists, Bragg proves himself much more a direct descendant of the Guthrie school, both in vocal style and socially conscious folk spirit, but is most appealing on the more eclectic Guthrie material of "My Flying Saucer." Meanwhile, Natalie Merchant makes a charming cameo on the sweet, childlike "I Was Born." But the music truly comes alive under the masterful care of Wilco and front man Jeff Tweedy, who breathtakingly taps into Guthrie's roots music on tracks like "Airlie To Heaven" and "Secret Of The Sea." This is a collaboration so strong, let's hope there's a volume three.

still interweaving the distinctive, beloved sound of the act she shares with her sisters—a sound that the initial audience for this record demands. But once listeners move beyond their expectations, they'll also discover subtle threads of jazz, rock, and even country. Most important, they'll discover an artist who deserves the opportunity to stand tall on her own exemplary artistic merit.

ERIC WOOD

**Illustrated Night**  
 PRODUCERS: Eric Wood, Romany Music Productions  
**Appaloosa Records AP 136**  
 An intensely seductive late-night vibe pervades this striking second effort from New Yorker Eric Wood, a hipster troubadour whose exotic-laced folk/jazz tunes exert an almost hypnotic pull. Wood, who's amassed an enthusiastic European following—and who deserves the same at home—floats his ruminative sketches of life, love, and other vital elements on a cool and dreamy bed of acoustic guitar, piano, vibes, string bass, and drums. Wood's backing band is superb, waxing and waning with the flow of his mood-indigo compositions on "Illustrated Night," which is more melodic and focused than his intriguing 1997 debut, "Letters From The Earth." As with his first

VITAL REISSUES®

early '70s. Still, the yield from the alto saxophonist's couple of years with Columbia made for some fascinating, even legendary music, which has been reissued here for the first time on domestic CD. Coleman recorded his ambitious symphonic-jazz poem "Skies Of America" in 1971 with the London Symphony Orchestra. There are inventive textures throughout this historic work, with the beautiful sound of Coleman's blues-drenched alto keening through the dark string passages. But the piece has its sketchy aspects, and in many ways, "Skies Of America" is less satisfying than the soundtrack to the 1992 film "Naked Lunch" (on Milan), in which Coleman's apposite cries course through Howard Shore's equally episodic, yet evocatively expert, score. Some of the motifs from "Skies Of America" found their way to Coleman's 1972 jazz-band sessions, which were a blend of old and new dreams. The "Science Fiction" album came out first, with leftover material issued as "Broken Shadows" a decade later. On this complete, double-disc reissue, one must still separate the wheat from the chaff: Several lame vocal tracks inhibit the flow, even as the program is littered with avant-R&B gems. The classic material

here includes "Law Years," "School Work," "Country Town Blues," "Happy House," and "Broken Shadows." Coleman receives seemingly telepathic support from Charlie Haden, Billy Higgins,



Ed Blackwell, Dewey Redman, and Don Cherry—each experts in the realm of nonlinear soul. Manna for any fan, the Legacy reissue features bonus tracks, upgraded sonics, detailed repackaging, and new annotation. Let's cross our fingers for a similar reissue of the two-disc "Chappaqua Suite" from 1966, now only available as an expensive, hard-to-find French Columbia import.

release, the knowing sophistication of Wood's music is deliciously offset by his fervent, blood-warm vocals, which are often compared (favorably) to those of the long-departed Tim Buckley. And Wood's tender timbre occasionally recalls Paul Simon's. Standout tracks include "Fool's Gold," "Opus To Ecstasy," and "Crazy Jane."

ORIGINAL BROADWAY CAST

**The Wild Party**  
 PRODUCER: Phil Ramone  
**Decca Broadway 003**  
 "The Wild Party," currently playing its decadent '20s theme in New York, lies somewhere between John Kander and Fred Ebb's "Cabaret" or "Chicago," now in triumphant revival, and Kurt Weill's "German" period. The score by Michael John LaChiusa has more originality than these comparisons suggest, though its originality, or for that matter its integrity, does not a great score make. But, along with the orchestrations by Bruce Coughlin and excellent sound, the songs sizzle in the hands of leads Toni Collette, Mandy Patinkin, and Eartha Kitt—all of whom have been nominated for Tony Awards (in total, the show received seven nods, including best musical and best score). Interesting stuff, sure. But take-home tunes? That is not LaChiusa's thing.

R & B / HIP-HOP

NEW EDITION

**All The Number Ones**  
 PRODUCERS: various  
**Hip-O/Universal 012 157 598**  
 Before 'N Sync, Backstreet Boys, and even New Kids On The Block, there was New Edition, the standard by which many of today's current boy bands measure themselves. The five guys (six, when Bobby Brown and Johnny Gill were members at the same time) from Boston achieved both group and solo success on the R&B and pop charts. "All The Number Ones" features an array of these hits. The syrupy-sweet "Candy Girl," from the group's self-titled debut set, has lost none of its flavor. Bobby Brown's "My Prerogative" has become quite the ironic precursor to the singer's life. The King of R&B, as proclaimed by his wife, Whitney Houston, also offers the emotional "Girlfriend" from his first solo effort. The album features the R&B/hip-hop stylings of Bell Biv DeVoe's "Poison" as well. If there were a class explaining the do's and don'ts of making a boy band, New Edition's "All The Number Ones" would be required listening.

COUNTRY

JIM PHOTOGLO

**Fly Straight Home**  
 PRODUCERS: Jim Photoglo, Herb Tassin III  
**Griffone Records**  
 This collection from Nashville-based singer/songwriter Photoglo finds the highly regarded tunesmith in a romantic and reflective mode. Home, love, and domesticity are recurring themes, beginning with the longing of the title cut and holding true throughout. Photoglo crafts highly accessible songs in the Fogelberg/JT mold, and this time out he co-writes with some of the best, including Paul Williams, Gary Burr, Jon Vezner, Matraca Berg, and Boh DiPiero. The whole package is mighty easy on the ears, with the largely acoustic arrangements suitable for both country and AC/adult standards formats. While his songs are often recorded by other artists, Photoglo delivers them himself with passion and conviction, whether it's the reluctant rebellion of "The Road To Jackson" (Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (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 Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. 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); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John DiIiberto (new age); Philip van Vleck (blues/world).

(Continued from preceding page)

County," the hopeful optimism of "A Job Well Done," or any of a half-dozen love songs that could help any would-be Romeo get lucky. The disc is available through Photoglo's Web site (jimphotoglo.com).

## JAZZ

### ★ THE BOBO STENSON TRIO

**Serenity**  
 PRODUCER: Manfred Eicher  
 ECM 1740/1741  
 Jazz has seen some of its most defining moments develop through the simple yet potent aggregation of the piano trio, and this two-disc set by Swedish pianist Stenson, with double-bassist Anders Jormin and drummer Jon Christensen, offers up all the creativity that the format has to offer. Darkly atmospheric in the ECM tradition, the set is textured with haunting nuances that require complete attention to be fully appreciated. The potpourri of compositions represented includes works by Cuban songwriter Silvio Rodriguez and American composer Charles Ives, plus Wayne Shorter's "Sweet Pea," two takes on a Swedish folk song, and original pieces by Stenson and Jormin. The three musicians share a like-minded rapport so apparent and astounding that the process of collective improvisation can virtually be heard unfolding within each composition, as the listener readily discerns the push, pull, and drama that defines improvisation at its most empathic.

## LATIN

### GISSELLE

**Voy A Enamorarte**  
 PRODUCER: Kike Santander  
 BMG-U.S. Latin 74321-74911  
 Puerto Rico's merengue temptress Gisselle looks to make inroads into the Latin pop market with this inviting 11-song set, "Voy A Enamorarte" (I'm Going To Make You Fall In Love). After thoroughly seducing the tropical market the past five years with her sassy brand of merengue/bomba, Gisselle, who as a teen performed as a dancer with Menudo, is looking to emulate the crossover success of her unspoken rival, Olga Tañón. And while she has what it takes to enrapture Las Americas, it may not happen with the leadoff single, "Júrame" (Swear To Me). Recorded in merengue and ballad format, both versions of "Júrame" come across as tepid instead of steamy. Her voice, while fine, sounds thin on the lyrically mundane ballad tracks. There are several tasty uptempo numbers with hit potential—including the title track, as well as "Que No Diera" (What I Wouldn't Give) and "Dime Luna" (Tell Me Moon), penned by Gustavo Santander. Producer Kike Santander's musical caress is present in the tropi-funk scores that bring out Gisselle's trademark effervescence and sensuality.

## BLUES

### ★ PINETOP PERKINS

**Back On Top**  
 PRODUCER: Randy Labbe  
 Telarc Blues 83489  
 Perkins, one of the last veterans of the old Muddy Waters Bands, is still hammering away at the 88s and singing his favorite blues in his laid-back style. The man has been a solid pianist for longer than most of us have been alive, and he's never deviated from a straight-up style that's rich in soulful feel and short on flash and jive. Catch the full weight of Perkins' gift by listening to his piano handiwork on the slow tunes "Anna Lee," "Five Long Years," and "Pinetop's Blues." God's in the details, y'all, and in those runs, flourishes, and little embellishments, Perkins gives listeners a blues piano lesson. When it's time to boogie, he delivers the barrel-

house numbers "Pinetop's Boogie Woogie" and "Down In Mississippi." He also puts the jump in "Kansas City" and "Thinks Like A Million." Sugar Ray Norcia and Corey Harris offer key support, as does drummer Per Hanson and guitarist Danny Breau.

## CLASSICAL

### LUCIANO BERIO: Ekphrasis, Coro

**Frankfurt Radio Orchestra/Bavarian Radio Choir, Luciano Berio and Lucas Vis**  
 PRODUCERS: Richard Hauck, Hans Bernhard Bätzing  
 Col Legno 20038  
 With "Ekphrasis (Continuo II)" of 1996, the 74-year-old avant-garde veteran Luciano Berio composed one of his most attractive works, an orchestral adagio that hangs in the air like beautifully fluid sonic architecture. Berio conducts the 20-minute abstract arabesque himself here in a recent studio recording for German radio. From the mid-'70s, the nearly hourlong vocal/orchestral piece "Coro" is far harder to get a handle on, despite its tinge of folk music. Still, it presents a fascinating and often sensual soundscape, embodied in this impressive live recording led by Lucas Vis. Not for everyone, certainly, but a great introduction to Berio and to late-20th-century music. The German Col Legno label is distributed in the U.S. by Qualiton.

## CONTEMPORARY CHRISTIAN

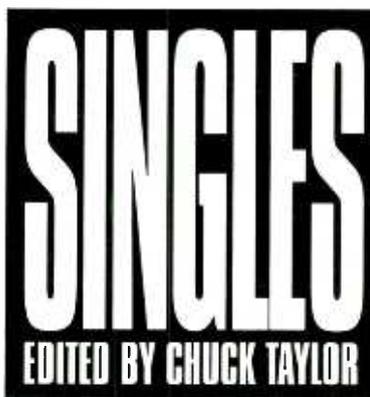
### ★ PLUS ONE

**The Promise**  
 PRODUCERS: various  
 143 Records/Atlantic 83329  
 There's a new boy band out to give Backstreet Boys and 'N Sync a run for their money—and their lively pop songs and polished vocals are every bit as engaging as the two mega-groups. Plus One is being heralded as Christian music's entree into the whole boy band scenario and is widely considered to be the next big thing. Comprising Gabe Combs, Nathan Walters, Nate Cole, Jeremy Mhire, and Jason Perry, the group has delivered an album of solid songs and energetic, appealing performances. In addition to 143 label head David Foster, more than a dozen producers worked on this album, including Buster and Shavoni, Rodney Jerkins and Harvey Mason Jr., Dow and Brad, and Robbie Nevil. Despite the numerous producers, there's a smooth, cohesive feel to the project. The songs are positive, well-written pop, many of which, like "God Is In This Place," are overt in their Christian message. Other standout cuts include "Written On My Heart," "My Friend," "Soul Tatoo," and the title track.

## NEW AGE

### ★ JONN SERRIE & GARY STROUTSOS

**Hidden World**  
 PRODUCERS: Jonn Serrie, Gary Stroutsos  
 Narada 72438-49141-2-7  
 If Gary Stroutsos' lineage was Native American instead of Greek-Italian, he'd be acclaimed as the leading exponent of the Native American flute. On "Hidden World," his fragile, wind-blown melodies are set against a shimmering aurora borealis of electronic textures from Jonn Serrie, one of the premier space music synthesists. Unlike the more orchestral expanses of his previous, Native-inspired disc, "Spirit Keepers," Serrie opts for spacious soundscapes like those heard on his new solo collection, "Century Seasons." Stroutsos only occasionally echoes Native themes. Instead, he weaves a snake charmer's melody over clay pot percussion on the title track and recalls Debussy on "Mystery Of Falcon Cove." There is a slow-mo pace to the album that becomes oppressive, overriding the carefully detailed design of each piece. Yet there is a refined serenity to "Hidden World," a meeting of virtuosos in a music that ultimately eschews virtuosity.



## POP

### ▶ JANET Doesn't Really Matter (4:00)

**PRODUCER:** not listed  
**WRITER:** not listed  
**PUBLISHER:** not listed  
 Island/Def Jam (CD promo)  
 It's been a spot of time since we've been privy to the ultra-pop side of Janet Jackson, but in this frothy, singsongy track from the soundtrack to "Nutty Professor II: The Klumps," the R&B songstress conjures a vibe that may remind listeners of her 1995 cross-format smash, "Runaway." In fact, you have to wonder if this track is a leftover from another time, it's so radically different from her more recent efforts. But that's not such a bad thing. It's all innocent fun here, highlighting Janet's still-youthful vocal musings and a happy beat that will sound great roaring from the radio speakers while at the seaside or driving down the streets with windows wide open. "Doesn't Really Matter"—which testifies that in all the world, love makes the most difference in life—is a nice moment for fans of an artist who has leaned toward more of a sparse R&B production style in recent efforts. It's easygoing, fluffy, and as friendly as the sand gently running between your toes. This smile-bearing throwback should entice programmers and listeners across both the mainstream and rhythmic top 40 airwaves, and, perhaps with a series of meatier mixes, could find the same success at R&B.

### LFO West Side Story (3:16)

**PRODUCERS:** Rich Cronin, Brad Young, Dow Brain  
**WRITERS:** R. Cronin, B. Young, D. Brain  
**PUBLISHERS:** Trans Continental Publishing/Dow Tone Music/BKY Music, ASCAP  
 Arista 3847 (CD promo)  
 While previous single "I Don't Wanna Kiss You Goodnight" failed to ignite at radio, Arista isn't ready to put LFO's self-titled platinum debut album to rest just yet. For this fourth single, the label returns to safe territory with a song that will more than remind the masses of last year's breakout smash "Summer Girls." "West Side Story" is marked by a hopelessly catchy series of lyrical hooks, from the title to the use of the name "Veronica" to references to Romeo and Juliet—there's certainly no doubt that these guys know how to infiltrate the brain with sticky catch phrases. And while the tune is as infectious as can be, it sounds so much like "Summer Girls" (and follow-up "Girl On TV," for that matter) that radio may have a hard time justifying a slot for this been-there, done-that musical moment. That's a shame, because ballad "I Don't Wanna Kiss You Goodnight" showcased the trio doing something different, and radio shunned it. While this could click with young listeners who can't get enough of the cuties in LFO, it sounds more like it's time to head back into the studio and strike up something new.

### MYRA Magic Carpet Ride (2:56)

**PRODUCER:** Narada Michael Walden  
**WRITERS:** J. Kay, R. Moreve  
**PUBLISHERS:** Universal-Duchess Music Corp/Kings Real Music, BMI  
**Walt Disney Records 60680** (album track)  
 Radio Disney has really begun to show its muscle as a proving ground for breaking young, new artists, so it's only apt that Walt Disney Records would work its way into artist development. Its first signing, San Francisco-based teen Myra, is introduced here with a cover of the classic Steppenwolf song, and it's being promoted across top 40. "Magic Carpet Ride" possesses the same youthful exuberance as some of the acts pervading the pre-teen radio network, like M2M and Angela Via. On the track, bouncy and clean as a whistle, Myra sings in both Spanish and English; it in-

strumentally resembles Madonna's "Open Your Heart" with added flamenco touches. In all, it's awfully lightweight, which could present a challenge at mainstream top 40. But as far as Radio Disney goes, this is tailor-made for a target audience under 12. Myra's debut album, meanwhile, is slated for release in early 2001, with at least four songs to be produced by Narada Michael Walden, who presented her to the label. This track is also found on Walt Disney's new "La Vida Mickey," featuring Mickey Mouse-themed, Latin-flavored remakes of everything from "Livin' La Vida Loca" to the theme from "I Love Lucy" and including, for the first time, the highly popular Lou Bega version of "Disney Mambo #5."

## R & B

### ▶ R. KELLY Bad Man (4:02)

**PRODUCER:** R. Kelly  
**WRITER:** not listed  
**PUBLISHER:** not listed  
 LaFace (CD promo)  
 With "Bad Man," R. Kelly looks to his classic formula for success: He borrows a soulful melody from the '70s—this time it sounds a lot like L.T.D.'s "Stranger"—adds a hip-hop mind-set in the lyric, then surfaces with a winning record that seems to cross all boundaries in terms of age, genre, and culture. From R&B to hip-hop to pop, Kelly's style is widely embraced and loved. Although the label doesn't list any samples in this song, there are many elements that sound like an old song, or rather several songs from the past—from the strings to the lyrics to the background vocals to Kelly's own riffs. But for whatever reason, it totally works for him. Nobody seems to mind that he combines his own style with that of legendary singers like Ronald Isley or Curtis Mayfield. It only makes sense, then, that this song is featured on the soundtrack to the upcoming movie remake of "Shaft." While there are any number of successful new artists out there doing a similar thing now, Kelly is still among the best, and this tasty single should keep him high in the ranks of the R&B echelon.

(Continued on next page)

## NEW & NOTEWORTHY

### YOU Oh La De Dy (3:58)

**PRODUCER:** The Audio Scientists Laboratory  
**WRITERS:** R. Ransom, R. Hargis, E. Irons, Swan  
**PUBLISHERS:** The Audio Scientists Laboratory/Silver Cloud Music/Trolley Music, ASCAP  
**Fashion Soul Recording Co. 9901** (CD single)  
 Detroit-based YOU—an acronym for



Your Own Uniqueness—is a six-man outfit whose larger-than-life imaging and grandiose musical palette is crying out for national attention with the insistence of a tidal wave. Should-be breakout single "Oh La De Dy" magically meshes '80s Prince funk and '70s Earth Wind & Fire rock and soul with a slamming hip-hop injection that carries this song far beyond the neatly niched borders of today's mainstream radio, with potential appeal to everyone from serious rap aficionados to twirling dancefloor pundits. Brilliantly utilizing the rubbery instrumental

### hook of the 1976 No. 1 R&B hit "Dazz" by Brick, and adding its own juiced-up bass guitar, YOU employs singing, rapping, and the maddeningly catchy title rant of "Oh La De Dy" in a song that maintains street cred while hooking in the masses. Best yet, the guys do it all themselves. Collectively, members Christopher Spooner, Kevin Ford, D-Will, the Kronek Hyptronek, Carl J. Vest, and Jeff Kubiak refer to the outfit as audio scientists and to their sound as fashionsoul. Hey, why not? Your year won't be complete without getting a load of this one. It's innovative, assured, and ripe for the picking by a major label. Contact 313-537-3511.

**CUBAN LINK Flowers For The Dead (4:59)**  
**PRODUCER:** Chi  
**WRITERS:** F. Delgado, C. Brown, D. Ramos, B. DeVorzon, P. Botkin  
**PUBLISHERS:** Marielito Music/Diamonds Are Forever Publishing, ASCAP; Bluntt Publishing/Jumping Bean Songs/Screengems Music, Columbia, BMI  
**Atlantic 84685** (CD promo)  
 Musicians often find that the best way to honor their own is through song. "Flowers For The Dead" does just that with an homage to the recently passed rapper Big Pun. The song holds particular meaning since it is written and performed by Pun's longtime friend and fellow Terror Squad member Cuban Link. On the track, set to the stirring piano instrumental of "Nadia's Theme," a top 10 hit in 1976 for Barry DeVorzon and Perry Botkin

Jr. (and still the theme to TV's "The Young And The Restless"), Cuban recounts the last hours of his best friend's life with lyrical precision—not an easy feat considering the subject matter. Ironically, Cuban's flow is eerily reminiscent of another slain rapper,



that of 2Pac. The track also features vocals from newcomer Domingo, who croons the song's hook. While it's unfortunate that Cuban Link's debut single falls on such a sorrowful note, a portion of its proceeds will be donated to the Liza Rios Trust, founded to benefit Big Pun's wife and children. The single's companion video, directed by Christopher Robinson, has been serviced to BET and the Box, while R&B radio is already beginning to line up behind it. "Flowers For The Dead" is a fitting tribute to an MC who touched so many.

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

## SPOTLIGHT



### SISQÓ *Incomplete* (3:40)

PRODUCER: Shep Crawford  
WRITERS: M. Jordan, A. Crawford  
PUBLISHER: not listed  
**Def Soul 15075** (CD promo)  
Following the runaway success of guilty pleasure "Thong Song," Sisqó returns to his Dru Hill roots with this beautiful soul ballad. "Incomplete," the third single from his four-times platinum "Unleash The Dragon," comes from the pen of labelmate Montell Jordan, who has made quite a name for himself penning successful ballads such as Deborah Cox's "Nobody's Supposed To Be Here." Here, Sisqó pulls out a slow, sexy, just-edgy-enough performance, adding a touch or two of Michael Jackson whimpers and whoops for effect. While Sisqó is known for his dynamic onstage presence, his vocals are still his most winning feature. The boy can play with a song's melody like a child plays with his new Game Boy. Instrumentally, "Incomplete" picks up on the trend of incorporating subtle Spanish guitars, while a prominent drum track keeps heads bobbing with the slow groove. All this... and a well-placed lyric, too; it describes the state of poor little Sisqó, who has all the money and cars he wants, as well as fine, beautiful models who want to be with him, and yet, "without you, girl/My life is incomplete." Baby, with his charisma and current hot streak, you better believe that shtick will always work.

(Continued from preceding page)

## COUNTRY

### ▶ COLLIN RAYE WITH BOBBIE EAKES *Tired Of Loving This Way* (3:40)

PRODUCERS: Dann Huff, Collin Raye  
WRITERS: G. LeSage, A. Mellon  
PUBLISHERS: EMI Blackwood Music/Britsar Music, BMI; Blackwood Music/BMG Songs/Bases Loaded Music, ASCAP  
**Epic 12838** (CD promo)  
Collin Raye says his favorite duet has always been the Neil Diamond/Barbra Streisand hit "You Don't Bring Me Flowers," and he has searched for years to find a song capable of generating the same emotional impact. He thinks he's found it with "Tired Of Loving This Way," the latest single from his "Tracks" album. The song, penned by Gene LeSage and Allison Mellon, is a gorgeous ballad about the pain generated by the emotional distance in a relationship that has run out of steam. The song boasts a pretty melody, and the production builds nicely with the instrumentation and vocals swelling to a passionate crescendo. It's a strong song, but the real impact of this single lies in the stunning performances. Raye delivers a measured, thoughtful vocal outing that explores each subtle nuance of the lyric. And Eakes is a wonderful new discovery. She's an actress from "The Bold & The Beautiful" soap opera, but before anyone rolls their eyes at the thought of another television actress attempting a country music career, they should take a listen. This girl can really sing. Her vocals have a warmth and resonance. She also knows

## SPOTLIGHT



### CHICANE *Don't Give Up* (3:41)

PRODUCERS: Chicane, Ray "Madman" Hedges  
WRITERS: N. Bracegirdle, B. Adams, R. Hedges  
REMIXERS: Tomski, Peter Rauhofer, Johnny Vicious  
PUBLISHERS: Copyright Control/Baddams Music/Sony/ATV  
**Xtravaganza/C2 Records 79424** (CD single)  
Since the release of the hypnotic "Offshore" in 1996, tastemaking club and radio mix-show jocks haven't been able to get enough of Chicane's rhythmically melancholic, emotionally charged, trance-etched workouts, including such classic moments as "Sunstroke," "Strong In Love," and last year's wickedly beautiful "Saltwater," which featured Clannad's Máire Brennan on vocals. On "Don't Give Up," which debuted at No. 1 in the U.K. in March—while climbing seven spots to No. 13 on the current Billboard Hot Dance Music/Club Play chart—Chicane (nee Nick Bracegirdle) aligned himself with Bryan Adams, whose signature vocals send the already euphoric track into the next stratosphere. The Canadian rocker, along with Bracegirdle and Ray "Madman" Hedges (Boyzone, B\*witched), also penned the track. And while Tomski, Peter Rauhofer, and Johnny Vicious provide additional remixes, you really need look no further than the song's original version. This track has all the potential to cross outside of the clubs and right onto the top 40 airwaves; think secret weapon in the form of dynamite. Such melodic beauty doesn't happen along every day.

how to pack an emotional wallop without oversinging. All in all, a nice piece of work that should be warmly embraced by programmers and listeners.

### ▶ JESSICA ANDREWS *I Do Now* (3:21)

PRODUCER: Byron Gallimore  
WRITERS: T. Snow, F. Golde  
PUBLISHERS: not listed  
**DreamWorks** (album track)  
On the heels of one of country radio's most beautiful songs in the past year, "Unbreakable Heart," youngster Jessica Andrews punches out another beauty, the Tom Snow/Franne Golde composition "I Do Now." Thematically, she's in a misty kind of mood, reflecting on the fact that love in one's life surrounds you and endures far beyond the last time you stood face to face. Instrumentally, production maestro Byron Gallimore lays things out simply and straightforwardly with a medley of organic instruments and a steel guitar, which keeps it good and country. Four singles deep into Andrews' debut project, "Heart Shaped World," and she sounds as fresh as the first time we heard the delectable "I Will Be There For You." Here's another winner that radio should eagerly hand over to the masses.

### SOUTHSIXTYFIVE *Love Bug (Bite Me)* (2:45)

PRODUCERS: Buddy Cannon, Norro Wilson  
WRITERS: S. Munsey Jr., T. Mullins, R. Zavitson  
PUBLISHERS: Song Planet/EMI Blackwood/Heartisan Music, BMI; WB Music Corp./Platinum Plow Music, ASCAP  
**Atlantic 300196** (CD promo)  
This is one of those songs that when you see the title, you pretty much know what you are going to get—contemporary coun-

try on the light side. And sure enough, what the listener gets is a frivolous little tune about wishing the old love bug would bite. As ear candy goes, it's just a fun, fluffy number. Production is lively with a slightly retro feel and some wonderful piano work. The saving grace on this record is really the vocals. This ensemble definitely has a way with harmonies, and the members sound like they are having fun on the record, which makes it more appealing. All in all, there's definitely no song-of-the-year potential here, but then again, not every record can be "I Hope You Dance." Taken for what it is, this is just a fun little summertime record.

## DANCE

### ▶ MADISON AVENUE *Don't Call Me Baby* (3:47)

PRODUCER: Madison Avenue  
WRITERS: C. Coates, A. Van Dorsselaer, D. Morrison, G. Chierchia  
REMIXERS: Alexander Purkart Meets The Plastic Park, the Dronez  
PUBLISHERS: Copyright Control/Crisler  
**C2 Records 79371** (CD single)  
With its ferociously infectious debut single, this photogenic Australian duo—Andy Van Dorsselaer and Cheyne Coates—is poised to conquer the hearts and minds of U.S. radio and club DJs alike. It's already accomplished that in the U.K., where, several weeks ago, it debuted at No. 1. This tale of one woman's emancipation has a lot going for it: a happy-go-lucky sample that recalls the uplifting vibe of McFadden & Whitehead's disco classic "Ain't No Stoppin' Us Now," smart sing-along lyrics that quickly embed themselves in the brain, and Coates' feline jazz-inflected vocals that will remind many of Crystal Waters. When combined, these elements spell summer smash. While the original 12-inch mix more than gets the job done, underground types will no doubt embrace the Alexander Purkart Meets The Plastic Park remix, while house purists will be partial to the Dronez Old School Vocal mix.

## RAP

### BEENIE MAN FEATURING WYCLEF JEAN AND REDMAN *Love Me Now (Rockwilder Remix)*

(3:49)  
PRODUCER: Rockwilder  
WRITERS: S. Remi, W. Jean, M. Davis  
PUBLISHERS: EMI April/Salaam Remi/Sony/ATV  
Tunes/Huss Zwingli, ASCAP, EMI Blackwood/EMI, BMI  
**Virgin 14980** (CD promo)  
A song so nice it had to be done twice. That's the feeling behind the remix of Beenie Man's "Love Me Now." This time, hip-hop producer Rockwilder puts a new spin on the single. The producer who lent his sounds to the Method Man/Redman project does it again, bringing in his hefty bassline and grooving samples. Rockwilder taps Redman to join in the fun on what should be a summer hit. This time around, Redman offers a fun-loving verse that meshes well with Beenie's toasts. The mixture of dancehall and hip-hop should have barbecues and clubs alike jumping. If radio picks up on this single, we should be rocking to it all summer long.

### ▶ DIAZ *Star From Trini* (3:10)

PRODUCER: Tommy Tee  
WRITERS: Diaz, T. Tee  
PUBLISHER: 1-2 1-2, ASCAP  
**Tee Productions/Virgin 1009** (CD promo)  
Spanish-Norwegian rapper Diaz demonstrates that hip-hop knows no boundaries with the second single from his forthcoming "2050." On "Star From Trini," Diaz rides a simplistic piano riff with witty lyrical turns. A 10-year member of the Tee Productions camp, Diaz is known for ripping stages with some of the U.S.'s most respected hip-hop acts from his homeland. He has a sound that is polished and strikingly reminiscent of the New York Underground scene. Although the album is widely available in Europe, hip-hoppers stateside may have to jump through some hoops to obtain the single—but no doubt, they'll find it worth the trouble. For information, E-mail gilz@teeproductions.com.

## IN PRINT

### EYE OF THE STORM: The Album Graphics Of Storm Thorgerson

By Storm Thorgerson with Peter Curzon and Jon Crossland  
Sanctuary Publishing  
192 pages; \$30

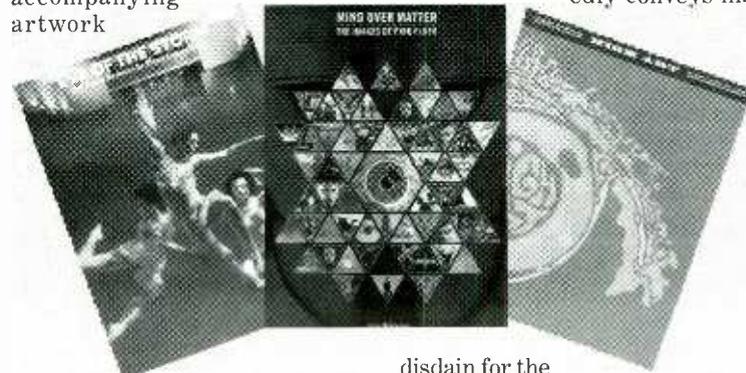
### MIND OVER MATTER 2: The Images Of Pink Floyd

By Storm Thorgerson and Peter Curzon  
Sanctuary Publishing  
192 pages; \$30

### HIGH ART: A History Of The Psychedelic Poster

By Ted Owen and Denise Dickson  
Sanctuary Publishing  
176 pages; \$30

Prior to the mid-'60s, the visual arts and rock'n'roll simply did not go together very well. Concerts were generally advertised with a simple picture of the headlining acts, offset by the names of whoever else was on the bill. And album covers weren't much better. But after the introduction of LSD to the music scene, the accompanying artwork



took on a vibrancy to rival the effect of the drug itself.

Anyone old enough (yet still able) to remember the heyday of album cover art will revel in the first two books essayed here, as author and artist Storm Thorgerson takes readers on a wild ride recalling the trials and tribulations of working with Pink Floyd, Syd Barrett, Peter Gabriel, and the Catherine Wheel, among others. Ted Owen's effort, on the other hand, is a less successful affair; although stunning to look at, his book has an overly academic and error-laden text that makes it a poor companion to the vintage artwork reproduced therein.

As a school chum of the band, Thorgerson first began working with Pink Floyd during the group's infancy, and his rise as a graphic artist paralleled that of his most famous clients. "Mind Over Matter 2" updates his 1997 work of the same name and is recommended mainly for Floyd fans. If you missed it the first time around, this volume is complete up to the recently released live album "The Wall Live 1980-81: Is There Anybody Out There?" Even non-fans may find the book's text amusing, particularly the section on how the cover for "Animals" was accom-

plished. At one point during that session, the famous flying pig literally lost its moorings and flew to the heavens, landing later that evening in a deflated state on some unsuspecting farmer's land.

Though he has not worked on all the Pink Floyd albums, Thorgerson is responsible for helping to create many of the band's most-lasting and loved images: the aforementioned porcine dirigible, "The Dark Side Of The Moon's" pyramid prism, the burning man on the front of "Wish You Were Here," and the endless line of beds that adorned the first Roger Waters-less album, 1987's "A Momentary Lapse Of Reason."

In both his tomes, Thorgerson comes across as both madman and genius. What could possess a person to arrange 700 made beds in the English countryside, all for an LP cover? Thorgerson repeatedly conveys his

disdain for the computer age, as he proudly proclaims the bulk of his graphics to be machine-free of any tampering or enhancement. Even today, the artist would rather build actual sculptures rather than virtual ones—and more power to him.

The main problem with Owen's work is that the astonishing vintage graphics are ill-served by a prosaic text that fails to impart half the excitement or imagination that Thorgerson keeps up for two complete books. Granted, Owen is more a collector and historian, but then some of the book's errors are glaring. Ken Kesey's novel "Sometimes A Great Notion" is mistitled in a footnote, a mention of the Grateful Dead somehow gets quotation marks where none are needed, a Web address for artist Gary Grimshaw is given merely as "earthlink.net," and a Beatles' classic is listed as "Nowhere-man." Most glaring is a mention of the band Boss Hog: The group's name gets an added "g" in the caption of the accompanying poster (where, of course, its moniker is spelled correctly).

High art, indeed—it makes one wonder what the editor of this particular book was smoking during the galley phase. **MIKE VILLANO**



**Making Waves.** Slip N Slide/Atlantic artist Trina recently celebrated the release of her album, "Da Baddest B\*\*\*h," at New York's Circa Designs Hair Salon. Pictured, from left, are Atlantic VP of urban music marketing Willie Smith, VP of urban music promotion Erik Ford, Trina, senior VP of urban music promotion Ronnie Johnson, and VP of urban music promotion Morris Landy.

## Lil' Mo Ready To Tell 'True Story'

**Singer/Songwriter/Rapper Making Debut With EastWest Set**

**BY RASHAUN HALL**

LOS ANGELES—To call EastWest/Elektra artist Lil' Mo a musical dynamo may be an understatement. Her July 11 debut album, "Based On A True Story," plays off her many talents.

"Mo is an exceptional artist," says Michelle Murray, Elektra's senior director of marketing. "She's a record company's dream come true—a songwriter, singer, and rapper all in one."

Mo began her industry career two years ago as a songwriter penning tunes for Timbaland, BLACKstreet,

702, Total, and Changing Faces, among others. Elektra signed her as an artist based on her songwriting skills.

"The songs I write for other people are always the songs I want to keep for myself," says the songwriter, who is published by Loving One Publishing (ASCAP and Warner/Chappell). "The ones I write for myself I say, 'I should give that one away. That would sound good with Faith.' But if I wrote a song for Faith, I would want to keep it for myself. I guess it's a mental thing."

Mo first received major exposure as an artist working with Ol' Dirty Bastard on his album "Ni\*\*a Please," on which she covered Billie Holiday's "Good Morning Heartache." She also gained a lot of attention through her appearance on Missy Elliott's hit single "Hot Boyz." Lil' Mo's various cameos were a perfect setup for "Based On A True Story."

"This is a story based on my life," says the singer about the 14-track album. "Each song is a chapter from my life. So there should be a chapter on there that other people can relate to as well."

First single "Ta Da"—written by Shep Crawford and Montell Jordan (Deborah Cox's "Nobody's Supposed To Be Here")—finds a fed-up Mo experiencing something many young women face in their relationships—infidelity. "We thought it would be a good lead-up single because this is the point in a lot of females' lives when they claim their independence," says Mo.



LIL' MO

"A lot of girls ask, 'Can you pay my bills?'" she continues. "But when you look behind closed doors, there are a lot of girls paying guys' bills, taking care of them, being surrogate mothers. Then the guys disrespect you and have another  
(Continued on page 48)

## ASCAP Rhythm & Soul Awards On Tap; Master P Raps Up Telecom Joint Venture

**AND THE AWARD GOES TO:** Def Soul labelmates Kelly Price and Montell Jordan share hosting duties at the 13th annual ASCAP Rhythm & Soul Music Awards, set for Wednesday (7) at New York's Hammerstein Ballroom/Manhattan Center. In addition to recognizing 1999's songwriter and publisher of the year, the event will pay tribute to the top R&B/hip-hop, rap, and dance songs. Joining Price and Jordan as honorees are Sean "Puffy" Combs, Kandi Burruss, Jimmy Jam and Terry Lewis, Missy Elliott, Will Smith, Stevie Wonder, Wyclef Jean, and Beenie Man, among others; performers include Price, Burruss, Tyrese, Sisqó, and Case . . . Speaking of awards, the nominees for this year's LA Weekly Music Awards (lamusic2000.com) have been announced. Among the nominees cited in 20 different categories: best new artist: Macy Gray; best rap/hip-hop artist: Dr. Dre, Jurassic 5, Kool Keith, Medusa, and Ugly Duckling; best contemporary blues/R&B artist: Café R&B, Macy Gray, Ben Harper, Etta James, and Dewey Terry. The June 29 ceremony—the culmination of the weeklong LA Music 2000 celebration (June 23-29)—will be staged at Los Angeles' Henry Fonda Theatre with Atomic Pop's Ice-T as host. Sponsoring the awards are Garageband.com and SpinRecords.com (which is also the exclusive sponsor of LA Music 2000).

**THE NEXT PHASE:** Master P's latest business move is the establishment of No Limit Communications (NLC). The joint venture between the No Limit entrepreneur (aka Percy Miller) and New Orleans-based Alliance Network will provide prepaid telecom products, ranging from local home phone service to long-distance calling cards and E-commerce. NLC will launch in eight cities before going nationwide, beginning with a promotional tour that originates in New Orleans and travels to Atlanta; Los Angeles; Houston; Dallas; Newark, N.J.; Miami; and New York . . . Randy Franklin, formerly senior VP of urban promotion at Epic, is now operating Miami-based RF Entertainment. A full-service consultancy for new and emerging labels, RF Entertainment counts among its clients the Phat Cat Players. Franklin can be reached at 305-387-5037 or RFEntertainment@ATT.net . . . Jay King, a founding member of Club Nouveau, has created Bay Area-based D.P.H. Entertainment Group Corp. (510-251-7433). The new company's divisions include D.P.H. Label

Management, D.P.H. Publishing, and M.C.K. Records, distributed by Lightyear Entertainment. Upcoming label releases include projects by Club Nouveau, Howard Hewitt, and Val Watson.

**MUSICAL NOTES:** J.T. Taylor's "A Brand New Me" on Taylor Made Records drops Tuesday (6) . . . Patti LaBelle has signed with the William Morris Agency for worldwide representation . . . Dionne Warwick, Tina Turner, Randy Crawford, Carla Thomas, and Aretha Franklin are among the grande dames featured on "Lethal Seduction," the companion Rhino CD to Jackie Collins' same-titled new book, due June 25

. . . "Restless" is the title of Xzibit's new album coming Sept. 12; he's also now part of Dr. Dre's 44-date Up in Smoke tour . . . Former Erykah Badu backup singer N'Dambi and the Jazz Poets Society are headlining the IndieSoul tour, organized by their respective labels, Cheeky-i Productions and One Soul Entertainment. The eight-city East Coast tour swings through Atlanta (June 27); Charlotte, N.C. (28); Norfolk, Va. (29); Richmond, Va. (30); Washington, D.C. (July 1); Baltimore (2); Philadelphia (3); and New York (4 and 7).

**HELPING HANDS:** Stitches Technology presents its second "A Change For Life" concert on June 29 at the California State University Los Angeles campus. Jazz artists Kirk Whalum and Dee Dee Bridgewater will perform, with a special tribute to Grover Washington Jr. Proceeds benefit various Stitches programs, including a Stevie Wonder-sparked Braille label to help the blind coordinate/purchase clothing . . . The World Literacy Crusade is the beneficiary of the first Panther's Jam Benefit Concert on Tuesday (6) in Hollywood. "Radioscope" host Lee Bailey serves as MC, welcoming saxophonist Panther (aka Mark Felton), Billy Preston, and others . . . Wyclef Jean will perform at the June 19 New York benefit concert ("To Amadou With Love: A Night Of Healing") at the Hammerstein Ballroom on behalf of slain African immigrant Amadou Diallo . . . Kirk Franklin has established a fund to aid minority medical students at the Regional Medical Center at Memphis. Said fund was seeded by Franklin's \$300,000 award settlement from the city's Cook Convention Center following the singer's November 1996 fall during a concert performance at the center.



by Gail Mitchell



## London Internet Station Soul 24-7 Specializes In R&B All Day Long

**BY GAIL MITCHELL**

LOS ANGELES—Imagine a radio utopia where nothing but old-school and new-school R&B/soul music is played 24 hours a day, seven days a week, commercial-free—and with no regard to such restrictions as format or dayparts. It's not a dream. Just log on to Soul 24-7.com.

Touted as the first live commercial-free, broadband Internet soul music radio station, London-based Soul 24-7 bowed May 9, boasting CD-quality sound and a Web site that contains more than 30 banner-free pages of music news/gossip, reviews, artist bios, concert updates, program schedules, archived interviews, and an exclusive top 30 chart. The station itself is underwritten by several private investors and is currently negotiating for a single major multinational sponsor.

Soul 24-7 is staffed by a host of U.K.-based music industry veterans and soul aficionados whose ranks include founding principals Brian Hurst, Alex James, club/radio jock Steve Bennett, Echoes magazine editor Chris Wells, noted producer Ray Hayden, and personality/journalist Dr. Bob Jones. Guest U.S. personalities include Atlanta's Jamal Ahmad and Cha-Cha Jones.

"The idea for Soul 24-7.com was born last year," recalls Hurst, a former DJ on the satellite station Solar. "With technology moving as fast as it is, we decided the Internet is the way

forward. It gives you a global audience rather than just one in whatever particular country you're in."

That global audience is more than likely to hear a classic track by Mavis Staples that may segue into something by Motown's Grenique or Donny Hathaway. Complementing the music are weekly label showcases and candid artist interviews; the upcoming interview lineup includes J.T. Taylor, Hil. St. Soul, Darwin Hobbs, and Rahaan Patterson.

The only restriction, according to Hurst, is profanity. "That's where we draw the line," he says. "Other than that, the DJs play exactly what they want, what they feel. We don't say you can't play this or that."

Soul 24-7 is also into breaking new music—so much so that it's sponsoring Star Search 2000 in association with producer Hayden. Open to any individual or group from any country who's never had a label deal or recorded professionally, the contest offers the grand prize of one week of studio time, with the resulting full master sent to all major U.K. labels supporting R&B/soul. The entry deadline is Aug. 31; the winner will be announced Sept. 24. More details are available via the station Web site or rayhayden.com.

Plans include the launch of Jazz24-7.com. Notes Hurst, "We're taking soul music in whatever form it comes. This music is our love and passion."

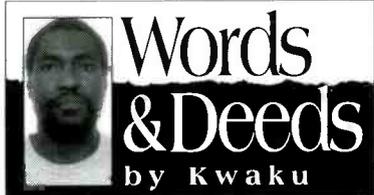


# Denmark's Outlandish Makes It 'Official'

**OUTLANDISH DEBUT:** Outlandish has thankfully become the first act in Denmark to put into music the feelings that its name suggests. The 13 tracks on the group's BMG debut album, "Outland's Official" (released April 25), are lush with exotic musical stylings firmly set in hip-hop. But the lyrics convey a hard-hitting honesty.

"The lyrics are about our own experiences, the processes we've been through from the day our parents arrived in Denmark. Most of it is teenage experience," says band member **Isam Bachiri**, who has Moroccan roots. Bandmates **Waqas Qadri** and **Lenny Martinez** trace their roots to Pakistan and Honduras, respectively.

Noting that the lyrics attempt to enlighten and ask for understanding,



Bachiri says, "When I was around 11 or 12, I figured I was the happiest kid in school until my first confrontation with racism. Then I realized I was different. I think the others have had the same experience."

"Outland's Official" takes musical elements from three countries and unites them on a fourth: the English-based album is also spiced with Urdu (Indian), Spanish, and Danish. "The inspiration for U.S. hip-hop is to use root music from

decades ago," says Bachiri. "We've done the same with our roots because we feel it puts the identity thing upfront. At home, I heard my parents playing Arabic music in the living room, but in my bedroom I listened to soul and R&B. The same holds true for Waqas and Lenny."

The hottest political issue in Denmark for the last several years has been the immigration and integration of non-Danish-born individuals into a society that was nearly 100% homogenous less than two generations ago. With that in mind, Outlandish's lyrics never veer from such headline-making subjects as cross-ethnic love, pre-arranged marriage, and discrimination.

**RAP CODE:** Spanish-Norwegian MC



OUTLANDISH

**Diaz** released his Tee Productions/Virgin debut album "2050" on May 29. While the title is the ZIP code of his hometown Jessheim (near Oslo), Diaz eschews Norwegian lingo on his album.

"I'm not rhyming in Norwegian because it doesn't feel right for me," says Diaz, who raps primarily in English and occasionally in Spanish, as on "La Vida Loca" (Mad Life). "English and Spanish are the hip-hop languages I prefer. On this album I try to represent three important parts of myself: the hip-hop culture, my hometown, and my Spanish background."

Diaz's next single is likely to be "For The Right Price," featuring the American act **Channel Live**.

**'FRESH FLAVOR':** Wyclef Jean has been kicking it on a Senegalese tip of late. World music superstar **Youssou N'Dour's** second single, "Birima" (from his Columbia/Sony France "Yoko" album released in late April), includes Wyclef's remixed and rapped version.

Jean also kicks off **Bidwee Bou Bess'** (BBB) "Ndékété Yo" (If I'd Known), the first track on the Senegalese rap compilation "Da Hop," released in mid-April on N'Dour's Jololi label via the Virgin France-allied Delabel imprint. The 14-track album reflects modern Senegalese rap.

"The 'Da Hop' compilation was first aimed at bringing to Europe and elsewhere a new and fresh hip-hop flavor—a mix of African roots, world music sounds, and complex vocal harmonies," says Delabel product manager **Laurent Désidéri**.

"Da Hop" tackles social issues such as AIDS, prostitution, and the status of women and features such acts as the **Kantolis Trio** and **Lakalé Posse & Doudou**, as well as the dancehall toasting (Jamaican rap) trio **Daara J**. Of the compilation's dozen acts, BBB—cur-

(Continued on page 48)



**SOUNDTRACK MANIA:** With Memorial Day weekend usually comes the summer movie rush. What accompanies a good summer movie? A soundtrack with good songs and established artists. This issue, there are two debuts on the Hot R&B/Hip-Hop Singles & Tracks chart, which, like the holiday weekend, bring on the season of movie soundtracks. **Janet's** "Doesn't Really Matter" (Def Soul/Def Jam 2000/IDJMG) is the Hot Shot Debut at No. 36. "Doesn't," the second single from "Nutty Professor II: The Klumps," also debuts at No. 32 on the Hot R&B/Hip-Hop Airplay chart. This is Janet's first stint on the Hot R&B/Hip-Hop Singles & Tracks chart since April of last year, when she had mid-chart success with **BLACKstreet's** "Girlfriend/Boyfriend" (Lil' Man/Interscope). Not to worry, though: Of the last five entries on which she was featured, "Girlfriend" was the only one of her last five Singles & Tracks placements to miss the top 10. With its start, "Doesn't" also seems destined for the chart's higher rungs.

The first single from "The Klumps" album—which hits stores July 11, prior to the movie's July 28 theatrical debut—was the uncensored remix version of "Thong Song" (Dragon/Def Soul/IDJMG) by **Sisqó Featuring Foxy Brown**. The third will be a track called "Hi Papi" by **Jay-Z Featuring Memphis Bleek**. Other acts on the soundtrack are **DMX**, **Redman**, **Method Man**, **Brian McKnight**, **Case**, and **Montell Jordan**.

"Shaft" also invades Hot R&B/Hip-Hop Singles & Tracks, as **R. Kelly's** "Bad Man" (Jive/LaFace/Arista), produced by **L.A. Reid**, starts at No. 55. The movie is due June 16, the soundtrack June 13. Kelly's last album was released in November 1998 and continued to grace the Top R&B/Hip-Hop Albums chart through April of this year, going six-times platinum.

Other tracks on this soundtrack include **Isaac Hayes'** remake of "Theme From Shaft," **Donell Jones'** "Do What I Gotta Do," and music by **Out-Kast**, **Too Short**, **Mystikal**, **Angie Stone**, **Liberty City**, **Big Gipp** (of **Goodie Mob**), **T.I.P.**, **Beanie Sigel**, **Alicia Keys**, **Carl Thomas**, **Sleepy Brown Featuring Backbone & Big Rube**, **Parlay Featuring Eve & Jadakiss** (of the **Lox**), and **MIL**. With these two being the first influx of summer blockbusters and their soundtracks, it looks as if the season is going to be a busy one for moviegoers . . . and music shoppers.

**SELLING POWER:** Despite the usual selling slump that occurs during Memorial Day weekend, two records shine through on the Top R&B/Hip-Hop Albums chart. The first is the Greatest Gainer, **Eminem's** "The Marshall Mathers LP" (Web/Aftermath/Interscope), moving from 78-1. The album sold a record-setting 1.76 million in its debut week, the largest week for a rap album since Billboard began using SoundScan and second only to the 2.4 million copies that **N Sync** had when "No Strings Attached" bowed 10 weeks ago (see story, page 6, and Between the Bullets, page 104).

The second big seller is **Lucy Pearl** and its self-titled debut album (Pookie/Overbrook/Beyond), which starts at No. 3 on Top R&B/Hip-Hop Albums and at No. 26 on The Billboard 200 with 60,000 albums sold. Following sold-out showcases in large markets, all eyes were on this all-star team of **Raphael Saadiq** from **Tony Toni Toné**, **Ali Shaheed Muhammad** of **A Tribe Called Quest**, and **En Vogue's Dawn Robinson**. Lead cut "Dance Tonight" moves 16-12 on the Hot R&B/Hip-Hop Singles & Tracks chart.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>► No. 1 ◀</b>	
1	1	1	14	<b>(HOT S**T) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY 3 weeks at No. 1
2	<b>NEW ▶</b>		1	<b>2 B*TCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
3	3	3	16	<b>WHISTLE WHILE YOU TWURK</b> (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
4	4	4	5	<b>ONE FOUR LOVE PT. 1</b> (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
5	5	5	19	<b>BOUNCE</b> (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
6	6	6	10	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
7	2	2	10	<b>WOBBLE WOBBLE</b> (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
8	7	28	3	<b>THE REAL SLIM SHADY</b> (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
				<b>► GREATEST GAINER ◀</b>	
9	24	—	2	<b>THE NEXT EPISODE</b> (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
10	11	8	5	<b>ME WITHOUT A RHYME</b> (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
11	8	7	30	<b>HOT BOYZ ▲</b> MISSY "MISDEMEANOR" ELLIOTT FEAT. NAS, EVE & Q-TIP (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	
12	<b>NEW ▶</b>		1	<b>HOT GAL TODAY (HAFFI GET DE GAL YAH)</b> (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
13	21	—	2	<b>QUALITY CONTROL</b> (T) INTERSCOPE 497330* †	JURASSIC 5
14	<b>NEW ▶</b>		1	<b>SO FLOSSY</b> MIDWEST MAFIA FEATURING PHATTY BANKS (D) BUCHANAN 41111	
15	<b>NEW ▶</b>		1	<b>I'VE GOT TO HAVE IT</b> JERMAINE DUPRI & NAS FEAT. MONICA (T) SO SO DEF/COLUMBIA 79417*/CRG	
16	16	9	4	<b>MAKE IT HOT</b> (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
17	17	12	16	<b>WHOA!</b> (T) BAD BOY 79297*/ARISTA †	BLACK ROB
18	22	17	17	<b>PARTY UP (UP IN HERE)</b> (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
19	9	10	3	<b>CROOKED I ANTHEM-RIDAZ</b> (D) KEEP-N IT REAL 0021/MADTVIBES	PROFITT FEATURING C-LOC
20	33	15	7	<b>WE ARE FAMILY 2000</b> (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
21	14	16	14	<b>ANYTHING/BIG PIMPIN'</b> (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
22	15	23	3	<b>BREAK FOOL</b> (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
23	12	14	25	<b>G'D UP</b> SNOOP DOGG PRESENTS THA EASTSIDAZ (C) (D) (T) DOGG HOUSE 2041/TWT †	
24	10	13	7	<b>DO IT</b> RASHEEDA FEATURING PASTOR TROY & RE RE (C) (X) D-LO 130* †	
25	23	25	18	<b>THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE</b> DA BRAT (T) SO SO DEF/COLUMBIA 79330*/CRG †	
26	18	11	17	<b>GOT YOUR MONEY</b> OL' DIRTY BASTARD FEATURING KELIS (X) ELEKTRA 67022*/EEG †	
27	13	33	3	<b>RECOGNIZE</b> (T) RUFF RYDERS 497345*/INTERSCOPE	LOX FEATURING EVE
28	20	24	29	<b>DOWN BOTTOM/SPIT THESE BARS</b> DRAG-ON & JUVENILE (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	
29	27	27	7	<b>SHUT UP</b> TRICK DADDY FEAT. DUECE POPPITO, TRINA, CO (T) SLIP-N-SLIDE 84664*/ATLANTIC †	
30	26	21	41	<b>JIGGA MY N****</b> (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
31	32	31	33	<b>4, 5, 6 ●</b> SOLE FEATURING JT MONEY & KANDI (C) (D) DREAMWORKS 459029/INTERSCOPE †	
32	<b>NEW ▶</b>		1	<b>PLAYERS</b> (T) BARAK/GOODVIBE 2028*/ATOMIC POP	SLUM VILLAGE
33	29	26	10	<b>HOW WE ROLL</b> 69 BOYZ FEAT. D.T. THE INCREDIBLE HULK (X) JAKE/DOC HOLLYWOOD 497289*/HOME BASS †	
34	28	18	10	<b>THINGS I'VE SEEN</b> (D) ANTRA/SHERIDAN SQUARE 751027/ARTEMIS †	SPOOKS
35	30	20	4	<b>THE ULTIMATE HIGH</b> NATURE FEATURING NAS (T) TRACK MASTERS/COLUMBIA 79224*/CRG	
36	34	30	19	<b>BEST FRIEND</b> PUFF DADDY FEAT. MARIO WINANS & HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR (C) (D) BAD BOY 79318/ARISTA †	
37	31	34	33	<b>STEP TO THIS</b> (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
38	19	19	12	<b>IT'S SO HARD</b> BIG PUNISHER FEATURING DONELL JONES (T) LOUD 79350*/COLUMBIA †	
39	41	—	38	<b>SIMON SAYS</b> (C) (D) (T) RAWKUS 53567/PRIORITY †	PHAROAE MONCH
40	42	39	4	<b>G BUILDING</b> (T) LOUD 1910*	M.O.P.
41	35	35	39	<b>I WANT IT ALL ●</b> WARREN G FEATURING MACK 10 (C) (D) (T) G-FUNK 73721/RESTLESS †	
42	<b>NEW ▶</b>		1	<b>I STILL LIVE WITH MY MOMS</b> (T) CONCRETE 001*/FATBEATS	THIRSTIN HOWL III
43	36	41	3	<b>GOOD LIFE</b> (T) GROUND CONTROL 7019*/NU GRUV	CALI AGENTS
44	<b>RE-ENTRY</b>		14	<b>THE EXPRESS</b> (T) RAWKUS 222*	TALIB KWELI & HI-TEK
45	48	22	14	<b>THE PLATFORM</b> (C) (D) (T) ABB 58830/CAPITOL †	DILATED PEOPLES
46	25	29	15	<b>HOW WE ROLL</b> 69 BOYZ FEAT. D.T. THE INCREDIBLE HULK (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	
47	37	40	39	<b>PIMPIN' AIN'T NO ILLUSION</b> UGK FEAT. KOOL ACE & TOO SHORT (C) (D) (T) JIVE 42633	
48	<b>NEW ▶</b>		1	<b>WILD OUT 2K</b> (C) (D) (T) FLAVOR UNIT 95001	CHANNEL LIVE
49	<b>RE-ENTRY</b>		7	<b>YEAR 2000</b> (T) LOUD/COLUMBIA 79368*/CRG †	XZIBIT
50	<b>RE-ENTRY</b>		6	<b>GHOST WRITER</b> (T) EASTERN CONFERENCE 225*/RAWKUS	MAD SKILLZ

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

# Billboard TOP R&B/HIP-HOP ALBUMS

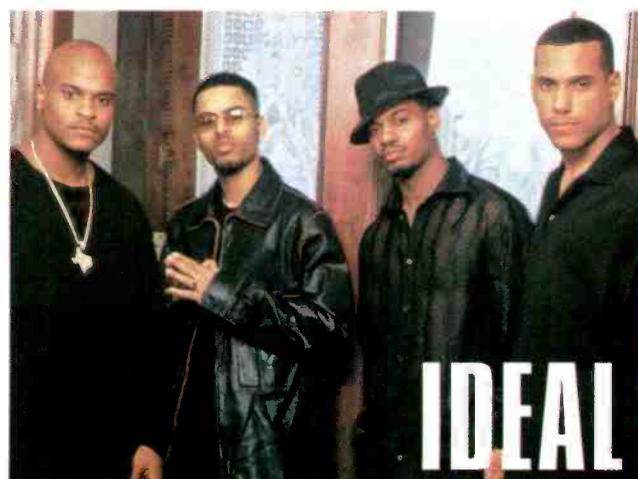
JUNE 10, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				<b>▶ No. 1/Greatest Gainer ◀</b>		
1	78	—	2	<b>EMINEM</b> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 1 week at No. 1	THE MARSHALL MATHERS LP	1
2	1	—	2	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
				<b>▶ Hot Shot Debut ◀</b>		
3	<b>NEW</b>	—	1	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
4	2	1	4	<b>504 BOYZ</b> NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
5	4	2	6	<b>JOE</b> JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
6	3	—	2	<b>WHITNEY HOUSTON</b> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
7	6	3	5	<b>TONI BRAXTON</b> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
8	7	4	7	<b>CARL THOMAS</b> BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	2
9	8	7	3	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	7
10	11	12	19	<b>JAGGED EDGE</b> SO SO DEF/COLUMBIA 69862/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	1
11	9	8	33	<b>DONELL JONES</b> UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	6
12	13	13	28	<b>DR. DRE</b> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
13	10	5	7	<b>DA BRAT</b> SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
14	14	10	24	<b>DMX</b> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
15	15	9	22	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
16	5	—	2	<b>DJ QUIK</b> ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
17	12	6	26	<b>SISQO</b> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
18	17	11	10	<b>SOUNDTRACK</b> BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
19	<b>NEW</b>	—	1	<b>SAUCE MONEY</b> PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	19
20	16	—	2	<b>THE TEMPTATIONS</b> MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
21	18	14	5	<b>CYPRESS HILL</b> COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
22	23	23	44	<b>MACY GRAY</b> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
23	19	16	9	<b>BIG PUNISHER</b> LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
24	22	19	5	<b>MYA</b> UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
25	21	21	15	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
26	20	17	6	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
27	40	43	11	<b>SAMMIE</b> FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	27
28	25	22	4	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
29	24	15	3	<b>MIRACLE</b> SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
30	<b>NEW</b>	—	1	<b>DILATED PEOPLES</b> ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
31	26	20	12	<b>GERALD LEVERT</b> EASTWEST 62147/EEG (11.98/17.98)	G	2
32	28	30	66	<b>EMINEM</b> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
33	<b>NEW</b>	—	1	<b>EN VOGUE</b> EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	33
34	34	31	44	<b>DESTINY'S CHILD</b> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
35	31	25	10	<b>ICE CUBE</b> LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
36	27	24	12	<b>BLACK ROB</b> BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	1
37	33	26	13	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
38	32	28	9	<b>RAH DIGGA</b> FLIPMODE/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	3
39	35	33	41	<b>MARY J. BLIGE</b> MCA 111929* (11.98/17.98)	MARY	1
40	29	27	10	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B***H	11
41	36	29	16	<b>DRAMA</b> TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	11
42	44	40	36	<b>YOLANDA ADAMS</b> ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	40
43	45	38	8	<b>PINK</b> LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
44	30	18	3	<b>KILLAH PRIEST</b> MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
45	38	34	19	<b>D'ANGELO</b> CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
46	42	39	17	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
47	37	32	10	<b>DRAG-ON</b> RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
48	39	36	13	<b>BEANIE SIGEL</b> ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	2

49	41	37	9	<b>COMMON</b> MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
50	46	41	17	<b>GHOSTFACE KILLAH</b> WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
51	43	35	6	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
52	47	42	57	<b>ERIC BENET</b> WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	6
53	48	44	31	<b>KEVON EDMONDS</b> RCA 67704 (10.98/16.98)	24/7	15
54	<b>NEW</b>	—	1	<b>GEORGE BENSON</b> GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	54
55	50	45	10	<b>THE MURDERERS</b> MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
56	49	48	35	<b>ANGIE STONE</b> ARISTA 19092 (11.98/17.98) HS	BLACK DIAMOND	9
57	59	53	10	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
58	58	58	4	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
59	52	52	82	<b>JUVENILE</b> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
				<b>▶ Pacesetter ◀</b>		
60	89	80	24	<b>SOUNDTRACK</b> PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
61	51	46	10	<b>VARIOUS ARTISTS</b> PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
62	57	56	18	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE	11
63	55	50	28	<b>NAS</b> COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
64	60	61	12	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
65	54	47	35	<b>SOLE</b> DREAMWORKS 450118/INTERSCOPE (11.98/17.98) HS	SKIN DEEP	27
66	88	—	2	<b>CAMEO</b> BMD/PRIVATE 1417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	66
67	77	76	21	<b>KELIS</b> VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
68	67	71	26	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
69	66	66	7	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) HS	MAKE IT PHAT, BABY!	56
70	65	57	44	<b>HOT BOYS</b> CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
71	62	64	23	<b>2PAC + OUTLAWZ</b> AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
72	81	75	6	<b>VARIOUS ARTISTS</b> THUMP 571103 (10.98/15.98)	LOWRIDER SOUNDTRACK 13	65
73	53	51	3	<b>VARIOUS ARTISTS</b> SHEPPARD LANE/PRIVATE 1417106/UNIVERSAL (10.98/16.98)	SUGA FREE... MAUSBERG... THE KONNECTID PROJECT VOL. 1	51
74	56	63	18	<b>THE LOX</b> RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
75	71	60	36	<b>BRIAN MCKNIGHT</b> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
76	68	67	24	<b>JUVENILE</b> CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
77	61	54	11	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
78	79	74	5	<b>VARIOUS ARTISTS</b> RAWKUS 25608*/PRIORITY (10.98/16.98)	EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS	74
79	63	55	6	<b>69 BOYZ</b> JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
80	64	49	22	<b>TRIN-I-TEE 5:7</b> B-RITE 490359*/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
81	73	77	37	<b>EVE</b> RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
82	69	59	4	<b>DWAYNE WIGGINS</b> MOTOWN 157594/UNIVERSAL (8.98/12.98) HS	EYES NEVER LIE	48
83	76	72	28	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
84	85	78	36	<b>METHOD MAN/REDMAN</b> DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	1
85	<b>RE-ENTRY</b>	—	11	<b>MEL WAITERS</b> WALDOXY 2825/MALACO (9.98/15.98)	MATERIAL THINGS	83
86	87	90	78	<b>2PAC</b> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
87	72	68	53	<b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450047/INTERSCOPE (11.98/17.98)	GHETTO HYMNS	5
88	74	62	28	<b>YOUNGBLOODZ</b> GHET-O-VISION/LAFACE 26054*/ARISTA (10.98/16.98)	AGAINST DA GRAIN	21
89	70	70	13	<b>J-SHIN</b> SLIP-N-SLIDE/ATLANTIC 83256*/AG (10.98/16.98)	MY SOUL, MY LIFE	20
90	75	69	29	<b>MONTELL JORDAN</b> DEF SOUL 546714/DJMG (11.98/17.98)	GET IT ON...TONITE	3
91	80	73	33	<b>SOUNDTRACK</b> COLUMBIA 69924/CRG (11.98 EQ/17.98)	THE BEST MAN	2
92	<b>RE-ENTRY</b>	—	4	<b>VARIOUS ARTISTS</b> MAJOR LABEL/PYRAMID 75946/RHINO (16.98 CD)	UNITED WE FUNK	86
93	100	99	26	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	62
94	82	83	28	<b>BOB MARLEY</b> TUFF GONG/ISLAND 546404*/DJMG (11.98/17.98)	CHANT DOWN BABYLON	21
95	86	82	30	<b>MARIAH CAREY</b> COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
96	84	87	30	<b>LIL' WAYNE</b> CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
97	<b>RE-ENTRY</b>	—	3	<b>URBAN KNIGHTS</b> NARADA 4B498/VIRGIN (12.98/16.98) HS	URBAN KNIGHTS III	95
98	91	—	2	<b>HALFAMILL</b> WALK AWAY 2824/WARLOCK (10.98/16.98)	MILION	91
99	83	79	15	<b>AMEL LARRIEUX</b> 550 MUSIC 69741/EPIC (11.98 EQ/16.98)	INFINITE POSSIBILITIES	21
100	93	94	63	<b>GINUWINE</b> 550 MUSIC 69598*/EPIC (11.98 EQ/17.98)	100% GINUWINE	2

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲RIAA certification for net shipment of 1 million units (Platinum). ◆RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested list prices. 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.



## IDEAL

The hit album re-released June 6, featuring the new summer smash "Whatever" and a remix of the GOLD single "Get Gone"

IDEAL Fan Club: IDEAL PMB 84 • 419 N. Larchmont Blvd., Los Angeles, CA 90004

Executive Producers: Eric L. Brooks and Carmonique Roberts

Management: Carmonique Roberts for High Places Entertainment/Rhythm Jazz

www.IDEAL4YOU.com  
www.virginrecords.com

©2000 Virgin Records America, Inc.



Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'I Wish' by Carl Thomas and 'Where I Wanna Be' by Donnell Jones.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

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

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: TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'Cherchez L'Agost' and 'Treat Her Like a Lady'.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'Dancin'' by Guy and 'Whoa!' by Black Rob.

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

# Billboard®

## DANCE MUSIC SUMMIT

**JULY 12 ★ 14**  
**THE WALDORF ASTORIA**  
**NEW YORK CITY**

### Prepare yourself! ★

**Billboard Dance Music Summit 2000. . .**  
**Completely remixed for New York City. . .**  
**The heart and soul of dance music!**

### confirmed artists (so far) . . .

- Wamdue Project
- DJ Joey Negro
- DJ Dave Ralph
- DJ Peter Rauhofer (aka Club 69)
- DJ Paulette Constable
- DJ Joe T. Vannelli
- The Dronez (aka Erick Morillo, Harry "Choo Choo" Romero, and Jose Nunez)

An international assembly of dance music's savviest players participating in panels encompassing the Internet, marketing, promotion, publicity, distribution, producers/remixers/DJs, legal issues, licensing, radio, pioneers of clubland, merchandising, artist/DJ bookings & management, and sponsorships, among other topics.



**REVOLUTION**  
presents 2nd night party

**SAFARI**  
presents closing night party at Webster Hall

**WEBSTER HALL**  
N.Y.C.  
RECORDS

**DMS2000NYC**  
where it belongs. ★

**HOTEL: The Waldorf Astoria**  
Summit Room Rate \$195

**212.355.3000**  
Reservations must be made by June 19

**FOR INFO: Michele Jacangelo**  
**212.536.5002**

[www.billboard.com/events/dance](http://www.billboard.com/events/dance)  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

**AIRLINE: American Airlines**  
**800.433.1790**

Refer to AN#3270UL

**To register ★ [www.billboard.com](http://www.billboard.com)** or cut out form and mail to: Michele Jacangelo, Billboard Dance Music Summit, 1515 Broadway, New York, NY 10036 or fax to: 212.536.1400. Make checks payable to Billboard Magazine. This form may be duplicated. Please type or print clearly.

Pre Registration - received between May 27 and June 16	<input type="checkbox"/> REGULAR \$345	<input type="checkbox"/> BILLBOARD DJs & RECORD POOL DIRECTORS \$205
Full Registration & Walk-up - after June 16	<input type="checkbox"/> \$375	<input type="checkbox"/> \$235

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_  
 Company: \_\_\_\_\_ Title: \_\_\_\_\_  
 Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
 Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_  
 Paying by:  check  Visa/MC  AMEX  money order  
 Credit card #: \_\_\_\_\_ Exp. Date: \_\_\_\_\_ Signature: \_\_\_\_\_

(charges not valid without signature)

Cancellations must be received in writing. Cancellations received before June 16 are subject to a \$150 administrative fee. No refunds will be issued after June 16.

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	3	4	8	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	1 week at No. 1 JOCELYN ENRIQUEZ
2	4	7	7	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
3	8	17	5	FLASH F-111 44853	GREEN VELVET
4	7	12	7	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
5	1	3	8	FEELIN' SO GOOD WORK 79388/550-WORK †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
6	6	10	7	THE BEST THINGS F-111 44857/REPRISE †	FILTER
7	2	2	9	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE 35021 †	PET SHOP BOYS
8	15	23	5	LOVE IS WHAT WE NEED A&M PROMO/INTERSCOPE	ANN NESBY
9	5	1	10	I WILL LOVE AGAIN COLUMBIA 79375 †	LARA FABIAN
10	19	31	3	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS.	OLIVE
11	9	5	10	I'M IN LOVE JELLYBEAN 2584	VERONICA
12	17	22	5	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
13	20	25	5	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
14	11	13	8	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
15	21	27	4	DREAMING NETTWERK 33105	BT
16	18	21	7	REJOICE RAMPAGE 0118	MICHELLE WEEKS
17	10	6	12	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM
18	24	32	4	WOMAN IN LOVE XTREME 810	ARIEL
19	13	11	9	NATURAL BLUES V2 27639 †	MOBY
20	26	34	5	CHOCOLATE SENSATION RIDES ON TIME SALSOL 016	LOLEATTA HOLLOWAY
21	12	9	11	SHARE MY JOY AVEX 12032/KING STREET	GTS FEATURING LOLEATTA HOLLOWAY
22	33	40	3	FILTHY MIND KINETIC 44855/WARNER BROS.	AMANDA GHOST
23	14	8	11	BE ENCOURAGED RAMPAGE 0111	DAWN TALLMAN
24	31	35	6	GET ALONG WITH YOU VIRGIN PROMO †	KELIS
25	37	41	4	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
26	35	44	3	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
<b>▶ POWER PICK ◀</b>					
27	42	—	2	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
28	22	14	10	WORK THAT BODY (REMIX) WEST END 1002	TAANA GARDNER
29	28	30	5	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
30	32	29	6	BE STRONG JELLYBEAN 2581	BORIS & BECK
31	25	18	11	STOP 550 MUSIC PROMO/550-WORK	JON SECADA
32	23	20	11	IF YOU BELIEVE REPRISE 44842	SASHA
33	38	43	3	ANGELFALLS EDEL IMPORT	AYLA
34	36	37	4	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
35	41	—	2	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
36	16	16	13	IF IT DON'T FIT GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
37	39	45	3	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
<b>▶ HOT SHOT DEBUT ◀</b>					
38	NEW ▶	1	1	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA	MADISON AVENUE
39	29	28	6	THE GHETTO (EL BARRIO) GRP 561788/VERVE	GEORGE BENSON FEATURING JOE SAMPLE
40	46	—	2	SET ME FREE JELLYBEAN 2579	HARD ATTACK
41	44	48	3	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
42	27	19	12	BETTER OFF ALONE REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
43	NEW ▶	1	1	SHAKE NERVOUS 20429	MIKE MACALUSO PRESENTS TRIBAL MAYHEM
44	34	24	10	ALLELUIAS MAVERICK PROMO/WARNER BROS.	SOLAR TWINS
45	NEW ▶	1	1	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
46	NEW ▶	1	1	DON'T BE AFRAID XTREME 811	MIKE SKI
47	NEW ▶	1	1	DR. FUNK MOONSHINE 88466	CARL COX
48	NEW ▶	1	1	RISE UP YELLOWORANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE
49	30	15	13	BE WITH YOU (SOLO ME IMPORTAS TU) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
50	43	42	5	THE LIFT PRIMAL TRAX 44851/WARNER BROS.	MEPHISTO ODYSSEY

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	2	5	DESERT ROSE (X) A&M 497321/INTERSCOPE †	2 weeks at No. 1 STING FEATURING CHEB MAMI
2	2	1	12	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
<b>▶ GREATEST GAINER ◀</b>					
3	6	6	8	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
4	3	4	7	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
5	4	5	4	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
6	5	3	5	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
7	7	7	19	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
8	8	8	3	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
9	9	9	7	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
<b>▶ HOT SHOT DEBUT ◀</b>					
10	NEW ▶	1	1	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
11	10	21	3	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
12	11	12	24	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
13	12	13	14	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
14	14	14	25	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
15	15	15	19	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
16	16	10	3	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
17	13	11	3	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
18	17	16	32	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
19	RE-ENTRY	3	3	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
20	28	35	5	KERNKRAFT 400 (T) (X) SPECTRA 91007/SAIFAM	ZOMBIE NATION
21	18	17	6	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
22	21	20	7	DON'T STOP (T) (X) RADIKAL 99015	ATB
23	20	19	7	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
24	22	22	16	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
25	26	25	12	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
26	23	23	11	NATURAL BLUES (X) V2 27639 †	MOBY
27	NEW ▶	1	1	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) COLUMBIA 79399/CRG	MARIAH CAREY
28	19	18	14	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
29	25	29	8	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
30	27	24	21	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
31	24	27	19	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
32	29	28	13	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
33	30	34	44	BODYROCK (T) (X) V2 27595 †	MOBY
34	38	37	10	HOLE IN THE WALL (X) WALDOXY 2386/MALACO	MEL WAITERS
35	33	32	81	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
36	41	41	42	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
37	31	31	10	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
38	32	30	19	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
39	35	—	2	DON'T GIVE UP (T) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
40	NEW ▶	1	1	OOPS!...I DID IT AGAIN (X) PURE 9920/WAAKO	LUVTICIA
41	34	36	20	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER
42	36	38	26	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RKODISC	BOB MARLEY
43	43	39	11	IT'S A FINE DAY (T) (X) RAMPAGE 70104	MISS JANE
44	40	26	3	FLASH (T) F-111 44853	GREEN VELVET
45	RE-ENTRY	2	2	GOT A LOVE FOR YOU (T) GROOVILICIOUS 114/STRICTLY RHYTHM	HEAVEN FEATURING REINA
46	NEW ▶	1	1	KOOCHY (T) ARMED 013	ARMAND VAN HELDEN
47	45	44	8	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
48	39	33	3	I NEVER SAID (T) (X) ROBBINS 72042	CYNTHIA
49	42	46	14	TEMPERAMENTAL (T) (X) ATLANTIC 84654/AG	EVERYTHING BUT THE GIRL
50	NEW ▶	1	1	I TURN TO YOU (X) TURN UP THE MUSIC 2008	CHINA ANGEL

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

## DANCE TRAX

(Continued from page 38)

girdle. "He had a track he wanted me to remix, but I wasn't too sure. We met, had a few beers, I listened to the track, liked it, and decided to remix it. I must admit, I was quite flattered to be asked to do a pop radio edit of a song by a mega-star.

"So, when I wrote 'Don't Give Up,' I knew it needed an edge," he continues. "I remember sitting in the kitchen with my mother [Barbara Bracegirdle, who doubles as Chicane's manager] when I started to envision Bryan's voice on the track."

Bracegirdle admits that he had one concern: "It was important that this be a Chicane record—and not a Bryan Adams track. Which is why I fucked with his voice a bit, with vocoders and other stuff."

Bracegirdle says he is confirmed to produce "five or six tracks" on Adams' next album. "We've just begun working on the first song," he says.

"I'm not about turning Bryan into a dance mega-star," says Bracegirdle. "The closest thing I'll do is what [William] Orbit did with Madonna

on 'Ray Of Light.' I'm not gonna forget about his musical past.

"In the end, it's about trying to do something different," he notes. "And that goes for my own work, as well as my productions and remixes for others. As an artist, you don't want everything you do to sound the same. You have to risk it a bit. That's how you get an identity as an artist."

**RAINBOW HIGH:** On Tuesday (6), Logic Records is scheduled to issue "Logic Pride Vol. 3." Beat-mixed by

a rising female DJ (the New York-based Keana), the 12-track set, which celebrates gay pride month, seamlessly intertwines house, trance, and nu-disco.

Highlights include the ATB remix of Miss Jane's "It's A Fine Day," Subola's "So Pure," Ferry Corsten's mix of System F's "Cry," Mike Cruz's restructuring of Joi Cardwell's "Superstar," and Joey Negro's timeless remix of Lovestation's "Teardrops."

Also of note is Keith Haar-

meyer's circuit-primed production on a cover of the Five Stairsteps' "O-o-h Child" by Trish Vogel, former lead singer of the Flirts. The set's first single, "Looking 4 Love" by Lucrezia, was deftly produced by Italy's Roy Malone, who last year re-tweaked Wamdue Project's "King Of My Castle" into a global phenomenon. The unofficial queen of the pride contingent—Gloria Gaynor—concludes the set with the Giorgio Moroder-produced "Last Night."



**Gilman Wins Them Over.** Epic recording artist Billy Gilman created a stir with his performance at the Academy of Country Music Awards. The big-voiced 11-year-old stole the show when he performed "Roly Poly" with Asleep At The Wheel during the CBS telecast and received a standing ovation from the packed audience at the Universal Amphitheatre in Universal City, Calif. Pictured at the label's post-show gathering, from left, are Sony Music Nashville senior VP of sales and marketing Mike Kraski, Sony Music Nashville president Allen Butler, Gilman, Epic Records VP of national country promotion Rob Dalton, and Sony Music Nashville senior VP Jack Lameier.

## Fan Fair Headed For New Pastures

**Speculation Surrounds Event's Move From State Fairgrounds**

BY DEBORAH EVANS PRICE

NASHVILLE—There is probably no event that is more uniquely a part of the country music community than Fan Fair. The heat, the crowds, and the inevitable rain are part of the package, and though some on Music Row might grumble, you'd be hard pressed to find anyone sitting in air-conditioned offices that week of June each year.

Next year, however, things will be different. This year's event, scheduled for June 12-16, will be the last year at the Nashville State Fairgrounds. The Country Music Assn.

(CMA), which co-sponsors Fan Fair with the Grand Ole Opry, will be moving the event to a new location in 2001 and making other changes in its pricing and structure.

This period of transition has spawned much speculation. Will Fan Fair move to another city? If it stays in Nashville, will it wind up at the Gaylord Entertainment Center, Adelphia Coliseum, or the new speedway? Will there even be a Fan Fair next year? Has the event outlived its usefulness, or is it still country music's best week-long marketing campaign, a place to break new acts and develop fan loyal-

ty that may translate to sales figures?

No one who spoke to Billboard for this story was ready to throw in the towel, and all felt it best that Fan Fair remain in Nashville.

According to CMA executive director Ed Benson, no decision had been made yet as to where Fan Fair will be held next year; as options are still being weighed. (The next issue of Billboard will feature Benson discussing the choices affecting Fan Fair's future.)

"I went to my first Fan Fair in 1974, and as I remember it, it was a chance for us to put acts in front of the fans,"

(Continued on page 43)

## Vince Gill Re-Signs To Host CMA Awards; Loretta Lynn Receives Honor From Radio

**HOST WITH THE MOST:** Vince Gill has signed on to host the Country Music Assn. (CMA) Awards for three more years, including this year's show on Oct. 4 in Nashville. This will be Gill's ninth consecutive year as the show's host.

In other artist news, Loretta Lynn will receive the Country Radio Broadcasters career-achievement award during the Country DJ Hall of Fame dinner June 22 in Nashville. Previous winners are Eddy Arnold and Chet Atkins.

Richard Young of the Kentucky Headhunters is at home in Kentucky recuperating from a second angioplasty at a Nashville area hospital. Young recently underwent a similar procedure in Oklahoma City following a heart attack (Billboard, May 20). He is expected to be recovered in time for the release of the band's debut album for Audium Entertainment, "Songs From The Grass String Ranch," due Aug. 8.

**MEAT BRAD:** Brad Paisley hit the road for an 85-city tour sponsored by USA Meats.

com, beginning May 26 in Montgomery, Ala. The company, an online marketplace for specialty meats and seafood, is also funding the newly formed Brad Paisley Foundation, which benefits four charities, including the Opry Trust Fund. The tour, which runs through Nov. 30, includes one international date Oct. 15 at the Aspecta Country Gold Festival in Kumamoto, Japan.

Teenage MCA Nashville artist Alecia Elliott has completed taping of a pilot for NBC which, if picked up, would run in a Saturday-morning time slot. Elliott is set to open three concert dates for Christina Aguilera over the July 4 holiday weekend in Sioux Falls, S.D.; Merrillville, Ind.; and Traverse City, Mich. Elliott is also booked to play 14 festivals and fairs running from July through September.

**ON THE ROW:** Former Atlantic Records Midwest regional promotion manager Bill Heltemes joins Giant Records to work a combination of the Midwest and East Coast regions, replacing former Northeast regional Lee Adams, now at Atlantic. Other Giant regionals' territories have been adjusted.

Karen Naff has been promoted to manager of creative services for Mercury Records. She previously

was coordinator, creative services. Also, Todd Fennell has been promoted from production supervisor for Mercury to manager of production of shared services for Mercury and sister label MCA Nashville.

Christy Grealis joins Warner/Reprise Nashville as national publicity coordinator. She had been communications coordinator at the CMA.

**ELSEWHERE:** Los Angeles-based artist manager, author, and motivational speaker Ken Kragen, affiliated with Dreamcatcher Entertainment and his own firm, Kragen and Co., becomes the first member of radio consulting firm McVay Media's new "adviser's alliance" think tank. Kragen, who will continue in his other business ventures, will be represented by McVay Media to its clients for public speaking engagements and strategic projects.

Englewood, Colo.-based Jones International, parent company of video network Great American Country (GAC), has teamed with Internet streaming

media site LiveOnTheNet.com to create a new, co-branded site with the impossibly long title CountryStars.LiveOnTheNet.com. The site will include live concerts and interviews, studio productions and archive programs from GAC, and programming taken from "showbots," which are remote-controlled Webcasting units that will be installed in clubs and arenas.

**SIGNINGS:** Curb artist Jeff Carson signs with Shipley Bidy Entertainment for management. The company, headed by former Decca Records chief Shelia Shipley Bidy, also manages Monument artist Danni Leigh.

Tim Womack of Sons Of The Desert signs a songwriting deal with Affiliated Publishers Inc. in a joint venture with EMI Publishing.

Randy Goodrum has signed a co-publishing agreement with RBI Entertainment's ASCAP-affiliated company, Bases Loaded Music, and its joint-venture partner, BMG Songs. Goodrum's credits include "Lesson In Leavin'."

Newcastle Entertainment has signed Jonnie Barnett to a writing and co-publishing deal. Barnett's credits include "The Chain Of Love."



by Phyllis Stark

## Corporate Sponsorship Playing A Major Role At Fan Fair 2000

BY DEBORAH EVANS PRICE

NASHVILLE—This year, more so than ever before, corporate sponsors will be a big part of Fan Fair, which is scheduled for June 12-16 here.

CMT and TNN have signed on as the media sponsors for the event, and Ford has entered a deal to be the "official truck" of Fan Fair. In a move that makes perfect sense, Mark Wills' booth is sponsored by the makers of Sharpie, the permanent marker product that is as much a part of Fan Fair as the music.

According to Rick Murray, the Country Music Assn.'s senior director of strategic marketing, "This is the first time we've opened Fan Fair up to sponsorship. CMT and TNN became our media sponsors this year and signed a multi-year deal which gives them all kinds of opportunities... We are exploring ways we can really get together and how can we maximize that."

Murray says Country Weekly magazine already had a relationship with Ford. "Country Weekly said [Ford] wanted to get involved in Fan Fair this year, so we created an opportunity for them based on their objective that allows them to have visibility outside of the Country Weekly booth."

Wills is pleased about his deal with Sharpie. "Every artist uses them," he says. "We all have to have them. It's kind of like our uniform we have to have on to go to work. We put on our pants. We put on our shirt. We put our Sharpie in our pocket to sign autographs with. It's cool that a company that we've endorsed as much as [we have] is now endorsing us."

Wills' current Mercury album is titled "Permanently." That made it a perfect tie-in with the permanent-marker company.

"When people see someone like Mark Wills using our product, it's an excellent opportunity to get a little closer to our customers," says Joe Lillie, markers product manager with the

Chicago-based Sanford company, the division of Newell/Rubbermaid that produces Sharpie markers.

"And the demographics really fit with us," he says. "Our demographics are typically the ages of 25-50, slightly more women than men. We're always trying to get a younger audience as well. When you have fans that range in ages from 12 years old on up, it's a great opportunity to reinforce our brand with our core market and also to extend our brand to the younger audience."

"If [fans] can see us using a product, they might buy it," says Wills. "It's a great thing for Sharpie and for me as a country artist."

Murray sees increased involvement from corporate sponsors in

the future.

"In the past couple of years, we've seen more and more companies aligned with the fan clubs at Fan Fair," he says. "That may be because of a tie-in with an endorsement deal or a tour sponsorship [where] they want extended leverage at Fan Fair with the relationship. Or it may be a fan club that has cut a deal with a corporate partner that may have helped add something to the booth."

Murray sees those different scenarios as a way to grow Fan Fair: "The corporate partners really are going to afford Fan Fair, in the future, the ability to continue to grow and expand the event and change the event programmatically," he says. "Lately, when I travel I've been inundated with people who want to tie in with us on different kinds of things."

Fan Fair has indeed drawn interest from a wide range of parties. The Cayman Islands Department of Tourism is sponsoring the Wilkinsons' booth and will decorate it like a scuba diving shack. It will also be giving away a trip to the Cayman Islands for Fan Fair, an island festival in October.



WILLS





THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	1	1	23	<b>THE WAY YOU LOVE ME</b> B.GALLIMORE,F.HILL (K.FOLLESE,M.DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
2	2	2	24	<b>SHE'S MORE</b> D.MALLOY,J.G.SMITH (L.HENGBER,R.CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
3	4	4	17	<b>YES!</b> N.WILSON,B.CANNON (C.BROCK,S.SMITH,J.COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	3
4	3	3	26	<b>THE CHAIN OF LOVE</b> D.JOHNSON,C.WALKER (J.BARNETT,R.LEE)	CLAY WALKER GIANT ALBUM CUT †	3
5	5	7	19	<b>COULDN'T LAST A MOMENT</b> D.HUFF,C.RAYE (D.WELLS,J.STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	5
6	6	10	22	<b>UNCONDITIONAL</b> S.HENDRICKS,J.COLE (L.HENGBER,D.BRYANT,R.RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	6
7	8	13	12	<b>I HOPE YOU DANCE</b> M.WRIGHT (M.D.SANDERS,T.SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	7
8	9	9	21	<b>WHAT I NEED TO DO</b> B.CANNON,N.WILSON (B.LUTHER,T.DAMPHER)	KENNY CHESNEY (V) BNA 65964	8
9	11	8	30	<b>HOW DO YOU LIKE ME NOW?!</b> J.STROUD,T.KEITH (T.KEITH,C.CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
10	12	14	20	<b>MORE</b> T.BRUCE (T.MCHUGH,D.GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	10
11	13	15	9	<b>SOME THINGS NEVER CHANGE</b> J.STROUD,B.GALLIMORE,T.MCGRAW (B.CRISLER,W.ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	11
12	10	6	24	<b>THE BEST DAY</b> T.BROWN,G.STRAIT (C.CHAMBERLAIN,D.DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
13	7	5	33	<b>BUY ME A ROSE</b> K.ROGERS,B.MAHER,J.MCKELL (J.FUNK,E.HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
14	14	16	13	<b>I'LL BE</b> T.BROWN,R.MCENTIRE (D.WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	14
15	15	18	15	<b>PRAYIN' FOR DAYLIGHT</b> M.BRIGHT,M.WILLIAMS (S.BOGARD,R.GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	15
16	19	21	16	<b>FLOWERS ON THE WALL</b> K.STEGALL (L.DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	16
				<b>AIRPOWER</b>		
17	20	22	9	<b>WHAT ABOUT NOW</b> D.HUFF (A.SMITH,A.BARKER,R.HARBIN)	LONESTAR (V) BNA 60212	17
18	22	24	16	<b>YOUR EVERYTHING</b> M.ROLLINGS,K.URBAN (C.LINDSEY,B.REGAN)	KEITH URBAN (V) CAPITOL 58847 †	18
19	17	17	22	<b>ANOTHER NINE MINUTES</b> R.E. ORRALL,J.LEO (T.DOUGLAS,B.CRAIN,T.BUPPERT)	YANKEE GREY MONUMENT ALBUM CUT †	15
20	25	28	7	<b>IT MUST BE LOVE</b> K.STEGALL (B.MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	20
21	27	33	4	<b>COLD DAY IN JULY</b> B.CHANCEY,P.WORLEY (R.LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	21
22	16	12	33	<b>CARLENE</b> B.GALLIMORE (P.VASSAR,C.BLACK,R.M.BOURKE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	5
23	18	11	22	<b>BEEN THERE</b> C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK WITH STEVE WARINER (V) RCA 65966 †	5
24	26	30	22	<b>I WILL...BUT</b> D.HUFF (K.OSBORN,J.DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	24
25	23	23	40	<b>COWBOY TAKE ME AWAY</b> B.CHANCEY,P.WORLEY (M.SEIDEL,M.HUMMON)	DIXIE CHICKS (V) MONUMENT 79352 †	1
26	28	27	13	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B.GALLIMORE,R.DUNN,K.BROOKS (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	26
27	29	29	18	<b>IT'S ALWAYS SOMETHIN'</b> D.COOL,L.WILSON (M.GREEN,A.MAYO)	JOE DIFFIE EPIC ALBUM CUT †	27
28	32	37	4	<b>THAT'S THE WAY</b> B.GALLIMORE,T.MCGRAW (A.ROBOFF,H.LAMAR)	JO DEE MESSINA CURB ALBUM CUT	28
29	31	32	13	<b>FAITH IN YOU</b> S.WARINER (S.WARINER,B.ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	29
30	21	19	18	<b>ME NEITHER</b> F.ROGERS (B.PAISLEY,C.DUBOIS,F.ROGERS)	BRAD PAISLEY (V) ARISTA NASHVILLE 13172 †	18
31	36	38	5	<b>WHEN YOU COME BACK TO ME AGAIN</b> A.REYNOLDS (G.BROOKS,J.YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	31
32	34	35	11	<b>ALMOST DOESN'T COUNT</b> C.CHAMBERLAIN (S.PEIKEN,G.ROCHE)	MARK WILLS (V) MERCURY 172153 †	32
33	33	36	11	<b>WHEN YOU NEED MY LOVE</b> J.STROUD,F.ROGERS (D.WORLEY,W.VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	33
34	35	34	9	<b>I NEED YOU</b> B.HEARN,E.DEGARMO,E.LAMBERG,M.CURB (T.LACY,D.MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	34
35	30	26	15	<b>STUCK IN LOVE</b> G.NICHOLSON (G.NICHOLSON,K.PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	26
36	38	40	12	<b>THAT'S THE BEAT OF A HEART</b> C.FARREN (T.CLARK,T.HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	36
37	40	43	11	<b>LOVIN' YOU AGAINST MY WILL</b> T.BROWN,M.WRIGHT (J.O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	37
38	39	42	8	<b>BLUE MOON</b> W.C.RIMES (G.LEACH,M.TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	41	8	<b>SELF MADE MAN</b> J.SCAIFE (J.KNOWLES,W.VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	39
40	44	47	11	<b>SHE AIN'T THE GIRL FOR YOU</b> R.FOSTER (V.MELAMED,J.MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	40
41	47	60	3	<b>COUNTRY COMES TO TOWN</b> J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	41
42	42	44	13	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> E.SEA,J.HOBBS (R.GILES,S.BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	38
43	51	59	4	<b>FEELS LIKE LOVE</b> T.BROWN (V.GILL)	VINCE GILL MCA NASHVILLE ALBUM CUT	43
44	53	56	5	<b>THERE YOU ARE</b> M.MCBRIDE,P.WORLEY (B.DIPIERO,E.HILL,M.D.SANDERS)	MARTINA MCBRIDE RCA ALBUM CUT	44
45	46	48	11	<b>DO I LOVE YOU ENOUGH</b> D.MALLOY (R.FAGAN,L.PALAS)	RICOCHET (C) (D) COLUMBIA 79379	45
46	43	46	15	<b>I NEED YOU ALL THE TIME</b> B.HUFF,BLACKHAWK (P.BUNCH,J.PRICE,S.TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
47	59	71	3	<b>ONE VOICE</b> D.COOK,B.CHANCEY,D.MALLOY (D.MALLOY,D.COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	47
48	50	54	8	<b>BREATHLESS</b> J.NIEBANK,T.BRUCE (N.THRASHER,K.SHIVER,K.BLAZY)	RIVER ROAD VIRGIN ALBUM CUT	48
49	65	67	4	<b>STUFF</b> M.D.CLUTE,DIAMOND RIO (K.GARRETT,T.OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	49
50	45	39	16	<b>SOMETHING TO WRITE HOME ABOUT</b> B.CANNON,N.WILSON (C.MORGAN,T.RAMEY)	CRAIG MORGAN (D) ATLANTIC 84669 †	38
51	57	70	3	<b>KISS THIS</b> A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN,P.DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT	51
52	60	63	24	<b>LET'S MAKE LOVE</b> B.GALLIMORE,F.HILL (C.LINDSEY,M.GREEN,B.LUTHER,A.MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/WRN	52
53	52	51	8	<b>IF YOU CAN</b> B.CHANCEY (J.SWINEA)	TAMMY COCHRAN EPIC ALBUM CUT †	51
54	64	61	3	<b>LONELY</b> F.ANDERSON,T.LAWRENCE,B.CARR (R.DEAN,R.L.BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	54
55	58	62	6	<b>GOODBYE IS THE WRONG WAY TO GO</b> R.DUNN,T.MCBRIDE (S.CAMP,W.SMITH)	WADE HAYES (C) (D) MONUMENT 79414	55
56	61	57	7	<b>A LITTLE LEFT OF CENTER</b> J.STROUD,B.GALLIMORE,R.TRAVIS (S.D.JONES,B.HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54
57	56	55	14	<b>MURDER ON MUSIC ROW</b> T.BROWN,G.STRAIT (L.CORDLE,L.SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
58	54	52	8	<b>FALLIN' NEVER FELT SO GOOD</b> M.WRIGHT (S.CAMP,W.SMITH)	MARK CHESNUTT (V) MCA NASHVILLE 172162 †	52
				<b>HOT SHOT DEBUT</b>		
59	<b>NEW</b>		1	<b>THAT'S THE KIND OF MOOD I'M IN</b> E.GORDY,JR. (R.GILES,T.NICHOLS,G.GODARD)	PATTY LOVELESS EPIC ALBUM CUT	59
60	55	64	5	<b>SINNERS &amp; SAINTS</b> K.STEGALL (V.VIPPERMAN,J.B.RUDD,D.WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
61	48	49	11	<b>LOVE, YOU AIN'T SEEN THE LAST OF ME</b> B.J.WALKER,JR.,T.BYRD (K.FRANCESCHI)	TRACY BYRD (V) RCA 60210	44
62	71	—	2	<b>GOING NOWHERE</b> J.STROUD (K.FLEMING,P.BEGAUD,V.CORISH)	WYNONNA CURB ALBUM CUT/MERCURY	62
63	69	—	3	<b>GOOD TIMES</b> J.E.NORMAN,A.COCHRAN (A.COCHRAN,B.DIPIERO)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16872/WRN †	63
64	<b>NEW</b>		1	<b>SHE WENT OUT FOR CIGARETTES</b> T.BROWN,B.CANNON,N.WILSON (R.GUILBEAU,J.MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	64
65	<b>NEW</b>		1	<b>ANOTHER DAY IN PARADISE</b> B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	65
66	49	50	14	<b>CHANGE</b> J.SLATE,M.WRIGHT,SONS OF THE DESERT (C.WISEMAN,M.SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
67	62	58	8	<b>TROUBLE WITH ANGELS</b> K.STEGALL,K.MATTEA (T.WILSON)	KATHY MATTEA (V) MERCURY 172160 †	53
68	<b>NEW</b>		1	<b>SHAME ON ME</b> D.JOHNSON,R.ZAVITSON,T.HASELDEN (S.WILKINSON,G.BURR)	THE WILKINSONS GIANT ALBUM CUT	68
69	66	53	20	<b>LET'S MAKE SURE WE KISS GOODBYE</b> T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172148	20
70	63	65	13	<b>YOU ARE</b> G.FUNDIS (N.GORDON,W.NANCE,S.DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
71	67	68	7	<b>YOU AIN'T HURT NOTHIN' YET</b> B.CHANCEY,P.WORLEY (A.ANDERSON,B.LAWSON)	JOHN ANDERSON (C) (D) EPIC 79413	56
72	73	73	4	<b>THE END OF THE WORLD</b> C.HOWARD (S.DEE,A.KENT)	ALLISON PAIGE CAPITOL ALBUM CUT	72
73	74	75	5	<b>YOU WANNA WHAT?</b> T.BROWN,J.TEAGUE (A.ELLIOTT,A.BOHATIUK,B.TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	71
74	<b>NEW</b>		1	<b>PARADISE</b> B.CANNON,N.WILSON (C.MORGAN,H.ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	74
75	<b>NEW</b>		1	<b>I'M GONNA BE THERE</b> M.T.BARNES,B.BULLOCK (M.ELLIOTT,R.HURD)	VICTOR SANZ GRAMAC 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

JUNE 10, 2000

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

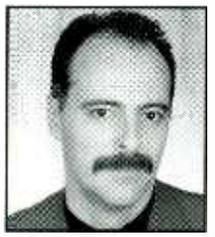


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	17	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
2	2	2	14	<b>GOODBYE EARL</b> ● MONUMENT 79352/SONY	DIXIE CHICKS
3	4	6	5	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
4	3	3	10	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
5	5	5	10	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
6	7	8	6	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
7	6	4	17	<b>AMAZED</b> ● BNA 65957/RLG	LONESTAR
8	10	11	11	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
9	12	13	5	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
10	9	9	16	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
11	8	7	13	<b>COULDN'T LAST A MOMENT</b> EPIC 79353/SONY	COLLIN RAYE
12	11	12	15	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
13	13	10	19	<b>NO MERCY</b> EPIC 79345/SONY	TY HERNDON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	14	6	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
15	15	19	40	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
16	16	17	8	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHET
17	17	15	22	<b>THE FUN OF YOUR LOVE</b> BNA 65931/RLG	JENNIFER DAY
18	18	16	35	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
19	20	18	6	<b>FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)</b> GIANT 16871/WARNER BROS.	NEAL MCCOY
20	19	—	2	<b>GOODBYE IS THE WRONG WAY TO GO</b> MONUMENT 79414/SONY	WADE HAYES
21	21	20	12	<b>UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST)</b> MONUMENT 79361/SONY	WADE HAYES
22	22	22	156	<b>HOW DO I LIVE</b> ▲ CURB 73022	LEANN RIMES
23	24	23	41	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	<b>NEW</b>		1	<b>SOMETHING TO WRITE HOME ABOUT</b> ATLANTIC 84669/AG	CRAIG MORGAN
25	23	21	25	<b>A COUNTRY BOY CAN SURVIVE (Y2K VERSION)</b> WARNER BROS. 16895/WRN	CHAD BROCK

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 Jessen

**DEFINING MOMENT:** As "I Hope You Dance" (MCA Nashville) invades Top Country Albums with 76,000 scans, **Lee Ann Womack** is initiated into an elite group of solo female artists who debut at No. 1 on that list. Prior to Womack's big opener, the score was tied at seven each between solo females and solo males who have bowed atop the country chart. Womack, whose third set pushes the women's tally to eight, joins **Wynonna, Mary Chapin Carpenter, Reba McEntire, LeAnn Rimes, Trisha Yearwood, Shania Twain, and Faith Hill** in that circle.

On The Billboard 200, "I Hope You Dance" opens at No. 17.

Prior to the big splash with "I Hope You Dance," Womack's fattest sales figure came during Christmas week of 1998, when her sophomore set, "Some Things I Know," rang up 14,000. That title bowed at No. 24 on Top Country Albums in the Oct. 10 issue that year; then peaked at No. 20 two weeks later.

The fact that modern-day country music purists now have a youthful torchbearer capable of such immediate commercial attention is as impressive and important as the chart feat itself. Womack won intense applause among many critics and traditionalists when her self-titled debut set was issued almost exactly three years ago. "Lee Ann Womack" bowed at No. 15 in the May 31, 1997, Billboard with 9,500 pieces and rose to No. 9 in the June 7, 1997, issue.

Womack is appearing on **George Strait's** stadium tour, which has grossed approximately \$12.5 million since it opened April 29 in Charlotte, N.C., according to Billboard sister publication Amusement Business.

Sales for the new set are also driven by the title track, which gains 306 detections to advance 8-7 on Hot Country Singles & Tracks. With 12 weeks on the chart, "I Hope You Dance" is the youngest release in the top 10 this issue, where the average stay is 21 weeks.

Watch for a sales spike following a performance of the lead single with **Sons Of The Desert** on "The Tonight Show With Jay Leno," slated for Tuesday (6). Womack is also featured during June as CMT's showcase artist of the month.

**QUEEN OF THE HILL:** With 5,422 detections, **Faith Hill's** "The Way You Love Me" (Warner Bros.) scores a fourth week atop Hot Country Singles & Tracks despite some intense heel nipping by **Andy Griggs' "She's More"** (RCA). Griggs stakes a solid gain of 225 plays to finish with 5,418 spins, just five spins shy of topping Hill's single.

Griggs, who closes at No. 2, has been breathing down Hill's neck as the runner-up for each of her four weeks of top ink.

Meanwhile, **Chad Brock's "Yes!"** (Warner Bros.), which gains 272 detections to step 4-3, may squelch Griggs' siren next issue. With more than 41 million estimated impressions, Brock's single dominates the Broadcast Data Systems audience tally, leaping over Hill and Griggs, who close with approximately 40.5 million and 39.9 million, respectively.

On Top Country Singles Sales, "Yes!" gains 5% but is pushed to No. 4 by **Billy Gilman's "One Voice"** (Epic), which gains 25% to step up 4-3.

## FAN FAIR HEADED FOR NEW PASTURES

(Continued from page 41)

says RCA Label Group chairman Joe Galante. "Somewhere down the road, probably about 10 years after that, we started tracking sales. When we first started out, it was as the title says—Fan Fair: It was us giving back to the fans and a chance for us to have the stars say thanks and do something no other format can do—and still isn't able to do—and being able to put some of the new acts in front of them.

"Then, somewhere along the way, everybody, including myself, started getting really concerned about SoundScan," says Galante, admitting that "I don't know if [sales are] really relevant. I really look at this thing and [think], 'It's a chance for us to be in front of 20,000-25,000 [fans] and make a statement that nobody else can. It's a great tradition.' Now, does it need to be refreshed up? Yes."

Many on Music Row share Galante's opinion that Fan Fair is a wonderful tradition but one in need of change. "It will be totally renewed when it moves next year," says Sony Music Nashville president Allen Butler. "It will have a new look and a new perspective. Before we declare it extinct and lay it to rest, we should see what a new venue and a new face does for it."

"It needs a new set of clothes or a new attitude," says Galante, "but the body and the heart still beat very strongly for keeping this tradition alive and giving back to the fans. As a company, I can support that. This is a statement the town makes for the fans."

### ARTISTS SEE THE VALUE

For their part, the artists are happy to be making that statement and appreciate the uniqueness of the institution. "Being on the MCA show, and looking out and seeing all those people, you realize they're truly from everywhere, and it makes you think how far-reaching country music is," says Lee Ann Womack. "When you're standing on that stage with Vince Gill and everyone else is in the wings, it makes you realize how important this

music is to a lot of people."

It was that desire to create something special just for fans that spawned the first Fan Fair in 1972. Former Gaylord Entertainment president/CEO E.W. "Bud" Wendell, who currently serves as president of the CMA board of directors, says one of Fan Fair's strong points has always been as a showcase for new artists.

"One of the big problems in the industry is, How do you expose these new acts? How do you get them in front of an audience?" asks Wendell. "That's one of the things we saw real early on—the opportunity to expose new artists."

Troy Gentry, half of the hit Columbia Records duo Montgomery Gentry, agrees. "When we got to Fan Fair last year, we were new artists," he says. "And we were actually a little nervous that people would ignore us for the bigger stars, but [partner] Eddie [Montgomery] and I looked at Fan Fair as a way to meet the country music fans. 'Hillbilly Shoes' [the duo's first single] was out, but we didn't have a big career like John Michael [Montgomery, Eddie's brother]. And you know what we found out? The fans don't care. They are looking for people who are real... They are almost looking to see who's coming up, who they can believe in."

Gentry appreciates the opportunity to make that connection with the fans and says he sees it having an impact on the duo's career. "People remembered us," he says. "They talk. They buy records. They call radio. I think all that stuff adds up. It definitely had an impact with the American Music Awards, which is fan-voted." (The duo won best new country act.)

Tower Nashville GM Jon Kerlikowske says new acts do benefit from Fan Fair exposure. "The fans

want to come to see the superstars, but what I notice—and it really reflects in our sales out there—they are really there to find out about the new people," says Kerlikowske from his vantage point at Tower, which has been the on-site retailer at Fan Fair for the past nine years.

"They want to know who's new and who's hot," he says. "If I was a record label, I'd have anyone who was new on the stage, to put them up in front of all those people, because I really don't see any greater marketing tool than having people from all over the country come and see new artists and empower them to go out and call their local radio station."

### INDUSTRY BENEFITS

New artists are not the only ones to gain from Fan Fair: The entire country music community—including songwriters and publishers—obviously benefits from the exposure country music receives through the media that attends and the consumers who carry memories of their favorite new songs home.

"It's one of the most important things the country music industry can do," says Donna Hille, president of Sony/ATV Tree Publishing. "It's extremely important that we keep it, and we keep it in Nashville... There's an immediate recognition factor once [fans] see that artist and see them in the booths. They get to talk to them, and then they go out and buy their records. That's extremely important, especially now when we don't have that many venues in television."

With this being Fan Fair's last year at the fairgrounds, many see it as the passing of an era. "Sony is going to make this one of our biggest Fan Fair shows ever, because we know it's the last one to ever be out there at the fairgrounds," says Butler. "So this is our farewell, and our show is going to be huge. We're really going all out this year."

Wendell is optimistic about Fan Fair's future. "I think the future potential for Fan Fair is gigantic," he says. "The new site needs to be something that will allow us to get this thing back up to 50,000 people. There's no reason we can't."



GENTRY

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

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

32 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuit L.A., ASCAP) HL/WBM  
65 **ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL  
19 **ANOTHER NINE MINUTES** (Sony/ATV Tree, BMI/Chrysalis, ASCAP/Tiny Buckets O' Music, ASCAP) HL/WBM  
23 **BEEN THERE** (Blackened, BMI/Steve Wariner, BMI) WBM  
12 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acutt-Rose, BMI) HL/WBM  
38 **BLUE MOON** (Acronym, BMI/WCR, BMI)  
48 **BREATHLESS** (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BM) HL/WBM  
13 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL  
22 **CARLENE** (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Flybndge, BMI/Rory Bourke, BMI) HL  
4 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM  
66 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM  
21 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM  
5 **COULDN'T LAST A MOMENT** (Driving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM  
41 **COUNTRY COMES TO TOWN** (Tokoco Tunes, BMI)  
25 **COWBOY TAKE ME AWAY** (Woolly Puddin', BMI/Bug, BMI/Careers-BMG, BMI/Floyd's Dream, BMI) HL

45 **DO I LOVE YOU ENOUGH** (Of Music, ASCAP/The Music Palas, ASCAP)  
72 **THE END OF THE WORLD** (Edward Proffit, ASCAP/Music Sales, ASCAP/Keith Valene, ASCAP)  
29 **FAITH IN YOU** (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM  
58 **FALLIN' NEVER FELT SO GOOD** (Universal-MCA, ASCAP/WB, ASCAP) WBM  
43 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM  
16 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)  
42 **FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY)** (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM  
62 **GOING NOWHERE** (Songs Of Universal, BMI/Faunting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP)  
55 **GOODBYE IS THE WRONG WAY TO GO** (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)  
63 **GOOD TIMES** (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM  
9 **HOW DO YOU LIKE ME NOW?** (Tokoco Tunes, BMI/Wacisa River, BMI/EMI, BMI)  
53 **IF YOU CAN** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL  
7 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM  
14 **ILL BE** (Realsongs, ASCAP) WBM  
75 **I'M GONNA BE THERE** (Sony/ATV Tree, BMI/Warner-Tamer-

lane, BMI) HL/WBM  
34 **I NEED YOU** (Anrose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/JesKar, ASCAP) HL  
46 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Mendian, BMI) HL  
20 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM  
27 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM  
24 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM  
51 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mike Hts, ASCAP) HL/WBM  
52 **LET'S MAKE LOVE** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silverkiss, BMI) CLM/HL/WBM  
69 **LET'S MAKE SURE WE KISS GOODBYE** (Vinny Mae, BMI) WBM  
56 **A LITTLE LEFT OF CENTER** (Island Bound, ASCAP/Famous, ASCAP/Lightwoodknot, BMI/Ensign, BMI) HL  
54 **LOVELY** (WB, ASCAP/Mavenck, ASCAP/Big Red Tractor, ASCAP) WBM  
61 **LOVE, YOU AIN'T SEEN THE LAST OF ME** (W.B.M., SESAC) WBM  
37 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knee, BMI) HL  
30 **ME NEITHER** (EMI April, ASCAP/Sea Gayle, ASCAP) HL  
10 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-10-Del, ASCAP) WBM  
57 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Pier Five, BMI)

47 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL  
74 **PARADISE** (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL  
15 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM  
39 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL  
68 **SHAME ON ME** (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP)  
40 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM  
2 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM  
64 **SHE WENT OUT FOR CIGARETTES** (Gibron, BMI/Atlantic, BMI/Hamstein Cumberland, BMI)  
60 **SINNERS & SAINTS** (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL  
11 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM  
50 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Triple Shoes, BMI/Acutt-Rose, BMI) HL  
35 **STUCK IN LOVE** (Gary Nicholson, ASCAP/King Lizard, BMI)  
49 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL  
36 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM  
59 **THAT'S THE KIND OF MOOD I'M IN** (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL  
28 **THAT'S THE WAY** (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plow, ASCAP) WBM  
44 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek,

ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM  
67 **TROUBLE WITH ANGELS** (Songs Of Universal, BMI) WBM  
6 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM  
1 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL  
17 **WHAT ABOUT NOW** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM  
8 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL  
31 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/Am My Dreams, ASCAP) WBM  
33 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL  
3 **YES!** (McSpadden-Smith, ASCAP/ICC, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL  
71 **YOU AIN'T HURT NOTHING YET** (Might Nice, BMI/AI Andersons, BMI/Blue Water, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP) HL  
70 **YOU ARE** (Mc Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM  
26 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbiz, BMI) HL  
18 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yesiree Bob, ASCAP) CLM/HL  
73 **YOU WANNA WHAT?** (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempton, BMI)

JUNE 10, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	1	LEE ANN WOMACK MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
2	1	1	39	DIXIE CHICKS ▲ <sup>3</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
3	2	2	29	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	4	4	134	SHANIA TWAIN ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
5	3	3	12	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITTEST HITS	1
6	5	5	52	LONESTAR ▲ <sup>2</sup> BNA 67762/RLG (11.98/17.98)	LONELY GRILL	3
7	6	6	56	TIM MCGRAW ▲ <sup>2</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	7	8	122	DIXIE CHICKS ▲ <sup>3</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	9	12	30	TOBY KEITH ● OREAMWORKS 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	9
10	8	7	55	KENNY ROGERS ● OREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	10	14	55	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
12	13	17	65	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	12	13	31	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
14	14	11	27	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	11	9	9	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
16	17	15	4	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
17	15	10	6	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
18	20	19	40	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
19	19	21	6	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
20	18	—	2	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
21	21	25	51	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
22	23	24	20	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
23	26	29	6	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	21
24	24	26	5	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
25	16	16	3	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
26	22	18	37	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
27	25	20	6	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
28	28	27	31	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
29	29	23	4	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
30	27	22	52	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
31	30	28	35	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
32	32	32	31	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
33	33	34	5	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS	31
34	31	30	60	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
35	34	35	80	GARTH BROOKS ◆ <sup>13</sup> CAPITOL 97424 (11.98/26.98)	DOUBLE LIVE	1
<b>▶ GREATEST GAINER ◀</b>						
36	40	45	60	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
37	38	43	94	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	37	33	32	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
39	44	48	17	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	37
40	41	40	30	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
41	42	38	54	CHELY WRIGHT ● MCA NASHVILLE 170052 (11.98/17.98) HS	SINGLE WHITE FEMALE	15
42	35	—	2	KATHY MATTEA MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
43	48	42	56	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
44	39	37	17	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
45	45	41	8	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
46	36	36	8	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
47	46	39	49	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
48	43	31	3	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
49	47	46	18	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
50	49	53	7	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
<b>▶ PACESETTER ◀</b>						
51	55	50	17	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
52	50	47	6	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
53	51	49	81	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
54	52	55	51	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
55	53	67	8	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
56	57	58	92	ALABAMA ▲ <sup>3</sup> RCA 67633/RLG (11.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
57	54	65	8	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
58	59	51	40	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
59	56	52	14	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
60	58	60	54	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	61	63	33	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
62	62	56	30	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
63	60	61	36	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
64	63	54	43	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
65	71	72	62	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
66	64	57	65	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
67	NEW	1	1	JOHNNY CASH LEGACY/COLUMBIA 63809/SONY (34.98 EQ CD)	LOVE GOD MURDER	67
68	68	64	61	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
69	65	62	36	YANKEE GREY MONUMENT 69085/SONY (10.98 EQ/16.98) HS	UNTAMED	41
70	67	69	56	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
71	70	59	98	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
72	74	68	7	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
73	73	75	14	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
74	69	66	91	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
75	72	—	59	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5

## 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**

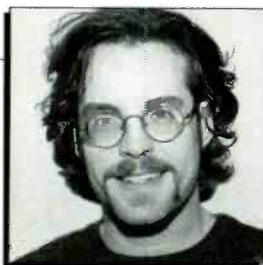
JUNE 10, 2000

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	115
2	3	TIM MCGRAW ▲ <sup>4</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	156
3	4	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	141
4	5	FAITH HILL ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	110
5	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	101
6	2	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	12
7	7	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	312
8	8	ALAN JACKSON ▲ <sup>4</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	240
9	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/5.98)	HEARTACHES	76
10	12	SHANIA TWAIN ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	277
11	11	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	278
12	13	TIM MCGRAW ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	322
13	10	MARTINA MCBRIDE ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	144

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	296
15	17	TRISHA YEARWOOD ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	142
16	14	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	106
17	16	PATSY CLINE ▲ <sup>3</sup> MCA NASHVILLE 320012 (7.98/12.98)	12 GREATEST HITS	688
18	19	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	10
19	18	ALISON KRAUSS ▲ <sup>2</sup> ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	189
20	20	THE CHARLIE DANIELS BAND ▲ <sup>2</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	518
21	24	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	91
22	21	GEORGE STRAIT ▲ <sup>6</sup> MCA NASHVILLE 110651 (11.98/17.98)	PURE COUNTRY (SOUNDTRACK)	390
23	25	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	434
24	23	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	122
25	—	JOHNNY CASH ● COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	130

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

## Classical KEEPING SCORE



by Bradley Bambarger

**NEW BLOOD:** Fresh talent feeds the classical music business just as it does any other genre. Yet in these days of lean budgets and mean attitudes toward the future, it's perhaps tougher than ever for young artists to make the major recordings that can provide a jump-start for their careers. That's why forward-minded programs such as EMI Classics' "Debut" line and Harmonia Mundi's "Les Nouveaux Interpretes" series are to be applauded, as they invest in a new generation of classical interpreters by providing an ideal entree on record.

In its fifth year, "Les Nouveaux Interpretes"—a co-production with Radio France—has 27 recordings to its credit, including four new discs. Many of the artists are French or based in France, but several have earned acclaim beyond their borders. Violinist Isabelle Faust, a German-born resident of Paris, won the 1997 best new artist award from the (notoriously patriotic) British magazine Gramophone for her first "Nouveaux Interpretes" set of Bartók. And as Polish-born Piotr Anderszewski has become one of the world's most sought-after young pianists, his series calling card of solo Bach has come in handy.

With both talent and charm in abundance, Anderszewski has been courted by various major and independent labels over the past year. One of his alluring projects is a Beethoven "Diabelli Variations" recording and film, with the documentary to be directed by Bruno Monsiegeon (who made the hit "Richter The Enigma"). The 31-year-old pianist also appears as a remarkably eloquent commentator in "The Art Of The Piano," a documentary to be issued Tuesday (6) on VHS/DVD by NVC Arts/Warner and to air Wednesday (7) on PBS. And this fall, Anderszewski will likely record Szymanowski's Third Sonata and other pieces for Harmonia Mundi.

Appreciating the initial exposure of his Bach album, Anderszewski says, "Harmonia Mundi is one of the few companies that will take chances with young artists. And 'Les Nouveaux Interpretes' is highly regarded by musicians and the media, I think, because it is apparent that the people at Harmonia Mundi remain loyal to what they think is right in music. For them, the music comes before the marketing."

Yet the market does come into view, of course, with Harmonia Mundi conducting a campaign for "Les Nouveaux Interpretes" once a year. (In the co-production deal, Harmonia Mundi and Radio France share the A&R direction; then Radio France provides recording facilities and produces the sessions, with Harmonia Mundi manufacturing and marketing the midpriced discs.) This spring, the label highlighted the series at retail throughout France, particularly in its own 32-shop Harmonia Mundi chain, and it sponsored a promotional contest with major French cultural weekly *Telerama*. Radio France supplies free air time on behalf of the series, and the network produced a free "Nouveaux Interpretes" concert late last month at its Parisian studios showcasing cellist Emmanuelle Bertrand in her composer-endorsed interpretation of Henri Dutilleux's "Three Strophes Sur Le Nom De Sacher." Also featured were pianist Cedric Tiberghien and the Quatuor Debussy (the latter of which put forth a Webern survey in "Les Nouveaux Interpretes" that is among the finest on offer).

Starting as a spinoff of a Radio France concert series, "Les Nouveaux Interpretes" recordings were the logical next step in the network's "public mission," according to Charles Johnston, manager of classical CD co-productions for Radio France (which also has lines devoted to contemporary French music and the organ). Justly, the reception to the series has been overwhelmingly generous at home. "The media here are blasé about some things but not about new artists," he says. "And although we don't produce CDs just to make a profit, the numbers have been encouraging considering the current climate."

Beyond Anderszewski's Bach and Faust's Bartók, the best-selling "Nouveaux Interpretes" recordings so far include pianist Frank Braley's Schubert Sonata D.959 and pianist François-Frédéric Guy's Beethoven "Hammerklavier" (the latter something of a *cause célèbre* in Paris), as well as a collection of Astor Piazzolla works by flutist Cécile Daroux and guitarist Pablo Márquez. The four newly issued titles are Faust's second set of star-making Bartók, partnered by pianist Florent Boffard; Bertrand's

wonderful recital of contemporary solo cello works, including the Dutilleux and pieces by Hans Werner

Henze, George Crumb, and György Ligeti; violinist Graf Mourja and pianist Elena Rozanova in Ravel, Schnittke, and Szymanowski; and 25-year-old harpsichordist Céline Frisch's lauded recital of Bach.

Harmonia Mundi France production director Eva Coutaz says she and her cohorts have sought out artists "who are not only very gifted musically but who are blessed with charisma." With these criteria especially in mind, Coutaz has graduated several new interpreters to record for the Harmonia Mundi imprint proper. After debuting via "Les Nouveaux Interpretes," flutist Philippe Bernold took a sophomore bow last year with a Harmonia Mundi set of Debussy; in early winter, the label will issue a follow-up pairing sonatas by Dutilleux and Pierre Boulez. After his hit Schubert, Braley recorded rarely heard piano works by Richard Strauss, with Beethoven planned next. Cellist Jean Guilhen Queyras—whose album of Britten's solo suites is a highlight of "Les Nouveaux Interpretes"—will enter the studio this fall to essay Bartók pieces plus the Sonatine of Sándor Veress. Faust is scheduled to record Fauré sonatas with Boffard early next year.

The next two "Nouveaux Interpretes" titles are due in the fall: Tiberghien in Debussy and violinist David Grimal in the Franck and Strauss sonatas. Next year's crop should include Faust's partner, Boffard, in solo Debussy and Bartók, as well as soprano Sandrine Piau in French melodies. As Coutaz stresses, a series featuring virtually unknown artists is a difficult proposition anywhere—although her American counterparts might consider it exponentially so, as few of these artists have yet to develop a stateside concert profile. With two-thirds of sales coming in France, it is to the company's credit that Harmonia Mundi's U.S. arm continues the effort to open stateside ears to young European talent.

As for EMI's "Debut"—an excellent series in its own right, overseen by EMI Classics chief producer John Fraser (Keeping Score, Billboard, Dec. 5, 1998)—it shares two artists with "Les Nouveaux Interpretes." Cellists Alban Gerhardt and Xavier Phillips have each had discs in both series. Fraser says corporate enthusiasm for the budget-priced "Debut" line remains undimmed, despite the fact that the last batch was not issued in the U.S. by Angel/EMI. The one recent title scheduled for stateside release is an August recital by 18-year-old cellist Alisa Weilerstein, whose often captivating album ranges from Fauré's "Après Un Rêve" to Janáček's "Pohádka" and features her playing with her mother, Cleveland-based pianist/pedagogue Vivian Hornik Weilerstein.

### LES NOUVEAUX INTERPRETES



ANDERSZEWSKI

## TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			<b>NO. 1</b>	
1	1	29	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
2	2	10	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	4	26	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	5	4	JOHN WILLIAMS SONY CLASSICAL 89141 (16.98 EQ CD)	CLASSIC WILLIAMS
5	7	2	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
6	3	12	ANDRE RIEU PHILIPS 450054 (10.98/17.98)	100 YEARS OF STRAUSS
7	6	6	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
8	8	60	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (9.98/16.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
9	RE-ENTRY		HILARY HAHN SONY CLASSICAL 89029 (16.98 EQ CD)	BARBER AND MEYER VIOLIN CONCERTOS
10	11	2	RACHEL PODGER CHANNEL CLASSICS 12198 (18.98 CD)	PLAYS BACH SONATAS & PARTITAS
11	15	68	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
12	10	11	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
13	RE-ENTRY		MARTHA ARGERICH EMI CLASSICS 56975 (16.98 CD)	LIVE FROM THE CONCERTGEBOUW, 1978 & 1979
14	13	5	VARIOUS ARTISTS EMI CLASSICS 56961 (16.98 CD)	PAUL MCCARTNEY: A GARLAND FOR LINDA
15	RE-ENTRY		VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			<b>NO. 1</b>	
1	1	63	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL
2	2	28	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	51	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (11.98/17.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	58	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (9.98/16.98)	EDEN
5	7	56	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
6	5	14	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
7	6	52	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (10.98 EQ/16.98)	THE RED VIOLIN
8	10	30	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	8	8	UTE LEMPER DECCA 466473 (10.98/17.98)	PUNISHING KISS
10	9	12	GROVER WASHINGTON, JR. SONY CLASSICAL 61884 (10.98 EQ/16.98)	ARIA
11	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63662 (10.98/17.98)	ENCORE!
12	11	27	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
13	12	90	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
14	13	74	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STPMOM
15	RE-ENTRY		THE LOS ANGELES GUITAR QUARTET SONY CLASSICAL 89100 (16.98 EQ CD)	AIR AND GROUND

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

### TOP CLASSICAL MIDLINE

- BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- DINNER CLASSICS: FRENCH ALBUM VARIOUS ARTISTS SONY CLASSICAL
- MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 50 GREATEST CLASSICS VARIOUS ARTISTS STCLAIR
- GREATEST MOZART SHOW ON EARTH VARIOUS ARTISTS DECCA
- MOZART FOR MOTHERS-TO-BE VARIOUS ARTISTS PHILIPS
- MOZART FOR MEDITATION VARIOUS ARTISTS PHILIPS
- PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- BUILD YOUR BABY'S BRAIN 2 VARIOUS ARTISTS SONY CLASSICAL
- SNOOPY'S CLASSICAL: CLASSICS ON TOYS SNOOPY DIRECT SOURCE SPECIAL PRODUCTS
- BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ANGEL
- ORFF: CARMINA BURANA PHIL ORCH.ORMANDY SONY CLASSICAL

### TOP CLASSICAL BUDGET

- 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 2 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- 3 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 4 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
- 5 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 6 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 7 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD
- 8 THE BEST OF BEETHOVEN VARIOUS ARTISTS NAXOS
- 9 25 PIANO FAVORITES VARIOUS ARTISTS VOX
- 10 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- 11 BEETHOVEN: 25 FAVORITES VARIOUS ARTISTS VOX
- 12 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS ARTISTS MADACY
- 13 MOZART: 25 FAVORITES VARIOUS ARTISTS VOX
- 14 CLASSICAL PIANO VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS
- 15 BABY'S FIRST MOZART VARIOUS ARTISTS STCLAIR



## GUEST COMMENTARY

(Continued from page 4)

result is a great-sounding record with lyrics dipped in between beats with the precision of laser surgery. Most white, male critics have justified their support of Eminem on the basis of just how great his rap sounds as they distance themselves from the lyrical content by calling it simply hilarious.

In my view, this record is *not* funny. The fact that it sounds so good only makes more serious the impact of the message Eminem delivers.

Rap lyrics *do* matter, and kids listen to them. Eminem's core audiences, mostly white middle- to upper-class teenagers, buy his records and take on his faux-black pose and attitude.

Prior to the MTV broadcast weekend, Interscope put an embargo on all review copies being made available to the press. Journalists, such as Kurt Loder of MTV News, who wished to review the record had to sit in a room while an Interscope representative played the CD. No journalist could have his or her own copy to listen to more than once. Security was given as the reason, but I hardly think major writers like MTV's Loder are about to "MP3" their review copies.

The problem for me is not Eminem's right to write what he does as a 26-year-old adolescent. But the production and marketing money that Interscope has put into the project—and the decision by MTV to promote a record to its youth audience that uses the language and imagery of hate and violence as a solution to very complicated societal problems—is what is disturbing me.

Aren't these music industry executives morally bankrupt in their intention to put profit first without any regard to the effect of the music on Eminem's core audience? Young white males who feel that everything has been taken away from them are a critical problem confronting our society. The whole question of "manhood" that Eminem continually raises—and what it means to young, white, heterosexual men—is the same "manhood" question that has been oppressing African-American men and propels their anger at women, gays, each other, and the people perceived to have power.

I will not quickly forget the scary sneer on Dre's face when Loder asked him if he cared that homosexuals were disturbed by his homophobia. It dovetailed with Eminem's denial that he was anti-gay.

Eminem fits right into the hateful rhetoric of Limp Bizkit (another Interscope act), who chose to rip off Rage Against

The Machine and substitute angry adolescent male angst for Rage's potent political message. One would have hoped that after seeing what happened at Woodstock '99—where women were raped in the mosh pit while Limp Bizkit played and where the nihilistic venting of male anger resulted in the destruction of the vendors' booths and the burning of the stage—record company executives would begin to ask themselves if they take any responsibility in building this mindless youth culture.

The national reaction to the recent violent attacks against gay men by straight, young, white males resulting in the deaths of Billy Jack Gaither and Matthew Shepard made me hope that the music industry would become more sensitive to the kind of content it is marketing to youth, and that compassion for all our children

***Aren't these music industry executives morally bankrupt in their intention to put profit first without any regard to the effect of the music on Eminem's core audience?***

would have some resonance in the industry's relentless drive to profit.

Executives from the Universal Music Group and Viacom/MTV need to be held accountable for their actions. I for one would like to know how they each explain to their own children the images spewed out of the mouth of Eminem. One low point on the new record is Eminem's attempt to make humor out of the murder of Gianni Versace by a gay man.

This is not simply a matter of free speech vs. censorship. It has to do with moral responsibility in the music business community. Eminem is free to write whatever vile lyrics he wants. But for major music corporations to participate in the production, distribution, and promotion of hateful concepts that specifically attack and depersonalize women—and use images of gay men and men perceived to be gay as "faggots and sissy"—has to be called into question.

Has Columbine not taught any lesson to the music moguls about how troubled our white, middle-class male youth are? A major justification for the

hideous violence and bloodshed perpetrated by the two white male students was the constant taunting by the so-called "jocks." "Faggot," it is documented, was used often as an attack word in an attempt to put down and isolate those male students who did not conform to the accepted white, Christian, male, Columbine stereotype of masculinity.

Part of the problem is that controversy helps build sales. We live in a world where popular culture, tinctured by a Rupert Murdoch and a Jerry Springer sensibility, promotes instant gratification as a way of resolving complex societal problems. It usually breaks down to physical altercations and the use of force.

I was interviewed by MTV News' Loder for a 30-minute special the network was slipping into the EM-TV makeover. Few of the serious ideas Loder and I talked about in the one-hour interview actually made it into the finished product.

I believe I was asked to speak because I am a music industry player who has been out for a long time and would not be afraid to diss Eminem and his record company. More likely it was also to cover MTV's butt and show its concern even as it plays out its role in promoting the record.

Don't get me wrong: Many people of conscience work at MTV, and I was glad to get the call and did agree to speak. But they too are part of the seduction for profit that Interscope's marketing plan niches.

Each of us working in the music industry needs to think seriously as to how an individual in his work environment, or an artist in her performance, can continue to revitalize society by bringing a sense of truth and passion to the listener regardless of race, economic position, gender, or sexual orientation.

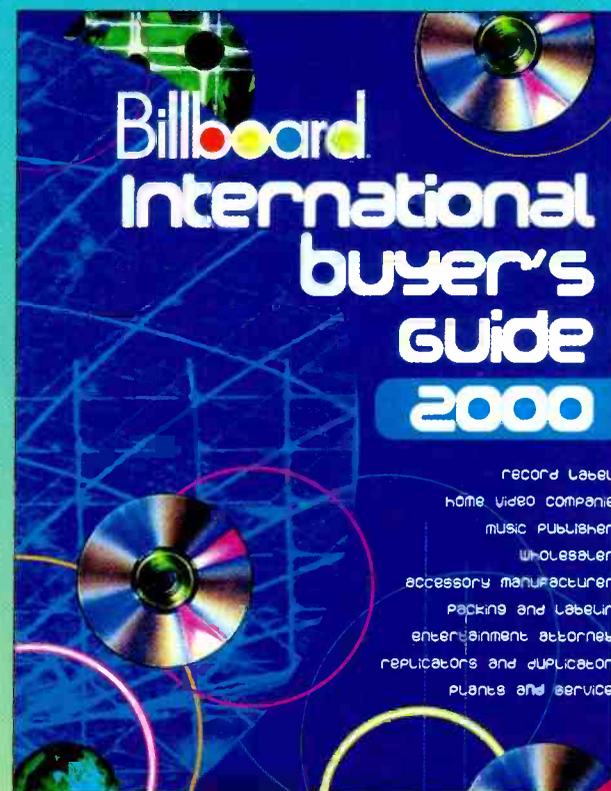
The question of race and power, the relationship between men and women, a respect for difference, and the acceptance of gender variance are very complex issues. I do not wish to convey that there are any simple answers to these complicated questions.

The best way I know to begin to find a solution is to start with my own actions: to take responsibility and to seek a compassionate, strong, life-affirming response to the problems I am confronting and the larger society in which I live.

Music can be the glue to hold all of us human folk, regardless of our differing identities, together. We can take responsibility for our role in the world we leave to all our generation's children.

# Billboard's International Buyer's Guide 2000

**If you want to reach the world of music and video, you need the International Buyers Guide.**



**Over 15,000 current and updated listings worldwide - complete with key contacts, phone & fax numbers, addresses, e-mail addresses and website listings.**

- Record labels • Music distribution companies
- Wholesalers & Distributors • Video companies
- Music publishers • CD, CD-ROM & Video disc manufacturers • Equipment manufacturers
- Accessory companies • PR companies
- International listings • Associations and professional organizations • Performing and mechanical rights organizations
- Music libraries • Entertainment attorneys
- Importers/Exporters • Replicators • Duplicators
- And much more!

To order send payment for \$145 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**FOR FASTEST SERVICE CALL (800) 344-7119**

**International (732) 363-4156.**

**Or fax your order to (732) 363-0338.**

**SPECIAL OFFER Buy the IBG print directory together with our new IBG online service and receive 25% off.**

**For more information on this special combo deal call 800-449-1402 or visit [www.billboard.com/directories](http://www.billboard.com/directories) for a free online demo.**

BDBG3160

# UNIVERSAL MUSIC PUBLISHING GROUP

PROUDLY REPRESENTS...

THE FINEST NAMES  
IN JAZZ:

Marc Antoine  
Rick Braun  
Paul Brown  
Steve Cole  
Brian  
Culbertson  
Russ Freeman  
(The Rippingtons)  
Boney James  
Al Jarreau  
Dave Koz  
Marcus Miller  
Philippe Saisse  
Joe Sample  
David Sanborn  
Tim Heintz

UNIVERSAL

UNIVERSAL MUSIC PUBLISHING GROUP

THE NEW GLOBAL LEADER

www.umusicpub.com

2440 Sepulveda Boulevard Suite 100 Los Angeles, CA 90064-1712

Tel: 310.235.4700 Fax: 310.235.4900

©2000 Universal Music Publishing Group A Universal Music Company

## Artists & Music

### LIL' MO READY TO TELL 'TRUE STORY'

(Continued from page 33)

girl on the side. So you tell your girlfriends, 'I wish he would leave.' But if you had magic, I'm pretty sure you'd make him disappear. You'd call David Copperfield and be like, 'Yo, here's \$20. I need a little something erased.'"

The single has struck a nerve at radio. "The response has been more positive than negative," says WAMO Pittsburgh music director Boogie. "The females especially have been feeling it."

Similarly, "Starstruck" reflects how people have reacted to the singer's recent success and celebrity status. "Although it's directed at a particular person, it's not a dis," says Mo, who wrote 11 of the album's 14 songs. "Some people say, 'Man, if I see a star I'm not going to get gassed.' But then you turn around and they're like, 'Oh my God, is that Missy Elliott?' They act all crazy. So I just had to get that off my chest. It's really a testimony."

Mo's relationship with Elliott stems from being labelmates and having similar musical tastes. The two met when Mo was submitting material for an album by Nicole, Elliott's first artist on her Gold Mind label. Elliott took an interest in Mo's material and contacted her.

"Everybody thinks I'm on Gold

*'Each song is a chapter from my life'*

- LIL' MO -

Mind, but I'm not," says Mo, who performed with Elliott on last year's Lilith Fair bill. "She and I are just mad cool."

Mo's many talents have also attracted other artists. She's featured on Ideal's current single, "Whatever," which is No. 19 on Hot R&B/Hip-Hop Singles & Tracks this issue. She also guests on Next's "Wifey," which is No. 17 on the same chart. In addition, she's working on material for labelmate Tamia, Gold Mind newcomer Torrey Carter, Roc-A-Fella artist Rell, and Groove Theory.

Elektra plans to heavily promote "Based On A True Story" at retail. "Mo will be taking part in several promotions, including WEA's summer retail promotion and Black Music Month promotion, which will be serviced to chains

and indies," says Murray.

"Ta Da" hit radio April 10 and will be released commercially June 13. The accompanying video was directed by Dave Myers and serviced to BET, the Box, and regional outlets the week of April 15. Mo has been doing regional press as well as local video shows and radio. Her national promo tour kicks off this summer.

The Internet will also play a promotional role. The singer's Elektra-developed site (lilmo.net) features a biography, photos, and three downloadable album tracks. The label also plans to book chats with music sites like 360hiphop.com.

"If she keeps her original style, she should do well," says Boogie. "Her association with Missy will definitely help her too."

Mo hopes that she has an influence on her fans. "I want girls 16 and up to look at me and say, 'I don't have to be all skinny or have long hair down my back just for people to like me,'" says Mo, who's managed by Loreal Inc. "I'm representing for them, for the people who feel they aren't fly enough to get anybody."

### WORDS & DEEDS

(Continued from page 34)

rently supporting N'Dour on his European tour—has been signed. BBB will record an album in October that "is provisionally scheduled for release on Jololi/Delabel in early 2001," says Delabel export manager Laurence Muller. BBB's radio promotional single "Ndékété Yo" has received enthusiastic reactions from French and continental European radio stations and press.

**CONSCIOUS RAP:** In celebration of Black Music Month in the U.S. and the 21st anniversary of the first commercially successful rap record, "Rapper's Delight," I recommend picking up the book "Street Conscious Rap" by James G. Spady, Charles G. Lee, and H. Sammy Alim, first published last September by Black History Museum Umum/Loh Publishers in Philadelphia. The essay/Q&A format spotlights such artists as Grandmaster Flash, Kool Herc, DJ Yutaka, Busta Rhymes, LL Cool J, and Common. The book ends with a photograph of "2Pac Lives" graffiti on a wall in Cairo, Egypt.

"There's much to be learned about the internationalization of hip-hop," says Spady, who conducted extensive conversations with the widest possible range of artists, representing those of African-American, Native American, Latino, Caribbean, and Asian backgrounds. "Street-conscious rappers are some of the most perceptive members of our society," he says. "They have the courage to speak up and out."

Assistance in preparing this story was provided by Charles Ferro in Denmark.

Kwaku can be reached at [kaywrite@hotmail.com](mailto:kaywrite@hotmail.com).

### Billboard

JUNE 10, 2000

## Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			◀ <b>NO. 1</b> ▶	
1	1	9	<b>NOUVEAU FLAMENCO</b> HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	2	6	<b>PURE MOVIES 2</b> GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT
3	3	70	<b>DESTINY ●</b> WINDHAM HILL 11396	JIM BRICKMAN
4	4	35	<b>PLAINS ●</b> WINDHAM HILL 11465	GEORGE WINSTON
5	5	59	<b>LOVE SONGS</b> PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	12	3	<b>REALITY OF A DREAMER</b> HIGHER OCTAVE 49087/VIRGIN	MYTHOS
7	6	18	<b>THE JOURNEY-THE BEST OF ADIEMUS</b> OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
8	10	8	<b>GYPSY FIRE</b> NARADA 48989/VIRGIN	VARIOUS ARTISTS
9	9	86	<b>FORBIDDEN DREAMS</b> BMG SPECIAL PRODUCTS 44801	YANNI
10	7	13	<b>ANCIENT JOURNEYS</b> HIGHER OCTAVE 48902/VIRGIN	CUSCO
11	14	3	<b>ISLE OF DREAMING</b> OMTOWN/HIGHER OCTAVE 48526/VIRGIN	KATE PRICE
12	11	4	<b>SNOWFALL</b> RCA SPECIAL PRODUCTS 45680	YANNI
13	13	9	<b>COLLECTIVE FORCE</b> HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
14	8	64	<b>MANNHEIM STEAMROLLER MEETS THE MOUSE</b> AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
15	16	83	<b>PURE MOVIES</b> GTSP 539779	THE JOHN TESH PROJECT
16	15	58	<b>DAWN OF A NEW CENTURY</b> PHILIPS 538838	SECRET GARDEN
17	21	20	<b>RIVER OF STARS</b> REAL MUSIC 8802	2002
18	18	8	<b>BEST OF MICHAEL HEDGES</b> WINDHAM HILL 11223	MICHAEL HEDGES
19	23	37	<b>WINTER LIGHT</b> PRIVATE MUSIC 82176/WINDHAM HILL	YANNI
20	22	40	<b>NO STRINGS ATTACHED</b> REAL MUSIC 811	GOVI
21	RE-ENTRY		<b>WHISPER TO THE WILD WATER</b> WORD 63659/EPIC	MAIRE BRENNAN
22	RE-ENTRY		<b>ONE WORLD</b> GTSP 559673	JOHN TESH
23	NEW▶		<b>INFINITY</b> REAL MUSIC 2350	VARIOUS ARTISTS
24	19	2	<b>ROOTS &amp; WINGS</b> NARADA 49086/VIRGIN	SHEILA CHANDRA
25	25	40	<b>25 YEAR CELEBRATION OF MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 25	MANNHEIM STEAMROLLER

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

# Songwriters & Publishers

ARTISTS & MUSIC

## Killer Tracks Is Going Digital

### BMG's Production Music Co. Is Making High-Tech Moves

BY IRV LICHTMAN

NEW YORK—Killer Tracks, the U.S. production music wing of BMG Music Publishing, has made a whirlwind entry into the digital age.

Founded in 1989 by music publishing veteran Sam Trust and acquired by BMG Music Publishing in 1992, the company, which claims to be the third-ranking production music company in the U.S., had a lot to report on its digitalization strategy at April's National Assn. of Broadcasters (NAB) Convention.

It announced then what it considers the first production music using Dolby Digital Surround Sound, the technology being a standard in movies and the standard sound system for DVDs and digital television. Within the next 60 days, Killer Tracks will offer 14 CDs' worth of music contained on a single non-video DVD.

"It's a huge upfront investment for us in mastering and pressing for DVD," says Gary Gross, Killer Tracks' senior VP/GM, who runs the Hollywood-based operation.

A second new development is Killer Tracks' partnership with Beatnik, the online music service founded by Thomas Dolby Robertson. With the deal, the production music company can license and download production music via Beatnik's Web site.

According to Killer Tracks, July 1 has been set as the target date to debut a third innovation announced at the NAB Convention: a final beta version of the Killer Tracks' BMG Track Search, which lets Killer



GROSS

Tracks' clients quickly access more than 55,000 musical selections from its CD-ROM catalog and, in the not-too-distant future, online. In addition to the digital technology, Killer Tracks is setting up a sound effects line.

The company's technological growth has its parallel in the expansion of its creative catalog since it was established. Killer Tracks had an original catalog of 30 CDs, which has grown to a current total of 800. Also, the company represents BMG's production

*The company's technological growth has its parallel in the expansion of its creative catalog since it was established*

music operations outside the U.S.

Gross, who points out that Killer Tracks' annual revenue trails only two other production music companies (Zomba's First Come and EMI's APM), says U.S. production music among the three leaders accounts for total revenue of about \$30 million—roughly \$10 million for each company—although that figure is likely to be increased by the presence "of hundreds of mom-and-pops out there."

But he regards this segment of the music publishing business as "grow-

ing by leaps and bounds" because of the newer demands generated in recent years by cable, digital radio, and Internet markets. "The convergence is tremendous," Gross says.

In line with most of its competitors, Killer Tracks does not have a stable of writers who provide production music. Composers are hired on a project-by-project basis and may include writers of renown who are writing songs or soundtrack music for the general marketplace.

Gross, who joined the company in 1997 as VP of marketing, spent more than 15 years in marketing with such companies as Proctor & Gamble, Kraft, McKesson Corp., and wine cooler company California Cooler.

During his tenure at Killer Tracks, Gross is credited with great expansion of production music services. Clients that use music provided by Killer Tracks include such major TV shows as "20/20," "Access Hollywood," "ER," "Frasier," and "The Tonight Show With Jay Leno." Cable systems use the company's music, as do Hollywood feature films such as "A Bug's Life," "Analyze This," "Fight Club," and "Gods And Monsters."

Production music services also extend to TV ad campaigns by Blockbuster, Burger King, Citibank, Coca-Cola, and Sony. Other recent uses are sports promos, video games (e.g., those by Midway, Nintendo, and Sony PlayStation), and corporate presentations by AT&T, Boeing, the Dallas Cowboys, Dow Chemicals, Reebok, and Microsoft.

Killer Tracks' music is also used by the FBI, the Department of Defense, the Immigration and Naturalization Service, the Naval Media Center, the U.S. Military Academy, and Social Security.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

**"BOUND BY THE BEAUTY"**  
Written by Jane Siberry  
Published by Wing-It Music  
(SOCAN)

*Inspiration can be found in the strangest of places. In fact, many times it finds you. That seems to be the case with folk singer Grace Griffith's cover of "Bound By The Beauty." Griffith's discovery of folk singer Jane Siberry's 1989 tune was purely coincidence. The coincidence became one of a few covers Griffith recorded for "Min-strel Song," her second project for Blix Street Records, which was released in April.*

"Irene Young [music industry photographer] and I were going through her CD collection when we came across Jane Siberry," says Griffith, who at the time was looking for songs to cover on her album. "I had heard of her before, but I had never heard her. The song just grabbed me right away."

Griffith chose to record "Bound By The Beauty" because it would be a change of pace for her. "I have a predilection for slow ballads," says Griffith. "So it was nice to sing something that was happy and joyous."

Although Griffith and Siberry are both folk singers, their approach to recording the song differed.

"Jane is very creative and exper-

imental in her arrangement, and I decided to simplify it in comparison," says Griffith, who also covers songs from Bruce Cockburn and Iris Dement on the set. "We didn't use all the lyrics to shorten the song. The lyrics should be read by themselves as a poem."

Griffith was fascinated by the song's many meanings.

"Not knowing the writer, the song is a little more mysterious," says the singer. "The song is left open for interpretation because it is so multilayered."

For her part, Griffith relates the song to the beauty of nature. "I would say the song is about the sensual joy of living and being in the tangible world."



## NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

### THE HOT 100

MARIA MARIA • Wyclef Jean, Jerry Duplessis, Carlos Santana, K. Perazzo, R. Rekow • Sony/ATV Tunes/ASCAP, Huss Zwingli/ASCAP, TeBass/BMI, EMI Blackwood/BMI, Stellabella/ASCAP

### HOT COUNTRY SINGLES & TRACKS

THE WAY YOU LOVE ME • Keith Follise, Michael Dulaney • Encore/ASCAP, Scott And Soda/ASCAP, Fallazoo Crew/ASCAP, Airstream Dreams/ASCAP, Coyote House/ASCAP, Famous/ASCAP

### HOT R&B SINGLES

I WISH • Carl Thomas, Mike City • Tom/ASCAP, Mike City/ASCAP

### HOT RAP SINGLES

(HOT S\*\*) Country Grammar • Nelly Jason "Jay E" Epperson • Jackie Frost/BMI, Careers-BMG/BMI, Publishing Designee/BMI, Universal/ASCAP, Basment Beatz/ASCAP

### HOT LATIN TRACKS

NO ME DEJES DE QUERER • Gloria Estefan, Emilio Estefan, Jr., Robert Blades • F.I.P.P./BMI

## Net4Music Offers Writers The Option To Sell Songs In Sheet & MIDI Format

WRITERS' NET WORTH: Net4Music.com, the portal geared to musicians that has recently been making sheet-music download deals with some amount of controversy, is offering a new service in which songwriters can digitize, publish, and sell their work on the Net4Music site.

The service, called Net4Publication, will offer writers and independent publishers the opportunity to expose their works while protecting their rights, an approach said to have been previously impossible without a publication deal.

Writers will be able to upload their songs in either sheet music or MIDI format for a fee of \$7 or \$4, respectively. The musician will set the price of the sheet music or MIDI and receive a fee of 40% of each sale. The songs will be added to Net4Music's current catalog of 60,000 titles of digitized, downloadable sheet music.

In addition to Net4Music's protection technology, works will be registered with the Inter Deposit Digital Number system, an open intellectual-property rights management system for digital works on the Internet.

New York-based Eric Liley, senior VP of sales and marketing at Net4Music, points out that Net4Music is not taking on any tasks as a publisher. "We're just an online distributor; and it is not in our business strategy to be in the publishing business."

This new service will be marketed through Net4Music's current customer base, as well as partnerships with global musician-oriented Web sites, including BeSonic, Music123, FranceMP3, MusicToYou, EClassical, Launch, and MP3dom.

In recent months, Net4Music has been making deals for sheet music downloads with a number of music publishers, the latest of which has been a nonexclusive,

10-year arrangement with EMI Music Publishing, which is set to merge with another publishing giant, Warner/Chappell, later this year as a result of the merger of EMI's music interests with those of the Warner Music Group. Warner/Chappell is not a Net4Music client.

The company has taken some heat for posting titles of publishers with which it does not have arrangements. Net4Music, in an apologetic tone, took out a full-page ad in the May 13 issue of Billboard, declaring that it was taking "affirmative steps to resolve any inadvertent and unauthorized use of catalogs available on Net4Music."

Net4Music's Liley admits that "we've had a few cease-and-desists, one or two, but mostly inquiries from publishers and law firms representing publishers,

saying that we did not have rights [to some titles]." Liley notes that, as a worldwide operation, Net4Music may have rights in some markets but not in others.

"In our discussions, we've said if there are any discrepancies, we'll immediately take songs off the site and compensate any publisher for sales of that title," he says. "Since the open letter, we've had no other inquiries. It indicates that [the trade] is more comfortable with us and that we're a player in the industry."

To back up his contentions, Liley says that a number of new downloading deals with publishers will be announced soon.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications:

1. Santana, "Supernatural."
2. Alanis Morissette, "MTV Unplugged."
3. Sublime, "Greatest Hits."
4. Christina Aguilera.
5. Korn, "Issues."



by Irv Lichtman

## Avatar Gets New Management Team; Dolby's 5.1 Primer

AVATAR STUDIOS has installed a new management team following the recent departure of longtime GM **Zoe Thrall** (Studio Monitor, Billboard, March 25).

The New York recording and mixing venue—formerly the Power Station—is still owned and headed by president **Voikunthanath Kanamori**.

Other key staffers now include studio manager **Tino Passante**, chief technical engineer **Ken Bailey**, chief engineer **Dan Gellert**, and GM **Alison Aliazzo** (see photo, this page).

Passante was assistant manager under Thrall and is now stepping up to studio manager, overseeing the



by Paul Verna

company's day-to-day operations; Bailey was maintenance engineer; Gellert is a longtime staffer who started out as an assistant; and Aliazzo joins Avatar from the New York entertainment law firm **Cutler & Sedlmayr**, where she served in various administrative roles.

Avatar recently installed a Solid State Logic (SSL) Axiom-MT digital console in its Studio D, which also features a Digidesign Pro Tools MixPlus system and Kinoshita monitors. Lately, the room has hosted projects by **Bruce Springsteen**, **Joe Jackson**, and **Yoko Ono**.

Studios A and B, which feature, respectively, Neve 8068 and SSL 9000J consoles, have been home to pop/rock band **Journey** for the past two months. In Studio C, jazz—one of Avatar's fortes—continues to

flourish, with recent sessions by **Elvin Jones** and **Dave Holland**.

Avatar plans to expand its operations with the construction of a new room, Studio E, and the relocation of its management offices to a new floor to accommodate the build-out, according to Aliazzo.

**C**ONSISTENT WITH its role as an innovator in the field of multi-channel audio, Dolby Laboratories has issued a White Paper titled "Some Guidelines For Producing Music In 5.1 Channel Surround."

The paper serves as a surround-sound primer at a time when there are more questions than answers about the fledgling format. With surround-encoded DVD Video titles in the marketplace, home theater on the rise, and DVD Audio on the horizon, the time was ripe for a document of this nature.

Among the topics it covers are speaker placement, specifications of the low frequency effects (LFE) channel, allocation of mix elements to the LFE, delaying certain channels to compensate for varying distances between the speakers and the listener, stereo mix options, and the differences between mixing for music and film.

The paper does not cover audio compression or audio resolution—two areas in which Dolby has a huge stake because of its proprietary AC3 compression algorithm and its licensing of the Meridian Lossless Packing technology, which provides "lossless" compression for such formats as DVD Audio. Instead, Dolby's guidelines are intended as an unbiased document aimed at users who are beginning to explore the creative possibilities of multi-channel sound.

One of the paper's key architects was **John Kellogg**, GM of multi-channel audio and music production for Dolby and a seasoned surround-sound mixer who has distinguished himself with recent work for **Emerson, Lake & Palmer**, among other clients. Kellogg says, "While many surround-sound mixes have been created for movies, 5.1-channel mixing for music is a relatively new field, one that presents us with many questions and choices. We want to clarify the technology and provide an up-to-date snapshot of what the music industry knows and doesn't know about six-channel mixes for music."

For those seeking more detailed information about surround-sound mixing for DVD Audio, Dolby has posted two other documents on its Web site: "Dolby Digital Professional Encoding Manual" and "DVD Audio: A Producer's Primer."

**P**RO PEOPLE ON THE MOVE: **Barry Margerum** has resigned his post as president/CEO at Palo Alto, Calif.-based console manufacturer Euphonix Inc.

**Piers Plaskitt**, who joined the

company last fall as president of worldwide sales and marketing, will assume the role of president. Until a successor to Margerum is found, former Euphonix CEO **Jim Dobbie** will take over CEO stripes, according to a statement.

Dobbie joined Euphonix as a consultant in 1990, shortly after the company's inception. He became CEO and helped take the firm public in 1995. Dobbie retired from day-to-day duties in 1997 but continued to serve as chairman.

In a statement, Margerum says, "I have accomplished most of the objectives that I had established for myself and the company three years ago, when I accepted the position. After 27 years in business, I now wish to semi-retire so that I can devote more time to my family and pursue community interests."

Margerum will continue to consult for Euphonix, according to the statement.

**D**IGITAL THEATER SYSTEMS Inc. (DTS) of Agoura Hills, Calif., promotes **Patrick Watson** to VP of business development. He was previously director of consumer licensing, a position in which he oversaw the growth of DTS technology in the home theater market.

**M**OVIN' ON: Digital audio workstation pioneer Digidesign will be moving from its longtime location in Palo Alto, Calif., to new, state-of-the-art headquarters in the Pacific Plaza business complex in nearby Daly City.

Digidesign, which is a division of Avid Technology Inc., will relocate 258 employees from its current site to the new offices in June 2001, according to a statement.

Pacific Plaza is a \$160 million, 10-acre, 720,000-square-foot campus developed by Summit Commercial Properties and Mack-Cali Realty Corp. Digidesign will occupy three floors in the building in an eight-year lease arrangement valued at \$53 million.

A key asset of the new headquarters is its location. Situated near a Bay Area Rapid Transit (BART) station, Daly City offers employees more commuting options than Palo Alto, which is well outside San Francisco and accessible only by car.

Digidesign GM **Dave Froker** says in the statement, "Here we can offer our employees a convenient, fun, and comfortable work environment in a location that alleviates some of the commuting stress, which gives us a leg up over the competition in hiring and retaining top talent. The efficiency of the office design coupled with incredible outdoor spaces and a host of daytime and nighttime activities is a perfect combination for our business, which works on 'Internet' time."



The new management team at New York's Avatar Studios shows off the studio's new Solid State Logic Axiom-MT digital console. Shown, from left, are chief technical engineer Ken Bailey, president and owner Voikunthanath Kanamori, studio manager Tino Passante, GM Alison Aliazzo, and chief engineer Dan Gellert.

## Tuned Up

UNUSUAL OPPORTUNITY

Pre-Built Studio/Production Space

Three High Floors: 22nd, 23rd and 24th  
9,733 RSF each - Totalling 29,199 RSF

### INCLUDES:

- Talk-control and sound rooms wired for ISDN interviews
- UPS system • Two banks of equipment racks
- Master controls • Acoustic Systems brand studios
- Digital receiver with HP switch • Performance studio
- Console furniture with raised floors
- Two, 10-ton supplemental air units
- Comtech satellite dish • Plus much, much more

For information, please call:

Peter Turchin 212-984-8364

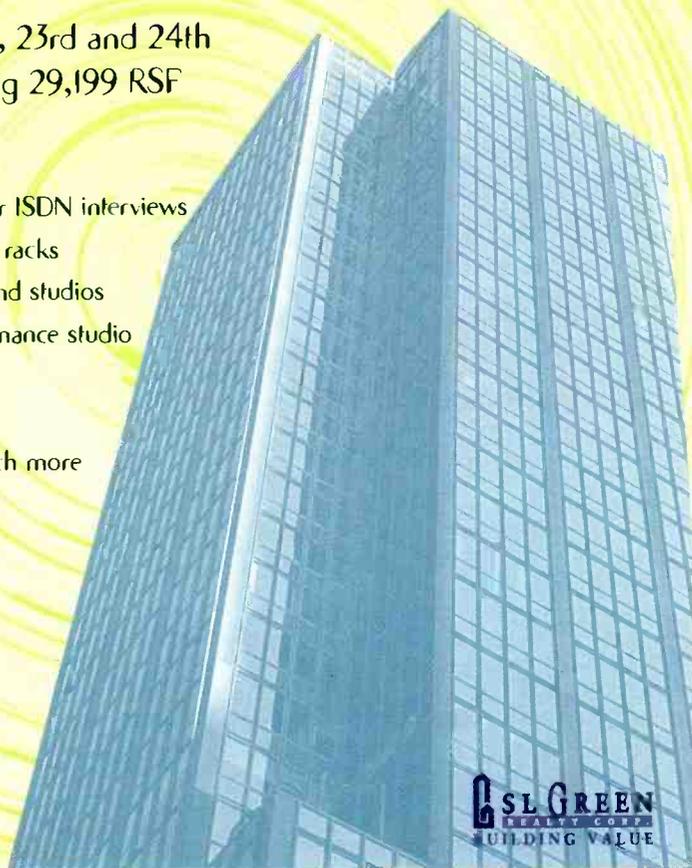
Eric S. Engelhardt 212-984-8034

Andrew Sachs 212-984-7101

Robert Martin 212-984-7140

EXCLUSIVE LEASING AGENT  
**i Insignia™**  
ESG

**1370**  
AVENUE OF  
THE AMERICAS



# Westrax Corners The Market For Theatrical Pre-Productions

BY DAN DALEY

NEW YORK—New York is the epicenter of the theatrical world, and it's even reasonably well-known for its recording of cast albums in the spacious rooms of such studios as Clinton Recording and the Edison. But as with all things New York, there is another layer beneath the glitz of Broadway and another name just below the marquee.

Like many successful studios of its size, Westrax Studios discovered and caters largely to a particular niche in the audio spectrum; in its case, it's the theatrical world, because every show large and small has to start somewhere, and Westrax often becomes the first place that a composer's vision is aurally realized.

The composers/writers of the '80s off-Broadway hit "Forever Plaid" put their ideas on tape at Westrax; Broadway hits "City Of Angels" and "Kiss Of The Spider Woman" both saw the first LED light of day there; and Harvey Schmidt and Tom Jones—who wrote "The Fantasticks" more than 40 years ago—are currently working on their next production, "Roadside," at the studio.

Westrax's niche in the studio business was perhaps preordained. Peter Link, the facility's owner, arrived in New York in the early '70s from St. Louis with his own thespian ambitions, many of which were richly real-

ized: He played the lead in the Broadway hit "Hair" and was a regular on the long-running daytime soap "As The World Turns."

As a writer and composer, Link created the off-Broadway production "Salvation" in the '70s, which spawned a million-selling—if somewhat lugubriously titled—hit single "If You Let Me Make Love To You Then Why Can't I Touch You" for the late Ronnie Dyson.

Link's theatrical work has garnered him two Tony Award nominations and a Drama Desk Award, as well as a five-year stint as a composer in residence at the New York Shakespeare Festival. It also led to his realization that, along with his growing stature as a composer in the corporate music sector, he needed his own recording studio.

Even that process unfolded in a very New York fashion. "I had been working in other New York studios throughout the 1970s and watching the clock was driving me crazy," Link recalls.

His first foray was in the living room of his Upper West Side apartment. But the condo mania of the early '80s Manhattan real estate market allowed him to "flip" that place for a handsome profit.

He then approached Manhattan Plaza, a residential building off Times Square that is supervised and

*'We do demos that get used as auditions and proposals for financial backers'*

— PETER LINK —

subsidized by the Department of Housing and Urban Development to provide affordable housing for the arts community. Link could afford the new apartment, but he bartered with the building's management to give him a more desirable upper-floor apartment in exchange for his promise to build a recording studio in the basement of the building, which would also further enhance the residence's appeal to artists.

The connection between Link, the studio, the location, and the theater naturally led to a lot of theatrically oriented clientele, with regular visits from such Broadway luminaries as "Chicago" and "New York, New York" composer and lyricist John Kander and Fred Ebb. The studio also became the home for Link's corporate productions for such clients as Merck, IBM, and Johnson & Johnson.

Of the pre-productions for the-

atrical shows, Link says, "We started as an 8-track demo studio, and even with our current technology, we still do a lot of theatrical pre-productions. We do demos that get used as auditions and proposals for financial backers for shows and to get the director and costumers and lighting directors familiar with a show's score."

The studio is now equipped with 24 channels of 24-bit Digidesign Pro Tools, an automated Amek Galileo/Rembrandt console, Alesis Adats, an Otari 24-track analog deck, and a slew of microphones and outboard gear.

In addition to more comprehensive theatrical demos, Westrax also gets a large chunk of its business from related areas, such as cabaret productions, which many song-and-dance hopefuls use as a stepping-stone and calling card to Broadway fame. To cultivate this business—which Link estimates makes up more than half of Westrax's revenue—the studio and its staff, including engineer Jeremy Harris and MIDI programmer Ean Sugarman, have learned to accommodate the particular needs of this market.

Westrax's staff also knows how to gently treat those who may be veterans of the theatrical boards but neo-

phytes on the audio ones. "A lot of Broadway singers aren't experienced studio singers," Harris explains. "We need to know how to ride the faders and use the automation to control their dynamics."

Composers also come in as often as not without producers, so the engineering staff lends their expertise in that area as well. Link recalls the time a composer called and asked to book a half-hour session. "I asked him what he wanted to record," says Link. "He said, 'An opera.' I asked him how long the opera was, and he said it was a half-hour long. So I had to explain to him that the recording process is usually a little more involved than just walking in and singing."

As near to his heart as the theatrical experience is, Link concedes that the economics of the market "aren't all that terrific." Westrax is expanding its client base, both toward independent bands and with such alliances as a recent one with the ASCAP Foundation, which supports up-and-coming composers.

"I hope our fortunes aren't tied to those of the theater, even though it's alive and well at the moment," says Link. "I don't want to be known as a 'theatrical' studio. But it's something I do still love very much."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 3, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	MARIA MARIA Santana Feat. The Product G&B/ W. Jean, J. Duplessis (Arista)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	THE WAY YOU LOVE ME Faith Hill/ B. Gallimore, F. Hill (Warner Bros.)	BREATHE Faith Hill/ B. Gallimore F. Hill	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	HIT FACTORY/FANTASY (New York) Chris Theis, Andy Grassi Steve Fontano	SOUND ON SOUND (New York) Ben Allen	OCEANWAY (Nashville) Julian King	OCEANWAY (Nashville) Julian King	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	SSL 4096 G plus	Neve VR/SSL 9000J	Neve V	Neve 8078	custom Neve 8038
RECORDER(S)	Studer A827	Studer A827	Studer A827	Sony 3348	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Andy Grassi	ENTERPRISE STUDIOS (Burbank, CA) Prince Charles Alexander Paul Logus	STARSTRUCK (Nashville) Mike Shipley	STARSTRUCK (Nashville) Mike Shipley J.R. Rodriguez Bryan McKonkey	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 9080J	SSL 9000J	SSL 9000	SSL 9000	SSL 4080 G plus
RECORDER(S)	Sony 3348 HR	Pro Tools	Sony 3348	Sony 3348	Pro Tools Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 499	Ampex 467	Ampex 467	GP-9
MASTERING Engineer	STERLING SOUND Ted Jensen	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	THE MASTERING LAB Doug Sax	THE MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	UNI

© 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

CONGRATULATIONS

### The Record Plant

on your No. 1 single created with  
Pro Tools® — the world's leading  
digital audio workstation.



www.digidesign.com

For More Information  
1.800.333.2137, code 562

digidesign

A division of Avid

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Bon Jovi Gets Universal Push

### Label Goes All Out Worldwide To Promote Act's New 'Crush'

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

ROME—Bon Jovi's new album, "Crush," released worldwide on May 29, is receiving superstar treatment from Universal Music Group for what appears to be the company's biggest release since its merger with PolyGram.

Universal Music International (UMI) chairman/CEO Jorgen Larsen told the band and label executives gathered in Rome May 22 that he could guarantee minimum sales of 6 million units and was aiming for 10 million worldwide (excluding the U.S.).

If there was any doubt that Bon Jovi is in a league of its own and one of the very few true global acts, Larsen and over 30 Universal executives banished it by presenting the act with a plaque celebrating sales of over 80 million units in its 17-year career.

But on the heels of this achievement, Universal is leaving "nothing to chance," according to Max Hole, UMI senior VP of A&R and marketing, to make sure that the band's new album will become the company's biggest album of the year and one of Bon Jovi's best sellers. "We've covered all bases," says Hole.

Matthieu Lauriot-Prevost, VP of international at New York-based Universal-owned label Island/Def Jam, to which the band is now signed, says the first step in his marketing plan was to build a relationship with all the affiliates who in most cases were working a Bon Jovi album for the first time.

The band is now managed by former PolyGram veteran David Munns, who took on the job during the summer of 1999, and Paul Korzilius for Bon Jovi Management. Munns says one of his first tasks was to keep the flow of communication open with the Universal structure, especially as many of the executives who had worked Bon Jovi albums were no longer in the picture. "It's a different company," he says. "So we spent a lot of time working all corners of the company and held marketing meetings with basically every company."

Munns says that working with a band of this caliber after having been in charge of marketing it worldwide is an exhilarating experience. "I was talking to Jon [Bon Jovi] on the phone regularly, and it sort of happened," says Munns matter-of-factly. "After 27 years of corporate life, I thought it was time for a change."

"Matthieu, David, and Kate [Farmer, UMI VP of marketing] did extensive meetings in all territories to present the album," says Hole. "There was very good preparation. When I first heard the demos of the first three tracks, 'It's My

Life,' 'Say It Isn't So,' and 'Thank You For Loving Me,' I knew we had a great record, and this is the best motivation."

"Crush" is the act's first album in five years, during which time various members undertook solo work. The project was also delayed by Universal's acquisition of PolyGram, to which the band was signed.

"We took our time to get it right," says Jon Bon Jovi. He admitted that building a new relationship with the company was "a learning process." "We were a cornerstone of the American company, and when we decided to stay, we made a conscious decision. [Jim] Caparro and Lyor [Cohen, chairman and president of Island/Def Jam, respectively] showed they have real faith in the band." The resulting album, the front man says, is "a record which is faithful to our heritage with a 21st-century sound."

Obviously, that sound met consumers' expectations, as first single "It's My Life" is one of the band's biggest radio hits to date. Munns says that one of the key decisions was to choose an uptempo track first.

Says Hole, "Part one of our mission was to make sure we had a big hit with the single—that part is now accomplished." Hole adds that such a feat was "wonderful because we couldn't take it for granted. I love radio for the moment... it's great to have their support."

"For a band of our history, still having hit singles is a blessing," says Jon Bon Jovi.

In the U.K., the track was supported by Capital Radio and Independent Local Radio stations but not by BBC Radio 1. Howard Berman, managing director of Mercury U.K., says such a successful return was quite unpredictable, since in five years the radio marketplace has changed dramatically.

"You have to be realistic—five years in the record business is a long time, but superstar artists are always there in one form or another," Munns says. "We were not naive to think that it would have been

easy. But we have a great record, and the reactions to the first single are incredible. In some markets such as Holland or Spain, it's the biggest record [the band] ever has had."

The second step is to ensure the album will deliver the numbers. Lauriot-Prevost says the album will ship over 1.5 million units outside the U.S. Prior to the launch, the band spent two weeks in Europe for promotion, performing on the main TV shows in Europe, such as "TFI Friday" in the U.K., "Les Annees Tube" in France, and "Wetten Dass" in Germany.

Lauriot-Prevost says his U.S. outpost was "a service center for labels around

the world. Labels came with ideas, and we tried to deliver tailor-made items." He adds that Germany was one of the first major territories they reached. As early as March, the band flew in for a TV show and started extensive promotion and marketing. "When we saw that the Germans were getting really serious, we knew we could use this as an incentive for other countries," he explains.

Specific plans include the use of a Bon Jovi song in a TV drama in Spain; in Japan, a song has been pitched as the theme for a drama series on TV Asahi; and in Argentina, a Bon Jovi song is used as the theme for soccer competition Copa Libertadores.

Lauriot-Prevost says jokingly that D-day was nothing compared with the logistics behind the release of "Crush." But all Universal execs admit their life is made easier by the act's professionalism. Larsen praised the band for going to secondary markets as well as primary markets.

"They have the reputation of a hard-working band, and it's true," says Munns, who adds that success has not tempered their ambitions. "Are they still hungry for success? They're starving!"

## Italy's Rock On-Line & Match Music Sites Merge

BY MARK DEZZANI

MILAN—Italy's leading music news Web site, Rock On-Line (Rockol.com), and the Italian digital music TV channel Match Music are merging with the aim of exploiting new digital media opportunities.

Rockol.com S.p.A., established five years ago, is 60%-owned by founder and president Giampiero Di Carlo and 40% by the new Milan-based Internet investment and management company Onetone.

Boasting more than 10,000 daily visits to its music news and data-

base, Rockol launched a music E-commerce operation earlier this month and, together with Match Music, plans are progressing to create niche music TV outlets via satellite and the Web.

Launched in 1997, digital music TV channel Match Music is distributed on the D+ digital satellite TV platform and began in 1993 as a music program syndication to Italy's regional TV stations. Match Music is owned 50% by founder Eduardo Fiorillo and 50% by the venture capital company Innovest S.p.A.

## Revitalized ARIA Board Assesses Challenges

BY CHRISTIE ELIEZER

SYDNEY—With its board re-energized by an influx of new blood, the Australian Record Industry Assn. (ARIA) is facing up to a string of challenges—both fresh and familiar—with renewed vigor, but with an emphasis on dialogue rather than confrontation.

On May 24, the labels body reappointed Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, to a second consecutive 12-month term as its chairman. Also voted in for second terms as joint vice chairmen were Tim Prescott (managing director, BMG Australia), Shaun James (chairman, Warner Music Australia), and Peter Bond (president, Universal Music Australia).

Others elected to the board were Tony Harlow (managing director, EMI Music Australia), Jeremy Fabinyi (managing director, Festival/Mushroom Group), Phil Mortlock (managing director, Origin Records), and David Williams (managing director, Shock Records).

ARIA executive director Emmanuel Candi says of the board, "They're all good communicators. Denis Handlin in particular works at keeping dialogue going. He's impatient to reach a solution; he's not interested in six weeks of discussions."

ARIA represents 80 major and independent labels that, the body claims, together generated over \$1 billion Australian (\$57 million) in sales at retail in 1999. The association recently took the opportunity to reassess its role at a surprise cocktail party at the Sydney Hyatt Hotel to celebrate Candi's 10th year at its helm.

Before 100 music, radio, and information technology executives, senators, and top bureaucrats, Handlin

ticked off Candi's major contributions, praising his "commitment that Australian artists get the recognition [they are due] and get very well-rewarded."

He added, "One of [Candi's] main achievements is to help politicians, public servants, and the media understand that Australian music, Australian artists, and Australian composers are critical to our national identity."

Candi, who recalled being wooed from his private law practice by then ARIA chairman Paul Turner and vice chairman Brian Smith over a two-hour Chinese lunch, said he found himself attending a copyright conference in Russia two weeks later.

"It was 35 degrees below, the KGB followed us everywhere, and a photographer who was accompanying us was arrested, and we had no idea where he was for two days," he said. "Even worse, the conference ran late, and I had to ring up [ARIA] for per-

(Continued on page 81)



HANDLIN

## Showbiz Firms Signal New Era On Korea Market

BY ELISA KIM

SEOUL, South Korea—The entertainment industry is taking Seoul's Kosdaq (Korea Securities Dealers



Assn. Automated Quotation) by storm. Currently more than 10 entertainment-related firms are trying to register themselves on the Kosdaq, which has grown rapidly since its establishment in 1996 to become the world's 14th-largest exchange.

Observers say this marks the Korean entertainment industry's coming of age. "This trend indicates that investors see the enormous growth potential of entertainment-related companies as equivalent to that of high-tech firms," says stock analyst Choi Sung-shik of Daewoo Securities.

Following the 1997 economic crisis, Korea's entertainment industry found itself starved of capital as funding from large chaebol business

(Continued on page 77)



BON JOVI



HOLE

# 2000 WORLD MUSIC AWARDS



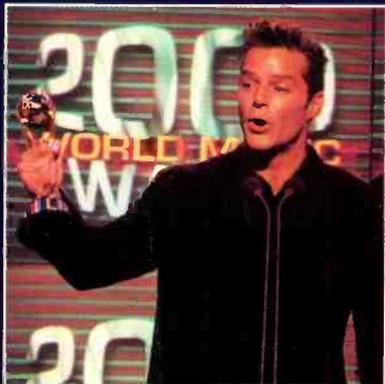
**MICHAEL JACKSON**

World's best selling Male Pop Artist of the Millennium



**MARIAH CAREY**

World best-selling R&B Artist  
World's best selling Female Pop Artist  
of the Millennium



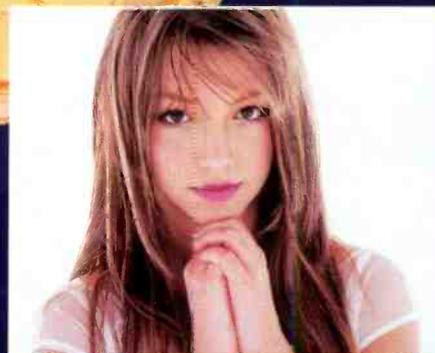
**RICKY MARTIN**

World's best-selling Male Pop Artist  
World's best-selling Male Dance Artist  
World's best-selling Latin Artist



**BACKSTREET BOYS**

World's best-selling Pop Group  
World's best-selling Dance Group  
World's best-selling R & B Group  
World's best-selling American Group



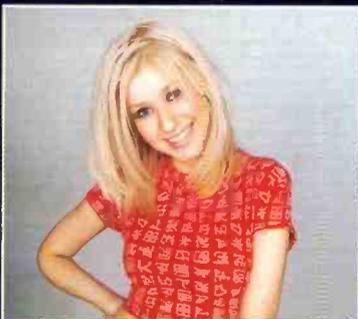
**BRITNEY SPEARS**

World's best-selling Female Pop Artist  
World's best-selling Female Dance Artist



**LOU BEGA**

World's best-selling New Male Artist  
World's best-selling German Artist



**CHRISTINA AGUILERA**

World's best-selling New Female Artist



**BOB MARLEY VS. FUNKSTAR DELUXE**

World's best-selling Reggae Artist



**JAMIROQUAI**

World's best-selling British Act



**ROMAN KEATING**

World's best-selling Irish Artist



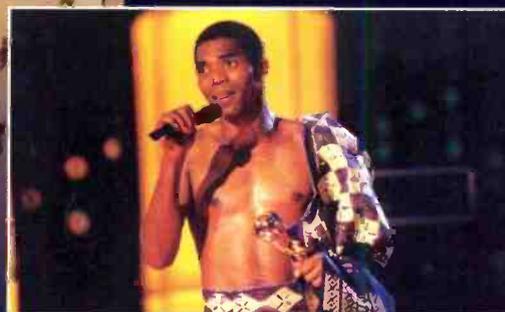
**EIFFEL 65**

World's best-selling Italian Group



**ROXETTE**

World's best-selling Scandinavian Group



**FEMI KUTI**

World's best-selling African Artist



**TINA ARENA**

World's best-selling Australian Artist



**TAHA, KHALED & FAUDEL**

World's best-selling Arabic Act



**NOTRE DAME DE PARIS**

World's best-selling French Act



**KRISTINA ORBAKAITĖ**

World's best-selling Russian Artist



**DJ BOBO**

World's best-selling Swiss Artist



**HIKARU UTADA**

World's best-selling Asian Artist



# Moments at the taping of the 2000 World Music Awards



# People at the 2000 World Music Awards



**WORLD'S BEST SELLING  
RUSSIAN ARTIST**



**THE PRINCESS OF RUSSIAN POP  
KRISTINA ORBAKAITE**

Art Studio "ALLA" 5/1 Nizhnayc Radischevskaya Street, Moscow, Russia 7 (095) 937-4930 ph 937-4931 fax  
[www.kirkorov.ru](http://www.kirkorov.ru)

# Canadian Modern Rocker Goes Solo

## Harmer Spins Off From Weeping Tile Band To Issue Debut

BY LARRY LeBLANC

TORONTO—Three months ahead of its retail release, there's already a notable Canadian music industry buzz over Sarah Harmer's modern rock debut album "You Were Here," which is being independently issued by her Cold Snap Records label.

"I haven't been as excited by a recording like this in years," says Harmer's booking agent, Jack Ross, VP of Toronto-based the Agency Group, who also manages Moxy Frumous. "Her album is like a book I want to share with people."

"If you put a microphone in front of Sarah and she does what she does, the result will always be something you will be happy with," says the album's co-producer (with Harmer), Peter Prilesnik. "She's great, and her songs are great."

At this point, "You Were Here" is only available via mail order or at Harmer's shows. However, it was recently serviced to 200 influential music industry figures throughout North America. The album—with a newly recorded version of the track "Weakened State"—will be issued in Canada in August.

"I was hoping to swing the doors wide open with a full-scale release, but, true to my style, the album is now slowly seeping out," jokes the vibrant, 29-year-old Kingston, Ontario, singer/songwriter. "By the end of the summer, it will be out in stores with a tour behind it."

Harmer, one of the leading lights of Canadian alternative music, self-financed the album at a cost of \$25,000 Canadian (\$16,600) without seeking major-label backing. She acknowledges that there have been negotiations with several unidentified companies to distribute the album in both Canada and the U.S.

"I didn't want to get into the world of doing demos, redoing demos, and all that speculation," she says in explaining why she recorded the album herself. "I also didn't want to be in debt to anyone else."

Says Harmer's manager, Patrick Sambrook, "Our strategy was to shop a finished record so labels didn't have to anticipate what it was going to sound like. Our attitude

has been, 'If you love it, let's talk; if you don't, we won't.' We're just about to commit to Canadian and U.S. distribution."

Harmer's solo career is blossoming following six years of leading Weeping Tile, an under-appreciated, Kingston, Ontario, alternative rock



HARMER

band. Despite two critically acclaimed albums on WEA, widespread airplay at college and modern rock stations in Canada, and six national tours—as well as supporting tours in Canada by Blue Rodeo, Ani DiFranco, and the Watchmen—Weeping Tile failed to expand beyond its cult status. As a result, its deal with Warner Music Canada was terminated two years ago.

Weeping Tile signed with Warner Music Canada in 1995 following the independent release a year earlier of the act's cassette "eepee." But Harmer disbanded the first incarnation of the band. As the new lineup was preparing to release its first album, the act got picked up by

Warner.

According to Sambrook, who also manages Weeping Tile, the band's 1995 WEA album, "Cold Snap," sold 10,000 units in Canada. Released in the U.S. by TAG/Atlantic, it was barely noticed. The group's sophomore WEA release, "Valentino" (1998), sold 7,500 units in Canada but wasn't issued in the U.S. Following a year of touring across Canada and a few U.S. dates to promote it, the group came to what Harmer describes as "a pause" 18 months ago.

Harmer, the band's singer, chief songwriter, and remaining member of the original lineup, says she still has deep ties to the other members of Weeping Tile. In fact, the band will regroup July 16 for the Big Ventura Festival north of Kingston. "We all still live in Kingston and jam together," says Harmer, who lives with guitarist Luther Wright north of the city.

Prior to Weeping Tile coming off the road, Harmer had begun planning her solo moves. First, she teamed up with guitarist Jason Euringer to record the starkly

(Continued on page 93)

## Ivor Novello Awards Bestows 1st Fellowship On McCartney

BY NIGEL HUNTER

LONDON—The 45th Ivor Novello Awards—"the Ivors"—were marked

by organizer the British Academy of Composers and Songwriters (BACS) with the inauguration of a fellowship honor. The first recipient, at the awards lunch May 25 in London's Grosvenor House Hotel, was Sir Paul McCartney.

In his citation, BACS chairman Guy Fletcher paid tribute to McCartney's unrivaled achievements from over four decades of outstanding songwriting. "He has

played a major role in changing the course of British and international pop music," declared Fletcher, "and he is an exemplary role model for young people the world over."

McCartney said he recalled watching the movie "Amadeus" about Mozart's life and work and "welling up" when he realized that "I'm in that tradition; maybe not like Mozart, but I'm in that tradition. Everyone who's ever had a hit is so proud to be part of it."

The former Beatle told an audi-

(Continued on page 89)



MCCARTNEY

## EMI Spain Aims To Diversify Cuban Son Genre

BY HOWELL LLEWELLYN

MADRID—EMI Spain has a double objective in Cuba this year—to become the first major label to open offices on the island and to convince the hundreds of bands that play tourist hotel lobbies and restaurants that they do not have to play "Chan Chan" any more.

"Chan Chan" is the Compay Segundo song made famous by the sublime version of it played on the Ry Cooder-produced "Buena Vista Social Club" album. It is one of the dozens of old standards of traditional Cuban *son* demanded by

tourists. But EMI Spain, which works in Cuba in conjunction with Spanish indie Caribe Producciones, has decided it is time to develop a more diverse *son* for the thousands of talented musicians born after the 1959 revolution, who nonetheless feel obliged to play the old standards to make a living out of tourist tips.

Seju Monzón, the man behind the scheme and director of Cuban music at EMI Spain as well as Caribe's A&R director, has dubbed the music *joven son* (young son). On May 15 EMI-Caribe launched

the first four *joven son* albums by duo Postrova, septet Luna Negra, quintet 5 Pa' Ti, and octet Son Esperanza.

Monzón, whose Caribe is the island's top-selling label, explains that "I undertook a 4,000-kilometer field trip listening to musicians in dozens of towns and cities. Tired with the fact that they all play basically the same *son* standards, I asked them if they could play *son* that wasn't standards."

Monzón said he was amazed at some of the "poetically beautiful

(Continued on page 89)

# newsline...

**GERMAN RECORD RETAILER WOM** (World of Music) is to launch online Aug. 17. The move is part of a new strategy by Karstadt Quelle, the owner of 21-strong chain WOM, which is grouping all its E-commerce activities in a new company, Karstadt Quelle New Media, with offices in Munich and Essen, Germany. The CEO will be Mirko Meyer-Schoenherr, with Christian Seifert as managing director. Karstadt Quelle—which will radically revamp its existing virtual department store "my world" under the karstadt.de banner—says WOM will have its own online presence, with a catalog of 600,000 CDs. According to WOM managing director Wolfgang Orthmayr, the chain had deliberately delayed entering E-commerce until it was able to study its competitors' experiences.

WOLFGANG SPAHR

**SIXTEEN JAPANESE RECORD LABELS** launched an appeal May 29 in the Tokyo High Court against a May 16 ruling (Billboard, June 3) by the Tokyo District Court dismissing their plea to halt digital broadcasts of music by Dai-ichi Koshu Co. and Japan Digital Broadcasting Services Inc. through their Star Digio 100 service. The original suit was filed in 1998 by the Recording Industry Assn. of Japan on behalf of labels that include Victor Entertainment, King Record, Toshiba-EMI, Nippon Crown, Warner Music Japan, BMG Japan (now BMG Funhouse), Universal Victor, and Avex (Billboard *Bulletin*, Aug. 6, 1998). The suit claimed that the Star Digio service constituted "intangible delivery of sound recordings infringing the reproduction right of producers of phonograms." The plaintiffs said that the "near-CD" quality of the service encourages home recording and cuts into their sales. The Tokyo District Court disagreed, saying the defendants were acting within their rights as broadcasters under Japan's Copyright Law.

STEVE McCLURE



**THE MAY 21 TELECAST** of the U.K. record industry's inaugural Classical Brit Awards show drew a higher than-expected 4.4 million viewers, according to the national ITV network. An audience of 3.5 million had been expected. Lisa Anderson, executive producer of the May 6 awards show for labels' body the British Phonographic Industry, says it is "very likely" the Classical Brit Awards will become an annual event.

LARS BRANDLE

**BELGIUM-BASED PAN-EUROPEAN INDIE** label/distributor Play It Again Sam (PIAS), part of the edel group, has acquired 51% of Ghent, Belgium-based dance label R&S Records, whose roster includes Derrick May, Aphex Twin, Jaydee, Kenny Larkin, and Ken Ishii. R&S founder Renaat Vandepapeliere will continue to head the company as creative director; PIAS will take on administration and international distribution of the R&S catalog. Vandepapeliere says, "This deal will strengthen R&S even more, as it will allow me to concentrate on music more. PIAS is a strong business unit; R&S is a company with a free mind and will remain that way."

MARC MAES

**A COURT IN THE AUSTRIAN PROVINCE** of Tyrol has sentenced a local Austrian businessman to 15 months' imprisonment and ordered him to pay 60 million schilling (\$3.87 million) in damages for his role in the production and sale of more than 1 million copies of pirated CDs. The illegal CDs were produced in the Czech Republic and sold primarily in Germany and the Netherlands, according to the Austrian office of the International Federation of the Phonographic Industry (IFPI). The businessman, who was not identified by name, was convicted of selling illicit copies of CDs from such leading acts as Phil Collins, the Rolling Stones, U2, and Madonna. Franz Medwenitsch, head of the IFPI in Austria, says, "We welcome this verdict as a signal for the protection of copyright and the copyright industry and as a clear warning for internationally organized recording industry pirates."

SUSAN L. SCHUHMYER

**BILLBOARD REGRETS** to announce that its Malaysia correspondent, Graeme Nesbitt, died May 14 in Kuala Lumpur. He was 49. Nesbitt, whose Muslim name was Muhammad Ilham Nasir bin Abdullah, is survived by his wife, Sharifah Nur Anthasha. They had no children. In accordance with his wishes, Nesbitt was buried in Johor, Malaysia. Nesbitt, a native of Auckland, New Zealand, had been active in the entertainment business since the early 1980s, working as a promotions and marketing manager for several New Zealand radio and TV stations, as well as managing the New Zealand tours of Cliff Richard, the Hollies, Miles Davis, the Clash, Billy Connolly, and Pope John Paul II, among others. From 1992 to 1996 he was marketing consultant and tour manager at Frontier Touring and Cole Productions in Singapore. In 1996 he moved to Kuala Lumpur, where he worked as the Malaysia correspondent for Music News Asia, wrote scripts for corporate videos, and lectured in media and broadcasting at the Multimedia University. In September 1999 Nesbitt became Billboard's Malaysia correspondent.



NESBITT

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/05/00			GERMANY (Media Control) 05/30/00			U.K. (CIN) 05/27/00 Supported by worldpop			FRANCE (SNEP/IFOP/Tite-Live) 05/28/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	MAY B'Z ROOMS RECORDS	1	2	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	1	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL	1	1	CES SOIREES LA YANNICK LA TRIBU/SONY
2	2	SAKURA ZAKA MASAHARU FUKUYAMA UNIVERSAL	2	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	2	NEW	REACH S CLUB 7 POLYDOR	2	2	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
3	1	VICTOR HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	3	1	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO ARIOLA	3	NEW	IT'S MY LIFE BON JOVI MERCURY	3	3	EASY LOVE LADY DANCEPOOL/SONY
4	NEW	HEAT CAPACITY T.M. REVOLUTION ANTINOS RECORDS	4	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	4	1	DAY & NIGHT BILLIE PIPER INNOCENT	4	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
5	3	FAR AWAY AYUMI HAMASAKI AVEX TRAX	5	6	THE RIDDLE GIGI D'AGOSTINO zyx	5	2	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	5	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
6	5	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	6	8	SUPERGIRL REAMONN VIRGIN	6	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	6	9	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
7	6	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	7	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	7	4	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT	7	5	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
8	8	AIJO YUKI KOYANAGI EASTWEST JAPAN	8	7	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	8	5	MASTERBLASTER 2000 DJ LUCK & MC NEAT RED ROSE	8	7	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
9	9	RAKUEN KEN HIRAI SONY	9	NEW	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	9	6	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	9	10	12/0013 MATT BARCLAY/UNIVERSAL
10	7	WHY KEN HIRAI SONY	10	9	LEB! (BIG BROTHER TITELSONG) DIE 3. GENERATION RCA	10	NEW	TAKEN FOR GRANTED SIA LONG LOST BROTHER	10	11	SAY MY NAME DESTINY'S CHILD COLUMBIA
11	4	TONIGHT LUNA SEA UNIVERSAL VICTOR	11	11	TAKE MY HEART BAND OHNE NAMEN EPIC	11	NEW	I DON'T SMOKE DJ DEE KLINE EASTWEST	11	8	SEX BOMB TOM JONES FEATURING MOUSSE T. V2/SONY
12	11	VOGUE AYUMI HAMASAKI AVEX TRAX	12	17	BON VOYAGE DEICHKIND FEATURING NINA WEA	12	7	HEART OF ASIA WATERGATE POSITIVA	12	12	THE RIDDLE GIGI D'AGOSTINO EMI
13	NEW	AI KOSO SUBETE SEX MACHINEGUNS TOSHIBA-EMI	13	10	BAYERN DIE TOTEN HOSEN EASTWEST	13	8	BOUND 4 DA RELOAD (CASUALTY) OXIDE & NEUTRINO EASTWEST	13	19	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA/SONY
14	12	TUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	14	13	RING OF FIRE H-BLOCKX VS. DR. RING-DIN EPIC	14	9	LUVSTRUCK SOUTHSIDE SPINNERS AM-PM	14	13	DESERT ROSE STING & CHEB MAMI POLYDOR/UNIVERSAL
15	NEW	MAGIC MAX AVEV TRAX	15	NEW	THE ONE BACKSTREET BOYS ZOMBA	15	NEW	LEGAL MAN BELLE & SEBASTIAN JEEPSTER	15	NEW	CETTE CHANSON-LA MICHEL SARDOU VIRGIN
16	NEW	SEISYUN THE HIGH-LOWS KITTY	16	20	THONG SONG SISQO MERCURY	16	12	THONG SONG SISQO DEF SOUL/UNIVERSAL	16	17	AMERICAN PIE MADONNA MAVERICK/WEA
17	NEW	SAKURA SAKU MEGUMI HAYASHIBARA KING	17	12	DESERT ROSE STING & CHEB MAMI MOTOR/UNIVERSAL	17	11	TOCA'S MIRACLE FRAGMA POSITIVA	17	14	JEUNE ET CON SAEZ ISLAND/UNIVERSAL
18	10	COM'ON! BE MY GIRL! DA PUMP AVEV TRAX	18	14	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	18	10	KOOCHY ARMAND VAN HELDEN FFRR	18	16	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
19	17	STAY BY MY SIDE MAI KURAKI GIZA STUDIO	19	15	BLA BLA BLA GIGI D'AGOSTINO zyx	19	NEW	PUMPIN NOVY VS. ENIAC POSITIVA	19	18	SMOOTH SANTANA FEATURING ROB THOMAS ARISTA/BMG
20	NEW	LIFE MONDO GROSSO SONY	20	16	BONGO BONG MANU CHAU VIRGIN	20	16	FILL ME IN CRAIG DAVID WILDSTAR	20	NEW	QUE TU REVIENNES PATRICK FICRI EPIC/SONY
1	1	<b>ALBUMS</b> KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	1	1	<b>ALBUMS</b> BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	1	1	<b>ALBUMS</b> WHITNEY HOUSTON THE GREATEST HITS ARISTA	1	1	<b>ALBUMS</b> BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
2	NEW	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST	2	5	MICHAEL MITTERMEIER BACK TO LIFE B4M/BMG	2	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	3	ERA ERA II MERCURY/UNIVERSAL
3	5	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	3	NEW	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	3	2	SANTANA SUPERNATURAL ARISTA/BMG
4	2	BON JOVI CRUSH MERCURY MUSIC	4	2	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	4	3	TOM JONES RELOAD GUT	4	4	MOBY PLAY VIRGIN
5	3	TUBE TUBEST III SONY	5	3	GUANO APES DON'T GIVE ME NAMES BMG KOLN	5	NEW	TOPLADER ONKA'S BIG MOKA SONY S2	5	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
6	4	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	6	7	SANTANA SUPERNATURAL ARISTA/BMG	6	4	MOBY PLAY MUTE	6	7	FRANCOISE HARDY CLAIR OBSCUR VIRGIN
7	NEW	NORIYUKI MAKIHARA 10.Y.O.THE ANNIVERSARY COLLECTION WARNER	7	6	TONI BRAXTON THE HEAT ARISTA/BMG	7	6	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS.	7	6	SOUNDTRACK POKEMON: THE FIRST MOVIE EDELSONY
8	NEW	SUGAR SOUL UZU WARNER	8	8	A-HA MINOR EARTH MAJOR SKY WEA	8	9	DR DRE DR. DRE—2001 INTERSCOPE	8	8	VARIOUS ARTISTS ROMEO & JULIETTE BAXTER/UNIVERSAL
9	NEW	HIDEAKI TOKUNAGA REMIND KING	9	4	PEARL JAM BINAURAL EPIC	9	8	SANTANA SUPERNATURAL ARISTA	9	16	PATRICK BRUEL JUSTE AVANT RCA/BMG
10	7	VARIOUS ARTISTS PUTTI BEST—KI AO AKA ZETIMA	10	11	REINHARD MEY EINHANDSEGGER EMI	10	14	TRAVIS THE MAN WHO INDEPENDIENTE	10	9	TRACY CHAPMAN TELLING STORIES ELEKTRA/WARNER
11	6	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	11	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	11	13	SHANIA TWAIN COME ON OVER MERCURY	11	15	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
12	NEW	ANRI ANRI THE BEST FOR LIFE	12	9	SASHA... YOU WEA	12	10	ENGELBERT HUMPERDINCK AT HIS VERY BEST UNIVERSAL MUSIC TV	12	NEW	AKHENATON COMME UN AIMANT VIRGIN
13	NEW	DEEN NEED LOVE BMG FUNHOUSE	13	12	ERA ERA II MERCURY	13	16	GABRIELLE RISE GO! BEAT/POLYDOR	13	19	MICHEL JONASZ POLE OUEST EMI
14	12	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	14	NEW	DON HENLEY INSIDE JOB WEA	14	5	PEARL JAM BINAURAL EPIC	14	18	LYNDA LEMAY LIVE WEA
15	14	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR	15	10	FETTES BROT FETTES BROT FUER DIE WELT EMI	15	15	WESTLIFE WESTLIFE RCA	15	NEW	ALAIN SOUCHON AU RAS DES PAQUERETTES VIRGIN
16	10	RINGO SHEENA SHOSO STRIP TOSHIBA-EMI	16	NEW	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB EWR	16	12	TONI BRAXTON THE HEAT LAFACE/ARISTA	16	11	EAGLE-EYE CHERRY LIVING IN THE PRESENT FUTURE POLYDOR/UNIVERSAL
17	9	KAZUMASA ODA KOZIN SHUGI BMG FUNHOUSE	17	17	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	17	7	BLUETONES SCIENCE & NATURE SUPERIOR QUALITY	17	13	ETIENNE DAHO CORPS ET ARMES VIRGIN
18	13	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/AVEV TRAX	18	19	TOM JONES RELOAD v2	18	17	MOLOKO THINGS TO MAKE AND DO ECHO	18	RE	LES ENFOIRES LES ENFOIRES EN 2000 BMG
19	8	BLANKEY JET CITY HARLEM JETS POLYDOR	19	16	PETER MAFFAY X ARIOLA	19	18	SHANIA TWAIN THE WOMAN IN ME MERCURY	19	17	LOUISE ATTAQUE COMME ON A DIT ATMOSPHERIQUE/SONY
20	NEW	MARIKO TAKAHASHI MUSEE VICTOR/UNIVERSAL	20	15	ENRIQUE IGLESIAS ENRIQUE UNIVERSAL	20	NEW	S CLUB S CLUB 7 POLYDOR	20	NEW	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
1	2	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	1	1	IT'S MY LIFE BON JOVI MERCURY	1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	1	1	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
2	3	ICH VERMISS' DICH (WIE DIE HOLLE) ZLATKO ARIOLA	2	4	JII BENT DE ZON JOP SONY MM	2	4	SAY MY NAME DESTINY'S CHILD COLUMBIA	2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
3	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
4	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	4	8	TRY AGAIN AALIYAH VIRGIN	4	6	THERE YOU GO PINK BMG	4	3	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
5	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	4	SHINE VANESSA AMOROSI BMG	5	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	10	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	6	10	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	6	7	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	6	6	AMERICAN PIE MADONNA MAVERICK/WEA
7	7	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT	7	7	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT	7	7	ADELANTE SASH! SHOCK	7	12	IO CI SARO' PIERO PELU WEA
8	5	KERNKRAFT 400 ZOMBIE NATION LUBE	8	14	YOU SANG TO ME MARC ANTHONY COLUMBIA	8	9	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG	8	18	DESERT ROSE STING & CHEB MAMI UNIVERSAL/LEVEL ONE
9	14	YOU SANG TO ME MARC ANTHONY COLUMBIA	9	13	WILL I EVER ALICE DEEJAY VIOLENT	9	15	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	9	9	THE GREAT BEYOND R.E.M. WEA
10	13	FREESTYLER BOMFUNK MC'S EPIC	10	6	FREESTYLER BOMFUNK MC'S EPIC	10	NEW	THONG SONG SISQO POLYDOR/UNIVERSAL	10	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
11	11	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	11	11	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	11	11	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC/SONY	11	11	NOTHING AS IT SEEMS PEARL JAM EPIC
12	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	12	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	12	13	EX-GIRLFRIEND NO DOUBT UNIVERSAL	12	17	A SONG FOR THE LOVERS RICHARD ASHCROFT VIRGIN
13	12	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	13	NEW	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	13	NEW	FREESTYLER BOMFUNK MC'S EPIC/SONY	13	NEW	VAMOS A BAILAR PAOLA & CHIARA SONY
14	15	1-2-3-4 DENNIS BIER HARRY VERMEEGEN WVS MUSIC	14	NEW	1-2-3-4 DENNIS BIER HARRY VERMEEGEN WVS MUSIC	14	8	POISON BARDOT WEA	14	7	ALL THE SMALL THINGS BLINK-182 MCA/UNIVERSAL
15	NEW	ONCE UPON A TIME MONTELL JORDAN MERCURY	15	NEW	ONCE UPON A TIME MONTELL JORDAN MERCURY	15	12	WHY DOES IT ALWAYS RAIN ON ME TRAVIS EPIC/SONY	15	NEW	BIG IN JAPAN GUANO APES BMG
16	NEW	THONG SONG SISQO MERCURY/UNIVERSAL	16	NEW	ONCE UPON A TIME MONTELL JORDAN MERCURY	16	NEW	DAY & NIGHT BILLIE VIRGIN	16	RE	BYE BYE BYE 'N SYNC EMI
17	15	THONG SONG SISQO MERCURY/UNIVERSAL	17	15	THONG SONG SISQO MERCURY/UNIVERSAL	17	10	BYE BYE BYE 'N SYNC JIVE/ZOMBA	17	RE	MARIA MONICA ANDERSON LEVEL ONE
18	18	DANSEN AAN ZEE BLOF EMI	18	19	DANSEN AAN ZEE BLOF EMI	18	14	WE THINK IT'S LOVE LEAH HAYWOOD EPIC/SONY	18	19	LA TUA RAGAZZA SEMPRE IRENE GRANDI EASTWEST
19	RE	FORGOT ABOUT DRE/STILL D.R.E. DR. DRE POLYDOR/UNIVERSAL	19	RE	FORGOT ABOUT DRE/STILL D.R.E. DR. DRE POLYDOR/UNIVERSAL	19	17	MAMBO ITALIANO SHAFT UNIVERSAL	19	NEW	CI SEI TU NEK WEA
20	RE	GET UP!!! DA CLOOT EMI MUSIC	20	NEW	GET UP!!! DA CLOOT EMI MUSIC	20	16	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL	20	13	UN GIORNO MIGLIORE LUNA POP UNIVERSO-BANANA/UNIVERSAL
1	1	<b>ALBUMS</b> EMINEM THE MARSHALL MATHERS LP WEA/AFETERMATH/UNIVERSAL	1	1	<b>ALBUMS</b> BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	1	NEW	<b>ALBUMS</b> MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY WEA	1	1	<b>ALBUMS</b> SANTANA SUPERNATURAL ARISTA/BMG
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	2	NEW	EMINEM THE MARSHALL MATHERS LP POLYDOR	2	NEW	A PERFECT CIRCLE MER DE NOMS VIRGIN/EMI	2	2	PEARL JAM BINAURAL EPIC/SONY
3	NEW	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER	3	2	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	3	1	PEARL JAM BINAURAL EPIC/SONY	3	4	JARABE DE PALO DEPENDE VIRGIN
4	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	4	9	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	4	4	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	4	7	LUNA POP SQUE'REZZ? UNIVERSO-BANANA/UNIVERSAL
5	NEW	A PERFECT CIRCLE MER DE NOMS VIRGIN/EMI	5	4	SANTANA SUPERNATURAL ARISTA/BMG	5	3	BARDOT BARDOT WEA	5	3	PIERO PELU 'NE' BUONI 'NE' CATTIVI WEA
6	2	PEARL JAM BINAURAL EPIC/SONY	6	3	DOE MAAR KLAAR v2	6	5	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	6	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
7	6	'N SYNC NO STRINGS ATTACHED JIVE/BMG	7	5	PEARL JAM BINAURAL EPIC	7	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	7	9	MOBY PLAY VIRGIN
8	7	MACY GRAY ON HOW LIFE IS EPIC/SONY	8	6	RENE FROGER ALL THE HITS DINO	8	8	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	8	8	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
9	5	VARIOUS ARTISTS GROOVE STATION 6 BMG	9	7	TOOTS THIELEMANS THE VERY BEST OF UNIVERSAL CLASSICS	9	9	MOBY PLAY MUSHROOM/FESTIVAL	9	10	STING BRAND NEW DAY A&M/UNIVERSAL
10	10	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	10	NEW	BON JOVI CRUSH MERCURY	10	7	MACY GRAY ON HOW LIFE IS EPIC	10	NEW	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG
11	NEW	DON HENLEY INSIDE JOB WARNER	11	20	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	11	10	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	11	13	AQUA AQUARIUS UNIVERSAL
12	4	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	12	12	VENGABOYS THE PLATINUM ALBUM VIOLENT	12	14	BLINK-182 ENEMA OF THE STATE UNIVERSAL	12	11	GLORIA ESTEFAN ALMA CARIBENA EPIC
13	NEW	VARIOUS ARTISTS THE FAMILY VALUES TOUR 1999 FLAWLESS/GEFFEN/UNIVERSAL	13	8	TONI BRAXTON THE HEAT ARISTA/BMG	13	11	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	13	NEW	EIFFEL 65 EUROPOP BLISS CO.
14	9	SANTANA SUPERNATURAL ARISTA/BMG	14	13	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	14	6	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	14	14	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
15	8	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG	15	10	ANDRE HAZES WANT IK HOU VAN JOU EMI	15	15	SOUNDTRACK ROMEO MUST DIE VIRGIN	15	6	PATY PRAYO UNA DONNA DA SOGNARE SONY
16	NEW	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL	16	18	JOE MY NAME IS JOE JIVE/ZOMBA	16	16	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	16	NEW	SAMUELE BERSANI L'OROSCOPO SPECIALE BMG
17	11	BLOODHOUND GANG HOORAY FOR BOOBIES REPUBLIC/GEFFEN/UNIVERSAL	17	11	KREZIP NOTHING LESS WARNER	17	18	RED HOT CHILI PEPPERS CALIFORNICATION WEA	17	15	PINK FLOYD IS THERE ANYBODY OUT THERE?: THE WALL LIVE 1980-1981 EMI
18	12	MARC ANTHONY MARC ANTHONY COLUMBIA/SONY	18	NEW	TQ THE SECOND COMING EPIC	18	NEW	SASH! TRILENIUM EPIC	18	18	ELISA ASILE'S WORLD SUGAR/UNIVERSAL
19	15	KID ROCK DEVIL WITHOUT A CAUSE LAVA/ATLANTIC/WARNER	19	NEW	KANE AS LONG AS YOU WANT THIS BMG	19	17	TRAVIS THE MAN WHO EPIC	19	12	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE CLAN/SONY
20	14	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	20	16	SANTANA THE ULTIMATE COLLECTION SONY MM	20	12	ABBA COMPLETE GOLD COLLECTION POLYDOR/UNIVERSAL	20	20	RICKY MARTIN RICKY MARTIN COLUMBIA/SONY
1	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL	1	1	IT'S MY LIFE BON JOVI MERCURY	1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	1	1	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.
2	NEW	REACH S CLUB 7 POLYDOR	2	4	JII BENT DE ZON JOP SONY MM	2	4	SAY MY NAME DESTINY'S CHILD COLUMBIA	2	2	THE BAD TOUCH BLOODHOUND GANG UNIVERSAL
3	NEW	IT'S MY LIFE BON JOVI MERCURY	3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
4	1	DAY & NIGHT BILLIE PIPER INNOCENT	4	8	TRY AGAIN AALIYAH VIRGIN	4	6	THERE YOU GO PINK BMG	4	3	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
5	2	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	5	3	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	4	SHINE VANESSA AMOROSI BMG	5	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	6	10	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	6	7	HE WASN'T MAN ENOUGH TONI BRAXTON ARISTA/BMG	6	6	AMERICAN PIE MADONNA MAVERICK/WEA
7	4	SEX BOMB TOM JONES FEATURING MOUSSE T. GUT	7	7	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT	7	7	ADELANTE SASH! SHOCK	7	12	IO CI SARO' PIERO PELU WEA
8	5	MASTERBLASTER 2000 DJ LUCK & MC NEAT RED ROSE	8	14	YOU SANG TO ME MARC ANTHONY COLUMBIA	8	9	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG	8	18	DESERT ROSE STING & CHEB MAMI UNIVERSAL/LEVEL ONE
9	6	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	9	13	WILL I EVER ALICE DEEJAY VIOLENT	9	15	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	9	9	THE GREAT BEYOND R.E.M. WEA
10	NEW	TAKEN FOR GRANTED SIA LONG LOST BROTHER	10	6	FREESTYLER BOMFUNK MC'S EPIC	10	NEW	THONG SONG SISQO POLYDOR/UNIVERSAL	10	8	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
11	NEW	I DON'T SMOKE DJ DEE KLINE EASTWEST	11	11	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	11	11	DON'T GIVE UP CHICANE FEATURING BRYAN ADAMS EPIC/SONY	11	11	NOTHING AS IT SEEMS PEARL JAM EPIC
12											

# HITS OF THE WORLD™

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	SPAIN	
05/20/00			(AFYVE/ALEF MB) 05/24/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	1	NEW
2	NEW	IT'S MY LIFE BON JOVI MERCURY	2	2
3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	1
4	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	4	3
5	7	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	5	NEW
6	RE	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	6	4
7	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	7	7
8	4	AMERICAN PIE MADONNA MAVERICK/WARNER BROS.	8	10
9	10	CES SOIREES LA YANNICK LATRIBU/SONY	9	9
10	NEW	ICH VERMISST DICH (WIE DIE HOLLE) ZLATKO ARIOLA	10	5
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	1	SANTANA SUPERNATURAL ARISTA	1	NEW
2	2	TONI BRAXTON THE HEAT LAFACE/ARISTA	2	NEW
3	3	MOBY PLAY MUTE	3	1
4	6	TOM JONES RELOAD GUTV2	4	NEW
5	NEW	GUANO APES DON'T GIVE ME NAMES GUN/BMG	5	2
6	4	CYPRESS HILL SKULL & BONES COLUMBIA	6	3
7	5	A-HA MINOR EARTH MAJOR SKY WEA	7	7
8	9	STING BRAND NEW DAY A&M	8	5
9	NEW	SASHA... YOU WEA	9	4
10	7	NEIL YOUNG SILVER & GOLD REPRISE	10	NEW

NEW ZEALAND		(Record Publications Ltd.) 05/28/00	PORTUGAL	
			(Portugal/AFP) 05/23/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	3	MOBY PLAY FESTIVAL	1	1
2	2	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI	2	4
3	5	MARTIN WINCH ESPRESSO GUITAR TWO SONY	3	2
4	6	SANTANA SUPERNATURAL ARISTA/BMG	4	3
5	7	MACY GRAY ON HOW LIFE IS SONY	5	5
6	1	PEARL JAM BINAURAL EPIC/SONY	6	6
7	4	BARDOT BARDOT WEA	7	7
8	NEW	TOM JONES RELOAD FMG	8	9
9	9	CARL DOY PIANO BY CANDLELIGHT ENTREE SONY	9	NEW
10	NEW	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	10	NEW

SWEDEN		(GLF) 06/01/00	DENMARK	
			(IFPI/Nielsen Marketing Research) 05/22/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	7	FLY ON THE WINGS OF LOVE OLSEN BROTHERS CMC	1	NEW
2	1	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE	2	2
3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	4
4	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	1
5	5	B-BOYS AND FLY GIRLS BOMFUNK MC'S EPIDROME/SONY	5	5
6	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	6	3
7	RE	EXPLODERA STAFFAN HELLSTRAND EMI	7	NEW
8	8	THONG SONG SISQO DEF SOUL/UNIVERSAL	8	8
9	6	NAR VINDARNA VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER	9	7
10	9	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	10	6
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	3	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI	1	1
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	2	NEW
3	2	BLANDE ARTISTEN EUROVISION SONG CONTEST STOCKHOLM 2000 ARIOLA/BMG	3	NEW
4	4	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	4	2
5	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	5	NEW
6	5	BOB DYLAN THE VERY BEST OF BOB DYLAN COLUMBIA/SONY	6	3
7	6	SANTANA SUPERNATURAL ARISTA/BMG	7	5
8	NEW	ANTILOOP FASTLANE PEOPLE STOCKHOLM	8	4
9	10	ERA ERA II MERCURY/UNIVERSAL	9	6
10	9	SARAH BRIGHTMAN LA LUNA WARNER	10	9

NORWAY		(Verdens Gang Norway) 05/30/00	FINLAND	
			(Radiomafia/IFPI Finland) 05/28/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI	1	1
2	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	4
3	3	THONG SONG SISQO UNIVERSAL	3	NEW
4	5	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	4	6
5	NEW	FLY ON THE WINGS OF LOVE OLSEN BROTHERS NORSKE FRAM	5	NEW
6	4	IT'S MY LIFE BON JOVI UNIVERSAL	6	NEW
7	6	REINSPIKKA HIP HOP EP TUNGTVANN EMI	7	5
8	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	8	NEW
9	10	THE WICKER MAN IRON MAIDEN EMI	9	8
10	NEW	LEGAL MAN BELLE & SEBASTIAN PLAYGROUND	10	2
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	NEW	OLSEN BROTHERS WINGS OF LOVE CMC	1	1
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	2	4
3	4	MOBY PLAY PLAYGROUND	3	3
4	NEW	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	4	5
5	3	A-HA MINOR EARTH MAJOR SKY WARNER	5	7
6	5	D.D.E. JIPPI NORSKEGRAM	6	2
7	6	SANTANA SUPERNATURAL ARISTA/BMG	7	6
8	2	PEARL JAM BINAURAL SONY	8	NEW
9	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	9	8
10	10	SARAH BRIGHTMAN LA LUNA WARNER	10	10

EUROCHART		MUSIC & MEDIA	SPAIN	
05/20/00			(AFYVE/ALEF MB) 05/24/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	1	NEW
2	NEW	IT'S MY LIFE BON JOVI MERCURY	2	2
3	2	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	3	1
4	3	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	4	3
5	7	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA	5	NEW
6	RE	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	6	4
7	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	7	7
8	4	AMERICAN PIE MADONNA MAVERICK/WARNER BROS.	8	10
9	10	CES SOIREES LA YANNICK LATRIBU/SONY	9	9
10	NEW	ICH VERMISST DICH (WIE DIE HOLLE) ZLATKO ARIOLA	10	5
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	1	SANTANA SUPERNATURAL ARISTA	1	NEW
2	2	TONI BRAXTON THE HEAT LAFACE/ARISTA	2	NEW
3	3	MOBY PLAY MUTE	3	1
4	6	TOM JONES RELOAD GUTV2	4	NEW
5	NEW	GUANO APES DON'T GIVE ME NAMES GUN/BMG	5	2
6	4	CYPRESS HILL SKULL & BONES COLUMBIA	6	3
7	5	A-HA MINOR EARTH MAJOR SKY WEA	7	7
8	9	STING BRAND NEW DAY A&M	8	5
9	NEW	SASHA... YOU WEA	9	4
10	7	NEIL YOUNG SILVER & GOLD REPRISE	10	NEW

NEW ZEALAND		(Record Publications Ltd.) 05/28/00	PORTUGAL	
			(Portugal/AFP) 05/23/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	3	MOBY PLAY FESTIVAL	1	1
2	2	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI	2	4
3	5	MARTIN WINCH ESPRESSO GUITAR TWO SONY	3	2
4	6	SANTANA SUPERNATURAL ARISTA/BMG	4	3
5	7	MACY GRAY ON HOW LIFE IS SONY	5	5
6	1	PEARL JAM BINAURAL EPIC/SONY	6	6
7	4	BARDOT BARDOT WEA	7	7
8	NEW	TOM JONES RELOAD FMG	8	9
9	9	CARL DOY PIANO BY CANDLELIGHT ENTREE SONY	9	NEW
10	NEW	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	10	NEW

SWEDEN		(GLF) 06/01/00	DENMARK	
			(IFPI/Nielsen Marketing Research) 05/22/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	7	FLY ON THE WINGS OF LOVE OLSEN BROTHERS CMC	1	NEW
2	1	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE	2	2
3	2	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	3	4
4	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	1
5	5	B-BOYS AND FLY GIRLS BOMFUNK MC'S EPIDROME/SONY	5	5
6	4	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	6	3
7	RE	EXPLODERA STAFFAN HELLSTRAND EMI	7	NEW
8	8	THONG SONG SISQO DEF SOUL/UNIVERSAL	8	8
9	6	NAR VINDARNA VISKAR MITT NAMN ROGER PONTARE FOUR LEAF CLOVER	9	7
10	9	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL	10	6
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	3	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI	1	1
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	2	NEW
3	2	BLANDE ARTISTEN EUROVISION SONG CONTEST STOCKHOLM 2000 ARIOLA/BMG	3	NEW
4	4	WHITNEY HOUSTON THE GREATEST HITS ARISTA/BMG	4	2
5	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	5	NEW
6	5	BOB DYLAN THE VERY BEST OF BOB DYLAN COLUMBIA/SONY	6	3
7	6	SANTANA SUPERNATURAL ARISTA/BMG	7	5
8	NEW	ANTILOOP FASTLANE PEOPLE STOCKHOLM	8	4
9	10	ERA ERA II MERCURY/UNIVERSAL	9	6
10	9	SARAH BRIGHTMAN LA LUNA WARNER	10	9

NORWAY		(Verdens Gang Norway) 05/30/00	FINLAND	
			(Radiomafia/IFPI Finland) 05/28/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	THE WHISTLE SONG DJ ALIGATOR PROJECT EMI	1	1
2	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	2	4
3	3	THONG SONG SISQO UNIVERSAL	3	NEW
4	5	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	4	6
5	NEW	FLY ON THE WINGS OF LOVE OLSEN BROTHERS NORSKE FRAM	5	NEW
6	4	IT'S MY LIFE BON JOVI UNIVERSAL	6	NEW
7	6	REINSPIKKA HIP HOP EP TUNGTVANN EMI	7	5
8	7	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	8	NEW
9	10	THE WICKER MAN IRON MAIDEN EMI	9	8
10	NEW	LEGAL MAN BELLE & SEBASTIAN PLAYGROUND	10	2
		<b>ALBUMS</b>	<b>ALBUMS</b>	
1	NEW	OLSEN BROTHERS WINGS OF LOVE CMC	1	1
2	1	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	2	4
3	4	MOBY PLAY PLAYGROUND	3	3
4	NEW	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	4	5
5	3	A-HA MINOR EARTH MAJOR SKY WARNER	5	7
6	5	D.D.E. JIPPI NORSKEGRAM	6	2
7	6	SANTANA SUPERNATURAL ARISTA/BMG	7	6
8	2	PEARL JAM BINAURAL SONY	8	NEW
9	7	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	9	8
10	10	SARAH BRIGHTMAN LA LUNA WARNER	10	10

**NOEL GALLAGHER'S FUTURE** with Oasis may be chiefly as a songwriter, following the May 23 announcement by its Ignition Management that he has quit overseas touring with the band. Gallagher was quoted in U.K. tabloids attributing the decision to the latest rift in his volatile relationship with younger brother and lead singer Liam. After several cancellations, Oasis was due to resume its current European tour May 30 in Milan, with Noel's place taken by guitarist Matt Deighton. Noel will rejoin Oasis for British dates beginning July 15. In August he will appear on drums on a self-titled album by his other band, Tailgunner, for the independent No Label. Alan McGee, ex-managing director of Oasis' former label, Creation, tells Billboard of the act's problems, "The hardest thing for the band is they defined an era. When you define something to such an extent, it's almost impossible to re-brand or come back and be taken artistically seriously."



McGEE

**RIDING HIGH** on the success of her latest CD, "Melech Amity" (A Real King), on the NMC label, Zehava Ben is poised to become Israel's next world music diva and a worthy successor to the late Ofra Haza. The album is Israel's best seller of the year to date and on the verge of platinum status (80,000 sales). The first three singles from the album, "Lehishtagah," "Bedidot," and the title track, are already radio and MTV Israel hits. Ben is the undisputed queen of the *mizrahi* genre, which sets lyrics about love, poverty, and dispossession to exotic tunes that reflect both Middle Eastern influences and a contemporary dance beat. The major labels have ignored the genre, and it does not appeal to a hip, urban Tel Aviv audience. But Ben's new release has crossed over to a wider social sector. Ben was also the first Jewish artist to appear in the Palestinian Authority, where she was received by ecstatic audiences. Moshe Morad, managing director of NMC, is now looking to sign her to a major international label. SASHA LEVY

performed movingly by longtime cohort Chas Jankel at Dury's funeral following his death March 27. Meanwhile, it is hoped that Strummer will still participate alongside Williams, Madness, and others in the Dury tribute album "Brand New Boots And Panties" planned for release later this year. NIGEL WILLIAMSON

**NEW YORK-BASED** Dominican Republic pianist Michel Camilo and leading flamenco guitarist Tomatito (who replaced Paco de Lucia as musical partner of late flamenco legend Camaron de la Isla), have spent the past year perfecting the Latin jazz/flamenco blend that can be heard on "Spain." The album is the first release from Lola Records, founded by Latin jazz expert and Spanish film director Fernando Trueba (who won the 1992 foreign-language film Oscar for "Belle Epoque") and distributed worldwide by Universal Music Group. The album, which was recorded in Stamford, Conn., includes a version of Chick Corea's "Spain," recorded in 1972, as well as a flamenco *buleria*, an Argentine tango, and a bolero. Released in February in Spain, the album is approaching sales of 25,000 units. "Spain" was presented live May 26 at Havana's Cubadisco trade fair with guests Chucho Valdés, José María Vitier, and Rey Guerra and will be performed June 21 at New York's Carnegie Hall, one week after the album's U.S. release. HOWELL LLEWELLYN

**AMONG THE LEADING** young contenders for Youssou N'Dour's crown as the king of West African music is Fallou Dieng, one of Senegal's new leading lights. Dieng looks set to impress with his first European-released album, "Medina" (Stern's), culled from four cassette albums released in Senegal, where cassette-only releases remain the norm. His delicate voice soars over highly charged guitar-riffing and percussion-driven *mbalax* (Senegalese pop) rhythms woven by his band DLC (an homage to N'Dour's Dakar Loisir Club). Dieng's socially conscious songs are occasionally punctuated by horns, as is "Koleuré," a song that exhorts honesty in life and within marriage. KWAKU

**JOE STRUMMER** has scotched any hope of a reunion by the Clash. The singer has pulled out of a high-profile tribute concert to the late Ian Dury at the Brixton Academy June 16 in London after newspaper stories claimed the seminal punk band was reuniting for the event. Original members Mick Jones and Topper Headon are scheduled to appear separately at the tribute, but Strummer apparently feared an attempt to bounce him into something he didn't want to do. Asked about a Clash reunion, he replied, "No. Never. Don't even say that." Among those still scheduled to appear is Robbie Williams, who may sing "You're The Why," the last song Dury wrote. It was



THE CLASH

**ITALY'S LEADING POP GROUP** 883 is an international priority for its new record company, Warner Music Italy. Prodigies of Italian producer Claudio Cecchetto, 883 (named after a Harley-Davidson model) has sold millions of albums in Italy with its light electro-dance/pop songs since its first hit, "Hanno Ucciso L'Uomo Ragno" (They've Killed Spiderman), in 1992. 883 is led by Max Pezzali, who also writes the songs. The international album released in Germany this month called "Mille Grazie" (Thousand Thanks) (WEA) is a compilation of 883's Italian hits and contains remixes by Italy's latest global dance phenomenon, Eiffel 65. The lead single is "Viaggio Al Centro Del Mondo" (Journey To The Center Of The Earth). Warner Music Europe plans to launch 883 in Spain, France, and other territories later this year. MARK DEZZANI



**'Crush' Launch.** Bon Jovi was in Rome May 22 for the global launch of its new album "Crush." Universal Music Group executives traveled from around the world to attend the event and witnessed the band receiving a surprise presentation marking its 80 million album sales worldwide. Pictured receiving the award, from left, are the band's David Bryan, Hugh McDonald, and Richie Sambora; Lyor Cohen, president of Island/Def Jam Music Group; Jorgen Larsen, chairman/CEO of Universal Music International; Jim Caparro, chairman of Island/Def Jam Music Group; and the band's Jon Bon Jovi and Tico Torres.



**Eight At Ten.** Directors of the Australian Record Industry Assn. (ARIA) present Emmanuel Candi with a special award marking his 10 years as the trade body's executive director. Pictured at the occasion at Sydney's Park Hyatt Hotel, from left, are Philip Mortlock of Origin Recordings, Jeremy Fabinyi of the Festival Mushroom Group, Shaun James of Warner Music, Candi, ARIA chairman Denis Handlin, Tony Harlow of EMI, Tim Prescott of BMG, and David Williams of Shock Records.



**Around The World In Eight Days.** The launch of Britney Spears' sophomore album, "Oops! ... I Did It Again" (Jive), saw the star circling the globe in just eight days. Having finished a TV special in the U.S., she flew to Tokyo, then on to Paris, and was back in the States a little over a week after she left to begin rehearsals for hosting "Saturday Night Live." Pictured at the Tokyo launch, from left, are Paul Paoliello, GM of Zomba Records Australia; Spears; Ryan Wright, Zomba's Asia-Pacific regional marketing manager; Stuart Watson, managing director of Zomba International Record Group; and Julius Ng, GM of Zomba Records Singapore.



**Check, Please!** Sony Music Entertainment U.K. chairman/CEO Paul Burger, right, donned his Brit trustee hat to accept a check for 10,000 pounds (\$15,000) from Latino sensation Ricky Martin following his May 12 concert in London. The money was raised in an online auction held by entertainment portal FiredUp.com, to which Martin donated one of his designer suits.



**50 Million Thank-Yous.** Barbra Streisand recently left Australia with a little something extra in her luggage. She was presented with an award in recognition of Australian sales to the value of \$50 million Australian (\$28.4 million). Pictured with Streisand are John Sackson, left, managing director of Columbia and Epic, and Denis Handlin, chairman/CEO of Sony Music Australia.



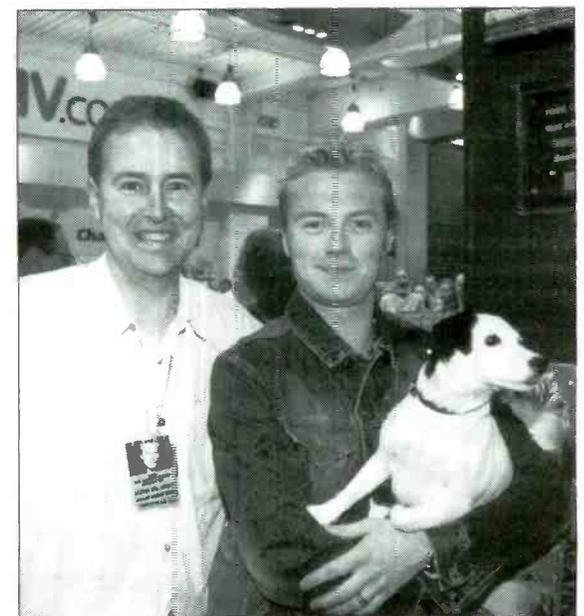
**Youth And Experience.** Opera star Bryn Terfel and teenage prodigy Charlotte Church show off the trophies from the inaugural Classical Brit Awards, held in London recently. Terfel collected the prize for male artist of the year, while Church took the British artist of the year title.



**Opening Night.** Pictured after the U.K. premiere of "Notre Dame De Paris" at the Dominion Theatre in London, from left, are Paul-René Albertini, executive VP of Sony Music Europe; Franco Cabrini, president/managing director of Sony Music Italy; the show's star, Tina Arena; Olivier Montfort, chairman/CEO of Sony Music France; Paul Russell, chairman of Sony Music Europe; and Rick Dobbis, president of Sony Music International.



**Honored.** John Deacon, right, who is retiring in July as director general of the British Phonographic Industry (BPI), was honored with the International Federation of the Phonographic Industry (IFPI) medal at the IFPI's biennial council meeting May 10 in Berlin. Deacon was presented with the medal by Jay Berman, IFPI chairman/CEO, "for distinguished service to IFPI and the European recording industry." Deacon has been director general of the BPI since 1979.



**New HMV Flagship.** Boyzone star Ronan Keating, right, officially opened HMV's "store of the future" in London by launching his debut solo album, "Ronan" (Polydor), and playing a couple of tracks to thousands of assembled fans. Aided by HMV's trademark dog, Nipper, Keating unveiled a commemorative plaque on the store's ground floor, watched by Tim Hutchence, manager of the flagship store.

# Billboard.



In conjunction with



# JAZZ conference & awards

**DON'T MISS OUT... REGISTER TODAY!**

June 7-9, 2000

JW Marriott, Washington DC

The definitive event about the music and business of jazz.

## Just Announced

### 1st annual Billboard/BET on Jazz Awards

June 9 • BET Studios

HOSTED BY

**HERBIE HANCOCK & CAROL WELSMAN**

Appearing:

Geri Allen

Eliane Elias, Blue Note Records

Kurt Elling, Blue Note Records

Allan Harris

Ramsey Lewis, Narada

David Sanchez, Columbia



### Live Showcases . . .

BET on Jazz Restaurant

Sponsored by Baileys Original Irish Cream



- RENÉ MARIE & PHILLIP MANUEL, MAXJAZZ
- SOUL CONVERSATION FEATURING MARK WHITFIELD & J.K., Transparent Music
- LENORA ZENZALAI HELM, J Curve Records
- MASQUE, Meek Records
- DEREK BRONSTON, Hecate Ent. Group, LLC
- JULIE HALL, Soulmates Entertainment
- BRIAN JACKSON, Roberts Music Group

... more to be announced

### for more info

Michele Quigley, Billboard - 212.536.5002

bbevents@billboard.com

for complete schedule of events: [www.jazze.com](http://www.jazze.com)

## plus . . .

### Great Networking Opportunities

#### CONFIRMED PANELISTS:

Sue Auclair, Sue Auclair Publicity  
 Brian Bacchus, Blue Note Records  
 Judith Baldwin, The Aradia Group  
 Glen Barros, Concord Records  
 Ardy Bartlett, Amazon.com  
 Gary Bartz, artist, Oyo Music  
 Larry Blumenfeld, Jazziz  
 Thurston Briscoe, WBGO FM  
 Regina Carter, NIA Entertainment  
 The Honorable John Conyers, U.S. Congress  
 Claire Daly, artist/Koch Jazz  
 Gary Dawkins, WEEA FM  
 Donald Eifman, Koch JAZZ  
 Tom Evered, Blue Note Records

Joel Forrester, artist  
 Brian Gaffney, HBO  
 Derek Gordon, JFK Ctr. for the Performing Arts  
 Car. Griffin, NZK Encoded Music  
 Herbie Hancock  
 Dr. Camilo Herrera Jimenez  
 Dr. Willie Hill, IAJE  
 Murray Horwitz, NPR  
 Cliff Hurte, Capital Jazz Productions  
 Maxie Jackson III, WEEA FM  
 Willard Jenkins, Open Sky  
 Steve Jones, USA Today, Life Section  
 Paul Jung, imix.com  
 Jeff Levanson, Columbia Records  
 Dave Love, Heads-Up

Con Luzzoff, DL Media  
 Bret Primack, GMN.com  
 Rita Rochelle, Voice of America  
 Vanessa Rubin, artist  
 Thom Seartee, Auntie M Creative Consultants  
 Neal Sapper  
 Bill Skane, CBS News  
 Ferre Sorey, Mapleshade Records  
 Tom Terrall, writer, Vibe, BET online, Jazz Times  
 Stanley Turrentine  
 Huub van Briel, European Jazz Network  
 Joe Vela, Jazz Online  
 Bill Warrell, District Curators  
 Walter Watson, National Public Radio  
 Steve Williams, KSSJ FM  
 Larra Zenzalai Helm, Int'l Assoc. of Women in Jazz

The official consumer magazine of the conference



Hotel: JW Marriott, 1331 Pennsylvania Avenue, Washington DC 20004  
Reservations: Anissia Jones 202.626.1355 • conference room rate \$219

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

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

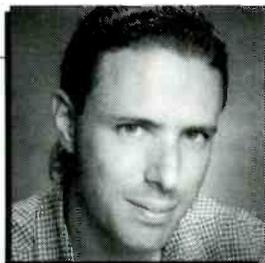
First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_ Title: \_\_\_\_\_ Company: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Phone: \_\_\_\_\_ Fax: \_\_\_\_\_ E-mail: \_\_\_\_\_

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

(charges not valid without signature)

NO CANCELLATIONS AFTER JUNE 1.



by Steve Graybow

**MAYS PLAYS MAYS:** Spontaneous improvisation is the quintessence of jazz, the fount from which the music incubates and takes flight. For his upcoming release, "Solo: Improvisations For Expanded Piano" (Warner Bros., June 13), Lyle Mays began with spontaneity, improvising a series of compositions in the recording studio. He then built upon those improvisations using computer technology, a defining aspect of his work as an integral member of the Pat Metheny Group. Mays' last project under his own name was 1992's "Fictionary" (Geffen).

"Pretty much all of my adult life, I have been reluctant to make a solo piano record," says Mays, a musician frequently seen onstage surrounded by banks of electronic equipment. "I finally realized why I was reluctant—the reason being that the piano is not really my instrument. The combination of piano and synthesizer is more accurately my instrument, because that is what I have been creating music on throughout my career."

"When Pat put forward the idea of a solo record, I let him talk me into it, but I knew I needed a more personal way to approach it," he adds. "I hit on the idea of making it a feature for the combination of the piano and the synthesizer, a meeting of acoustic sounds and computer sampling technology."

Recorded over 2½ days, "Solo" found Mays composing in real time on a Yamaha MIDI grand piano.

Of the album's nine tracks, seven were completely spontaneous. Only "Long Life" and "Let Me Count The Ways" were developed around previously sketched-out ideas.

In preparation, Mays sampled sounds from an acoustic grand piano, ranging from individual notes to what he refers to as "scrapes and bangs. A lot of the real dramatic sounds have an organic nature, because they were recorded on a real piano," he explains. "The ambient sounds, the resonance, gives the sound effects an unmistakable piano-ness. It gave me a compatible sound palette to work from."

Once the basic tracks were recorded, Mays fleshed them out using the sampled textures. "I didn't add any counter-lines or accompaniments," he explains. "I used the improvised performance and farmed out the existing notes to different sampled sounds to create a sense of orchestration."

Opening with a flurry of dissonant notes, "Solo" is a sparse yet harmonically rich excursion into an intriguing vortex where the organic collides with the technical. Although the sound is of one piano played sans accompaniment, the tones that Mays ascribes to the individual notes give the music an air of ambient grandeur while retaining the intimacy of a solo recital.

"I was trying to play compositionally," says Mays. "I wanted to put a level of organization on the pieces, to illustrate the way that I view music. What surprised me most is how much these spontaneous improvisations hold up as compositions. While there are some very technical aspects to this project, in the end it is just music. It is whatever the listener hears in it."



MAYS

## Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			No. 1	
1	1	51	<b>DIANA KRALL</b> VERVE 050304/VG	WHEN I LOOK IN YOUR EYES 39 weeks at No. 1
2	2	3	<b>DAVID BENOIT</b> GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
3	3	5	<b>MEDESKI MARTIN &amp; WOOD</b> BLUE NOTE 25271/CAPITOL [HS]	TONIC
4	NEW		<b>ROY HARGROVE</b> VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
5	4	8	<b>JOSHUA REDMAN</b> WARNER BROS. 47465 [HS]	BEYOND
6	5	21	<b>STEVE TYRELL</b> ATLANTIC 83209/AG	A NEW STANDARD
7	7	69	<b>MILES DAVIS</b> LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
8	6	52	<b>HARRY CONNICK, JR.</b> COLUMBIA 69618/CRG	COME BY ME
9	9	14	<b>DIANA KRALL</b> JUSTIN TIME 40050	STEPPING OUT
10	8	15	<b>JOHN COLTRANE</b> RHINO 79778	THE VERY BEST OF JOHN COLTRANE
11	17	34	<b>VARIOUS ARTISTS</b> 32 JAZZ 32152/RVKO	JAZZ FOR THOSE PEACEFUL MOMENTS
12	10	32	<b>KEITH JARRETT</b> ECM 547949 [HS]	THE MELODY AT NIGHT, WITH YOU
13	12	11	<b>LAVAY SMITH &amp; HER RED HOT SKILLET LICKERS</b> FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
14	13	11	<b>JOHN SCOFIELD</b> VERVE 543430/VG	BUMP
15	11	17	<b>DR. JOHN</b> BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
16	16	88	<b>VARIOUS ARTISTS</b> 32 JAZZ 32097/RVKO	JAZZ FOR THE QUIET TIMES
17	15	69	<b>VARIOUS ARTISTS</b> 32 JAZZ 32106/RVKO	JAZZ FOR WHEN YOU'RE ALONE
18	14	16	<b>PAT METHENY</b> WARNER BROS. 47632	TRIO 99-00
19	20	7	<b>CHUCHO VALDES</b> BLUE NOTE 20730/CAPITOL	LIVE AT THE VILLAGE VANGUARD
20	NEW		<b>ROY HAYNES</b> VERVE 543534/VG	THE ROY HAYNES TRIO FEAT. DANILO PEREZ & JOHN PATITUCCI
21	21	76	<b>VARIOUS ARTISTS</b> 32 JAZZ 32101/RVKO	JAZZ FOR THE OPEN ROAD
22	23	2	<b>VARIOUS ARTISTS</b> VERVE 543714/VG	BOSSA NOVA - THE MUSIC THAT INSPIRED THE MOVIE
23	22	3	<b>JOE LOVANO</b> BLUE NOTE 96667/CAPITOL	52ND STREET THEMES
24	19	54	<b>VARIOUS ARTISTS</b> 32 JAZZ 32130/RVKO	JAZZ FOR A LAZY DAY
25	18	13	<b>KEELY SMITH</b> CONCORD 4882	SWING, SWING, SWING

## TOP CONTEMPORARY JAZZ ALBUMS

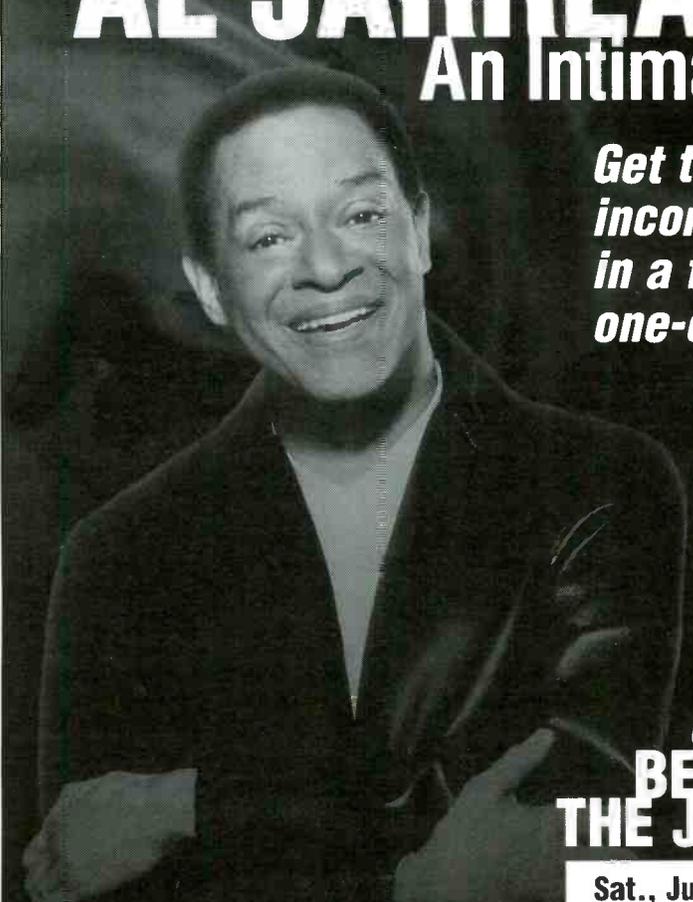
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			No. 1	
1	NEW		<b>GEORGE BENSON</b> GRP 543586/VG	ABSOLUTE BENSON 1 week at No. 1
2	1	12	<b>AL JARREAU</b> GRP 547884/VG	TOMORROW TODAY
3	2	35	<b>DAVE KOZ</b> CAPITOL 99458 [HS]	THE DANCE
4	3	48	<b>KENNY G</b> ARISTA 19085	CLASSICS IN THE KEY OF G
5	4	13	<b>URBAN KNIGHTS</b> NARADA 48498/VIRGIN [HS]	URBAN KNIGHTS III
6	5	12	<b>LARRY CARLTON</b> WARNER BROS. 47338	FINGERPRINTS
7	6	14	<b>PAUL TAYLOR</b> PEAK/N-CODED 4208/WARLOCK [HS]	UNDERCOVER
8	NEW		<b>ACOUSTIC ALCHEMY</b> HIGHER OCTAVE 48946/VIRGIN	THE BEAUTIFUL GAME
9	7	66	<b>BONEY JAMES</b> WARNER BROS. 47283	BODY LANGUAGE
10	8	10	<b>MAYSA</b> RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
11	10	2	<b>KEIKO MATSUI</b> COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
12	9	12	<b>PHIL PERRY</b> PEAK/PRIVATE MUSIC 82181/WINDHAM HILL [HS]	MY BOOK OF LOVE
13	11	36	<b>BRIAN CULBERTSON</b> ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
14	16	9	<b>NORMAN CONNORS</b> STARSHIP/THE RIGHT STUFF 24722/CAPITOL	ETERNITY
15	15	11	<b>RONNY JORDAN</b> BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
16	12	8	<b>GALACTIC</b> CAPRICORN 542420/DJMG	LATE FOR THE FUTURE
17	13	83	<b>KIRK WHALUM</b> WARNER BROS. 47124 [HS]	FOR YOU
18	14	38	<b>BOB JAMES</b> WARNER BROS. 47355	JOY RIDE
19	18	15	<b>MARC ANTOINE</b> GRP 543061/VG	UNIVERSAL LANGUAGE
20	20	17	<b>ALEX BUGNON</b> NARADA JAZZ 48725/VIRGIN	...AS PROMISED
21	17	58	<b>JOE SAMPLE FEATURING LALAH HATHAWAY</b> PRA/GRP 059956/VG	THE SONG LIVES ON
22	19	5	<b>MARC RIBOT Y LOS CUBANOS POSTIZOS</b> ATLANTIC 83293/AG	MUY DIVERTIDO! (VERY ENTERTAINING!)
23	21	2	<b>NELSON RANGELL</b> SHANACHIE 5068	FAR AWAY DAY
24	23	4	<b>JAY BECKENSTEIN</b> WINDHAM HILL JAZZ 11521/WINDHAM HILL	EYE CONTACT
25	22	4	<b>VARIOUS ARTISTS</b> RHINO 79827	SMOOTH GROOVES VOLUME 2 - SMOOTH JAZZ

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

# AL JARREAU:

## An Intimate Portrait

*Get to know this incomparable artist in a fascinating one-on-one encounter.*



Only on **BET ON JAZZ THE JAZZ CHANNEL**

Sat., June 24th, 11 pm, 7 pm, 12am EST  
Sun., June 25th, 11 pm, 7 pm, 12am EST  
Mon., June 26th, 12pm, 8pm, 1am EST

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



THE  
BILLBOARD  
SPOTLIGHT

# JAZZ

## Stretching *Out*

Labels are learning that marketing isn't the only way to extend jazz's reach into new audience areas. Sometimes, it's organically grown music itself that grabs new ears.

**BY STEVE GRAYBOW**

In the current retail climate, marketing projects by both established and emerging jazz artists increasingly means more than simply releasing a record and putting the artist out on tour. It means finding creative, aggressive ways to place jazz squarely in front of consumers, many of whom have only a peripheral connection to the music. That means people who may hear jazz on the radio or in movie scores but have yet to make a jazz purchase. Or music fans who might listen to forms of music that are close to jazz but have yet to discover the sheer beauty of true improvisational music. They are out there, but they need special care in order to be fully converted to the cause.

"It has become extremely difficult to market and promote new, traditional jazz artists in the past few years," states Blue Note GM and senior VP Tom Evered. "These musicians are having a hard time being heard beyond the major cities. There are very few radio stations that can support them or put them into any meaningful rotations, and when they perform live, they are increasingly playing to other music students."

### SPREADING AMONG JAM FANS

Jazz needs to expand beyond its core audience, and many in the jazz community have pointed towards fans of jam bands—rock groups that feature extended solos, improvisation and interaction among musicians—as an untapped source of potential jazz fans. No jazz artist understands the connection between jazz and the jam bands more than John Scofield, who, in the past three decades, has performed alongside some of the jazz world's most forward-thinking practitioners. In 1997, the guitarist released "A Go Go" (Verve), a collaboration with the jam band-approved jazz trio Medeski, Martin & Wood. Scofield's current release, "Bump," is a jazz-funk affair that features a crop of jam-band talents.

"The trick was to bring Scofield to the jam-band audience, rather than trying to bring them to the artist," says Nate Herr, VP of marketing for the Verve Music Group. "John did a lot of legwork before moving in this direction. He immersed himself in the jam-band scene, playing outdoor festivals with musicians from the genre. He established his own credibility."

To further reach that market, Verve passed out Scofield samplers at jam-band concerts, while increasing the artist's presence at Internet sites that are a meeting point for people living the jam lifestyle. "We are going beyond

Continued on page 65



# LICK THIS PAGE

LOUIS ARMSTRONG COUNT BASIE TONY BENNETT ART BLAKEY RICHARD BONA DAVE BRUBECK JOEY CALDERAZZO HARRY CONNICK, JR. MILES DAVIS DUKE ELLINGTON BELA FLECK & THE FLECKTONES ERROL GARNER STAN GETZ BENNY GOODMAN DEXTER GORDON HERBIE HANCOCK BILLIE HOLIDAY HARRY JAMES BILL LASWELL LINCOLN CENTER JAZZ ORCHESTRA MAHAVISHNU ORCHESTRA BRANFORD MARSALIS WYNTON MARSALIS FRANK MCCOMB JOHN MCLAUGHLIN CHARLES MINGUS THELONIOUS MONK GERRY MULLIGAN RETURN TO FOREVER DAVID SANCHEZ BESSIE SMITH WEATHER REPORT DAVID S. WARE JEFF "TAIN" WATTS PETER WHITE

**EXPANDING JAZZ'S CONSCIOUSNESS.**



"Columbia," "Legacy" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 2000 Sony Music Entertainment Inc.

## LABELS AT WORK

# Indies Find Creative Ways Of Getting Artists Before Audiences

BY PHILIP BOOTH

**M**ark Samuels, owner of New Orleans-based indie jazz label Basin Street, has taken some unusual steps to ensure the survival of his new artists on a recording scene typically dominated by the same handful of corporate concerns and known quantities. He's taken to the road, for starters: Samuels, who established the label in September 1997 and released a live disc from trumpeter Kermit Ruffins the following February, has attended nearly every concert given by jazz-Latin-African sextet Los Hombres Calientes, Basin Street's biggest act.

The label head, known to don a sandwich board when necessary, is there to make onstage introductions, sell CDs on-site, facilitate introductions with retail buyers and interviews with press and radio, book shows and generally make the label's presence known. The result: The band's eponymously titled debut album, released two years ago, gained considerable airplay and hit Billboard's jazz chart in April, peaking at No. 14. The New Orleans group's latest set, "Vol. 2," also hit the charts.

"I wouldn't be surprised if both CDs haven't surpassed sales of 15,000 copies each by the end of July," says Samuels, whose label is distributed by City Hall Records. "The success of this band owes to the fact that these guys [trumpeter Irvin Mayfield, drummer Jason Marsalis and percussionist Bill Summers] are phenomenal musicians. I've helped to facilitate getting people out to see them and getting them into new markets. It's been a matter of being involved in all those aspects and not having to rely on any other agent or manag-

er to get those things done. I'm somebody who is hungry and works 18 hours a day on behalf of the label, with a great deal of that time being spent on Los Hombres Calientes for two years now."

### GETTING THE AUDIENCE'S ATTENTION

Not every indie-jazz-label executive is able or willing to shut down the office and get in a van to further the cause. But they all share a similar major concern, according to spokespersons for such labels as Accurate, Arkadia, Basin Street, Concord, J Curve, Justin Time and Telarc.

How do you bring new instrumentalists and singers to the attention of the record-buying public minus the promotional, marketing and distribution muscle afforded by affiliation with the majors?

Even securing space in the bins can be a chore, says Russ Gershon, owner of Cambridge, Mass.-based Accurate. "It's terribly difficult," says Gershon, also the saxophone-playing leader and chief composer for durable little big band Either/Orchestra, one act on the DNA-distributed label. Accurate is home to the debut disc from Medeski, Martin And Wood and the first two releases from the Jazz Mandolin Project (both acts are now signed to Blue Note) and such less established artists as Tulsa jazz-funk septet the Jacob Fred Jazz Odyssey and Atlanta pianist Bill Anschell.

"There's more product that comes out," says Gershon. "There's more mediocre albums fighting for rack space. You can hound your distributors and sales people, and maybe they'll get something into a store, maybe they won't. Struggling to get those two to five pieces into the stores so that there is something for people to buy is a real struggle, even for us, after seven albums."

Adds John Burk, executive VP and chief creative officer for Northern California's Concord, "It seems to me like it's gotten a little more difficult from the labels' perspective. There has been a bit of constriction at the retail level, whereas there was a kind of boom period prior to 1996, with the increased popularity and saturation of CDs as a format. At that time, the expansion of the CD market led to a lot of expansion at retail, which made it fairly easy to put a number of records into the marketplace, even for a new artist who was unproven. Presently, it is much more difficult for retailers to take a chance on an unproven jazz artist."

*Continued on page 68*



Tierney Sutton



From left: T. K. Blue, the Jazz Mandolin Project, Jacob Fred Jazz Odyssey

### STRETCHING OUT

*Continued from page 63*

the typical music-retail sites, going to sites where the young audience looks for music information," says Herr. "We set up contests, chats and online listening parties, and we post downloads of song samples. Rather than being onlookers, we have by necessity become participants in the online community."

### NEW LISTENERS FOR TRAD JAZZ

While traditionalists may ponder the correlation between the jam bands and jazz, fans of the former are likely to feel otherwise. "Interestingly, we have found that the jam fans call their music 'jazz,'" notes Herr. "There is a connection between this instrumental music—with its emphasis on improvisation—and traditional jazz. If the kids feel that they are listening to jazz, then they might be receptive to expanding their horizons with other extended, improvisational forms of music, namely traditional jazz."

Blue Note artists Medeski, Martin & Wood, while musically rooted in jazz tradition, have attracted a strong following among the college and jam-band audience. "This is a group that hits a non-traditional audience and plays non-traditional touring markets" says Blue Note's Evered. "The key is to immerse ourselves in this market, to reach these potential consumers on their terms, rather than try to have their purchasing habits conform to our standards."

Evered agrees that the Internet is the key to reaching these young consumers. "The Internet has created a global



music community, made up of people with a broad palate of tastes, who appreciate musicians who take risks with their music," he says. "On the other hand, these people probably don't read jazz magazines or reviews, so a lot of it comes down to creating a word-of-mouth buzz. It's a street thing, and it is resistant to hype."

### AFFLUENT 30-SOMETHINGS



"Sex" and soap:  
Diana Krall  
and Chris Botti

Beyond the college market lies another dormant source of jazz consumers, affluent 20- and 30-somethings who have probably heard jazz at some point and are curious about the music but need to be familiarized with a particular artist who might appeal to them before considering a jazz purchase. As with the younger demographic, reaching these people entails bringing the music into their world.

"Although you can't count on it, we always pursue the placement of music on soundtracks and television," says

Verve's Herr. "We service our jazz projects to film and television music supervisors. When it happens, it can have a major impact on sales. It's a great way to introduce people to a jazz artist who they otherwise might not get to hear." The label has recently placed music by smooth-jazz trumpeter Chris Botti on a soap opera and will have a track by Diana Krall on the upcoming soundtrack to HBO's "Sex In The City" TV series. Krall has performed on "Melrose Place," a move that significantly heightened the pianist/vocalist's profile.

"The idea is not to compromise artistically, but to think of ways to reach the audience," says Verve Music Group president Ron Goldstein, who is adamant that successful music marketing starts with quality music that is true to the artist's aesthetic. "On the new Christian McBride record, he does a cover of the Steely Dan song 'Aja.' This could potentially get radio airplay that Christian might not have had before, even if it's a traditional jazz station looking to play something that could get them a hipper audience in the 6-to-10 hour. However, the album as a whole is not a radio-hit project."

### KEEPING AN AUDIENCE ON ITS FEET

Goldstein praises Warner Bros. recording artist Pat Metheny for thriving in the current jazz-market conditions without compromising artistically. "Pat has had this career where he puts out a lot of music, but he never bores people by repeating himself," says Goldstein. "He combines artistic sense with commercial sense and keeps his audience on their feet."

Those sentiments are echoed by Blue Note's Evered, who states that "As a label, we want to put out the best, most cutting-edge jazz possible, but sometimes you have to take into account market conditions and give the buying public something familiar to catch their eye." Evered is quick to point out that labels have a responsibility to "accurately represent the current musical climate, without being tied to the past. You can get into marketing concepts like songbooks—which open up doors—but ultimately labels can't be tied into the past. You have to let the music accurately represent the artist's creative vision." ■

# JAZZ

# SONNY AT 70

BY JOE GOLDBERG

**F** Scott Fitzgerald famously and foolishly wrote, "There are no second acts in American lives." Before his death, he probably had sufficient opportunity to wish he'd be right.

Try these for first acts: Marlon Brando, until he won the Academy Award for "On The Waterfront." Bob Dylan, until his motorcycle accident. Sonny Rollins, until his 1959 sabbatical.

At midcentury, each man was considered more than human; each had altered the parameters of his art. Had they been immolated, like James Dean or Hank Williams or Charlie Parker, they would have been gods.

Instead came the long second act, when they were merely better than anyone else, with only occasional Everests like "The Godfather" or "Blood On The Tracks" or "Autumn Nocturne" to remind the pretenders of just who they're dealing with.

On Sept. 7 of this year, Theodore Walter Rollins—once called "Newk" for his resemblance to Dodger pitcher Don Newcombe—will be 70 years old. He is almost the last of his kind—the extraordinary group of jazz musicians who came to prominence in the '50s. "I saw a picture of Louis Jordan in a tuxedo, holding his King Zephyr alto saxophone," Rollins says, "and knew what I wanted to do." Later, he heard Coleman Hawkins and switched to tenor.

He grew up playing with "the guys from the neighborhood," by which he means, among others, Bud Powell and Thelonious Monk. He recorded with Charlie Parker. I have seen him play at the Jazz Gallery in New York, when the leader of the other band on the bill was Stan Getz. I have seen him play with Miles Davis at the Café Bohemia and with Thelonious Monk at the Five Spot because John Coltrane was sick.

They are gone now, followed most recently by Rollins' friend Milt Jackson, of whom he reports that another friend, saxophonist Jimmy Heath, said, "Miles and Dizzy needed a vibes player."

## CLUBS AND CONCERTS

These days, Rollins plays concerts, about 40 a year. He could work more often but prefers to stay home and "live frugally." He likes clubs, for the audience contact, but finds more than one 90-minute set a night—he usually runs over—tiring. He is also proud to be one of the musicians who moved jazz into concert venues.

Rollins has also expanded the kind of material thought suitable for improvisation, from calypso—including his classic "St. Thomas"—to Jolson songs, from "Tennessee Waltz" to "Wagon Wheels" to Kurt Weill's "Moritat." For his own part, Rollins says that a young player might grasp the melody and harmony of a song like "It's The Talk Of The Town" but lack an emotional connection to it. The young musicians he likes include trumpeters Roy Hargrove and Wallace Roney, tenor saxophonists David Ware and James Carter and the altoist Kenny Garrett.

He is also something rarer than you might think, a true improviser. "I used to practice eight to 10 hours a day, but now I do two and try to condense everything into that," he says. "I don't practice things to play, I practice rudiments, so I can play what I hear." With him it does seem to be true improvisation, so that you pay your money and you take your chance. "I'm glad you understand that," he says.

Which doesn't mean that he's not a showman. He takes the stage like an actor. In a club, he would begin a set in the kitchen and stroll among the tables like a waiter in an Italian opera restaurant. His clothes are unique and striking, including floppy hats and duster-length coats. He has been bald, worn a mohawk, been bearded and clean-shaven, and now, finally, he has hair and a beard of seigneurial white.

The guitarist Jim Hall, probably the only member of a working Rollins band who approaches the leader's stature,

once said that working with him was "like watching Picasso paint or Thomas Wolfe write."

## QUOTES AND ALLUSIONS

A Rollins solo is a spontaneous feat of organization ("thematic improvisation" is an appellation Gunther Schuller hung around his neck years ago, a medal that mutated into an albatross) that proceeds joyously through a blizzard of quotes and allusions that would do credit to Charles Ives, culminating in an ecstatic a capella cadenza. And all made up on the spot, folks.

Unlike his old colleagues, Rollins is not a great band-leader. (He is a first-rate composer, though. All three of the pieces he contributed to a 1954 Miles Davis session—"Oleo," "Doxy" and "Airegin"—have become jazz standards. He also scored the film "Alfie.") It may not be accidental that three of his finest recordings find him accompanied only by bass and drums. And some of his most memorable and audacious work is found in his unaccompanied cadenzas. He travels fastest who travels alone.

Like Edward Albee, who was pursued for nearly half a century by "Who's Afraid Of Virginia Woolf?" even though he's won three Pulitzers since, Rollins has been pursued since the '50s by "Saxophone Colossus," which Gary Giddens called "his 'Citizen Kane.'" But what has he done for us lately?

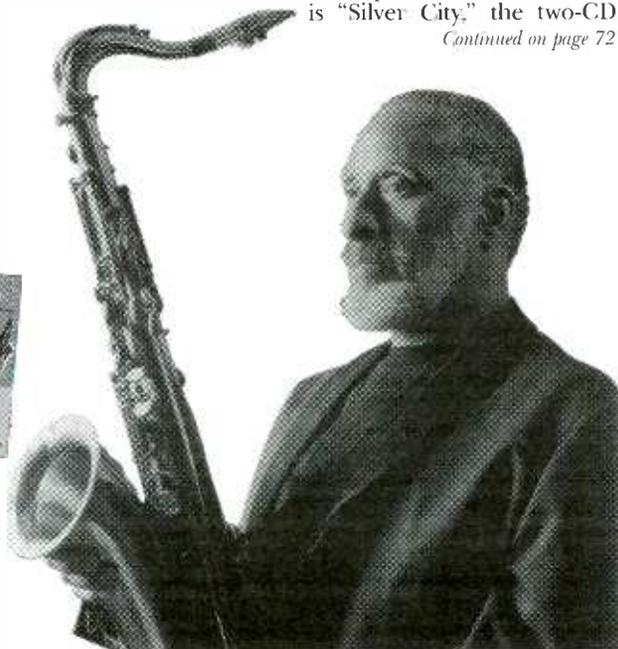
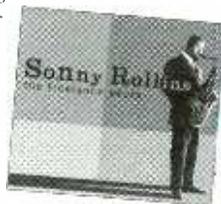
What Rollins has done lately is far more likely to occur in concert than on records. He is notoriously uncomfortable with recording, perhaps because making improvisation permanent is antithetical to jazz.

Still, many of the recordings have been remarkable. For his 70th anniversary, Fantasy has just released a handsome five-CD boxed set of Rollins' complete recordings for Riverside and Contemporary called "The Freelance Years," including the great trio recordings "Way Out West" and "Freedom Suite." Also available from Fantasy is a seven-CD Prestige set, which includes "Saxophone Colossus," the work with Miles Davis, and Rollins' first major statement, "Work Time."

The RCA recordings from the early '60s are available in a six-CD set, including "What's New?," Rollins' delightful extradition of the bossa nova to the Caribbean, and the other quartet work with Jim Hall. There is also a five-CD box of the Blue Notes from the '50s, including the first live recording ever made at the venerable Village Vanguard and a version of Monk's "Misterioso" with both the composer and Horace Silver on piano that elicits, from Sonny, the most powerful entrance to a blues solo I have ever heard.

As a pendant to these, there is "Silver City," the two-CD

*Continued on page 72*



# Miles & Trane

## The Hot Fives And Sixes

**N**owadays, the young hipsters all try to sound like the Miles Davis Quintet of 1963-68, with Wayne Shorter and Herbie Hancock, but, for many of us, this here—to use a phrase favored by one of its members—in its various permutations, was The Band. First of all, it had Coltrane in it, and to chart his astonishingly swift growth is one of the pleasures of this set, released as "Miles Davis & John Coltrane—The Complete Columbia Recordings 1955-1961." The other constant was bassist Paul Chambers. Red Garland was replaced by Bill Evans, who was replaced by Wynton Kelly, probably the best of three for the group. (Try to find a CD of a double LP released by the Swedish label Dragon of a 1960 Stockholm Quintet concert, just before Coltrane left the group.) Drummer Jimmy Cobb wasn't Philly Joe Jones—who was?—but he was very good at his job. Later, Cannonball Adderley, not quite the equal of the other horns, made the band a sextet. The music has been compared in its influence to the Louis Armstrong Hot Fives and Hot Sevens.

There isn't as much music as there might be—6½ hours on six CDs—because Miles was involved at the time with his great collaboration with Gil Evans. But there is enough, and, at this level, the alternates are better than what most groups could do.

This is the variorum edition, presented in strict chronological order. Bob Blumenthal apologizes for this in his



Davis and Coltrane

notes, giving the odd rationale that the original albums—which were so well programmed—are still available singly, as if this were not the definitive edition but some kind of extensive supplement. A better solution would have been the one used on Columbia Legacy's recent Ellington reissues—offering the original albums followed by supplemental material. This way is like watching a film in the order the shots were made.

Given the growth of Coltrane, who got the job after Sonny Rollins turned it down, it's surprising to learn that one of the quintet's two signature tracks, "Bye Bye Blackbird," comes from the very first session. The reclamation (Miles supposedly heard Bobby Short sing it) is accomplished by rhythm and extensions adapted from one of Miles' favorite pianists, Ahmad Jamal. The third session produced Thelonious Monk's "Round About Midnight."

The music begins to sound modal with the arrival of Bill Evans, showing muscular propulsion he seldom summoned as a leader. It is possible that this version of the band contained the three most influential jazz musicians of the second half of the 20th Century.

In 1959 (the band worked intermittently, so Bill Belden's and Ken Vail's timeline is enormously helpful), the sextet recorded "Kind Of Blue," which has been called the greatest jazz album ever made. I'm not sure that it is, but if you don't count collections of singles by Ellington, Armstrong or Parker, I don't know what I'd nominate in its place.

In March of 1961, after he had left the band, Coltrane returned to record two of his greatest solos—"Some Day My Prince Will Come," which he had never seen before, and the Spanish tinged "Teo." He obviously benefitted from Miles' sense of structure and economy.

Finally: the story of Miles leaving Prestige for Columbia remains contentious, and in the notes Miles' original Columbia producer—George Avakian—is once again the hero of his own tale. Bob Weinstock, founder of Prestige, upon hearing Avakian's claim that Prestige agreed to Columbia's proposals, says, "I never said that in my life."  
—J.G.

THE VERVEMUSICGROUP

The best in jazz, blues, and world music  
visit us at [vervemusicgroup.com](http://vervemusicgroup.com)



live your life with **verve** >



©2000 The Verve Music Group, a Division of UMG Recordings, Inc.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# JAZZ

## OPEN AIR MUSIC

# Europe's Festivals Pull Fans, Push Sales

BY PAUL SEXTON

**LONDON**—The shining stars and new names of jazz will come out to play on the European stages during the summer festival season.

Wulf Müller, international marketing director at Universal Jazz in London, is one of the executives approaching this season with the benefit of live participation from some of the company's most prestigious signings and a number of its most promising new acts.

At the Montreux Jazz Festival, Universal will stage a Verve gala night, to be headlined by Diana Krall and George Benson, whose "Absolute Benson" album was released late last month on Universal. Helping to promote the album is Benson's remake of Donny Hathaway's "The Ghetto," which has been released as a single. Müller says that the veteran singer-guitarist's strongest European markets are France, the U.K. and Germany.

Krall's "When I Look In Your Eyes," a Grammy winner this year for best jazz vocal performance, continues to scale new retail heights, says Müller. "I've been with this company now for 16 years and working jazz most of that time, and I've never seen a record selling that much in that period," he says. "She's developed into a real superstar in that

area. She's worked hard on it. She's still out there doing her interviews and promotion, and the album globally is now far over a million [in sales]."



Upfront promotion: Al Jarreau

### PROMOTION PRECEDES CONCERTS

On May 29, Krall had another prime promotional opportunity when she was booked to play at England's historic Leeds Castle in an outdoor Bank Holiday concert at which she shared the bill with Tony Bennett. The concert was part of the BBC Music Live series of events.

Al Jarreau, meanwhile, returned to recording recently with the "Tomorrow Today" set on GRP/Verve via UMG, and his concert commitments in Europe during the summer include the July 23 closing night of the Umbria Jazz Festival, where he will complete a Verve night also featuring Claudia Acuna

and Roy Hargrove.

Müller adds that with both Jarreau and Benson, he is delighted to have had the artists for upfront promotion before their concert tours. "They both did a round of promo activity throughout Europe, and with the touring coming after that you always have a good possibility that

*Continued on page 72*

### INDIE LABELS AT WORK

*Continued from page 65*

### TARGETING BOSTON

Dale Rabiner, president of the Cincinnati-based J Curve imprint, has experienced similar frustrations. "Retail is a continuing challenge," says Rabiner, founder of a label established in 1998 and initially recognized for its emphasis on guitar-oriented albums by the likes of Randy Johnston and Kenny Poole. J Curve, distributed by City Hall, has recently gained attention for mainstream jazz releases from trumpeter Darren Barrett, winner of the 1997 Thelonious Monk competition, and pianist Aaron Goldberg, a sideman with Barrett and Joshua Redman. "We work with some retail promotion," Rabiner explains. "And one of the things we try to do is target stores in certain areas. Darren Barrett still lives in Boston. He's very well-regarded up there. So is Aaron Goldberg, who lives in New York. We target areas where they're well-known."

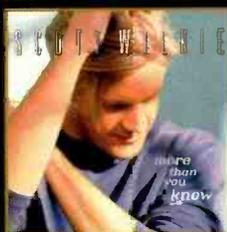
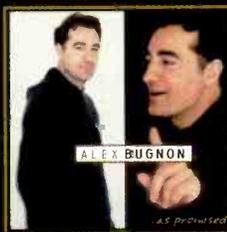
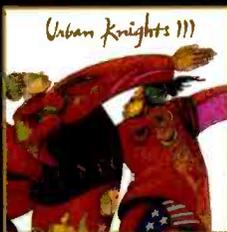
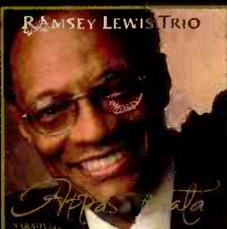
High-profile exposure in traditional retail outlets, in some cases, may not be as important as attention in alternate sales venues, says Adrian Mills, director of sales for Cleveland's self-distributed Telarc. "We believe that the average age of somebody coming into these bookstores is in their 30s and 40s," Mills says. "They're the type of people who are looking for interesting music, not necessarily knowing what they want, because the radio stations don't necessarily fill their needs. They are the type of people who have the cash to make an impulse buy. [Bookstores] were one of the great places that Diana Krall sold."

A case in point is "Unsung Heroes," well-regarded Los Angeles singer Tierney Sutton's highly anticipated sophomore album, which followed her 1998 debut on Challenge. The new disc, released in March, is positioned at listening stations throughout the Borders Books And Music chain through June, and the company has also devoted ad space and an online promotion to the singer. Barnes & Noble agreed to provide a full month of in-store airplay to "Unsung Heroes."

The result: Sales expectations for the release were surpassed on its street date, and the album notched 200% of the sales goal for its first 30 days, domestically. "We don't expect Tierney's first record to be a major commercial success, or, indeed, even break even on it," Mills says. "You have to look at the second, third or fourth album. It's a long building process before you even hope to get ahead

*Continued on page 70*

ramsey lewis  
TOOTS THIELEMANS  
urban knights  
ALEX BUGNON  
scott wilkie



# NARADA JAZZ

## A NEW STANDARD

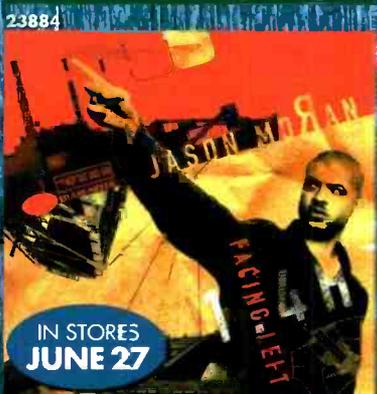
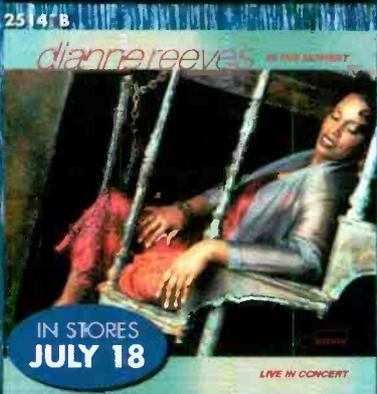
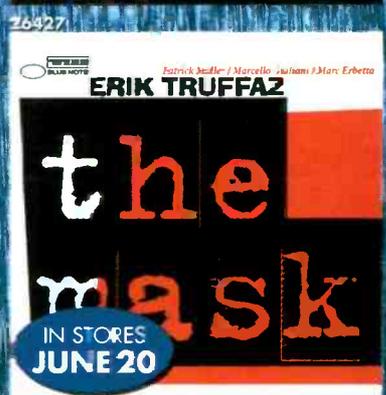
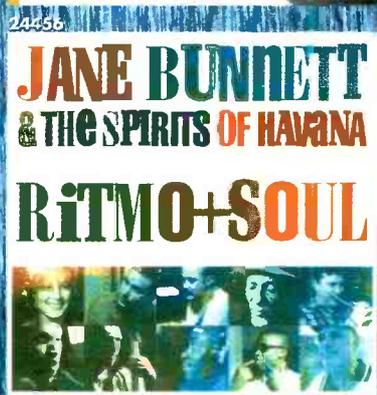
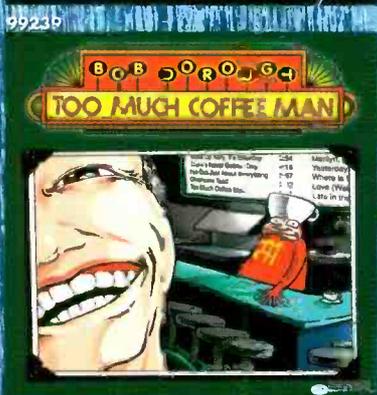
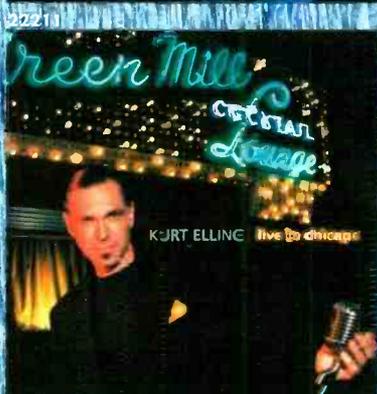
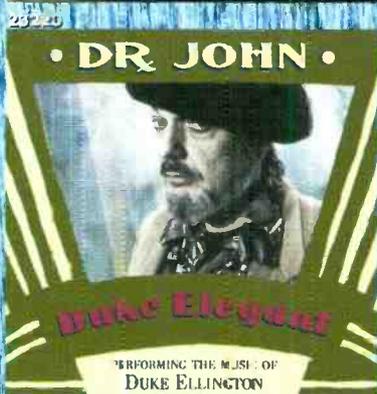
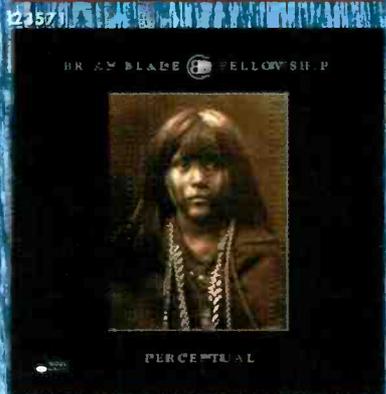
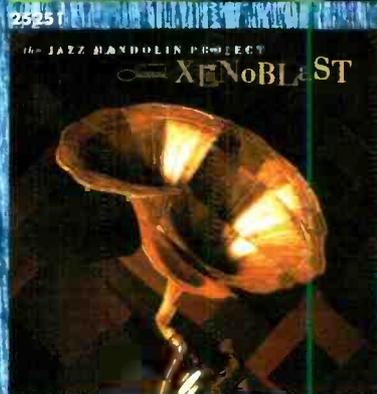
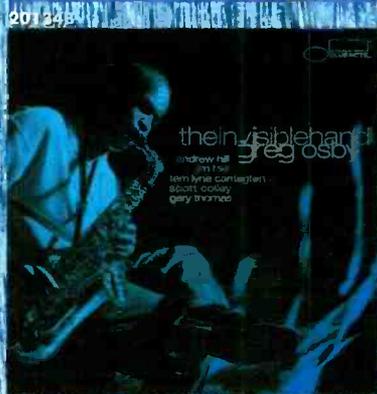
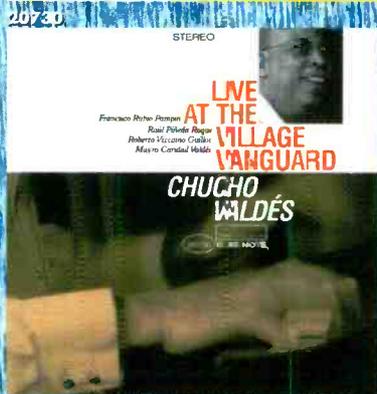
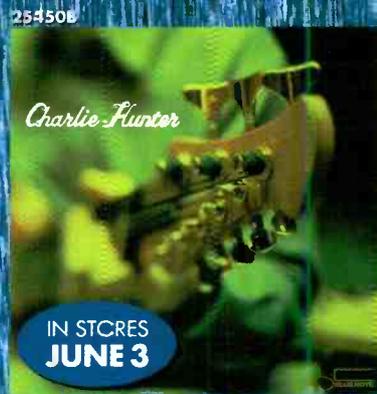
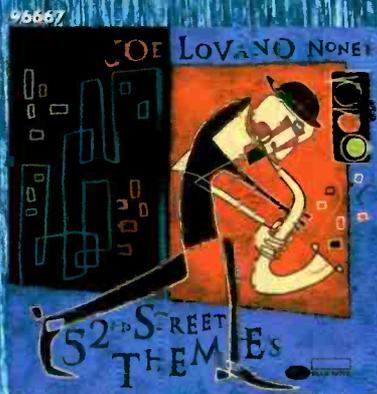
Narada Jazz warmly welcomes **WARREN HILL** to its growing roster of distinguished artists.

New album coming August 15.

[www.naradajazz.com](http://www.naradajazz.com)

Narada Jazz is proudly distributed by EMIMusic

# THE FUTURE OF JAZZ IS NOW!



MOVING THE MUSIC FORWARD SINCE 1939

[www.bluenote.com](http://www.bluenote.com) music | contests | jazz chat | blue note records merchandise | blue note radio

## Schedule Of Events

(All information accurate as of press time)

Capitol Ballroom, Lower Level

### WEDNESDAY, JUNE 7

1:00 p.m. - 6:00 p.m. Capitol Foyer: Registration

6:00 p.m. - 8:00 p.m. Presidential Suite: Opening Night Reception

9:00 p.m. BET On Jazz Restaurant: Multi-Label showcases

### THURSDAY, JUNE 8

9:00 a.m. - 6:00 p.m. Capitol Foyer: Registration

11:15 a.m. - 5:00 p.m. Salon D: Panels Salons E/F: Exhibits

9:30 a.m. - 11:00 a.m. Welcome and Keynote Address

11:15 a.m. - 12:30 p.m.

"Recording—And The Labels Shall Lead Us"

Panelists: Glen Barros, Concord Records; Donald Ellman, Koch Jazz; Tom Evered, Blue Note Records; Jeff Levenson, Columbia Records; Dave Love, Heads-Up; Pierre Sorey, Mapleshade Records

12:45 p.m. - 2:00 p.m. Lunch Break

2:15 - 3:30 p.m.

"Technology—Moving To The Next Phase"

Moderator: Bret Primack, GMN.com  
 Panelists: Judith Baldwin, the Aradia Group; Andy Bartlett, Amazon.com; Herbie Hancock, artist/BET On Jazz; Paul Jung, imix.com; Joe Vella, Jazz Online

3:45 p.m. - 5:00 p.m.

"Social Commentary—Finding Your Ism"

Moderator: Willard Jenkins, Open Sky  
 Panelists: The Honorable John Conyers, U.S. Congress; Claire Daly, artist/Koch Jazz; Joel Forrester, artist; Lenora Zenzalai Helm, Int'l Assoc. Of Women In Jazz

5:15 - 6:30 p.m.

Live Presentation—"Keeping Jazz Live"

Panelists: Sue Auclair, Sue Auclair Publicity; Cliff Hunte, Capital Jazz Productions; Vanessa Rubin, artist; Huub van Riel, European Jazz Network; Thom Santee, Auntie M Creative

Consultants: Bill Warrell, District Curators

9:00 p.m. BET On Jazz Restaurant: Showcases

### FRIDAY, JUNE 9

9:30 a.m. - 2:00 p.m. Capitol Foyer: Registration

9:30 a.m. - 2:00 p.m. Salon D: Panels Salons E/F: Exhibits

9:30 a.m. - 11:00 a.m.

"Marketing: Selling Bebop In A Hip-Hop Nation" (Sponsored by the International Assn. of Jazz Educators)

Panelists: Gary Dawkins, WEA FM; Brian Gaffney, HBO; others to be announced

11:15 a.m. - 12:30 p.m.

"Media: Jazz In The Mainstream"

(Sponsored by Jazz Times magazine)

Moderator: Don Lucoff, DL Media

Panelists: Steve Jones, USA Today, Life Section; Rita Rochelle, Voice Of America; Bill Skane, CBS News; Walter Watson, "NPR Weekend," "All Things Considered"

12:45 p.m. - 2:00 p.m. Lunch Break

2:15 - 3:30 p.m.

"The Creative Process—Crossing Over Without Compromise" (Artists Panel)

(Sponsored by the Thelonious Monk Institute of Jazz)

Panelists: Regina Carter, NIA Entertainment; Stanley Turrentine Others To Be Announced

3:45 - 5:00 p.m.

"Radio: There's Confusion In The Air"

Moderator: Neal Sapper

Panelists: Thurston Briscoe, WBGO FM; Murray Horwitz, NPR; Maxie Jackson III, WEA FM; Steve Williams, KSSJ FM

8:00 p.m. BET Studios

**BILLBOARD • BET ON JAZZ AWARDS SHOW & RECEPTION**

(Special Thanks to Conference sponsors: Baileys, BMI, Jazze.com & Jazz Times)

## INDIE LABELS AT WORK

Continued from page 68

financially. You've got to make a serious commitment to an artist if you intend to build that artist into a significant artist in the genre."

### BLUE BLITZES N.Y.C.

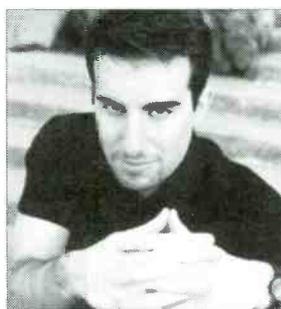
Arkadia, a self-distributed New York label founded in 1997 by V.I.E.W. Video head Bob Karcy, has demonstrated such commitment in several ways, including an unusual promotion done in tandem with last year's release of T.K. Blue's "Another Blue." The first solo release in 13 years from the saxophonist also known as Talib Kibwe, a sideman for Randy Weston, was accompanied by "Blue Blitz 99": The musician made 36 New York-area appearances in 36 days, including in-store concerts at HMV and Borders and performances at schools, coffee shops, events affiliated with powerhouse jazz station WBGO-FM and nightclubs.

"It was on the cover of *Holthouse* magazine, there were ads in the *Village Voice*, and we printed up and distributed 26,000 programs about the blitz in all kinds of different stores and at Starbucks and all the jazz record departments," says Karcy, president and owner of the label. "We made an investment because we really believe in him. You can only do it in New York, creating that kind of a buzz. We think that the whole world of jazz is aware of things going on in New York. We got a lot of feedback from promoters and people from all over, saying, 'What is this blitz? What is happening?' I think we changed people's perception of him."

### GO OUT AND PLAY

Hands-on involvement, alternate sales venues, consistent airplay, unusual promotions and Internet access all may play vital roles in independent jazz labels' ability to launch new artists, according to most representatives interviewed. Take a poll, though, and hear the same old refrain about the most important ingredient in that process: face time with listeners. "I think the best thing that can break an artist is getting the artist's butt out there to play, period,"

# JAZZ



Redman sideman Goldberg (above) and Monk award winner Barrett

says Arkadia's Karcy. "We've got to do the right support things, we've got to fight for reviews, but the single, by far most important thing is getting the artist out there playing, so people can hear their music. We can create an awareness about them, market by market. There is no substitute for that."

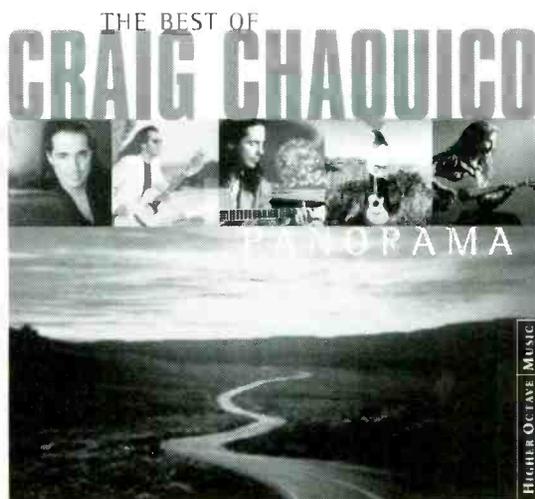
Accurate's Gershon, recently on the road in support of Either/Orchestra's new "More Beautiful Than Death," agrees, commenting, "With all those obstacles, just to get your butt out there, get into a van and start making fans and connecting with people on a grassroots level is the best thing I've been able to come up with."

Road work may also result in important indirect benefits, suggests Jim West, who founded the Montreal-based Justin Time label in 1983. "If you can get to the festivals or the Blue Note or the Vanguard or Sweet Basil, that's a profile gig," says West, whose label was home to Diana Krall's debut and has recently released work by up-and-comer trumpeter Hugh Ragin, a regular sideman with label-mate David Murray. "You can feed off that and perhaps get the major critics out to the show. For a young artist, getting written up in the *New York Times* or the *Washington Post*, *Down Beat*, *Jazziz* or *Jazz Times*—those things are worth their weight in gold."

Another touring option: place new artists in bands led by name players. That's a pairing that was created organically in the case of bassist Avishai Cohen and saxophonist Steve Wilson. Both musicians were already members of the Chick Corea-led Origin, and both released their Concord debuts in 1998; Cohen followed with last year's "Devotion" and Wilson with "Passages" last month. "That helps them tremendously, in terms of moving them around the world and getting them in front of audiences," says Concord's Burk.

Still, the process amounts to a constant, uphill struggle, according to Glen Barros, president of Concord, newly distributed by IDN. "It's very very hard to develop an artist from scratch," he says. "You have to do it by coupling double bills and underwriting tours and promotional appearances. It takes a lot of commitment and resources, both in the financial and the human sense. You really have to put a lot into scratching away and getting the artist heard." ■

## Higher Octave... The Past, Present and Future of Smooth Jazz.

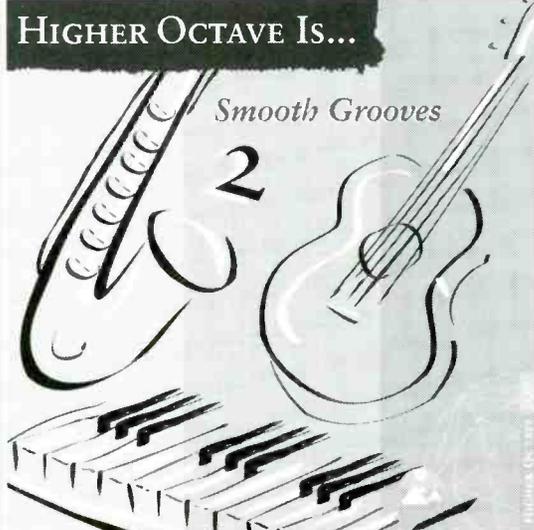


### Panorama: The Best of Craig Chaquico

Panorama: The Best of Craig Chaquico is an amazing retrospective offering both a glorious look back and glimpses of the great excitement and diversity to come from this trendsetting artist. Featuring 2 newly recorded songs.

Catch Craig Chaquico on tour:

June 3	Sacramento, CA	July 27	Walnut Creek, CA
June 4	Hearldsburg, CA	July 29	Saratoga, CA
June 23	Carlsbad, CA	August 2	Seattle, WA
June 24	FL Worth, TX	August 27	Park City, UT
June 25	San Antonio, TX	Sept. 8	West Bend, WI
July 8	Winter Park, CO	Nov. 10	Jacksonville, FL
July 9	Pasadena, CA	Nov. 10	Melbourne, FL

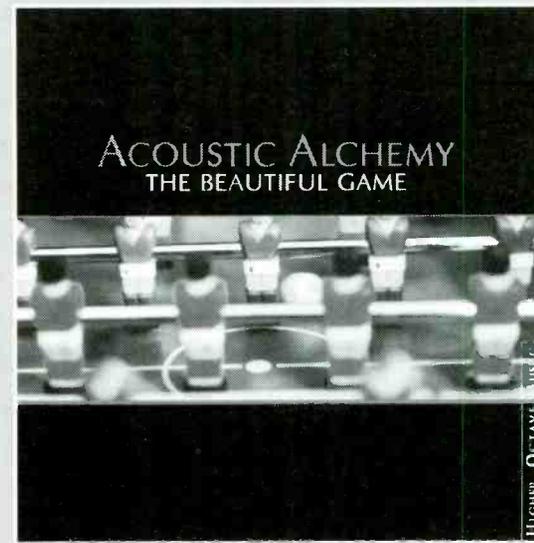


### Smooth Grooves 2

A dynamic journey through the past, present, and future of the immensely popular Smooth Jazz genre.

Specially Priced

Featuring:  
 3rd Force  
 Acoustic Alchemy  
 Brian Hughes  
 Craig Chaquico  
 and many others.



### Acoustic Alchemy • The Beautiful Game

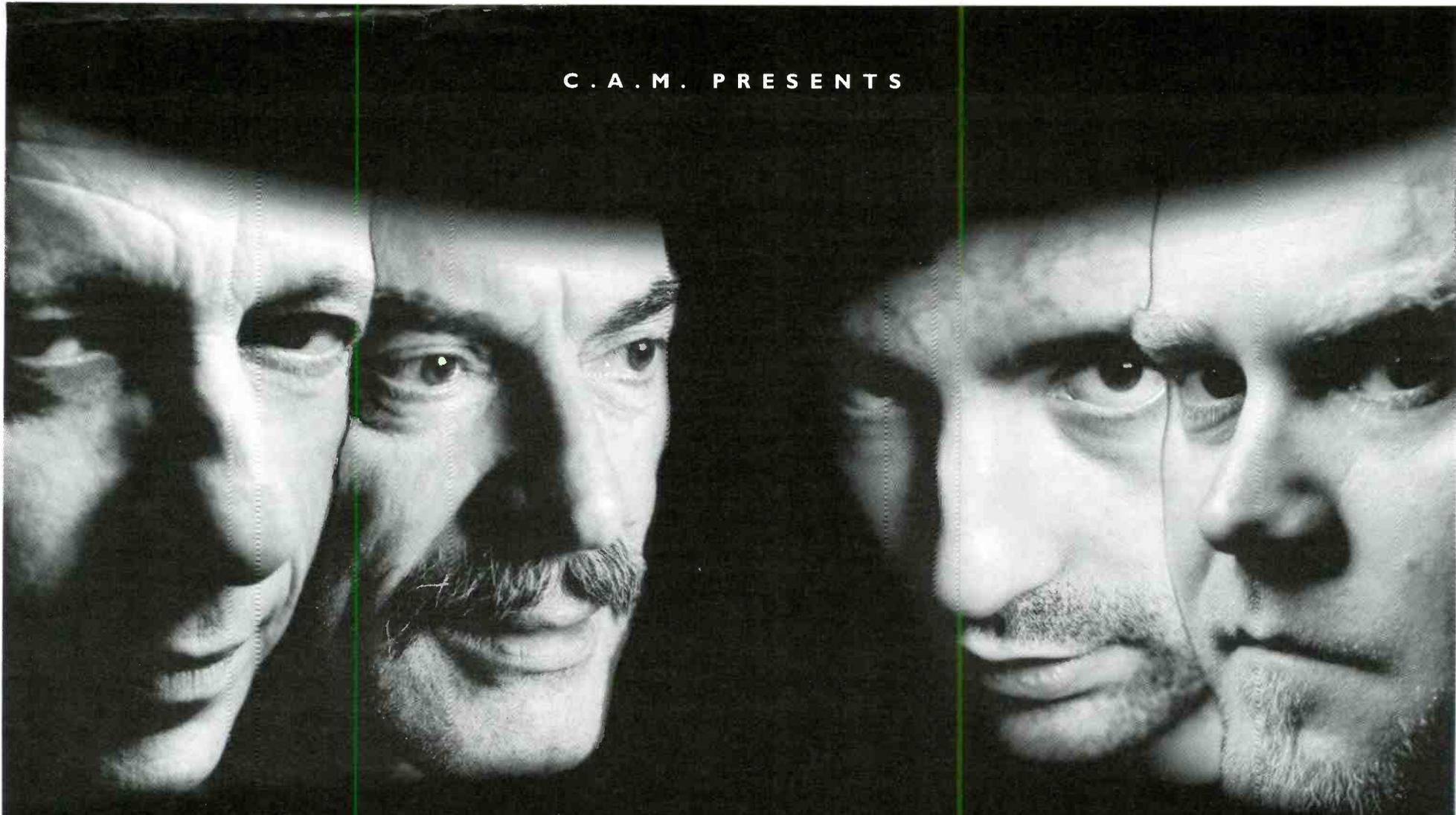
Popular guitar ensemble Acoustic Alchemy begins a new chapter in its storied career with multiple stylistic influences—Soul, Country, Pop, Jazz, Latin and Reggae.

Catch Acoustic Alchemy on tour:

June 10	Caravan of Dreams - FL Worth, TX
June 11	Skybar - Houston, TX
June 18	Variety Theatre - Atlanta, GA
June 14	River Bend Festival - Chattanooga, TN
June 15	Cat's Cradle - Carboro, NC
June 16	Handicabar - Greenville, SC
June 18	Sapphire Supper Club - Orlando, FL
June 19	Tampa Bay PAC - Tampa Bay, FL
June 20	Carafree Theatre - West Palm Beach, FL
June 22	The Point - Bryn Mawr, PA
June 23	1132 Club - Atlantic City, NJ
June 24	Ball's Head - Annapolis, MD
June 25	Birchmere - Alexandria, VA

June 28	Bottom Line - New York, NY
June 29-30	Sculler's - Boston, MA
July 2	Towne Center - Rochester, NY
July 3	Milestones - Rochester, NY
July 7	Skyline Stage - Chicago, IL
Sept. 18	Bastille - Hanford, CA
Sept. 17	Rodney Strong Winery - Healdsburg, CA
Sept. 20	Red River Music Hall - Phoenix, AZ
Sept. 21	Humphrey's - San Diego, CA
Sept. 22	The Mountain Winery - Saratoga, CA
Sept. 23	Sunset Station Casino - Las Vegas, NV
Sept. 24	Coach House - San Juan Capistrano, CA
Sept. 30	Quail Lodge - Carmel, CA
Oct. 1	Great American Music Hall - San Francisco, CA
Oct. 5-8	Jazz Alley - Seattle, WA

C.A.M. PRESENTS



# JAZZ

IN THE MOVIES

## LA DOLCE VITA TOMMASO/RAVA QUARTET

Enrico Rava, Stefano Bollani, Giovanni Tommaso, Roberto Gatto

MOVIE-ING JAZZ



*Hear it at*

[www.camoriginalsoundtracks.com/jazz](http://www.camoriginalsoundtracks.com/jazz)

Licensing still available. For info, fax us at (39) 06 687 4046 (Rome, Italy)

Photo by ANDREA PACIONI

GRAHTE

silver-anniversary compilation of Rollins' work on Milestone, released in 1997, of which *Esquire* was kind enough to observe, "It's amazing that this great saxophonist has been on this crummy label for 25 years making largely second-rate records."

Well, Rollins is not noted for reading his press notices, nor is he especially other-directed. He lives quietly in upstate New York with his wife, Lucille, who is also his manager, in an interracial marriage that has lasted more than 40 years. He proudly calls himself a Luddite and is pleased that he has given pleasure to people he has never met. Even though he admits that "Music is a young man's game," he has no plans to retire ("I don't play golf") and doesn't know what he would do if he did. "I am optimistic," he says. "I have hope." A deeply spiritual man, he spends most of his time working on his music or reading. He is currently working on material for a new recording, to be made with the finest of jazz pianists, his old friend Tommy Flanagan.

#### CHAMPION PLAYER

Rollins has been called "the great living jazz musician" and "the greatest living improviser." His more conservative admirers limit themselves to calling him "the great living jazz saxophonist." He is routinely compared to Louis Armstrong. Certainly no one embodies the ideal of what a jazz musician should be more than he. After bringing Rollins to the Smithsonian Institution for a master class, Martin Williams, our premier jazz critic, told me, "He's one of the most impressive men I've ever met."

Chip Stern began his notes to the "Silver City" compilation by invoking Joe DiMaggio, who continued to give his all every time out, long after he had proven everything there was to prove, "because there might be somebody out there who hasn't seen me play before."

Raymond Chandler, writing to an editor about a bad review given to a late novel by Ernest Hemingway, whose old man of the sea venerated "the great DiMaggio," said, "The champ may have lost his stuff temporarily or permanently, he can't be sure. But when he can no longer throw the high hard one, he throws his heart instead. He throws something. He doesn't just walk off the mound and weep."

The great Newk can still zip them over the plate and knock them out of the park, and he has never offered anything less than his full, noble heart. Long may he wave. ■

# JAZZ

#### OPEN-AIR JAZZ

Continued from page 68

your impact will be better."

"Universal Groove Night" at Montreux on July 13 affords the company the opportunity to roll out such nascent international prospects as the Mardi Gras B.B. (Big Band) from Germany, supporting its debut album, "Supersmell." (The band is also booked for this year's 25th anniversary North Sea Jazz Festival, which takes place July 14-16).

The "Groove Night" will also feature Norwegian keyboard talent Bugge Wesseltoft and the U.K.'s Courtney Pine, who is due to release a new album in autumn.

#### INDIES CREATE OWN AGENDA

As ever, the festival season offers promotional opportunities to artists who do not fall strictly within the remit of jazz. One such beneficiary this year is Bryan Ferry, who will play at the opening gala night for North Sea Jazz on July 13, bringing with him the orchestra that has augmented his live shows in recent months in support of his album of standards for Virgin, "As Time Goes By."

In the independent jazz sector, the problem during festival season is often getting your artists booked at all. But rather than simply complain about the situation, Candid Productions has decided to create its own agenda.

Candid, celebrating its 40th anniversary, has a London staff of four led by president Alan Bates, with U.K. distribution by Proper and various European licensees for its labels, which include Big City, Candid and Choice.

Bates has recently discovered a useful live promotional tool in the form of the Big City Grooves showcase, a concert platform for the label's acts led by musical director and Big City pianist-composer Alex Wilson. The showcase, featuring a house band and a rolling bill of Big City signings, had a successful night on May 8 in London at the Jazz Cafe, and Bates believes it will be a viable live proposition both domestically and in Europe.

"This is something I will probably take onto the Continent next year," he says. "I do think the whole of the festival booking scene in Europe is tied to the apron

strings of the New York agents and international record giants," says Bates. "They've got it pretty well sewn up, and getting a look-in from London is more difficult. I would love to see London build up as a [festival] center in its own right, and we could use some help from the Arts Council for that."

Meanwhile, the company also staged its own third annual Candid Jazz Festival in London May 22-28. Candid has just released the "Big City Grooves" sampler, which features Wilson, David Jean-Baptiste, Ingrid Laubrock and others and is budget-priced, or free with any other Big City album.

#### NO FAVORITISM IN BOOKING

Candid conducts a sizeable part of its retail business via mail order and the Internet, at [www.candidrecords.com](http://www.candidrecords.com), and GM Marc Connor notes that "Let Yourself Go," the label's current release by the increasingly popular U.S.-born, London-based vocalist Stacey Kent, was a No.1 bestseller on Amazon.com.



Amazon best-seller:  
Stacey Kent

North Sea Jazz Festival director Theo Van Den Hoek emphasizes that there is no favoritism towards major labels in its booking policy. "Every artist we get offered is seriously considered," he says. "We don't care if they have a contract with a major or if they have their own label. If they're good enough, that's fine with us."

But he points out that the financial support of a major label or agency is inevitably helpful for overseas acts, especially those coming from the U.S. and those with large bands. "They'll probably need at least another eight gigs to make a tour happen."

Van Den Hoek speaks from his own experience in stressing the retail clout of the European festivals, which can prove itself with immediate visibility. "We have a shopping center in our building," he says, "and I remember, for example in 1991, when Rachele Ferrell was completely unknown in Europe, she played [at the festival over] three days, first in a very small room, then a bigger room and finally at a 4,000-seater. Immediately after every concert, we would sell 200 to 300 CDs."

The 25th anniversary North Sea event hopes to generate its own commercial activity this year, with the publication of a book marking the occasion and Universal's release of a double-CD compilation to further celebrate its birthday. ■

# CONCORD RECORDS

## CELEBRATING ARTISTIC EXCELLENCE SINCE 1973

13 GRAMMY® WINNERS

71 GRAMMY® NOMINATIONS

10 AFIM WINNERS

48 AFIM NOMINATIONS

2 JUNO AWARD WINNERS

10 JUNO NOMINATIONS

4 GAVIN AWARDS - INDEPENDENT JAZZ LABEL OF THE YEAR

# & COUNTING...









CONCORD RECORDS P.O. Box 845, Concord, CA 94522 (925) 682-6770, Fax (925) 682-3508 [WWW.CONCORDRECORDS.COM](http://WWW.CONCORDRECORDS.COM)

Distributed Exclusively in the U.S. by 



# UNIVERSAL JAZZ

## AT THE EUROPEAN SUMMER FESTIVALS

### AUSTRIA – Jazz Fest Wien / June 26- July 8, 2000

- June 28: Michael Brecker / Pat Metheny  
Wolfgang Muthspiel
- July 4: RPS
- July 5: Nicholas Payton Big Band
- July 7: VERVE NIGHT: at the Opera  
George Benson & Regina Carter
- July 3 to 8: Helen Merrill

### CANADA – Festival International de Jazz de Montreal / June 29- July 8, 2000

- June 29: Charlie Haden Quartet  
Shirley Horn  
Nicholas Payton
- June 30: Wayne Shorter / Herbie Hancock
- July 2: Al Jarreau
- July 3: Claudia Acuña
- July 5: Sphere (Kenny Barron)
- July 6: Denzal Sinclair  
Cao Gilberto  
Mino Cinelu
- July 8: Dee Dee Bridgewater

### ITALY – Umbria Jazz Festival / July 14 – 23, 2000 Gala Concert July 13

- July 16: VERVE NIGHT: at Giardino del Frontone  
Roy Haynes Trio w/ Danilo Perez  
& John Paritucci  
Michael Brecker / Pat Metheny
- July 22: Roy Hargrove Quintet
- July 23: VERVE NIGHT: at Giardino del Frontone  
Claudia Acuña  
Roy Hargrove & Strings  
Al Jarreau

### THE NETHERLANDS – North Sea Jazz Festival / July 14 – 16, 2000

- July 14: Dee Dee Bridgewater  
Michel Camilo Trio  
Michael Brecker Quartet w/ Pat Metheny  
Clarence Gate Mouth Brown  
Claudia Acuña  
Roy Hargrove + Strings  
Diana Krall  
Michiel Borstlap  
Bugge Wesseltoft
- July 15: VERVE NIGHT: at Dakterras  
Roy Haynes Trio  
Claudia Acuña  
Regina Carter  
Jimmy Duodu  
Mardi Gras  
Herbie Hancock Sextet  
Roy Hargrove Quintet  
Nicholas Payton Big Band  
Al Jarreau  
George Benson  
Fleurine & Brad Mehldau  
Russell Malone Trio

### SPAIN – Victoria-Gasteiz Jazz Festival / July 16 – 22, 2000

- July 16: Christian McBride Quartet
- July 18: Regina Carter Quintet  
Russell Malone Quartet
- July 21: Roy Haynes Trio
- July 22: Michael Brecker / Pat Metheny

### SWITZERLAND – Montreux Jazz Festival / July 7- 22, 2000

- July 12: Clarence Gate Mouth Brown
- July 13: UNIVERSAL GROOVE NIGHT:  
at Miles Davis Hall  
Mardi Gras  
Bugge Wesseltoft  
Courtney Pine
- July 18: VERVE GALA NIGHT: at Stravinski Hall  
George Benson  
Diana Krall
- July 19: Fleurine & Brad Mehldau duo
- July 20: Michael Brecker / Pat Metheny

### TURKEY – International Istanbul Jazz Festival / July 5 – 15, 2000

- July 5: Christian McBride
- July 8: Wubutee
- July 11: Nicolas Payton Big Band
- July 12: Michel Camilo Trio w/ Tomatito

subject to change



BLUE THUMB RECORDS Great Records Period

CLAUDIA ACUÑA

MICHAEL BRECKER

ROY HARGROVE

TOMATITO / MICHEL CAMILO

DIANA KRALL

REGINA CARTER



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## After Banner Year, Electronic Games Thrust Into The Future At E3

BY STEVE TRAIMAN

LOS ANGELES—Coming off the biggest year ever for video console and computer game sales in 1999 and encouraged by first-quarter gains this year, multimedia retailers turned out in force for the Electronic Entertainment Expo (E3).

Attendance and exhibit space set records for the May 11-13 run at the L.A. Convention Center, according to the Interactive Digital Software Assn. (IDSA), the show's owner and sponsor.

During the event, attended by more than 50,000, many marketers of game software and hardware previewed new products for the fall and for 2001.

Sony Computer Entertainment of America introduced PlayStation 2, its DVD-based 128-bit platform that will launch Oct. 26 in the U.S., after a successful March debut in Japan.

Sega.com, a new subsidiary of Sega of America—whose Dreamcast was the first console platform to offer

Internet connectivity—highlighted its SegaNet high-speed online gaming network, which will bow in September with at least a dozen online games.

Nintendo of America gave a few more hints about its DVD-based Dolphin and Game Boy/Game Boy Color (GBC) Advanced platforms, both of which are now expected early in 2001.

And Microsoft previewed the graphics-enhanced play of its X-Box platform, which will bow later next year.

However, despite the record sales—which topped \$7.2 billion last year in the U.S.—game officials said the industry is a major victim of piracy both in the U.S. and around the world.

A featured panel on "Piracy And Protection Of Intellectual Property" highlighted losses of more than \$3 billion at retail in both 1998 and 1999—not including Internet piracy, which is growing substantially, according to Ric Hirsch, IDSA senior VP, intellectual property enforcement.

After Sony and Nintendo literally

carried the ball alone on fighting piracy for several years, IDSA formed an active anti-piracy committee that now has representatives from 17 companies.

As a prelude to the panel discussion, the first cross-industry international anti-piracy certification/compliance program for manufacturing plants, designed to help reduce the publishing of pirate CDs and DVDs, was officially launched (Billboard, May 29).

The alliance includes the International Recording Media Assn., the IDSA, the Motion Picture Assn., the Recording Industry Assn. of America, the International Federation of the Phonographic Industry, the Business Software Alliance, and the Software and Information Industry Assn. Certificates of compliance were given to the first two certified plants, operated by Universal Music Group and Cinram.

Other E3 highlights:

The Olsen twins, Mary-Kate and Ashley—who reportedly have had success with an initial PC and two GBC games through Acclaim Entertain-

ment's Club Acclaim and their own Dualstar Interactive firm—were on hand to preview their first Sony PlayStation game being released this fall, "Mary-Kate & Ashley Magical Mystery Mall." Christina Recchio, Club Acclaim marketing manager, said Wal-Mart is a prime candidate for



Neurosmith's Angela York points to Cyber Cartridge, which will download EMI Music Publishing-licensed songs from its Web site, transforming its Music Blocks into a Web-powered smart toy. (Photo: Steve Traiman)

the first in-store Mary-Kate & Ashley boutiques that would include their music videos, games, and new apparel line due later this year.

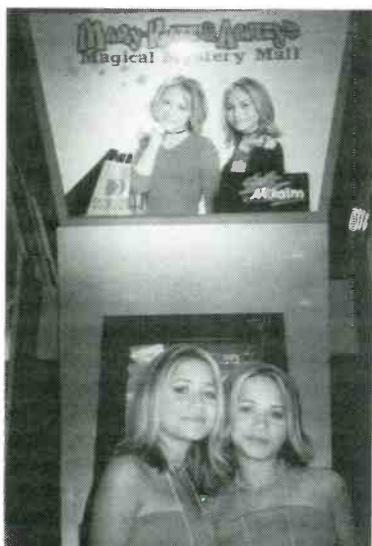
VM Labs and Toshiba Consumer Products of America demonstrated the first Nuon-enhanced DVD Video player from Toshiba, available in the third quarter at a \$399 list price, according to Craig Eggers, Toshiba product planning director. VM Labs president/CEO Richard Miller previewed some of the first game titles with Nuon-enhanced technology, which transforms a DVD player into an interactive fun center.

"To launch Nuon, the emphasis will be on tailored point-of-sale programs to meet each key retailer's needs," said Greg LaBrec, VM Labs marketing VP. "As one example, Montgomery Ward is very interested in an interactive countertop display, and we'll have experienced merchandisers visiting accounts in the top 80 markets on a monthly basis."

Ron Jones, SongBoy.com chairman/CEO, showed off prototypes of MP3 adapters for downloading Internet music atop Nintendo GBC and SNK NeoGeo Pocket handheld game devices, with playback through headphones or speakers. Manufactured by CSE Ltd. in Korea, the adapters—with eight-megabyte memory for about 30 minutes of music—will be available in October at \$79 list for either unit. Jones noted that a big chunk of last year's and this year's first-quarter industry sales increases came from GBC software and hardware.

KB Gear introduced JamP3, an MP3 player under \$100, and three other new Jam line products directed at teens—JamCam 3.0 digital camera, Jam-It! palm-sized digital sound lab, and Jam Studio Web graphics tool, as well as a new Web site, jamonline.com. "With teens online in record numbers, we wanted to provide them with the right tools to do even more in cyberspace," said KB Gear president/chief

(Continued on next page)



Mary-Kate, right, and Ashley Olsen are pictured at the Club Acclaim demo of their upcoming first Sony PlayStation release, "Mary-Kate & Ashley Magical Mystery Mall." (Photo: Steve Traiman)

## Valley Media Plans 30% Cut In Work Force

NEW YORK—Barney Cohen, Valley Media chairman and founder, told Wall Street analysts in a conference call that by the end of June, the company will have reduced its work force by 30%, or 700 people.

On May 25, Woodland, Calif.-based Valley Media reported a loss of \$4.6 million, or 54 cents per share, for the year ending April 1.

In the conference call, Cohen, who is assuming the post of interim CEO, said, "We know we have made major mistakes; we will fix them. I am the largest shareholder. Most of my net worth is [tied up] in the company, and I am as committed as anyone to see Valley achieve its potential."

Cohen became CEO following the resignation of Rob Cain, who left the company to pursue other interests.

Also, Randy Cerf, senior VP/CFO, said during the conference call that he too would leave the company in June, without specifying the exact date. Valley has hired a search firm to replace both Cain and Cerf.

"I am looking at Valley from top to bottom for ways to save money, add margin, and increase sales," Cohen said.

For example, Valley has reduced inventory by \$74 million in the fourth quarter, he noted, adding that there would be further reductions.

Cohen said the company's video business should benefit from consolidation. "Two of our competitors have closed doors. We are making a number of inroads [with new accounts] and recently started racking CVS."

In its E-fulfillment business, Valley

recently added two new customers, Big Star and Hooks.com, Cohen reported. "We expect E-fulfillment to increase significantly, albeit at a slower growth rate than we have historically enjoyed," he added.

Picking up new accounts helps the company decrease its concentration on its two largest E-accounts, Amazon.com and CDnow. Cerf noted that profit margins with those accounts have declined. Also, he said that the company had increased its bad debt reserve.

He noted that CDnow had owed Valley about \$20 million at the end of the quarter, and that was down to about "\$15 million as of last week." He added that CDnow had consistently met its payment obligations to the company.

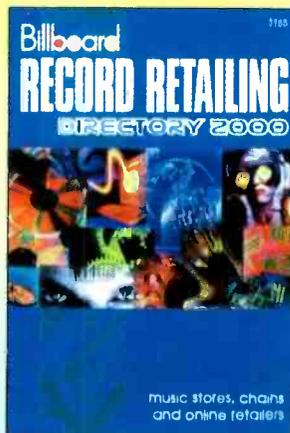
ED CHRISTMAN

## YOUR COMPLETE RETAIL GUIDE...

The essential tool for those who service or sell products to the record retailing community. Everything you need to know about retail with over 7,000 updated listings of independent and chain record stores, chain headquarters, and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



YES! Please send me Billboard's Record Retailing Directory 2000.

I am enclosing \$185 per copy plus \$6 shipping and handling (\$14 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  American Express  MasterCard  Visa

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_ E-mail \_\_\_\_\_

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales final. BDRD3169

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For fastest service call 1-800-344-7119. Outside the U.S. call 732-363-4156.

Or fax your order to 732-363-0338.

Now available on diskette and mailing labels, for rates call (212) 536-5017

www.billboard.com

## newsline...

**MYPLAY**, a digital music storage service, has completed a round of financing worth more than \$18 million from investors led by Paul Allen's Vulcan Ventures Inc. The funds will be used to develop new services, including support for wireless devices and broadband applications.

The company also said its members can add an unlimited amount of music to their digital lockers when they obtain it from Myplay partners—including Emusic.com, Rollingstone.com, and America Online's Winamp—that use its "add to locker" button technology. Additionally, Myplay has expanded the amount of storage space for uploaded music to 3 gigabytes per member—the equivalent of as many as 300 CDs.

**CDNOW HAS LINKED** with Dr Pepper/7Up for a custom-CD promotion. The \$90 million campaign features an instant-win game, "Tune Into 7Up," marked on 75 million soda products through September. One out of every 12 products will award a free custom CD, which consumers can create at [cdnow.com/7up](http://cdnow.com/7up). More than 200 songs from 26 labels are available by such acts as Moby, Coolio, and Widespread Panic. CDnow will manufacture the discs at its Fort Washington, Pa., facility and offer discounts on select albums by the participating artists.

**EMUSIC.COM**, a digital download retailer, is offering a free 32-megabyte Creative Labs Nomad II portable digital audio hardware player to customers who purchase \$50 worth of downloadable music. The player is valued at more than \$200.

**LIQUID AUDIO** says its retail integration and fulfillment system will be used by Internet design studio and online entertainment destination network MediaX on its [amuznet.com](http://amuznet.com) site. The Liquid Audio system offers music from more than 8,500 artists on 1,400 labels.

### VIACOM

**VIACOM** plans to repurchase up to \$1 billion of its stock, effective immediately. The company completed its most recent market purchase program at the end of April. Stock buybacks reduce the number of

shares outstanding, with the intent of increasing the stock price and raising per-share earnings. Shares in Viacom, which completed its merger with CBS on May 4, had declined more than \$7 in the week prior to the announcement of the repurchase program.

**SIRIUS SATELLITE RADIO**, a digital satellite radio broadcaster, said it is in negotiations with American Honda Motor Co. Inc. to deliver its satellite radio service to Honda and Acura customers in the U.S. Sirius expects talks to lead to an agreement consistent with the unified standard agreement announced by Sirius and XM Satellite Radio in February. Under the unified standard agreement, Honda, along with any other new automaker partners, will deploy satellite radio receivers that can receive both services.

**RENTRAK CORP.**, a distributor of prerecorded videocassettes on a revenue-sharing basis, said net earnings for the fiscal year that ended March 31 increased 68% to \$3.4 million, or 32 cents per diluted share, from \$2 million, or 18 cents per diluted share, the prior year. Helping that performance was a gain of \$7.8 million related to the settlement of its lawsuit with Hollywood Entertainment Corp. Meanwhile, total revenue for the year slipped to \$113.4 million from \$123.8 million last year due to fewer average rental turns from Rentrak's core pay-per-transaction videocassette distribution business. For the quarter that ended March 31, total revenue was \$29.5 million, down 5% from \$31 million in the comparable quarter of the prior year. Consolidated net earnings for the fourth quarter slipped to \$193,149, or 2 cents per diluted share, compared with \$1 million, or 10 cents per diluted share, last year.

**MUSICMUSICMUSIC**, parent company of online radio broadcaster RadioMOI.com, said it will be a featured content provider for the new Media Guide of the Microsoft Windows Media Player 7. The Media Guide is a feature of Windows Media Player 7 that offers links to news and entertainment content directly from the media player itself.

**MASSIVE MEDIA GROUP**, the entertainment-focused digital rights management (DRM) service provider and clearinghouse founded by Frank Biondi Jr., Howard Weitzman, Greg Meidel, and Michael Kassin, said it will team with US Interactive to jointly design and build its digital commerce transaction system. Massive Media, which licenses the InterTrust DRM technology, expects to begin offering its financial clearinghouse service later this year.

## AFTER BANNER YEAR, ELECTRONIC GAMES THRUST INTO THE FUTURE AT E3

(Continued from preceding page)

technology officer Jim Triggs.

Neurosmith announced an agreement with EMI Music Publishing to license downloads of rock'n'roll oldies from its Web site for toddlers, transforming its Music Blocks into a Web-powered smart toy that lets kids compose music while playing with blocks. Spokeswoman Angela York explained that with Neurosmith's new Cyber Cartridge, parents and kids would be able to download titles like Bobby Darin's "Splish Splash," Wilson Pickett's "Land Of 1000 Dances," and others later this year from EMI.

Available in August with three free downloads at a list price of \$49.99, Cyber Cartridge will offer other downloads from \$2.99 to \$4.99 each. "We're thrilled to join with Neurosmith in using state-of-the-art technology to enhance the lives of children," said Yolanda Blum, EMI director of music services. "We're looking forward to moving this project forward and making an entire collection of classic rock tunes available for this exciting new platform."

After the success of its branded "MTV Music Generator" music-creation software for the Sony PlaySta-



Richard Miller, left, VM Labs president, and Craig Eggers, Toshiba product planning director, introduce the first Nuon-enhanced DVD Video player from Toshiba. (Photo: Steve Traiman)

tion in December, Codemaster previewed a PC version due in June at an estimated street price of under \$30. Building in a framework of 99 recording channels, users can create original music by manipulating thousands of prerecorded riffs and instrumental sounds and can jam online via the Internet or local area networks.

"The PC is able to offer more than a PlayStation in terms of memory storage," said Mike Hays, Codemaster worldwide director, sales

and marketing.

Adventus introduced its "Piano Suite Premier" PC software bundle at \$179.95 list price, with president Jim Mullen demonstrating on the included Fatar 49-key MIDI keyboard.

Also introduced was "Opus 1: Challenger," a PC strategic game with top musical groups competing for global music supremacy (\$49.95 list), and "Kodaly Composer" (\$49.95), for teachers implementing Kodaly-based instruction in the classroom.

Van Hoevering Interactive Music Technology officially launched [musicalsoftware.com](http://musicalsoftware.com), its online distributor site for piano software. Marketing director Dave Davidson said the site will offer Van Hoevering software as well as titles from Band in a Box, Cakewalk, Coda, Finale Allegro, MiBAC, Midisoft, Museware, PG Music, Piano Discovery, Rising Software, and Sonic Foundry, among others.

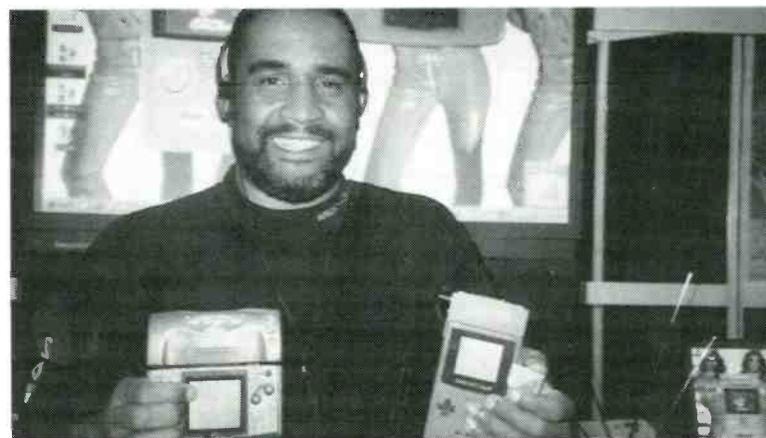
In audio technology, Dolby Laboratories announced that Sega of America would include support for Dolby Digital Surround Sound in the next version of the Sega Dreamcast operating system that is being released this month.

"We're strengthening our game support effort with all developers," said Dennis Staats, Dolby technical marketing manager. "We're working with Sony on Dolby Digital interactive effects for [DVD-based] PlayStation 2 and are expanding our relations with Nintendo for Dolby enhancements on next year's [DVD-format] Dolphin platform."

He also reported that Hitachi introduced the first Dolby Digital 5.1-channel headphones in Japan, available in the U.S. this fall.

Creative Technology demonstrated two new speaker systems for PlayStation 2: the Cambridge SoundWorks DTT2500 Digital model, adapted from the PC/DVD version (\$299 list), and the PS2000 (under \$250). Both are equipped with an optical connection for quick and easy connectivity.

Altec Lansing Technologies showcased its new ATAP3 25-watt, three-piece audio system at an estimated street price of \$99 but has delayed its 75-watt ATP6 six-piece system for redesign to better meet retailer needs, according to product development engineer Dave Cuddleback.



Ron Jones, SongBoy.com chairman/CEO, shows off MP3 adapters for downloading Internet music atop Nintendo Game Boy Color, right, and SNK NeoGeo handheld game devices. (Photo: Steve Traiman)

## EXECUTIVE TURNTABLE

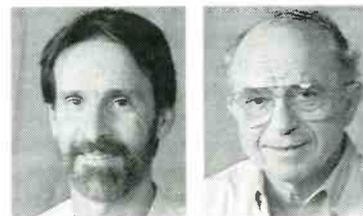
**HOME VIDEO.** Mike DeArruda is named executive producer of the Animation House in Los Angeles. He was an executive producer for Bent Animation.

**DISTRIBUTION.** WEA Corp. promotes Vinnie Campisi to VP of operations/inventory and Joe Kleinhandler to VP of national operations in Burbank, Calif. They were, respectively, director of operations/inventory and director of national operations.

**NEW MEDIA.** JP Clement is named VP of marketing for Enigma Digital in Santa Monica, Calif. He was VP of marketing for Ticketmaster Online.

Jim Donofrio is named VP of business development and sponsorship for UltraStar in New York. He was VP of marketing for Millsport.

CDnow promotes Chris Maccaro to senior director of media sales in New York. CDnow promotes John



CAMPISI

KLEINHANDLER

Lyons to director of media sponsorships in Fort Washington, Pa. CDnow names Lisa Donovan director of sales strategy and operations in Fort Washington. They were, respectively, director of East Coast sales; manager of marketing and promotion, corporate sales and development; and senior manager for Deloitte Consulting.

**MUSIC VIDEO.** Jeannie Kedas is promoted to VP of MTV Communications for MTV in New York. She was VP of corporate communications and public responsibility.

## ITALY'S ROCK ON-LINE AND MATCH MUSIC SITES MERGE

(Continued from page 52)

the video streaming of Match Music features on Rockol's Web site, using RealVideo and Windows Media Player.

There also are plans to float the newly merged company on the stock exchange by next year and to create a string of free-to-air specialized music TV services via satellite, the Internet, and emergent wireless Internet technologies, such as the Wireless Application Protocol and the Universal Mobile Telecommunication System.

"This is not a start-up," says Di Carlo. "Both companies are well established, with a joint annual turnover of Euro 10.3 million [\$9.3 million]. We have a concrete strategy to gradually establish our new services, including the live coverage of significant music events and an international presence starting from June onwards."

Di Carlo says Rockol has established a good relationship with the record industry. "We have always respected the delicate issues regarding music rights and the Internet and have therefore gained the respect of the record companies who are using us more and more as an important promotional tool," says Di Carlo.

V2 Italy's head of promotions Sandor Mallasz tells Billboard that

the fusion is an interesting promotional development. Says Mallasz, "Rockol and Match Music have been two companies that we work well with. We have started using Internet-based opportunities for marketing more and more, and alongside Vitaminic and Decod Network, Rockol is a useful promotional tool. We also have an excellent rapport with Match Music, which has a history of producing pro-

grams which give exposure to new trends and to supporting local artist development."

A senior executive of one of Italy's leading major labels says that it had halted the supply of music videos to Match Music due to lack of royalty payments for the exploitation of music TV clips. The executive preferred to remain anonymous. Fiorillo was unavailable for comment.

Ettore del Borello, director general of Italy's new broadcast/public performance collections consortium Società Consortile Fonografici (SCF), which was formed in February, confirmed that some of its member labels are withholding videoclips. "We are a new rights collection consortium, and we are negotiating for payments from all of Italy's music TV channels and radio stations," says del Borello.

He adds, "Unlike other broadcasters, Match Music's position is to refrain from any negotiation, and this has led some of our members to withdraw permission to air their clips. The position of other members remains more flexible."

So far the affiliates of Italy's five majors; the country's largest independent, Insieme/Sugar; and several independent labels are members of the SCF collections consortium.

## SHOWBIZ FIRMS SIGNAL NEW ERA ON KOREA MARKET

(Continued from page 52)

conglomerates dried up. Now, though, amid Korea's current bull market, Kosdaq provides a way for smaller entertainment companies to facilitate growth.

Market sources say the new influx of capital, along with the transparent nature of the stock market, will lead to improved quality of Korean music and other entertainment products.

The first music companies to be listed on Kosdaq were management company/record label SM Entertainment and Daeyoung A&V, both of which have recently been enjoying record profits. With some of Korea's most popular pop acts on its roster, including dance/pop group H.O.T., pop trio S.E.S., and duo

Fly To The Sky (all released by SM Entertainment label Syn-nara), SM's profitability has skyrocketed due to strong album sales, merchandising business, and concert income.

Established in 1989 by former singer Lee Soo-man (now the company's CEO), SM Entertainment racked up profits of over 3 billion won (\$2.68 million) in 1999 and projects profits of more than 3.7 billion won (\$3.31 million) in 2000. The company says it intends to branch out into TV program production, Internet music businesses, and licensing of Japanese pop music.

Since its April 27 Kosdaq listing, SM's stock price has shot through the roof. Between April 28 and May 12, it

rose from 15,000 won (\$13,000) to 56,000 won (\$49,000). The company's current valuation is nearly 60 times larger (47 billion won, or \$42 million) than its original capitalization in 1989.

"We expect SM Entertainment's net profit this year to reach over 3.7 billion won [\$3.31 million] and 4.5 billion won [\$4.03 million] next year. Compared to the manufacturing industry's 6% average growth rate, this 21.6% growth rate is considered very high and therefore offers higher return for investors," says Noh Mee-won of Daewoo Securities, which is supervising the Kosdaq entry of entertainment firms.

Daeyoung A&V, which 20 years ago was established as Korea's first-ever artist management firm, registered

itself on Kosdaq on the same day as SM Entertainment. Daeyoung A&V's roster includes Korea's most popular female vocal group, FIN.K.L.; singer/composer Shin Hae-chul (signed to the Daeyoung A&V label); and singer Park Jie-yoon (Seoul Records). Daeyoung too is moving to expand its business, with planned moves into record production as well as distribution and Internet-related businesses.

"Daeyoung A&V's stock price went up from its issue price of 43,000 won [\$40,000] to 86,400 won [\$76,000] after only six days on the market, which doubled the firm's value," notes Yoo Byung-ryul, a financial journalist with newspaper Hankook Ilbo.

## Congratulations to Keali'i Reichel and Punahuele Productions Winner of 6 Na Hoku Hanohano Awards!

- Album of the Year ("Melelana")
- Hawaiian Album ("Melelana")
- Male Vocalist
- Favorite Entertainer of the Year
- Liner Notes
- Engineering (Jim Linkner)



We're proud to be  
your distributor



# Ichiban Headed For The Auction Block; Platinum Entertainment Losses Mount

**END OF THE LINE:** The bankruptcy trustee for Ichiban Records says the assets of the company will probably go to auction within the next two or three months, following the conversion of the Atlanta-based label's Chapter 11 petition for bankruptcy protection to Chapter 7.

We learned of the change in Ichiban's status in a passage about legal proceedings in the most recent quarterly report filed by Downers Grove, Ill.-based Platinum Entertainment Inc. Platinum's distribution arm, PED, is Ichiban's distributor, and until sometime in March the label had been housed in PED's Alpharetta, Ga., offices. (We'll have more to say about Platinum's own fortunes below.)

Ichiban filed for Chapter 11 protection last April, claiming \$3.2 million in assets and \$6.4 million in liabilities (Billboard, May 29). As of last November, the label was making a tentative re-entry into the business: It issued a benefit album, and, following an exchange of suits between Ichiban and Platinum (a major secured creditor), a new interim distribution agreement between the companies was approved by the bankruptcy court (Billboard, Nov. 6, 1999).

However, according to Platinum's May 15 10-Q filing with the Securities and Exchange Commission, the distribution agreement unraveled in March after a plan for Platinum to acquire Ichiban's assets fell through. On March 27, the Ichiban proceeding was converted to Chapter 7, which calls for the liquidation of the label's assets.

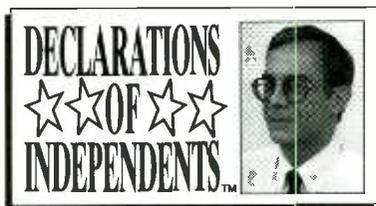
Atlanta-based attorney **Leon Jones**, Ichiban's bankruptcy trustee, says that the label's ultimate inability to reorganize its smothering debt led to the move to Chapter 7.

"There was a significant debt load," Jones says. "The debts were too deep... [Ichiban was unable] to formulate a feasible plan to make money and repay the debts."

Jones adds, "Currently, I have parties interested in buying the assets of the company." He says the principal assets are Ichiban's masters, which are heavy on Southern soul and rap, and its music publishing catalog.

**ADD PLATINUM:** While the liquidation of Ichiban apparently ends the story of that label's protracted collapse, Platinum's 10-Q filing indicates that equally serious trouble lies ahead for Ichiban's one-time distributor.

We took a look at Platinum's most recent quarterly report after receiving a couple of phone calls from alarmed readers who asked if the company had filed for bankruptcy protection. While we were unable to determine if the company had filed at press time, Platinum's statement for the quarter ending March 31,



by Chris Morris

2000, exposed a company in dire financial straits.

Platinum reported a net loss of \$3.9 million for the quarter and an operating loss of \$2.7 million. As of March 31, it had \$3,000 in cash on hand.

According to the report, Platinum's credit facility came due in full on March 31; as of May 12, the firm had borrowed \$32.6 million from its lender, First Source, which notified the company that it was in default on Feb. 11. While Platinum management said it was negotiating with the bank to extend the due date on its loan, the report concluded, "If we are unable to repay our obligations to First Source, we may be forced to seek relief under the bankruptcy laws."

Though the 10-Q also noted that Platinum was not in compliance with Nasdaq's requirement that a company show a tangible net worth of at least \$4 million in assets, the firm's stock was still trading on the exchange on May 25 when this column was filed. In apparent free fall, it closed that day at only 53 cents per share; its 52-week high was \$8.94.

**FLAG WAVING:** James Talley is not an artist who adores the nuts-and-bolts part of the music business.

"I probably would still prefer not to have my own label," Talley says. But the Nashville-based singer/songwriter is running his own operation, Cimarron Records, and we're probably all the richer for it.

On July 11, Cimarron will release Talley's "Nashville City Blues," a collection of powerful and typically affecting blues-tinged originals. That set follows Talley's superlative "Woody Guthrie & Songs Of My Oklahoma Home," a recital of



TALLEY

Guthrie songs issued earlier this year by Cimarron. Talley hopes to begin reissuing later in the year the albums issued by Capitol Records and Germany's Bear Family Records. The label is being distributed exclusively by City Hall Records in San Rafael, Calif.

The formation of Cimarron culminates a decade during which Talley wrangled inconclusively with several executive administrations at Capitol in an attempt to get his catalog back into print. His talks with the label involved dealings with ex-presidents **Hale Milgrim** and **Gary Gersh**; **Bruce Kirkland**, who headed EMI's short-lived catalog division E-Prop; and current president **Roy Lott**. He finally found a sympathetic ear in label attorney **John Ray**.

Talley recalls, "I said, 'John, do you have any children? ... How would you feel if someone took them, locked them in jail, and you couldn't see them for 20 years? ... These albums are my creative children.'"

He managed to secure a long-term exclusive license on his Capitol titles, which include such highly praised albums as "Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love" and "Tryin' Like The Devil" and established Cimarron as a home for his old and new material.

The Guthrie album—completed in 1994 and originally earmarked for release through Capitol—became the first Cimarron release. "Nashville City Blues," recorded in Santa Fe, N.M., on a couple of trips West, is no less personal a project than Talley's splendid homage to Guthrie, who was an Oklahoma native like himself.

Talley was originally signed to Atlantic Records by **Jerry Wexler**, who, Talley says, told the singer, "I really see you and **Willie Nelson** as blues singers. Everything you sing sounds like the blues." Talley himself says, "There are basically two emotions in life—one is the blues, and the other is happiness... You weave back and forth across that line all your life."

Though Talley won critical raves and even played at **Jimmy Carter's** inauguration, he never saw big sales, and in the '80s he dropped out of the music business to sell real estate. He still puts in time at the office, though he says, "Mr. Greenspan raising the interest rates is not helping that area of my life lately."

However, with a couple of masterful new recordings under his belt and his fine catalog awaiting re-release, Talley is itching to get back on the road. "I'm looking for a decent booking agent right now," he says.

Talley can be contacted at 615-329-9002, or via E-mail at cimarronrecords@home.com.

## Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	20	<b>SLIPKNOT</b> I AM...BESSIECOLDRUNNER 111 98/15.98 [HS]	<b>No. 1</b> 4 weeks at No. 1 SLIPKNOT
2	1	6	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
3	6	20	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) [HS]	SPIT
4	3	17	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
5	4	20	<b>KENNY ROGERS</b> DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
6	NEW		<b>XTC</b> IDEAL 3260*/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)
7	5	6	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
8	NEW		<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
9	NEW		<b>WIDESPREAD PANIC WITH THE DIRTY DOZEN BRASS BAND</b> WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION
10	13	20	<b>SEVENDUST</b> TVT 5820 (10.98/16.98)	HOME
11	9	18	<b>VARIOUS ARTISTS</b> HYPNOTIZE MINDS 1883/LOUD (11.98/17.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
12	8	4	<b>AIMEE MANN</b> SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
13	7	11	<b>DEAD PREZ</b> LOUD 1867* (10.98/16.98)	LET'S GET FREE
14	10	4	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) [HS]	THUG WALKIN'
15	12	20	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
16	NEW		<b>KING'S X</b> METAL BLADE 14298 (10.98/16.98)	PLEASE COME HOME...MR. BULBOUS
17	11	4	<b>KATHIE LEE GIFFORD</b> ON THE LAMB 15115/VALLEY (10.98/17.98) [HS]	BORN FOR YOU
18	NEW		<b>PETE TOWNSHEND</b> REDLINE 70001 (17.98 CD)	LIFEHOUSE ELEMENTS
19	17	20	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
20	26	6	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/12.98) [HS]	THE STATE
21	21	3	<b>KEOKI</b> MOONSHINE 80128 (17.98 CD) [HS]	DJMIXED.COM
22	22	5	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (9.98/16.98) [HS]	SECRETO DE AMOR
23	20	10	<b>METHRONE</b> CLATOWN 2000 (11.98/16.98) [HS]	MY LIFE
24	18	5	<b>JERRY GARCIA/DAVID GRISMAN/TONY RICE</b> ACOUSTIC DISC 41 (16.98 CD)	THE PIZZA TAPES
25	23	20	<b>VENGABOYS</b> GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) [HS]	THE PARTY ALBUM!
26	19	19	<b>MARCO ANTONIO SOLIS</b> FONOVI 0516 (10.98/16.98) [HS]	TROZOS DE MI ALMA
27	14	4	<b>SLEATER-KINNEY</b> KILL ROCK STARS 360* (11.98 CD) [HS]	ALL HANDS ON THE BAD ONE
28	33	7	<b>THE PHAT CAT PLAYERS</b> PARLANE 34044 (15.98 CD) [HS]	MAKE IT PHAT, BABY!
29	29	4	<b>SUPREME BEINGS OF LEISURE</b> PALM 2006 (11.98 CD) [HS]	SUPREME BEINGS OF LEISURE
30	24	3	<b>INDIGENOUS</b> PACHYDERM 8 (10.98/17.98) [HS]	CIRCLE
31	RE-ENTRY		<b>VARIOUS ARTISTS</b> PAMPLIN 2150 (11.98/16.98)	BEST OF 2000 — DOVE AWARD NOMINEES & WINNERS
32	25	13	<b>LOS TEMERARIOS</b> FONOVI 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
33	28	8	<b>VARIOUS ARTISTS</b> WEBSTER HALL NYC 16 (16.98 CD)	TRANZWORLD 3
34	39	5	<b>SEAN PAUL</b> 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
35	NEW		<b>DROPKICK MURPHYS</b> HELLCAT 80428/EPIGRAPH (14.98 CD)	THE SINGLES COLLECTION
36	16	8	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
37	31	20	<b>AMBER</b> TOMMY BOY 1253 (11.98/16.98) [HS]	AMBER
38	37	20	<b>JIM JOHNSTON</b> KOCH 8808 (10.98/17.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 4
39	34	15	<b>SOUNDTRACK</b> 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800*/TVT (10.98/17.98)	
40	32	20	<b>ENRIQUE IGLESIAS</b> FONOVI 0518 (10.98/16.98)	THE BEST HITS
41	38	18	<b>CONJUNTO PRIMAVERA</b> G.M.P. 9926/FONOVI (7.98/11.98) [HS]	MORIR DE AMOR
42	36	13	<b>AIR</b> SOURCE/ASTRALWERKS 48848*/CAROLINE (16.98 CD) [HS]	THE VIRGIN SUICIDES (ORIGINAL SCORE)
43	41	4	<b>VARIOUS ARTISTS</b> COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-Tel (13.98/18.98)	THE BEST OF CLUB MIX
44	30	7	<b>DEL THE FUNKY HOMOSAPIEN</b> HIERO IMPERIUM 230103* (10.98/16.98) [HS]	BOTH SIDES OF THE BRAIN
45	27	9	<b>SOUNDTRACK</b> KOCH 8070 (10.98/17.98)	THE CROW — SALVATION
46	50	16	<b>VARIOUS ARTISTS</b> LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
47	35	5	<b>DIMITRI FROM PARIS</b> RESPECT IS BURNING PRESENTS: A NIGHT AT THE PLAYBOY MANSION ASTRALWERKS 49122*/CAROLINE (16.98 CD) [HS]	
48	RE-ENTRY		<b>VICKIE WINANS</b> CGI 5325/PLATINUM (10.98/16.98) [HS]	LIVE IN DETROIT II
49	45	19	<b>SPM</b> DOPEHOUSE 5039 (11.98/16.98) [HS]	THE 3RD WISH
50	40	19	<b>EVERLAST</b> TOMMY BOY 1236 (11.98/17.98) [HS]	WHITEY FORD SINGS THE BLUES

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. **1** Albums with the greatest sales gains this week. **2** Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). **3** RIAA certification for net shipment of 1 million units (Platinum). **4** 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: **5** Certification for net shipment of 100,000 units (One). **6** Certification of 200,000 units (Platino). **7** 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.



At a panel titled "Survival Tactics For Brick And Mortar Retailers In A Digital World" were Alayna Hill, VP of Record Archive; Len Cosimano, VP of multimedia at Borders Books & Music; Carl Singmaster, owner of Manifest Disc; moderator Susan Piver Browne, owner of Padma Projects; Mike Dreese, CEO of Newbury Comics; and David Lang, president of Compact Disc World.



Shown at an event hosted by Platinum Entertainment Distribution (PED), from left, are Jeff Gordon, VP of sales at PED; Norman Haynes, distributed label coordinator at PED; Brent Gordon, president of PED; Hank Caldwell, senior executive VP, music labels, at PED; Bryan Stubbs of the Symbiotic Label Group; and Zak Einstein of the Symbiotic Label Group.



Liquid Audio co-sponsored this year's AFIM Awards Show. Pictured, from left, are Liquid Audio's Bill Woods, director of events and programs; AFIM executive director Pat Bradley; and Paul Melnychuck, Liquid Audio VP of sales and business development.



Hall of Famer Robert Lockwood Jr., right, performs with bassist Gene Schwartz during the 2000 AFIM Awards Show in Lockwood's hometown, Cleveland.



Host Duncan Browne, left, senior VP at Newbury Comics, presents Phil Melita, national sales manager at Nimbus Records, with the first of three Indie Awards the label picked up: in the ensemble classical, solo classical, and traditional world music categories.



Red House Records artist Lucy Kaplansky, left, presents Nina Newhouser, VP of marketing at MaxJazz, with an indie Award for the label's release "It's All About Love" by Carla Cook, which won in the jazz and cabaret vocal category.

## AFIM Stages 28th Annual Convention

CLEVELAND—The 28th annual Assn. for Independent Music (AFIM) Convention—held May 3-7 at the Renaissance Cleveland Hotel—drew labels, retailers, distributors, and others from the independent recording industry to address digital and traditional retail and wholesale issues. The 20th annual Indie Awards were presented May 6.



Bruce Iglauer, left, an AFIM Board of Trustees member and founder/president of Alligator Records, presents Barney Cohen, chairman of Valley Media, with a plaque announcing his induction into the Independent Music Hall of Fame.



The panel "Going Digital: Playing By The Rules, Whatever They Are" featured, from left, Scott Cohen, president and co-founder of the Orchard; Shachar Oren, VP of music at amplified.com; Richard Conlen, VP of marketing and business development at BMI; moderator Hilary Rosen, president of the Recording Industry Assn. of America (RIAA); Bob Kohn, chairman of EMusic.com; and John Simson, senior director of membership at the RIAA.



At the Orchard's booth are staffers Zoe Gottehrer, manager of music and media; Richard Gottehrer, CEO and co-founder; and Sam Perlman, senior director of music and media. The Orchard is a New York-based supplier of music to the Internet.



Clay Pasternack, left, chairman of the AFIM Board of Trustees, is shown with Robert Lockwood Jr. following Lockwood's induction into the Independent Music Hall of Fame during the 2000 AFIM Awards Show.



Shown, from left, are Southern Tracks Records comedian Diana Jordan at the label's hospitality suite with Tommy Couch, director of Waldoxy Records; Tiffany Phillips Couch, director of sales at Select-O-Hits; Tammy Perry, director of national marketing at Select-O-Hits; and Alexis Kelley, owner of LiveWire Entertainment Sales and Marketing.



The opening-night Indie Lounge, hosted by Bayside Entertainment Distribution, showcased Melissa Ferrick, singer/songwriter on the What Are Records? label. Pictured after the show, from left, are Rory Musil, Bayside product manager; Janet Figueroa, Bayside marketing director; Ferrick; Glenn Devery, Bayside VP of sales and marketing; and Dave Coviello, national sales director, What Are Records?



Indie distributor Koch International showcased Koch Records' artist Amy Rigby at the Indie Lounge. Shown, from left, are Brenda Place, marketing director at Koch International; Michael Rosenberg, senior VP at Koch International; John Toney, national sales director at Koch International; Rigby; and Gerald Moss, national account manager at Koch International.



Shown at a Navarre-hosted event at the Indie Lounge, from left, are Jim Chiado, VP/GM of indie music; Joyce Fleck, VP/director of marketing; Robert Redd, urban label development manager; Mike Cornette, director of label development; Lori O'Brien, label development manager; Rita Schepok, label development manager, Canada; and Anna-Marie Ganje, music marketing manager.

## Hatfield's 7-Day Trek Hits Every Newbury Comics

AS SOMEONE who has a say in what appears in Billboard's Merchants & Marketing section, I am constantly being solicited to run stories about in-store promotions. But since hundreds of artists do in-store appearances every week throughout the U.S., my response, for the most part, is that in-store appearances—however valuable a promotional tool they may be—are not news, because there is nothing unusual about them.

Even instances in which an artist tours a chain are becoming more commonplace, so I generally tell the solicitors—i.e., public relations people—to take a picture.

Nevertheless, every once in a while something new comes across my desk. From May 10-16 Juliana Hatfield toured the entire 21-unit Newbury Comics chain, playing three shows a day, to promote her new CDs: "Beautiful Creature," which she issued under own name; "Total System Failure" (Billboard, May 13), which was issued under the name Juliana's Pony; and a limited-edition boxed set that contains a bonus CD with a cover of the Police's "Every Breath You Take" and a remix.

Mike Dreese, CEO of Newbury, says that the tour came about over beers between him and Paul Foley, Rounder GM, in a club where Hatfield was performing for a listening party. The tour resulted in massive media coverage in the Newbury markets, Dreese says. The chain also promoted the tour in stores and local advertising. "Obviously, this undertaking

was a tremendous effort on the part of the artist," says Dreese. "Some of our stores are 100 miles apart; she did a lot of driving."

At all stores, she played live and signed autographs. Since the tour took place before the album came out, Hatfield was signing catalog product, pictures, and posters. "It was just her, her guitar, and her dog," reports Dreese. "The evening and weekend shows did well, although we had four or five soft ones, usually at 2 o'clock in the afternoon, when only 30 or 40 people could show up." In the first week, Newbury sold 500 pieces of the boxed set, Dreese says.

"Talk about developing an artist," he continues. "Now the chain's whole staff understands who she is"—and are now better equipped to sell her product.

Let me take advantage of this item to tell you the rules for in-store pictures appearing in the Merchants & Marketing section. First off, please don't send pictures of the band playing in the store or a picture of the crowd attending the in-store; we rarely use these shots. Instead, pictures should include the artists, store employees, and the label and distribution sales staff attending the in-store, but keep the total head count under 10 people. Everyone in the picture needs to be identified, with the correct spelling of

the name, as well as the exact title or position the person holds and the company that person is working for. Also, include the day of appearance and the music title being promoted. Follow these rules and there is a good chance the photo will appear in the Merchants & Marketing section.

SONY MUSIC, which has been offering digital downloads of some 50 singles at its Sonymusicstore.com, now has some help, as the



Alliance Entertainment Corp.'s Store 24 has come on board. Store 24 is the online store that Coral

Springs, Fla.-based AEC customizes for its retail accounts.

According to the press release, about 35 of AEC's retailers, including National Record Mart and Peaches Music, are offering the downloads, which include tracks from Mariah Carey, Da Brat, and Elvis Crespo, among other Sony artists. Sony announced the initiative in April, but until the Store 24 sites went live, its Sonymusicstore.com was the only online site offering the downloads, which cost consumers \$2.49 per track.

Two other retailers, Tower Records/Video/Books and Hastings Entertainment, signed on to support the initiative, but neither is up and running with the downloads yet. Other merchants have

withheld support of the effort due to concerns about profit margins and customer information.

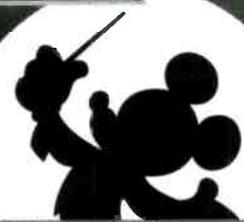
In other Sony Music Entertainment digital news, the company has begun a featured retailer program for Video Music Network (VMN), its 24-hour streaming video service. VMN users can click a buy button that will be linked to online stores. Sony plans to change the buy button on a monthly basis, with Wherehouse Entertainment's online store, which is a part of CheckOut.com, already serving as the first merchant fulfilling that role. TowerRecords.com assumed the featured-merchant positioning May 25.

In a statement, Sony Music Distribution chairman Danny Yarbrough said that Sony is "committed to working with traditional retail both online and off, and this is another example of how we can continue to grow this relationship into the Internet realm."

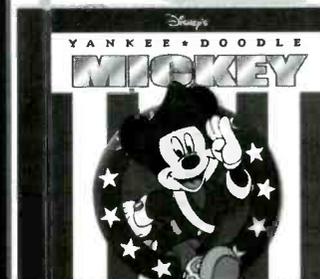
Current featured acts on the Video Music Network channels, which is available in both the RealPlayer G2 and the Apple QuickTime formats, include Mary Chapin Carpenter, Gloria Estefan, Grooverider, and Jamiroquai.

**MAKING TRACKS:** Dave Yeskel, VP of sales at Windham Hill, is leaving the company. Yeskel, who spent four years with Windham and previously was VP of sales at Island Records, is seeking opportunities; he can be reached at 310-822-6552 or yeskel@web-orion.com.

Disney  
TRAK



GET READY  
FOR THE  
SALES  
FIREWORKS!



YANKEE  
DOODLE  
MICKEY

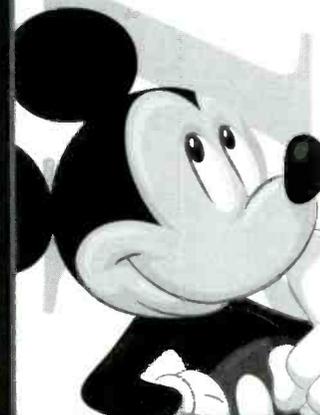
Featuring  
10 patriotic  
tunes performed  
by Mickey and  
his friends.

★ ★ ★

Exclusively  
distributed by



Phone:  
800-833-3553



WALT DISNEY  
RECORDS

© Disney

To Be Truly National,  
We Must Be LOCAL.

YOUR STORE

YOUR LOCAL aec SALES OFFICE

AEC has 16 SALES OFFICES Devoted to Independent Retail

- Deepest selection of CD's, cassettes, VHS and DVD.
- Internet real-time ordering with **WebAmi**.
- New store specialists.
- Sales-driven marketing with **amped** weekly.
- **www.aent.com** — Online information designed to support your business.
- **www.allmusic.com** — **AMG** Voted Yahoo's "Best music reference sight," offers artist/song-title look-up.

aec  
ONE STOP GROUP

THE ONLY LOCAL NATIONAL ONE STOP!



Abbey Road



New Accounts: 800-635-9082  
Fax: 954-340-7641

## REVITALIZED ARIA BOARD ASSESSES CHALLENGES

(Continued from page 52)

mission to come back early because I had to attend a wedding... my own."

In his decade at the association's helm, Candi has turned ARIA into an effective lobbying group, opened it to the independent sector, increased the number of genre charts produced each week to 30, invited artists to sit on the board of collecting society Phonographic Performance Company of Australia, and lobbied for a legislation change that would see major radio stations playing more new domestic music.

Along the way, he also established ARIA as a commercial brand name, primarily by getting the ARIA Awards in October televised through the national Ten Network, which in turn attracted sponsorship deals. In February, Ten Network launched an hourlong music show, "The House Of Hits," sponsored by major ARIA members, to effectively generate record sales.

This year, ARIA will undergo some significant structural changes after its GM of 10 years, Jim White, retires in July. ARIA will become more of an information- and technology-oriented body. The main thrust is to take on the role of an information provider,

transforming its statistics and information into marketable commodities. Sales figures that can be broken right down to trends in postcodes and 15 years of chart and artist information can be sold to retailers, labels, Web sites, the media, government departments, ad agencies, marketing companies, and other corporations as research.

How much income this will generate is not yet certain. Explains Candi, "It costs ARIA money to collate this information. Although we run ARIA in the style of a democratic tax system—people with the most money put the most in, people with the least money put the least in—it's not possible for trade organizations to keep socking their members all the time. The local industry has suffered a lack of information for a long time. In the early '90s, we started to produce [a] yearbook and sales figures and analyses. We did a good job of that. Now it's time to take it to the next level."

ARIA is also lobbying government over the digital copyright law that is currently before the Australian Senate and expected to become law by November. The bill has been delayed for two years by objections about liability from

*'As an association, we've learned [that] some issues can take 10 years to see them through. We started on the digital issue in 1994'*

—EMMANUEL CANDI—

telecommunications companies and Internet service providers.

Says Candi, "As an association, we've learned [that] some issues can take 10 years to see them

through. We started on the digital issue in 1994—we knew even then we'd need strong laws in place by the year 2000.

"Once the law is in place, we can get the head offices of the multinationals talked into committing to investing more capital locally to lead the digital age, which means they can support more Australian artists and export them," he adds. "We can start to clear up piracy on the Net and license the use of music. Music is so accessible now most people genuinely think they should get it for free."

ARIA is currently working alongside government departments in curbing piracy activities, which Candi says costs the local industry between \$30-\$40 million Australian

(\$17-\$22 million) a year. Dialogue with commercial radio bodies has resulted in radio agreeing to work at exposing new domestic acts with package tours and showcases, setting up shows dedicated to playing new Australian music, and increasing airplay of Australian music prior to the ARIA Awards.

However, as the new board is well aware, ARIA's biggest challenge is to recast the music industry in a positive light following a 10-year battle with successive Australian governments and consumer groups over CD prices and parallel imports—in 1998, the government changed the copyright laws to allow imports—which saw the industry branded as greedy and opportunistic.

Doing business with us is as easy as...

(you get the picture)

Extensive, full-service inventory. Low prices. Convenient EDI, fax or phone ordering. Fast, accurate delivery. Free computerized database with updates.

**800-736-3640**

www.pconestop.com



**Pacific Coast One-Stop**

45 West Easy Street  
Simi Valley, CA 93065  
Fax: 805-583-3005

COMPACT DISCS • CD MAXI-SINGLES • CASSETTES • CASSETTE SINGLES • CASSETTE MAXI-SINGLES  
ALBUMS • 12" SINGLES • DVD • MUSIC VIDEOS • MOVIE & MUSIC LASERDISCS • ACCESSORIES

*Your Complete Display Source*

**No Limits  
No Boundaries**

From the finest Listening Stations in the world to cost-effective Internet kiosk solutions to complete store fixtures and design, High Level excels at providing retailers with the very best products at highly competitive prices. High Level can design *anything* that you can imagine and we'll back it up with our two-year warranty and unsurpassed level of customer service. Call now for details.



Roswell Tower

Interactive Audio/Video Displays

Custom & Standard Display Fixtures

Complete Store Design & Planning

**HIGH LEVEL INTERACTIVE SYSTEMS**

4400 Coldwater Canyon Avenue, Ste. 100 • Studio City, CA 91604



Sales: 714-524-5043

Corporate: 818-769-7700

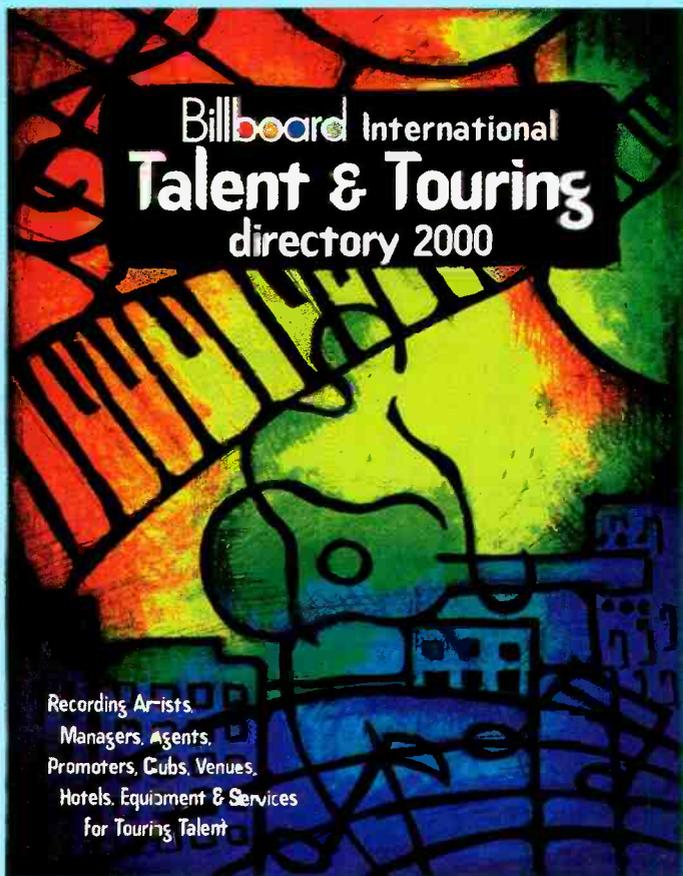
Fax: 818-769-7133

e-mail: info@highlevel.net



Quantity discounts, credit card payment, financing and leasing are available.

The reference guide  
for anyone who books,  
promotes, programs and  
manages talent...



Over 17,000 U.S. and international listings.  
Key names, addresses, phone & fax  
numbers, e-mail addresses, and web sites!

- Agents & Managers • Sound & Lighting Services
- Venues • Clubs • Hotels • Instrument Rentals
- Booking Agents • Staging & Special Effects
- Security Services • Charter Transportation
- Merchandisers

To order send payment for \$115 plus \$6 S&H (\$14 for international orders) with this ad to: **Billboard Directories**, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final

To order call 1-800-344-7119. International call 732-363-4156. Or fax your order to 732-363-0338. Now available on diskette and mailing labels—for rates call (212) 536-5017

**SPECIAL OFFER** Buy the ITTD print directory together with our new ITTD online service and receive 25% off.

For more information on this special combo deal call 800-449-1402 or visit [www.billboard.com/directories](http://www.billboard.com/directories) for a free online demo.

[www.billboard.com](http://www.billboard.com)

BDDT3160

## New Media

MERCHANTS & MARKETING

# Riffage.com Expands Beyond Dotcom Realm

Company's Music Hall Purchase Is Latest Move To Diversify Interests

This issue's column was prepared by Marilyn A. Gillen.

RETAILERS AREN'T the only ones espousing the benefits of an integrated "bricks and clicks" approach to business in the 21st century. Privately held online music company Riffage.com—whose investors include AOL, Bertelsmann Ventures, and BMG Entertainment—is also looking to stretch beyond the "pure" dotcom realm with the acquisition of a real-world venue, the Great American Music Hall in San Francisco (*Billboard-Bulletin*, May 31).

The move is expected to be only the first of several taken by Riffage in the coming months to expand and diversify its business interests and revenue streams. The price was not disclosed but is believed to be "in the seven figures," according to sources.

Page Murray, VP of marketing for the Palo Alto, Calif.-based Riffage, says the purchase represents a "predictable, proven new revenue stream" for the company, as well as an outlet for showcasing as openers the up-and-coming bands that are featured on its site.

"This opens up a lot of doors for us," Murray says. "It gives us access to a wealth of fantastic footage [for Webcasts] and also provides a new platform to introduce our bands to booking agents and fans."

Riffage, which launched in June 1999, features streamed and downloadable music from emerging and indie acts, as well as a variety of merchandise—including CDs and compilations—for sale. Top acts could be tapped to open at the venue, Murray says.

The site will also begin integrating major-label-act content this summer as part of an alliance inked in February with GetMusic. Under the alliance, Riffage acts will be featured within the major-label-focused GetMusic site and vice versa (*Billboard-Bulletin*, Feb. 16). GetMusic is jointly owned by BMG Entertainment and the Universal Music Group.

Beyond being a link in Riffage's emerging "music ecosystem," however, the venue also promises to provide the company with revenues completely apart from those derived from its Web business. "We are continuing to dial-down our total reliance on the online space," Murray says.

Riffage.com earlier announced a partnership with college cable-TV network Burly Bear for the cable/Webcast series "Riffage Live From The Great American Music Hall" (*Billboard-Bulletin*, March 21). Syndication deals for the show are now being struck, Murray says, further adding new sources of revenue to the company's coffers.

The historic hall will continue to be used for live shows, Riffage says, and will also be equipped for Webcasts.

## SITES+ SOUNDS™

Riffage says it plans to retain the staff and management of the venue,

*'We are continuing to dial-down our total reliance on the online space'*

— PAGE MURRAY —

which will operate under the direction of Jason Rubinstein, VP/GM of Riffage.com's Riffage Live division. Tony Caparelli, a Great American Music Hall veteran, will provide day-to-day management, according to the company.

JOSH WARNER, founder of

## TRAFFIC TICKER Top Music Info Sites

### Duration

#### AVERAGE MINUTES PER VISITOR PER MONTH

1. sonicnet.com	11.7
2. billboard.com	10.0
3. pollstar.com	9.5
4. launch.com	9.1
5. mp3.com	8.3
6. mtv.com	8.1
7. nsync.com	6.1
8. country.com	6.0
9. vh1.com	5.6
10. peeps.com	5.5

### Unique Visitors (in 000s)

#### HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. mtv.com	696
2. mp3.com	674
3. sonicnet.com	412
4. launch.com	359
5. rollingstone.com	259
6. bmg.com	211
7. peeps.com	208
8. listen.com	198
9. nsync.com	182
10. vh1.com	179

#### HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

1. mtv.com	988
2. mp3.com	895
3. sonicnet.com	654
4. launch.com	392
5. rollingstone.com	385
6. vh1.com	328
7. listen.com	314
8. nsync.com	280
9. peeps.com	263
10. ubi.com	255

Source: Media Metrix, April 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Internet consultancy Blink Media, has launched Like.com—an online site offering recording-artist recommendations on favorite CDs, books, films, record stores, and other products and services.

Warner, CEO of the Culver City, Calif.-based company, says opinions from more than 175 major acts will be posted at launch; links to the acts' sites will be offered.

Amazon.com is the featured E-tail partner for the site, which has received start-up funding from the Rare Medium Group's Rare Ventures, among others.

Warner—who says that revenue will be derived from advertising, sponsorships, and click-through fees—says that celebrities from other fields will be added as the site progresses.

SEAGRAM'S Universal Music Group and its film unit will participate in a forthcoming industry campaign to educate consumers about copyright laws in the digital realm, Seagram president/CEO Edgar Bronfman Jr. said May 26 in a keynote address at RealNetworks' Real Conference 2000 in San Jose, Calif.

The announcement comes as the recorded-music industry wages legal battles over alleged copyright infringement with file-sharing operation Napster and online site MP3.com, which is currently engaged in settlement talks with the major labels after losing a case over its MyMP3.com service.

Beyond being "fiercely aggressive" in pursuing legal remedies, Bronfman said, the industry will now bring its fight "to the court of public opinion."

"We know that going into a record store and removing a CD is wrong. It is stealing," Bronfman said. "We will re-emphasize this truth and articulate this message in an educational effort, with our industry allies, targeted to the great majority of people who want to do the right thing yet may not fully comprehend that accessing copyrighted material without proper payment or permission in the digital world is as wrong as it is in the physical world."

According to sources, Seagram is reaching out to those "industry allies" via the Recording Industry Assn. of America and the Motion Picture Assn. of America. Details of the inter-industry initiative are pending.

Universal Music Group announced at the Consumer Electronics Show in January that it is working with RealNetworks on development of its secure digital-download technology (*Billboard-Bulletin*, Jan. 15). Bronfman said in his keynote address that plans are on track for a summer launch "that will be the start of making our content widely available in a digital form."

### DEALS WITH EDEL, MEGA, K-TEL ADD TO LIQUID EURO PRESENCE

(Continued from page 8)

Back in the U.S., Liquid has announced that it will be part of EMI Recorded Music's digital download trial scheduled to begin July 1 (Billboard, May 20).

Amplified.com and Supertracks will also participate in the test, according to EMI Music Distribution president Richard Cottrell.

Fleming says the deal is an expansion of its existing non-exclusive deal with EMI that granted Liquid rights to encode the label's entire catalog. Liquid made that deal in 1999.

For the summer test, EMI's download partners will encode and distribute 100 albums, 40 mainstream singles, and 200 Christian singles. Cottrell says

the large amount of Christian tracks reflects the company's aggressive move into that market.

All the tracks, which will be available in the Windows Media Audio format, will be distributed to Liquid's 800 affiliated music and retail Web sites, as well as retail partners within the Supertracks and Amplified systems.

The test will not include distribution to Liquid's retail kiosks, Fleming says.

Cottrell says that the label intends to duplicate its traditional retail business online. If some retailers don't have a Web site, Cottrell says, the label is "working on a way to get them one."

In related news, Liquid has also signed a deal with Random House Audio Publishing Group to provide free downloads of chapters from new audiobooks.

Under the deal, Liquid will encode and provide download services to Random House for the next six months. Works from 15 noted authors are covered under the deal.

On June 6 a free preview of a chapter from Dennis Miller's "I Rant, Therefore I Am" will be available for two weeks through the Liquid Audio network of 800 retailers.

Some of the retailers in the network include Amazon.com, Barnes & Noble, Borders Books & Music, Buy.com, Musicland, and Trans World Entertainment.

Other titles that will be rotated into the program include Sebastian Junger's "The Perfect Storm," Anne Rice's "Merrick," Tom Clancy's "The Bear And The Dragon," Liz Smith's "Natural Blonde," Jerry Stiller's "Married To Laughter," Bill Bryson's "In A Sunburned Country," Bill O'Reilly's "The O'Reilly Report," and others.

Liquid previously collaborated with Random House for a download campaign of John Grisham's "The Brethren."

Assistance in preparing this story was provided by Kai R. Lofthus in Oslo.



**Liza With A Z.** Angel recording artist Liza Minnelli signed copies of her new album, "Minnelli On Minnelli," at Tower Records in New York recently. Shown, from left, are Gilbert Hetherwick, senior VP/GM of Angel Records; Minnelli; and Tim Devlin, GM of Tower's Lincoln Center store.

Billboard

JUNE 10, 2000

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	6	2	<b>MAD SEASON</b> LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	3
<b>NO. 1</b>					
2	<b>NEW</b>		<b>THE MARSHALL MATHERS LP</b> WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
3	1	2	<b>OOPS!...I DID IT AGAIN</b> JIVE 41704	BRITNEY SPEARS	2
4	<b>NEW</b>		<b>INSIDE JOB</b> WARNER BROS. 47083	DON HENLEY	7
5	<b>NEW</b>		<b>MER DE NOMS</b> VIRGIN 49253*	A PERFECT CIRCLE	4
6	2	2	<b>BINAURAL</b> EPIC 63665*	PEARL JAM	13
7	3	2	<b>WHITNEY: THE GREATEST HITS</b> ARISTA 14626	WHITNEY HOUSTON	9
8	4	5	<b>SILVER &amp; GOLD</b> REPRISE 47305/WARNER BROS.	NEIL YOUNG	75
9	<b>NEW</b>		<b>I HOPE YOU DANCE</b> MCA NASHVILLE 170099	LEE ANN WOMACK	17
10	7	2	<b>PURE MOVIES 2</b> GARDEN CITY 34580/GTSP	THE JOHN TESH PROJECT	—
11	<b>NEW</b>		<b>WASP STAR (APPLE VENUS VOLUME 2)</b> IDEAL 3260/TVT	XTC	108
12	18	3	<b>MISSION: IMPOSSIBLE 2</b> HOLLYWOOD 162244	SOUNDTRACK	6
13	8	10	<b>NO STRINGS ATTACHED</b> ▲ JIVE 41702	'N SYNC	5
14	12	23	<b>HUMAN CLAY</b> ▲ WIND-UP 13053*	CREED	8
15	<b>NEW</b>		<b>ALMA CARIBENA — CARIBBEAN SOUL</b> EPIC 62163	GLORIA ESTEFAN	50
16	9	50	<b>SUPERNATURAL</b> ◆ <sup>12</sup> ARISTA 19080	SANTANA	12
17	14	19	<b>ON HOW LIFE IS</b> ▲ <sup>2</sup> EPIC 69490* IS	MACY GRAY	15
18	13	24	<b>BRAND NEW DAY</b> A&M 490443/INTERSCOPE	STING	36
19	10	5	<b>THE HEAT</b> ▲ LAFACE 26069/ARISTA	TONI BRAXTON	18
20	16	7	<b>RETURN OF SATURN</b> ▲ TRAUMA 490441*/INTERSCOPE	NO DOUBT	39

◆ 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 only available. IS Indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

# Reciprocal welcomes its new partner:

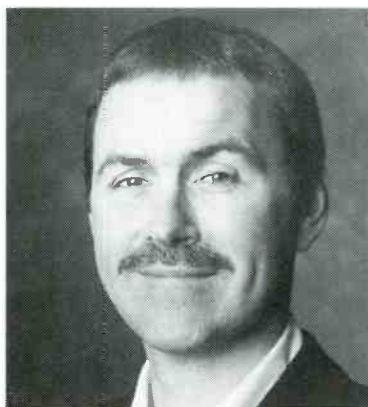


When Zomba Recording Corp., the world's largest independent record organization, wanted to move online, they turned to Reciprocal™.

This partnership protects Zomba's artists and will allow consumers to select and purchase their favorite tracks online. Reciprocal's fully customizable Digital Rights Management (DRM) solutions enable Zomba Recording Corp. to get complete control over their digital music assets.

So when you're ready to become part of the digital content economy, Reciprocal makes sure your music gets played — not your rights.

For more information, contact Reciprocal Music at 212.983.8200



COTTRELL

**reciprocal**  
Driving the Content Economy™

[www.reciprocal.com](http://www.reciprocal.com)

©2000 Reciprocal, Inc. All rights reserved. Reciprocal, the Reciprocal Symbol, Driving the Content Economy, and content economy are trademarks of Reciprocal, Inc. in the United States and other countries.

## PBS Hit 'Dragon' Blazes On TriStar

### Themed Video, DVD Releases Hold Lessons For Youngsters

BY MOIRA MCCORMICK

CHICAGO—Making its video debut on Aug. 1, the live-action/animated series "Dragon Tales" is getting the star treatment from Columbia TriStar Home Video.

A co-production of Columbia TriStar Television and the Children's Television Workshop (CTW), the show premiered on 324 PBS affiliates last fall and reaches more than 11.1 million households each week, according to A.C. Nielsen ratings.

The show targets preschoolers with lessons on socialization, moral choices, and respect for others through the use of anthropomorphic dragons and the sister/brother human duo Emmy and Max.

Three initial VHS tapes of the series will be released—"Big Brave Adventures," "Let's All Share," and "You Can Do It." One DVD volume, titled "Adventures In Dragon Land," is also scheduled for a day-and-date street date. Columbia will also release Spanish-dubbed versions.

Each VHS title features three separate segments and two sing-alongs, and the DVD offers five segments and three sing-alongs. Future DVD releases will likely feature games.

The DVD has a running time of 66 minutes and carries a \$24.95 suggested price. Each VHS title runs 40 minutes and is priced at \$12.95.

"The video and DVD are coming out a year after the show debuted and right when the second season is starting," says Columbia senior VP of marketing Suzanne White.

White notes that "Dragon Tales" is the first co-venture between the television unit and CTW and that the video group worked closely with both to compile the video programs.

"The video and DVD episodes are thematically linked," she says,

"and we worked with CTW to match up the right episodes with the right songs."

The timing of the releases also coincides with new licensed merchandise due out on the market, as well as a "Dragon Tales" show going out on the road this summer.

"It's the perfect time for the licensees to team together," says White.

Licensees, which include Hasbro, Random House, Sony PlayStation, and New Kid Toys, will team up to promote the "Dragon Tales Family Fun Getaway."

Stickers from each of the companies will be placed on "Dragon Tales" merchandise and VHS and DVD releases to alert consumers to the contest; each package will include an entry form. The grand prize is a four-day, three-night trip for four to San Diego, including a visit to the San Diego Zoo.

Entries will be accepted from street date through Dec. 31.

"Other prizes will be given away as well," says Columbia marketing manager Lisa Huntress. "Fifty first prizes will consist of 'Dragon Tales' toys and games, and 100 second prizes will be 'Dragon Tales' books and videos."

In addition, Huntress says that, beginning this month, the "Dragon Tales" videos will be featured on 4,000 Random House book displays. Information about the videos will also be inserted into 250,000 "Dragon Tales" books.

"We're also running joint ads with Random House in Sesame Street Parents magazine," says Huntress.

To coincide with the video release, a "Dragon Tales" show kicks off an 18-city tour in August, says White. Part of the show will include a 22-foot toy chest that kids can enter and play at various activity stations that feature "Dragon Tales" games. The tour runs through October.

Further marketing support will

include point-of-purchase materials; TV, print, and online ad campaigns; PBS spots; local campaigns, including publicity and advertising at state fairs across the country; and collectible posters available in Sesame Street Parents magazine and its Spanish counterpart, Padres de Sesame Street.

The series will also be advertised on Columbia's upcoming children releases, including "First Snow In Winter," "Bear In The Big Blue House" titles, and "Thomas And The Magic Railroad."



The PBS series "Dragon Tales" features a brother-and-sister team, Emmy and Max, and their dragon friends. The series begins its second season this fall and will debut Aug. 1 on video and DVD from Columbia TriStar Home Video.

## Warner Begins Rental Direct Program; Reel.com Adds Database, Other Services

**WARNER DIRECT:** Warner Home Video has begun rolling out its rental direct program with a mailing to more than 20,000 retailers explaining terms of the program.

Announced in April, the plan makes Warner accountable for many services now handled by distribution, including certain sales and marketing functions. Retailers benefit by getting better pricing and more information about bonus programs offered by the supplier and its distributed labels, New Line Home Video and HBO Video.

"For each release we'll be sending out a kit with a full explanation about pricing and programs," says Warner senior VP of domestic sales John Quinn. "The main reason we're doing this is because we have good programs and good titles that get communicated to distributors, but sometimes getting them communicated to retailers is difficult." The program kicks in with titles arriving in stores after Sept. 1.

Quinn and Warner executive VP of North America Jim Cardwell will also participate in an online chat on Monday (5) to answer retailer questions about the plan. The chat will take place at 5 p.m. Eastern time and can be accessed at whvdirect.com.

All retailers who want to carry Warner product must sign up for the program and can opt to sign up for the company's internal revenue-sharing option.

During a title's solicitation period, retailers will receive two follow-up calls from Warner to ensure that they're up-to-date. Getting to retailers twice during solicitation is a key element of the program, Quinn says.

Although Warner is bucking the traditional two-tiered distribution system, it's not cutting out distributors altogether. It has hired Ingram Entertainment to conduct some telemarketing functions, as well as shipping.

While Warner is the first to cut out most of distribution to sell and deliver rental product, it's likely other studios will follow.

"A lot of people will wait to see how this works, and wholesalers provide a lot of services," says Quinn. "And this might not be the solution for everyone."

However, he says, there is little risk to the supplier. "There's no real risk to do this, and the upside is for retailers," Quinn says. "I can't see why retailers

wouldn't want to do this."

**COMINGS AND GOINGS:** It appears Stuart Snyder's re-entry into the video industry will be short-lived.

USA Home Entertainment confirmed that Snyder has left the company after just seven months. He had served as president of the division following a stint with Ice Capades. A spokeswoman for the company did not know if Snyder would be replaced.

USA, which has basically been reduced to a special-interest sports supplier, is the former PolyGram Video.

Columbia TriStar Home Video also announced that former executive VP Paul Culberg has left the company for VM Labs, where he has been named executive VP.

Culberg also will be COO of the company's Nuon division; Nuon is a new set-top device that plays DVD-ROM enhanced discs and connects to the Internet. The player will be introduced later this year under the Toshiba, Samsung, and Motorola brands.

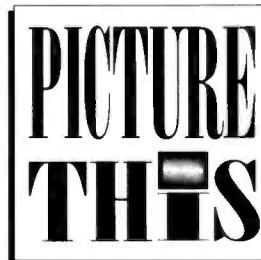
An 11-year veteran of Columbia, Culberg had pretty much stepped out of the home video division about a year ago and had been directing the division's online operations. He will retain his position as president of the DVD Entertainment Group.

**REEL RELAUNCH:** Reel.com has relaunched its Web site to offer services for users who want to rent, buy, or see a movie in theaters.

The addition of a national movie theater database allows users to type in their ZIP code to locate theaters and schedules in their area. The new service also links to various reviews and information about the stars or directors of the films. Also new to the site is a video store locator that allows users to find the nearest Hollywood Video store as well as information and news about the latest releases. Hollywood Video is the parent company of Reel.com.

For consumers looking to buy DVDs, the online store now features a new DVD preview show that highlights the bonus material on various titles.

The latest in Hollywood news is also featured in another area that offers streamed video content and text stories. An online newsletter called NewsReel is available, as well as a print publication called Reel Magazine.



by Eileen Fitzpatrick



"Dragon Tales" is a co-production of Columbia TriStar Home Video and Children's Television Workshop.

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	2	7	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
2	3	4	<b>GALAXY QUEST</b>	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
3	1	6	<b>STUART LITTLE</b>	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
4	40	3	<b>LIFE IS BEAUTIFUL</b>	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
5	13	3	<b>PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000</b>	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
6	9	2	<b>THE WORLD IS NOT ENOUGH</b>	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
7	10	8	<b>PLAYBOY'S SEX COURT</b>	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
8	7	7	<b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b>	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
9	5	10	<b>THE POKEMON MOVIE</b>	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
10	4	23	<b>THE MATRIX</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
11	31	22	<b>BUENA VISTA SOCIAL CLUB</b>	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
12	<b>NEW ▶</b>		<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
13	15	11	<b>OFFICE SPACE</b>	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
14	8	17	<b>TARZAN</b>	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
15	20	5	<b>NOTTING HILL</b>	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	1999	PG-13	19.98
16	14	26	<b>BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS</b>	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
17	6	9	<b>PLAYBOY'S GIRLFRIENDS 2</b>	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
18	<b>NEW ▶</b>		<b>SOUTH PARK: BIGGER, LONGER &amp; UNCUT</b>	Paramount Home Video 336823	Animated	1999	R	19.98
19	11	8	<b>JOSEPH AND THE AMAZING TECHNICOLOR COAT</b>	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
20	28	6	<b>ANALYZE THIS</b>	Warner Home Video 16988	Robert De Niro Billy Crystal	1999	R	19.98
21	12	27	<b>SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD</b>	Roadrunner Video 981	Slipknot	1999	NR	5.98
22	24	7	<b>ENTRAPMENT</b>	FoxVideo	Sean Connery Catherine Zeta-Jones	1999	PG-13	19.98
23	<b>NEW ▶</b>		<b>THE GREATEST HITS</b>	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
24	18	23	<b>BLINK-182: URETHRA CHRONICLES</b>	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
25	29	14	<b>PLAYBOY: MARDI GRAS</b>	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
26	17	6	<b>10 THINGS I HATE ABOUT YOU</b>	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
27	33	12	<b>AN EXTREMELY GOOFY MOVIE</b>	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
28	16	3	<b>CINDY CRAWFORD: A NEW DIMENSION</b>	GoodTimes Home Video 79908	Cindy Crawford	2000	NR	14.98
29	22	26	<b>THE IRON GIANT</b>	Warner Family Entertainment Warner Home Video 17644	Animated	1999	PG	22.95
30	19	30	<b>BIG DADDY</b>	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	21.96
31	21	7	<b>MONSTER RANCHER: LET THE GAMES BEGIN</b>	A.D.V. Films 001D	Animated	2000	NR	14.98
32	23	18	<b>DEATH ROW UN CUT</b>	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
33	<b>NEW ▶</b>		<b>WALKING WITH DINOSAURS</b>	BBC Video FoxVideo 2000090	Various Artists	2000	NR	24.98
34	39	7	<b>NEVER BEEN KISSED</b>	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98
35	25	29	<b>MARY-KATE &amp; ASHLEY: PASSPORT TO PARIS</b>	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	1999	NR	19.96
36	<b>NEW ▶</b>		<b>BURN THE FLOOR</b>	Universal Studios Home Video 85714	Various Artists	2000	NR	19.98
37	<b>NEW ▶</b>		<b>GANGSTRESSES</b>	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
38	32	20	<b>PLAYBOY'S WILDWEBGIRLS.COM</b>	Playboy Home Video Universal Music & Video Dist. PBV0845	Various Artists	2000	NR	19.98
39	26	3	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b>	Tae-Bo Retail Ventura Distribution TB2271	Billy Blanks	1999	NR	29.95
40	27	20	<b>SHAKESPEARE IN LOVE</b>	Miramax Home Entertainment Buena Vista Home Entertainment 17492	Gwyneth Paltrow Geoffrey Rush	1998	R	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	11	2	<b>AMERICAN BEAUTY (R)</b>	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
2	2	4	<b>FIGHT CLUB (R)</b>	FoxVideo 2000306	Brad Pitt Edward Norton
3	8	3	<b>BEING JOHN MALKOVITCH (R)</b>	USA Home Entertainment 440059757	John Cusack Cameron Diaz
4	7	3	<b>DOGMA (R)</b>	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
5	9	6	<b>THREE KINGS (R)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
6	1	3	<b>GALAXY QUEST (PG)</b>	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver
7	4	8	<b>THE SIXTH SENSE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment
8	10	6	<b>THE INSIDER (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
9	5	5	<b>BOYS DON'T CRY (R)</b>	FoxVideo 2000310	Hilary Swank Chloe Sevigny
10	3	10	<b>THE BONE COLLECTOR (R)</b>	Universal Studios Home Video 85238	Denzel Washington Angelina Jolie
11	6	5	<b>END OF DAYS (R)</b>	Universal Studios Home Video 85240	Arnold Schwarzenegger
12	14	10	<b>EYES WIDE SHUT (R)</b>	Warner Home Video 17655	Tom Cruise Nicole Kidman
13	15	2	<b>ANYWHERE BUT HERE (PG-13)</b>	FoxVideo 2000378	Susan Sarandon Natalie Portman
14	<b>NEW ▶</b>		<b>THE WORLD IS NOT ENOUGH (PG-13)</b>	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
15	13	7	<b>STAR WARS EPISODE 1: THE PHANTOM MENACE (PG)</b>	FoxVideo 2000092	Liam Neeson Ewan McGregor
16	18	2	<b>BRINGING OUT THE DEAD (R)</b>	Paramount Home Video 335643	Nicolas Cage Patricia Arquette
17	12	2	<b>FLAWLESS (R)</b>	MGM Home Entertainment Warner Home Video M907297	Robert De Niro Philip Seymour Hoffman
18	<b>NEW ▶</b>		<b>THE END OF THE AFFAIR (R)</b>	Columbia TriStar Home Video 03631	Ralph Fiennes Julianne Moore
19	<b>NEW ▶</b>		<b>MYSTERY ALASKA (R)</b>	Walt Disney Home Video Buena Vista Home Entertainment 18291	Russell Crowe
20	<b>NEW ▶</b>		<b>SLEEPY HOLLOW (R)</b>	Paramount Home Video 329623	Johnny Depp Christina Ricci

◆ 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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	<b>NEW ▶</b>		<b>SLEEPY HOLLOW (R) (29.99)</b>	Paramount Home Video 335647	Johnny Depp Christina Ricci
2	1	2	<b>THE WORLD IS NOT ENOUGH (PG-13) (34.98)</b>	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
3	5	6	<b>END OF DAYS (R) (26.98)</b>	Universal Studios Home Video 20721	Arnold Schwarzenegger
4	<b>NEW ▶</b>		<b>EYE OF THE BEHOLDER (R) (24.95)</b>	Columbia TriStar Home Video 05052	Ashley Judd Ewan McGregor
5	3	9	<b>THE SIXTH SENSE (PG-13) (29.99)</b>	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
6	6	36	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
7	2	4	<b>GALAXY QUEST (PG) (26.99)</b>	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver
8	4	4	<b>DOGMA (R) (24.99)</b>	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
9	7	7	<b>THREE KINGS (R) (24.99)</b>	Warner Home Video 17862	George Clooney Mark Wahlberg
10	8	4	<b>BEING JOHN MALKOVICH (R) (24.99)</b>	USA Home Entertainment 59757	John Cusack Cameron Diaz
11	10	23	<b>AMERICAN PIE (NR) (29.98)</b>	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
12	<b>NEW ▶</b>		<b>SEX AND THE CITY (NR) (39.98)</b>	HBO Home Video/Warner Home Video 99300	Sarah Jessica Parker Kim Cattrall
13	19	6	<b>STUART LITTLE (PG) (27.95)</b>	Columbia TriStar Home Video 05214	Geena Davis Michael J. Fox
14	9	3	<b>BRINGING OUT THE DEAD (R) (29.99)</b>	Paramount Home Video 335647	Nicolas Cage Patricia Arquette
15	16	10	<b>HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)</b>	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
16	13	11	<b>THE BONE COLLECTOR (R) (26.98)</b>	Universal Studios Home Video 20716	Denzel Washington Angelina Jolie
17	15	7	<b>THE INSIDER (R) (32.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe
18	12	3	<b>MYSTERY, ALASKA (R) (32.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 18291	Russell Crowe
19	14	4	<b>THE FOX AND THE HOUND (G) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 18453	Animated
20	11	2	<b>BUTCH CASSIDY AND THE SUNDANCE KID (PG) (29.98)</b>	FoxVideo 2000043	Paul Newman Robert Redford

© 2000, Billboard/BPI Communications and VideoScan, Inc.

# Warner Spiffs Up Looney Tunes With Direct-To-Vid 'Tweety'

**P**UDDY-TAT'S NEMESIS: Perennial favorite Looney Tunes character Tweety stars in his first feature-length, direct-to-video title, "Tweety's High Flying Adventure," which flutters into stores Sept. 12 on Warner Home Video.

The 70-minute, \$19.96 (\$13.95 minimum advertised price [MAP]) title is part of a new initiative on Warner's part to spiff up the Looney Tunes franchise with fresh animation and contemporary story lines. Warner has teamed up with a wide array of promotional partners, including Wendy's, Kraft Foods, and Six Flags, to push "Tweety's High Flying Adventure." A rebate, sweepstakes, and other promotions are involved. Order date is Aug. 15; pre-pack orders are due Aug. 8.

Beginning June 2, Wendy's will feature the Tweety movie on more than 15 million tray liners nationwide, while Kraft will do the same on more than 3 million Miracle Whip jars nationwide. Six Flags is co-sponsoring the

Tweety Time: Tattoo Storybook" for \$5.99.

Warner Bros. Interactive and Kemco will issue a new "Tweety's High Flying Adventure" Game Boy color video game. Warner Bros. On-Line will feature a sneak preview Webcast of the title a week before release date, as well as soundtrack music, online contests, and interactive games. Plus, each video will come packed with \$20 worth of savings on Looney Tunes merchandise.

**WARNER, WARNER EVERYWHERE:** In addition to the Tweety movie, Warner Home Video has a full dance card in upcoming months. On Sept. 5, a new Teletubbies Halloween-themed title (on PBS Home Video, distributed by Warner Home Video) will appear in stores. It's called "The Magic Pumpkin And Other Stories." Order date is Aug. 15; pre-pack date is Aug. 8. It will be packaged in an orange clamshell and will be available for a limited time at \$14.95 (\$12.95 MAP).

"The Magic Pumpkin" will be preceded by another Teletubbies title, "Bedtime Stories And Lullabies." Order date is July 5; merchandiser order date is June 27.

Promotional partner Fruit of the Loom will be pushing "Bedtime Stories And Lullabies" through a new kids' underwear line named after the video. Each package of the clothing will be stickered with the video cover, and each will include a free coloring sheet.

In return, each "Bedtime Stories And Lullabies" video will include a coupon for \$1.50 off two packages of Teletubbies underwear. Plus, a parents' guide featuring "Bedtime Stories And Lullabies" and other Teletubbies content will be included with Teletubbies costumes from Disguise and with the "Magic Pumpkin And Other Stories" video.

There's more—two new "The Magic School Bus" titles will roll into retail outlets Aug. 8 from Warner Home Video and Scholastic Entertainment. "Greatest Adventures" and "Creepy Crawly Fun" are both compilations of previously released video episodes; each title features three apiece.

Suggested retail price for each of the 90-minute programs is \$14.95. Merchandiser orders are due by July 5, single orders by July 11.

Merchandising support will come from Scholastic's 23 book titles based on "The Magic School Bus," and three major packaged-goods companies will support the video series nationally, with three free-standing inserts dropping July 16 and 30 and Oct. 22.

Warner Home Video releases the "Space Jam" DVD on July 25. Single order date is June 27; mer-



by Moira McCormick

chandiser order date is June 20. Suggested retail price is \$24.98; \$19.95 MAP. Special features include feature-length audio commentary by director Joe Pytko, along with Bugs Bunny and Daffy Duck; a making-of featurette, "Jammin' With Bugs Bunny And Michael Jordan"; music videos from the "Space Jam" soundtrack's hit singles (R. Kelly's "I Believe I Can Fly," Seal's "Fly Like An Eagle," and the Monstars' "Hit 'Em High"); the original theatrical trailer; and a music-only track.

**WHAT'S ZOO:** Paramount Home Video has devised a unique promotion for its upcoming

*'The film carries a message that, as charming as they are, macaws really should not be pets'*

- PARAMOUNT SPOKESMAN -

direct-to-video feature "The Real Macaw," starring Jason Robards and the voice of John Goodman. Priced at \$19.95, "The Real Macaw" flies into stores July 11; pre-book date is Tuesday (6).

"The Real Macaw," a comedy about a boy and his wisecracking, 149-year-old parrot (Goodman), will be pushed via a grass-roots zoo tie-in promotion. More than 35 zoos across the U.S. and Canada will take part in the promotion, in which visitors to zoo gift shops can enter to win a copy of "The Real Macaw" in a sweepstakes running from June through street date. According to a Paramount Home Video spokesman, Paramount is working on phase two of the promotion, which will consist of zoo presentations (revolving around birds) in mass-market retail stores.

"The film carries a message that, as charming as they are, macaws really should not be

### FOR THE RECORD

In the June 3 issue, an item in the Picture This column misidentified the distributor of the film and video "Phish: Bittersweet Motel." The correct distributor is Image Entertainment.

pets," says the Paramount spokesman, noting that zoos will have particular interest in promoting "The Real Macaw."

**KIDBITS:** Aardman Animations, creator of the delightfully droll clay animation characters Wallace & Gromit, has launched a new series on BBC Video, distributed by 20th Century Fox Home Entertainment. Called "The Morph Files," it debuts Tuesday (6) with four 45-minute volumes, each \$9.98. It's about a changeable desktop character named Morph and his kooky friends . . . Peter Pan Entertain-

ment releases easing-into-sleep-time video "Nighty Night" June 13. The 20-minute, \$9.98 title was designed by TV producer Kandi Amelon to help kids settle down so they can drift off to dreamland without struggle or stress.

Rhino Home Video has released the first four episodes of '70s kid-show staple "H.R. Pufnstuf" on one DVD. "The Magic Path," "The Wheely Bird," "Show Biz Witch," and "The Mechanical Boy" are accompanied by a new interview with series star Jack Wild ("Oliver!"), as well as Dolby 5.1 audio and two karaoke sing-alongs. Price is \$19.95.

## Billboard®

JUNE 10, 2000

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
No. 1					
1	1	4	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000	19.96
2	2	8	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999	26.99
3	11	2	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000	19.99
4	9	63	THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981	22.99
5	3	18	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999	19.96
6	4	4	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000	14.98
7	10	6	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999	14.95
8	12	11	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999	21.96
9	15	297	PINOCCHIO ♦ Walt Disney Home Video/Buena Vista Home Entertainment 239	1940	14.99
10	5	79	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970	26.99
11	6	5	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999	26.99
12	21	52	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
13	16	2	BARNEY'S RHYME TIME RHYTHM Barney Home Video/The Lyons Group 2827	2000	14.95
14	8	7	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000	24.99
15	7	7	ELMO'S WORLD Sony Wonder 51720	2000	9.98
16	20	24	THE PRINCE OF EGYPT DreamWorks Home Entertainment 84779	1998	26.99
17	17	6	BLUES CLUES: MAGENTA COMES OVER Paramount Home Video 05645	2000	9.95
18	RE-ENTRY		THE THREE CABALLEROS Walt Disney Home Video/Buena Vista Home Entertainment 411	1945	24.99
19	23	57	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
20	13	16	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
21	22	8	POKEMON: WAKE UP SNORLAX Viz Video/Pioneer Entertainment 242	2000	14.95
22	14	4	CINDERELMO Sony Wonder 55294	2000	12.98
23	RE-ENTRY		TELETUBBIES: DANCE WITH THE TELETUBBIES ♦ PBS Home Video/Warner Home Video B3748	1998	14.95
24	19	14	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999	22.95
25	25	64	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98

♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

## Many Warner Bros. divisions will participate in promoting 'Tweety's High Flying Adventure'

sweepstakes, whose grand prize is a trip for four to Six Flags Holland and WB Movie World Germany. The sweepstakes will be promoted on more than 12 million hangtags and on an on-pack video sticker, in Six Flags radio spots, and in 20 theme parks nationwide.

Many Warner Bros. divisions will participate in promoting "Tweety's High Flying Adventure." Warner Bros. Consumer Products will utilize \$3-rebate hangtags on 12 million Looney Tunes products to advertise the video; the rebate offer form will be included inside each video. If consumers purchase \$5 worth of Looney Tunes merchandise through March 15, 2001, along with the Tweety movie, they will receive the \$3 rebate by mail. The Cartoon Network will run national on-air promotional spots throughout August as part of Warner's teaser campaign to introduce viewers to the video.

The soundtrack will be released Sept. 5 on Kid Rhino and will consist of songs inspired by the movie, sung by the Looney Tunes characters. Warner Bros. Publishing and Scholastic Inc. will release two new books based on "Tweety's High Flying Adventure": a picture book for \$3.50 and the "Around The World In

## RATES & INFORMATION

- **SERVICE & RESOURCES:**  
\$160 per inch/per week, 4 weeks minimum
- **MUSIC INDUSTRY HELP WANTED:**  
\$160 per inch/per week
- **BOX REPLY SERVICE:** \$30
- **REAL ESTATE:** \$80/c.i/wk

**All Major Credit Cards Accepted**

Classified ads are commissionable when an agency represents an outside client.

# Billboard CLASSIFIED

Get more reach. More impact. More RESULTS.

Reach 150,000 key music business decision makers around the world by telling them about your product and service in the industry's leading news magazine.

**NOW AVAILABLE ONLINE!**

**CALL BILLBOARD CLASSIFIED TODAY!**

David McLean 1-800-390-1489 • dmclean@billboard.com

FAX ALL ADS TO: 212-536-8864

**DEADLINE: FRIDAY AT 3:30PM EASTERN**

**7 TO 9 MILLION PAGE HITS A MONTH!**

www.billboard.com

## DUPLICATION/REPLICATION

OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE!

**THIRD WAVE MEDIA**  
WORLD CLASS QUALITY CD & DVD REPLICATION

- FREE Web Page w/ sound sample
- FREE Third Color on Discs
- FREE Clear Trays
- FREE UPC Barcode
- FREE Design Kit

**PREMIUM CD PACKAGES**

500 CDs \$ 999  
1000 CDs \$1290

**NO HIDDEN CHARGES**  
NO SALES TAX (Except CA Residents)

INCLUDES:

MAJOR LABEL QUALITY, CLASS MASTERING, UP TO 3 COLORS ON DISC, 2 PANEL 4 COLOR (4/1) INSERTS, JEWEL BOX & POLYWRAP (FROM YOUR CDR & PRINT READY FILMS)

CALL TODAY FOR A FREE CATALOG

**(800) WAVE CD-1**

WWW.THIRDWAVEMEDIA.COM

## DUPLICATION/REPLICATION

**COMPACT DISCS \$ .55 EACH (BULK)**

**1,000 CDs \$1090.00**

INCLUDES  
JEWEL/WRAP  
2-PANEL BOOKLET  
TRAY CARD

PRESS & DISTRIBUTE (P&D) AVAILABLE AT 20,000 PIECES & UP

**MIRROR IMAGE**  
replication & duplication  
**MIRROR IMAGE**

1,000 AUDIO CASSETTES (DIGITAL BIN) \$ .55  
CDR-REPLICATION (1-OFF) \$2.75  
BLANK CDRs  
8x PROFESSIONAL \$1.75  
4x CONSUMER \$ .75

**OTHER SERVICES INCLUDE**

GLASS MASTERING AUDIO/CD-ROM/DVD  
DVD AUTHORIZING/DVD REPLICATION

**CALL TODAY!**

PHONE: 1.800.486.6782 • FAX: 1.803.548.3335 • email: www.uavco.com

## DUPLICATION/REPLICATION

**ONE-STOP MANUFACTURING**

- CD Replication
- Vinyl Records (colors available!)
- Cassettes
- Graphics Design
- Super-Hot Mastering Studio

**NEW - On-Demand Color Printing**

We make everything in-house.

Best Price, Best Service, & Best Quality ... period.

**EUROPADISK LTD.**

**(800) 455-8555**

Major credit cards accepted.

http://www.europadisk.com

Disks With No Risks

**CRYSTAL CLEAR SOUND**

**CD, CD-ROM, & cassette manufacturing**

art design & printing  
mastering & editing  
30 years experience

guaranteed national distribution  
Amazon.com, CDNow, Tower Records, etc.  
call or visit our website for details

**1-800-880-0073**  
www.crystalclearsound.com

**300 CD PACKAGE: \$975**

INCLUDES:  
• ORIGINATION • 1-COLOR 1-PAGE BOOKLET AND TRAY CARD • 1-COLOR CD LABEL • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND  
from your print-ready film (in Rainbo's specs)

**1000 CD PACKAGE: \$1499**  
reorder: 51349

INCLUDES:  
ORIGINATION • 4-PAGE BOOKLET with 4-COLOR COVER, 1-COLOR BACK and 4-COLOR TRAY CARD • CD LABEL FILM & 2-COLOR LABEL IMPRINTING • JEWEL BOX & SHRINK WRAP • QUICK TURNAROUND  
from your print-ready film (in Rainbo's specs)

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING

**Rainbo Records and Cassettes**  
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476 • Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

**BETTER QUALITY-LOWER PRICES!**  
1000 Retail Ready CDs - \$1220

**Creative Sound**

**(800) 323-PACK**

http://csoundcorp.com

**46 PRODUCTIONS**  
25 CDRs - \$100 / 50 CDRs - \$175  
100 CDRs - \$250 / 200 CDRs - \$425  
\$5.00 OFF WITH THIS AD

From CD or CDR master. Includes CDR jewel box w/ text printing on CD label. Add \$19 for other digital master. \$33 for analog master. Orders must be prepaid. Shipping not included.

Tel (800) 850-5423 Email: info@46p.com  
Visit our Web Page at http://www.46p.com

**replication by disc**

**rsb**

CD duplication  
mastering  
cassettes on digital bin  
printing

**1 800 361-8153**  
www.rsbdisc.com

www.digitalforce.com

**DIGITAL FORCE**

TOTAL CD, CDR, CD-ROM, DVD, & CASSETTE PRODUCTION 212-252-9300 in NYC

**1-877-DISC-USA** TOLL FREE the POWER of Excellence

**COMPACT DISCS - \$ .65 EACH**

**IT'S A BETTER DEAL! "ADD IT UP"**

1,000 CDs	650.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,140.00

from your CD-Ready Master & Print-Ready Film

**National Tape & Disc CORPORATION**  
1110 48th Ave. North - Nashville, TN 37209  
**1-800-874-4174**  
Digital Mastering Services - Digital Audio Duplication - Computer Graphics

**SAME DAY SERVICE!**  
(on short run CD & Cassette copies)

**"BROWSER" DISPLAY SYSTEMS**

**320 VIDEO TITLES in just 2 SQ. FT.!**  
complete line of counter, wall, and floor displays.

Call or write today for FREE sample Pak

**Browser**  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

Video boxes fit flat in Browser Pak - 3 different sizes

1000 Bulk CD's \$690.00  
500 Bulk CD's \$425.00

3 Color Disc  
From your Master & Films

**CD SONIC**  
1-888-CD SONIC (237-6642)  
email: cdsomic@aol.com

**1000 COMPACT DISCS .98 EACH**

**1000 CASSETTES .64 EACH**  
DIGITAL BIN • C-45 MAX

ASSEMBLED AND SHRINKWRAPPED. YOU SUPPLY PRINT, LABEL FILM, MASTER.

**ALSHIRE** (800) 423-2936 • FAX (818) 569-3718 • sales@alshire.com

**STORE SUPPLIES**

**SPECIALTY STORE SERVICES**

- CD-DVD Browsers
- Modular Storage Cabinets
- Video Merchandisers
- P.O.P Displays
- Custom & Stock Signs
- CD Repair Systems
- Security & Surveillance Systems
- Free Store Planning

We Ship World Wide - Se Habla Español

Call For **Free 162 Page Idea Packed Catalog (Ask for #732)**  
**1-800-999-0786**

For Billboard Classified Advertising email David McLean at dmclean@billboard.com or Fax 212-536-8864

## STORE SUPPLIES



### Factory Direct Prices!

Backed by "2 Year Unconditional" No Strings Guarantee!

- Video, DVD, & CD Merchandisers.
- Storage Cabinets

Free 100 page Catalog

Ships from Baltimore or L.A.

CD Merchandiser  
As low as \$116.00!

(800) 433-3543 / www.jdstore.com

## STORE SUPPLIES

**PLASTIC DIVIDER CARDS**  
BLANK OR PRINTED  
**800-883-9104**  
ALL MAJOR CREDIT CARDS ACCEPTED

## SERVICES

### LEADERSHIP PROGRAM

Person-to-person mentoring service focuses specifically on achieving success for those in the music industry. Private consultations from an industry veteran of 25 years are designed & guaranteed to enrich clients spiritually & financially by following simple guidance from sessions that will inspire & uncover the greatest potential for every person. Benefit from practical know-how; trying to figure it out on your own doesn't always work. Not motivational fluff talks but valuable counsel guaranteed to improve every aspect of a person's life. To receive more information call 24-hour voice mail:

(212) 978-0756

or email: daverudbarg@aol.com

Confidentiality assured.

## INVESTORS WANTED

### LIMITED PARTNERSHIP OFFER

Privately held successful music business of 12 years is now a dot com, introducing new projects & initiatives focused on future of music industry. Limited offer during launch of new phase enables selected parties promise of substantial return.

Call (787) 289-1000

www.mcgillismusic.com

## PUBLICITY PHOTOS

### PUBLICITY PRINTS

LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER



**B&W**  
8x10's  
500 - \$80  
1000 - \$108  
**B&W**  
POSTCARDS  
500 - \$65.00  
Other sizes & color available  
Prices include Typesetting & Freight in Continental U.S.

FREE  
Catalog & Samples



1867 E. Florida St., Suite BB  
Springfield, MO 65803  
Toll Free 1-888-526-5336  
www.abcpictures.com

## MUSIC MERCHANDISE

### VIDEOS & BOOKS

MUSIC RELATED BOOKS. CLASSIC & UNUSUAL VIDEOS YOU WON'T FIND ANYWHERE ELSE! CALL FOR A FREE GIANT CATALOG.

Wholesale only.

**GOTHAM DISTRIBUTION CORP.**

1-800-4-GOTHAM • FAX: (610) 649-0315

2324 Haverford Road • Ardmore, PA 19003

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

email: scorpiomus@aol.com

## COMPUTER/ SOFTWARE

### MSI Music Software Inc.

- Complete POS
- Wholesale and One-Stop Distributors
- Royalty Tracking
- Website Development
- Soundscan Reporting

14 years  
Experience

Call for free brochure: (800) 877-1634

**Musicware** Complete POS/Inventory Control for ALL your record and video store needs! w/ Spanish availability built-in!

888-222-4767 (toll free)  
Fax (919) 828-4485  
e-mail: SALES@IDCSOFT.COM  
WWW.IDCSOFT.COM

The Computer and POS Solution for the Music & Video Industry

**young**  
SYSTEMS

(888)658-7100

•Chains •Independents •One-Stops

**RecordTrak**  
Inventory Management For Record Stores

800-942-3008

Fax 203-269-3930  
Voice 203-265-3440

**WE TURNED**  
**backstreetboys.com**  
**INTO A CASH MACHINE**

**superscripts.com**

software for websites

## DJ SERVICES

### NIGHTCLUB DJ'S

We Need You!

Let CMS find the

right club d.j.

gig for you.

Call (800) 266-4700

and ask for our

DJ Placement Service

Brochure today!

## PUBLICATIONS

**In the Studio?**

FREE Guide to  
Master Tape Preparation  
Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb

info@discmakers.com

**DISC MAKERS**

### MUSIC PUBLISHING 101 CRASH COURSE THE BOOK

Take \$2 off! Now only \$14.95!

Learn about the different licenses, copyright legislation, recoupment and more.

CALL 1-888-566-9715

www.101crashcourse.com

## TALENT

### ATTENTION MUSIC ACTS & ★ RECORD PRODUCERS ★

Ron Yatter, veteran talent and producer's agent (former Sr. VP of William Morris Agy) announces his company, The Producers Agency, is introducing Record Producers to Singers-Songwriters & Songwriting Bands.

Producers and Artists are invited to

Call 212-247-9800 or

E-mail: RonYatter@aol.com

## WANTED TO BUY

### WE BUY! CDs and VIDEOS

...ANY QUANTITY

• New or Used •

Send your list or call:

Phone: 1-800-486-6782

Fax: 803-548-0125

email: ed.pernick@uavco.com

## TOP \$ PAID

For: Cd's, Lp's, Cassettes,  
Video, DVD.

Call (201) 567-4614

Fax 201-567-4288

FAX BILLBOARD AT 212-536-8864

## AUDIO SUPPLIES

• BLANK HIGH BIAS CASSETTES FROM \$ .19 EA.

• CD-R'S AS LOW AS \$ .85 EACH

• HI-8, MD, DAT, OPEN REEL, A-DAT, VHS

• BASF • QUANTEGY • MAXELL • SONY • TDK

• DUPLICATING EQUIPMENT

800-221-6578 ONE CALL DOES IT ALL



## ROYALTY PAYMENTS

### \$ Royalties \$

Access Your Future Now!

Granite Capital Corp.

Call now 800-326-9520

## HELP WANTED

COUNTRY AIRPLAY  
**Monitor**

We Listen To Radio

### 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

### Website Project Manager

Leading music and concert production company seeks skilled and experienced manager to oversee its newly established multi-media entertainment website. Must be able to effectively coordinate all technical, financial, and creative aspects of our exciting online venture. We offer a dynamic work environment on the beautiful Monterey Peninsula, a competitive salary and a comprehensive benefits package. Please forward your resume and salary requirements via facsimile to:

(831) 649-5458

### SUMMER INTERNSHIPS AT BILLBOARD!

Gain valuable & impressive work experience for your future and still have time leftover for the beach!

Advertising Sales Dept. of Billboard Magazine seeks two interns for their NYC office. An exciting opportunity for those interested in learning from the inside about advertising sales and the operations of a leading weekly trade publication. Candidates should be music lovers who can enjoy an easy-going environment with flexible hours.

Computer literacy, good communication skills, and independent thinking required.

Please contact:

(800) 390-1489

### NOTICE OF SALE AND REQUEST FOR BIDS

Gilbert R. Vasquez, C.P.A., Chapter 7 Trustee of the bankruptcy estate of Howard Pfeifer and Hot Trax Productions will sell the ESTATE'S INTEREST of the writer's and publisher's share of 186 musical compositions including tracks from Access Hollywood, On E!, Fox Sports, Playboy Home Video, Extra, Mad About You, The Jenny Jones Show, The Chipmunks and various other TV shows and commercial tracks.

All bids must be received on or before  
June 20, 2000.

For further information, including a detailed inventory of assets contact Greg Victoroff, Esq. or Michele M. Berencsi, Esq., C.P.A. (310) 277-1482

### MANAGER OF CREATIVE SERVICES

Oversee creative services and budgets for the record label. Manage CD packaging and AD processes. Responsible for all POP. Minimum 3 years production experience. Fast paste Mac required, Art direction background, Quark and Photoshop a plus. Full benefits. Fax resume and salary requirements to: (310) 589-0321.

### OPERATIONS & ADMIN

Strong & growing 20 yr old indie label & dist needs a diligent, motivated detail-oriented person to manage billing, coordinate royalties & other operations. Good computer & interpersonal skills along with music ind exp a must. Great oppy in every way. Make this your last job, not your next job. Send resume in confidence to (212) 979-0266 or email: dorilar@aol.com

### INTERNS WANTED

Billboard's New York office is looking for summer interns to assist the Special Event department with upcoming projects. If you are a quick learner, well organized and experienced in excel please call: (212) 536-5002

**IF IT'S THE MOVERS AND SHAKERS  
OF THE MUSIC INDUSTRY YOU  
WANT TO REACH  
FAX BILLBOARD CLASSIFIED  
212-536-8864**

REACH YOUR MUSIC  
COMMUNITY IN  
BILLBOARD MAGAZINE

For Classified Advertising Rates

Call DAVID MCLEAN - 212-536-5058  
or 1-800-390-1489

## HELP WANTED

### MUSIC ADMINISTRATOR

Nassiri music a new Las Vegas Record Company is seeking experienced individual for Management position to launch a new label. General knowledge and experience in the music business. Marketing, Promotion, Distribution. Please fax resume with salary requirements to: Tammy Wolfe at (702) 897-3510 or email: tammy@nassarimusic.com

### RECEPTIONIST WANTED TVT Records - Los Angeles

TVT Records has an immediate opening in the L.A. office for a full-time receptionist/office administrator. Responsibilities include: ordering of office supplies, mail management, executive support, intern coordination, general office management. We seek an individual with some prior record label experience, excellent phone and computer skills, and a "can-do" attitude. Interested candidates may email resume to: work@tvtreports.com or fax to 212.979.0842 Attn: HR



## FOR SALE

### LUDWIG-Drumset

Excellent condition, all wooden drums: 22" base, 18", 16", 14" toms + hand hammered bronx snare. Cymbals: Paiste Signature; 22", 18", 17" + one Sildjan 16". Please contact David at: (323) 662-1844.

## CUBAN SON GENRE

(Continued from page 57)

and complex new styles that they play for themselves." He adds that a key difference between traditional son and young son is that the new generation of artists have all studied at music conservatories, whereas the "Compay Segundo generation" did not study formally.

"Don't get me wrong," he stresses. "The old guys are wonderful too, but even today in the Cuban countryside, son musicians use three or four basic chords. That is traditional son. The new bands we are discovering, when they aren't playing for tourists, produce a tremendous variety of forms and fusions layered on a son base. The compositions are far richer, with more technique."

Monzón, who has his own Caribbean band in Spain called El Combo Belga and has worked with Cuban music for 10 years, says joven son is "a new musical current in Cuba that most Cubans are not aware of—I didn't invent the music, but I sort of invented the concept."

Because of the curious noncommercial nature of the Cuban music industry, he feels that it is EMI Spain-Caribe's task to persuade younger Cuban musicians that

they have a solid son base on which to construct fresher music forms.

"The elderly *soneros*—Compay Segundo, Ibrahim Ferrer, and many others—are in fashion right now singing the wonderful music of their epoch. Traditional son is the Cuban music now being heard in the world," says Monzón. "But I want to say to the Cuban music industry, 'Señores, you have a new music called joven son; it's your music—take advantage of it.'"

To that end, Monzón went to the May 24-28 Cubadisco trade fair in Havana with 400 CDs to give to Cuban radio and industry agents. "But we decided not to make it a big launch at Cubadisco," he says. "This is just beginning, and it could take two or three years to take off. It will grow bit by bit and slowly seduce young Cubans as well as Cuban music lovers everywhere."

Monzón will also set about searching for offices in Havana "to establish a platform to work with Cuban music as part of EMI Spain's future strategy." This strategy involves promoting a "vibrant young look" for Cuba, removed from the tourist images or the "poor streets of Cuba" image used so often to accompany Cuban music, says Monzón.

Two years ago, EMI Spain-Caribe drew up a similar project to sell the frenetic and complex form of Cuban salsa called *timba*, or "popular danceable music," outside Cuba. It signed the best Cuban timba/salsa acts, including Los Van Van and NG La Banda, but Monzón says "people outside Cuba, even elsewhere in the Caribbean, just didn't understand it; just as many things about Cuba are incomprehensible. It's much easier for most people to enjoy 'Buena Vista Social Club.'"

There is a precedent in Spain for Monzón's "new concept." Twenty years ago, few young Spaniards were interested in flamenco, which was for them the music of "old people" as well as being associated with the fascist regime of Franco. By 1980, a new post-Franco generation of young Spanish Gypsies who had listened to, for example, Jimi Hendrix began playing flamenco using electric guitars. It was dubbed New Flamenco, and its major exponents were, and still are, acts such as Ketama and Raimundo Amador.

Mario Pacheco, founder of pioneering indie Nuevos Medios, released a series of New Flamenco albums under the generic title "Jovenes Flamencos" (Young Flamenco Artists). These albums can be found in most discerning record stores in Europe and the U.S. Monzón hopes that joven son will follow in the footsteps of son, *guaracha*, *danzón*, *cha cha chá*, *mambo*, *rumbo*, and *salsa/timba* in leaving its Cuban print on Western music.

*'This is just beginning, and it could take two or three years to take off'*

—SEJU MONZÓN—

## IVOR NOVELLO AWARD TO MCCARTNEY

(Continued from page 57)

ence of his peers, "I remember coming here [to the Ivors] the very first time with my mates John, George, and Ringo and sitting back there—just little kids we were, younger than my kids are now. It was just fantastic to be part of this whole songwriting thing, and the Ivors are the greatest awards, the greatest thing to get for songwriters—and it still is, many years later."

McCartney received his fellowship from BACS president Sir Tim Rice; Sir Elton John was another musical knight on parade for the ceremony. He and Rice were honored in the international achievement in musical theater category for their songs in "The Lion King."

All the awards are decided either statistically or as a gift of the academy. The award for best-selling single in the U.K. was not presented, since the qualifying release is subject to a dispute over authorship. The record was not named at the ceremonies, but it is believed to be Sir Cliff Richard's "The Millennium Prayer."

Fran Healy, the songwriting member of Travis, won two Ivors; one for best contemporary song for "Why Does It Always Rain On Me?" and one for songwriter of the year. Madness received the outstanding song collection award, lyricist Geoff

Stephens won the Jimmy Kennedy Award for his long career, and Neil Tennant and Chris Lowe of Pet Shop Boys won the Performing Right Society (PRS) outstanding contribution to British music award.

There was also an ovation for veteran songsmiths Jerry Leiber and Mike Stoller as they were presented with the special international award by Sir George Martin.

A list of other winners follows.

**Best song musically and lyrically:** "Strong," recorded by Robbie Williams and written by Williams with Guy Chambers.

**PRS most performed work:** "Beautiful Stranger," recorded by Madonna and written by Madonna with William Orbit.

**International hit of the year:** "Genie In A Bottle," recorded by Christina Aguilera and written by Pam Sheyne, David Frank, and Steve Kipner.

**Best original music for a television/radio broadcast:** "Trial By Fire," composed by Richard G. Mitchell.

**Best original film score:** "The World Is Not Enough," composed by David Arnold.

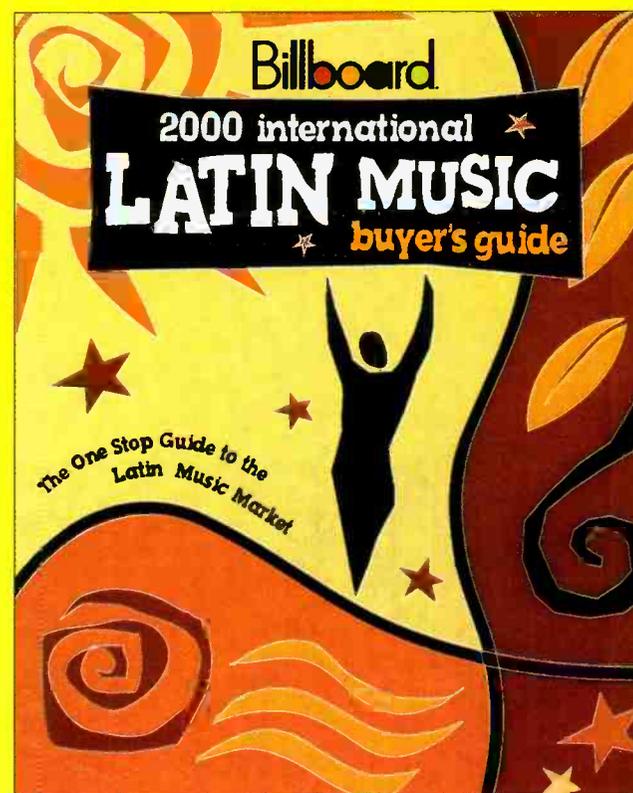
**Ivors dance award:** "Re-Rewind The Crowd Say Bo Selecta," recorded by Artful Dodger and written by Mark Hill and Craig David.

*'The Ivors are the greatest awards, the greatest thing to get for songwriters'*

—SIR PAUL MCCARTNEY—

# Billboard's 2000 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

## Your One Stop Guide to the Latin Music Market



**Over 3,000 listings from 19 countries: record company executives, music publishers, wholesalers and distributors, latin music radio stations in the U.S., clubs, artists, managers, agents, songwriters and much more!**

**TO ORDER YOUR COPY CALL TOLL-FREE 800-344-7119.**

(International call 732-363-4156). Or send check for \$85 plus \$6 shipping & handling (\$14 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

**Now available on diskette or mailing labels, for rates call at 212-536-5017.**

[www.billboard.com](http://www.billboard.com)

BDLG3009

# Update

## CALENDAR

### JUNE

June 2-4, **City Of Dreams D.C. Music, Fashion, Media, And Sports Conference**, sponsored by Radio One Networks, The Source Sports, Roc-A-Fella Records, Ruff Ryders, and Bad Boy Entertainment, Barcelo Radisson, Washington, D.C. 212-431-5540.

June 3, **MTV Movie Awards**, Sony Pictures Studios, Culver City, Calif. 310-752-8000.

June 4, **Seventh Annual Entertainment Industry Tennis Open**, sponsored by MP3.com, Artistdirect, www.com, and Fox Sports Net, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 5, **An Evening With Music Publishers**, presented by B'nai B'rith, Sutton Place Synagogue, New York. 212-988-2873.

June 6, **Net Effects Of Communications Policy**, presented by the Intl. Radio and Television Society Foundation, Harvard Club, New York. john.kienker@irts.org.

June 6-9, **Third Annual Emerging Artists And Talent In Music Conference, Showcase, And Festival**, presented by SpinRecords.com, Rio Hotel, Las Vegas. 702-837-3636, EAT-M.com.

June 7, **Music Visionary Of The Year Award Dinner**, presented by the UJA-Federation of New York, Tavern on the Green, New York. 212-836-1126.

June 7-9, **Billboard/BET On Jazz Conference And Awards**, J.W. Marriott, Washington, D.C. 212-536-5002.

June 9-10, **International Assn. Of African-American Music 2000 Celebration**, Park Hyatt Hotel, Philadelphia. 215-732-7744.

June 11, **10th Annual Softball Challenge**, presented by the Music and Entertainment Industry for the City of Hope, Greer Stadium, Nashville. 213-202-5735, ext. 6540.

June 11, **David Cassidy Celebrity Golf Tournament**, presented by KidsCharities.org, Rio All-Suite Casino Resort, Las Vegas. 702-450-9073.

June 12-13, **StudioPro2000: Audio Production For Music, Broadcast, And The Web**, presented by Mix magazine, New York Hilton and Towers, New York. 510-653-3307.

June 12-16, **Fan Fair 2000**, Tennessee State Fairgrounds, Nashville. 877-813-3267.

June 13, **BMI 101 Workshop**, BMI Los Angeles office. 310-659-9109.

June 14-17, **Promax And BDA 2000, Ernest N. Morial Convention Center**, New Orleans. 323-965-1990.

June 15, **How To Buy And Sell Web Ads**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 15, **Songwriters' Hall Of Fame Annual Awards Dinner And Induction Ceremony**, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 16, **How To Build Internet Revenue And Business Plans For Advertising And Sponsorship-Based Sites**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 16, **How To Measure, Research And Target Internet Ads And Audiences**, presented by Adweek Conferences and the Laredo Group, Sheraton New York Hotel and Towers, New York. 888-536-8536.

June 19, **Mix L.A. Open Golf Tournament**, presented by the Mix Foundation for Excellence in Audio, Malibu Country Club, Malibu, Calif. 925-939-6149.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozartium, Salzburg, Austria. 201-461-6630, ext. 101.

June 23-29, **L.A. Music 2000**, sponsored by SpinRecords.com, the University of Southern California, the Key Club, and the Palace, Los Angeles. 323-653-1588.

June 24-25, **Fourth Annual Urban Focus Music Conference And UrbanFest LA**, sponsored by Wherehouse Music and the University of Southern California (USC), USC campus, Los Angeles. 213-740-8748.

July 26, **Third Annual Director's Cut Film Festival**, presented by the Music Video Production Assn., Writers Guild of America, Los Angeles. 323-469-9494.

June 28-30, **EMediaWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

June 29, **L.A. Weekly Music Awards**, Henry Fonda

Theatre, Los Angeles. 323-653-1588.

### JULY

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

### AUGUST

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 212-536-5002.

*Please submit items for Lifelines, Good Works, and Calendar to Jill Pessebrück, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpessebruck@billboard.com.*

## LIFELINES

### BIRTHS

Girl, Mia, to **John and Michelle Rotella**, April 18 in Tarzana, Calif. Father is GM of ARK 21.

Girl, Raine Elizabeth, to **Bret Michaels and Kristi Lynn Gibson**, May 20 in Los Angeles. Father is Poison's lead singer.

Girl, Caroline Sophia, to **Karen and Jason Carbone**, May 22 in Santa Monica, Calif. Mother is executive director of the Neil Bogart Memorial Fund. Father is a producer/director for MTV's "Making The Tour."

Girl, Cassidy Eve, to **Sue and John Schrader**, May 22 in Milwaukee. Mother is director of media relations for Narada Records. Father is chief mastering engineer for the Audio Source.

Girl, Sophie Rose, to **Joel and Stephanie Klaiman**, May 22 in New York. Father is VP of promotion for 550 Music.

### MARRIAGES

**Rick Scott to Natalie Nagthall**, May 13 in Pacific Palisades, Calif. Groom is president of Great Scott Productions.

### DEATHS

**Tex Beneke**, 86, of respiratory arrest, May 30 in Costa Mesa, Calif. Born Gordon Beneke in Fort Worth, Texas, the mellow-voiced saxophonist became a member of Glenn Miller's Orchestra in 1938 on the recommendation of drummer Gene Krupa. Beneke was a featured sax soloist on "In The Mood" and other Miller hits, and, as a member of Miller's vocal unit the Modernaires, his singing graced such early-'40s successes as "Chattanooga Choo Choo," "It Happened In Sun Valley," and "Don't Sit Under The Apple Tree." Beneke remained with Miller until the bandleader disbanded the group in 1942; he returned to the fold in 1946, two years after Miller was killed in a wartime plane crash, when Miller's widow, Helen, asked him to reconstitute the group. Tex Beneke & the Glenn Miller Orchestra worked through 1950; Beneke subsequently led his own band, which performed what he called "music in the Miller mood."

## EU E-TAIL RULES CONFUSE

(Continued from page 1)

having to absorb huge administrative expenses.

Says Bob Lewis, director general of the British Assn. of Record Dealers, "With the speed of new technology and new methods, there is a need for rationalization, legal protection for the consumer, and a level-playing-field policy for all retailers. Problems with consumers returning products to a brick-and-mortar retailer are always met head-on, on the basis that service to the customer is of paramount importance. That should apply to any form of selling direct, including downloading."

The new legislation—which carries threats of criminal charges, punishable by a fine—is due to be implemented in the U.K. on Sunday (4), but hardly anyone in the U.K. music industry has even heard of the directive.

A spokesman for the U.K. government's department of trade and industry (DTI) tells Billboard, "The Distance Selling Directive was adopted in May 1997 and is supposed to be implemented on June 4. That may slip, however, to the end of July, because of all the technological advances since 1997 that have to be taken into account."

The DTI says the EU Distance Selling Directive contains key basic rights for consumers. These are:

- Requirement of the supplier to provide prior information to the consumer.
- Written confirmation of this information by the supplier.
- Cooling-off period of seven work-

ing days for consumer to cancel the contract.

- Delivery of goods or services within 30 days, unless otherwise agreed.

- Restrictions on use of unsolicited marketing communications.

The recent high-profile collapse of U.K.-based sports E-tailer Boo.com highlighted the precarious nature of online shopping ventures. Despite reasonably healthy revenue, that business sunk due to huge overhead—a position in which many more European E-tailers could find themselves under the new directive.

One industry source tells Billboard, "On the whole, I think E-tailers are in favor of the moves, but there is concern about the liability being placed on the seller. If, for instance, someone ordered a CD in Chile, and it had to be sent via airmail but was then returned, you'd be looking at a fair amount of money for that one CD. As a result, companies could stop supplies to certain locations, so it might be that the directive will end up punishing those consumers that live outside certain catchment areas. Unfortunately, these are exactly the people that benefit from distance selling."

A tougher life for the E-tailer should, in theory, spell good news for the brick-and-mortar music retailers, but the reluctance of music merchants to speak about the issue speaks volumes for the confusion surrounding the new directive. The legislation will, of course, also affect those retailers

who have their own online businesses.

One of those retailers is HMV. A spokesman for the company comments, "HMV welcomes any measures that help create a viable framework for selling music over the Internet, particularly where they provide reassurance to customers. In line with our commitment to customer services, HMV has already implemented this directive so that purchasers can return product either through the Web site or directly via our stores."

The European Union says the introduction of the Distance Selling Directive will help to protect consumers, not just on transactions over the Internet but on any sale not done in person, such as mail-order or telephone sales. Consequently, the directive will also affect Europe's emerging mobile commerce market.

One guideline states that vendors must provide customers with details of terms and conditions of trade. Currently, this would mean that the buyer would have to receive sometimes-lengthy information on his or her mobile telephone screen, giving that sector a difficult hurdle to negotiate.

A number of specific businesses are excluded from the directive. These include those selling perishable items such as food and those involved in financial services such as insurance. Contracts for travel and accommodation, which state the provision of services on specific dates, also remain exempt.

## PARALLEL IMPORTS BAN STANDS

(Continued from page 1)

a change is difficult to predict."

In the document, Bolkestein said, "With an international exhaustion policy [lifting the block on parallel imports], EU companies might face a competitive disadvantage. Parallel trade may be influenced by differences in trading conditions in different countries, such as the administrative burdens of registration and labor costs. A change of exhaustion regime would make it more difficult for EU firms to sell at a lower price outside the community. The change of regime may over time inhibit investments in new brands or even make trademark holders withdraw products from the market."

(Under community exhaustion, a record company that releases an album in one EU member state is deemed to have abandoned—or "exhausted"—its rights in the other 14 countries. This facilitates the free flow of records across the union. Parallel imports become legal via international exhaustion; that is, when the release of a record anywhere in the world means all rights globally have been exhausted.)

Bolkestein concludes, "Trademark holders who continue to provide branded goods may choose to reduce the quality of goods or the provision of associated services. [The commission] does not at this stage intend to present a proposal to change the present regime from community exhaustion to international exhaustion of trademark rights. Changing the exhaustion regime for trademarks would have little effect on the marketplace, given that the large majority of products are covered by a plurality of intellectual property [IP] rights. However, to introduce interna-

tional exhaustion for all IP rights would not be appropriate," he said.

The unequivocal stance, based on what Bolkestein calls "sufficient evidence," was made despite an opinionated divide between two factions of the EU's individual member states. Although eight out of 15 member states are in favor of parallel imports, that group is outweighed by France, Italy, Spain, and Austria, who want to maintain the financial viability of their local trademark-based industries, and three countries (Portugal, Greece, and Germany) that are understood to be vague on the issue. The minority of countries prevailed because of an EU system that gives certain countries more voting power.

Those countries in favor of a change to international exhaustion are Belgium, Denmark, Finland, Ireland, Luxembourg, the Netherlands, Sweden, and the U.K. However, the position of those governments differs from their music-industry trade associations.

Andrew Yeates, director general designate of the British Phonographic Industry (BPI), says, "The U.K. government has never gone as far as to say, 'We definitely want international exhaustion,' but they tended to say that the issue may be one for review. However, we as an industry have been saying to the U.K. government that this is a very bad time to be looking at this sort of thing as far as the record industry is concerned, because increasingly trademarks and logos supporting branding will become very important for building trust with the consumer in the online

environment."

Another country in particular focus throughout the process has been Sweden, through its trade minister, Leif Pagrotsky, and his department's meticulous efforts in fronting the issue in Brussels.

IFPI Sweden managing director Lars Gustafsson says, "We who are seeking copyright protection think this is good news. Article 4 in the [European] Copyright Directive provides for protection against parallel imports, but the Swedish government hasn't been willing to interpret this in the right way, and it hasn't succeeded in its efforts to change EU's viewpoints."

The decision is widely believed to have been streamlined with proclaimed intentions in an EU Green Paper to repress the flow of counterfeited sound carriers, primarily through stepping up customs controls at the external borders of Europe.

The EU also is said to have heeded the recording industry's concerns about its own competitiveness and investments in technological innovation and employment.

Stefan Krawczyk, the IFPI's Brussels-based regional director for Eastern Europe, who for the past two years as the IFPI's senior adviser on international trade has been lobbying and promoting the music industry's interests on the issue, is positive about the EU's clarification.

"It's a major step forward, but it doesn't mean that we're at the end of the line. A range of member states are likely to disagree with this recommendation and will maintain their call for international exhaustion," he says.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## News/Talk Down As Others Rebound

### Winter Arbs Also Show Drop At Album, Modern Rock Formats

This story was prepared by Airplay Monitor's Sean Ross.

NEW YORK—After an unusual fall in which news/talk (N/T) radio showed huge gains while most music formats lost market share, listening levels were considerably more normal in the winter Arbitrons.

AC, country, top 40, classic rock, and R&B—formats that had declined in the fall—all rebounded, while Spanish-language radio posted another record number, and even religious stations got a decent boost.

In fact, the only music stations that were off were the more current-driven rock formats: album and modern rock.

For 11 years, Airplay Monitor and Billboard have teamed with Arbitron to crunch the numbers for the rating service's 92 markets that are measured year-round. In the fall, N/T stations—traditionally the most-listened-to format anyway—showed a huge increase. The format, which had controlled as much as 16.8% of national listening in the past, shot up 15.9-20.7, with some help from the sports/talk format, which, broken out separately, was up 1.9-3.5, perhaps as the result of football season and the World Series.

This time, in the winter book, N/T was off 20.7-16.3 12-plus, back to its normal share range but still ahead of its 16.1 from a year ago. It

was followed by AC (13.1-13.8), R&B (12.1-12.5), top 40 (9.0-9.8), country (8.2-8.9), Spanish (7.1-7.3), album rock (6.6-6.1), oldies (5.3-5.4), classic rock (4.3-4.9), modern rock (4.1-3.8), adult standards (another strong rebound, going 3.0-2.4-3.4 over the past three books), religious (2.1-2.7), jazz (2.6-2.7), and classical (flat at 1.7).

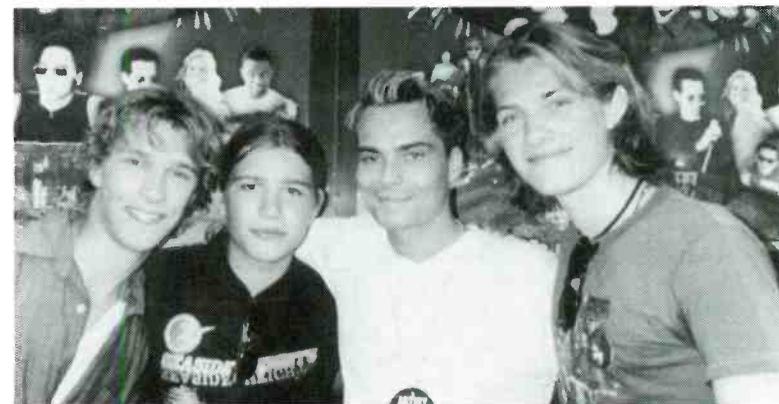
So what happened to N/T in the fall? And why is it back to normal levels now? At the time, we thought N/T's rise might have something to do with the addition of about 30 new stations, including one in New York that contributes a lot to national listening levels because of its size.

It also looked like some major-market N/T FMs and the uptick in "Howard Stern Show" listening that followed the announcement of his marital separation might have figured into it.

Three months later, all those new stations (including WNEW New York) are still in the mix, but numbers are down. So while that theory may not hold, the big numbers for Stern and FM talkers like WJFK-FM Washington, D.C., which tapered off in winter, probably did figure into the fall boom/winter bust, especially when you consider that rock formats, which also are heavily affected by Stern, were also down in the winter book. And sports stations were off, coming in with a 2.2 share.

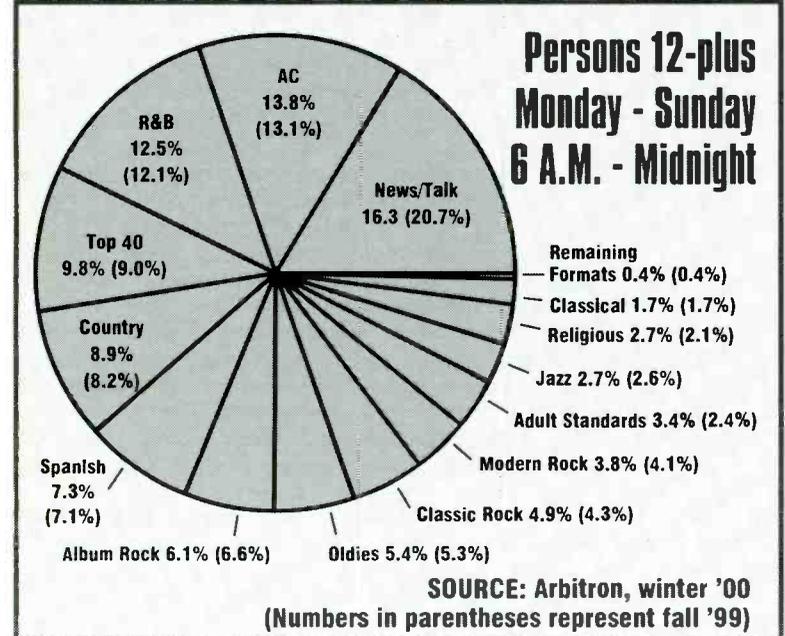
That said, it's possible that any gains made by any other format are just a function of the normalizing of those heavy N/T shares. Yet, the fact that some music formats are still above or below their shares from last winter suggests that there are larger trends taking place here.

(Continued on next page)



**Wango Tango, Baby.** Recording artist Bosson, third from left, and the brothers Hanson—Isaac, Zac, and Taylor—were among the acts to participate in KIIS-FM Los Angeles' recent Million Dollar Wango Tango 2000 at Dodger Stadium. Bosson has just released his second single, "Where Are You," while Hanson is going for radio adds with "If Only," the second single from its latest album.

## ARBITRON FORMAT SHARE



## Rise Of 'Self-Serve Audio' Predicted

NEW YORK—According to a new study by Forrester Research, 188 million consumers will embrace personalized digital audio content by 2005, while the convergence of music, news, and information will challenge the current state of radio.

"The bottom line is that consumer demand for anytime/anywhere access to personalized audio will slowly but surely displace broadcast radio," theorizes Jeremy Schwartz, senior analyst at Forrester.

Although the company's research finds that traditional radio listening still outweighs Internet listening, Schwartz believes the explosion of easy-to-use Internet technology, in-

cluding devices such as Kerbango as well as wireless Internet, will make "self-serve audio" more prevalent.

Schwartz sees the threat to broadcasting as coming in three phases. The first is the current "PC era," when consumer confusion will force software and hardware makers to combine CDs, Internet radio, and MP3 listening into one interface.

The second phase, which he estimates is about two years away, is the "device era." This is marked by lower-cost devices and the availability of in-car Net radio receivers. The final burst, the "anytime/anywhere era," will occur in four to five years and will be highlighted by the

availability of portable devices and a significant drop in prices, which will lead to wholesale consumer acceptance.

Yet broadcast radio Webcasters may still have a niche to serve, says Schwartz, who believes they can create targeted, performance-based advertising venues. "Subscriptions will work for business, finance, and ad-free audio," he says, "while we believe commerce will make up 40% of revenues for music sites."

The Cambridge, Mass.-based company surveyed 3,000 online users on how Internet developments will affect their off- and online listening habits.

FRANK SAXE

## newslines...

**FCC MAY LOOSEN CROSS-OWNERSHIP RULES.** The Federal Communications Commission (FCC) is considering allowing radio and TV companies to own newspapers in some of the country's largest markets. The proposal, circulating among FCC staff members, would ease regulations barring cross-ownership that date back 25 years. Insiders say the FCC would allow cross-ownership in the biggest markets, where there are a number of competing media voices. The cities that are being considered are not known at this time.

**FCC'S LPFM MOVES FORWARD.** With no court order or bill signed into law blocking low-power FM's (LPFM) rollout, the FCC is pushing the issue through the ranks. It has now set up a system to allow the huge number of LPFM applicants to apply for construction permits on the Internet. If Congress does not pass a bill or the National Assn. of Broadcasters does not get a judge to halt LPFM, FCC Chairman Bill Kennard says he would like to see the first LPFM station on the air by the end of the year.

**KARMAZIN INTEGRATES CBS/PARAMOUNT TV.** Viacom president/COO Mel Karmazin is taking what he learned in radio to TV. Less than three weeks after Viacom took over CBS, it has consolidated its TV operation, merging CBS' TV group and Viacom's Paramount Stations Group. Karmazin says the move will allow Viacom to "create operational and sales efficiencies." CBS Cable has already consolidated its operations into MTV Networks. Viacom has also announced a \$1 billion stock buyback to drive up its stock price. Viacom is currently trading at \$56 a share.

**HISPANIC BROADCASTING ROSE MORE THAN \$3 A SHARE MAY 25,** as the company's stock shifted from Nasdaq to the New York Stock Exchange (NYSE). The move is aimed at boosting the company's liquidity and reducing trading volatility in the stock. The company also hopes to improve its visibility, both here and in international markets. One analyst expects Hispanic Broadcasting to do well on the NYSE, since it has been the fastest-growing radio group over the past several years. Hispanic marked its 52-week high in March when its price per share hit \$135. After its second day of trading on the NYSE, it announced a two-for-one stock split.

**SATELLITE BROADCASTERS ANNOUNCE NEW ALLIANCES.** Sirius Satellite Radio and XM Satellite Radio are in negotiations with American Honda Motor Co., which sells both the Honda and Acura car lines, to install satellite radio receivers in its cars. Under an agreement between XM and Sirius reached in February, any new contracts signed with car-makers will specify that only radios capable of receiving both services will be installed. Meanwhile, XM has inked a deal with the Best Buy and Tweeter electronic store chains to market, sell, and install its radios.

FRANK SAXE

# Radio

## PROGRAMMING

### Adult Contemporary

T. WK	L. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	15	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL 5 weeks at No. 1
2	3	3	19	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
3	4	4	35	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
4	2	2	39	<b>AMAZED</b> BNA 65957 †	LONESTAR
5	5	6	14	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
6	6	5	15	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 †	ELTON JOHN
7	7	7	23	<b>THAT'S THE WAY IT IS</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
8	9	8	11	<b>I NEED YOU</b> SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
9	11	15	5	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
10	8	9	24	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	10	10	60	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
12	12	11	10	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
13	14	14	6	<b>I WANT YOU TO NEED ME</b> 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
14	15	12	41	<b>I DO (CHERISH YOU)</b> UNIVERSAL ALBUM CUT †	98 DEGREES
15	16	16	58	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT †	SARAH MCLACHLAN
16	18	21	5	<b>I TURN TO YOU</b> RCA ALBUM CUT †	CHRISTINA AGUILERA
17	13	13	32	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
18	17	17	57	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
19	20	19	51	<b>I COULD NOT ASK FOR MORE</b> LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
20	19	20	82	<b>ANGEL</b> WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
21	23	—	2	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT	WHITNEY HOUSTON & ENRIQUE IGLESIAS
22	21	22	11	<b>WHEN SHE LOVED ME</b> GARDEN CITY ALBUM CUT/GTSP	JOHN TESH FEATURING RICHARD PAGE
23	22	23	8	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
24	24	24	4	<b>SWEAR IT AGAIN</b> ARISTA 13816 †	WESTLIFE
25	26	27	25	<b>ANGELS</b> CAPITOL ALBUM CUT †	ROBBIE WILLIAMS

### Adult Top 40

T. WK	L. WK	2 WKS	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	27	<b>EVERYTHING YOU WANT</b> RCA ALBUM CUT †	VERTICAL HORIZON 8 weeks at No. 1
2	2	2	23	<b>I TRY</b> EPIC ALBUM CUT †	MACY GRAY
3	3	3	19	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
4	5	7	7	<b>BENT</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	4	4	22	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
6	8	8	9	<b>BROADWAY</b> WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	6	5	49	<b>SMOOTH</b> ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
8	7	6	33	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT †	SMASH MOUTH
9	9	10	16	<b>HIGHER</b> WIND-UP ALBUM CUT †	CREED
10	16	17	9	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
11	11	14	12	<b>OTHERSIDE</b> WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
12	10	11	21	<b>AMAZED</b> BNA 65957 †	LONESTAR
13	12	13	9	<b>MARIA MARIA</b> ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
14	15	15	8	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	14	12	45	<b>MEET VIRGINIA</b> AWARE ALBUM CUT/COLUMBIA †	TRAIN
16	19	24	7	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
17	17	20	8	<b>STEAL MY KISSES</b> VIRGIN ALBUM CUT	BEN HARPER AND THE INNOCENT CRIMINALS
18	13	9	18	<b>TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN)</b> ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
19	18	22	13	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT †	SPLENDER
20	20	16	30	<b>I NEED TO KNOW</b> COLUMBIA 79250 †	MARC ANTHONY
21	21	23	10	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
22	22	19	12	<b>BYE BYE BYE</b> JIVE 42681* †	'N SYNC
23	24	25	20	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
24	23	21	16	<b>I BELONG TO YOU</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
25	25	26	16	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA ALBUM CUT/ATLANTIC †	KID ROCK

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio track service: 73 adult contemporary stations and 87 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videotape available. © 2000, Billboard/BPI Communications.

### NEWS/TALK DOWN AS OTHERS REBOUND

(Continued from preceding page)

#### AC GETS YOUNGER, AND IT WORKS

AC (which includes the adult top 40 format) usually does well in the winter. It was off only 13.2-13.1 in the fall, although that number was its lowest ever. Despite its rebound, it's still short of the 14.5 it had in winter '99. Broken out separately, adult top 40 was up only 5.0-5.2 12-plus, meaning that it was mainstream AC outlets like WLTW New York that fared the best.

AC was off slightly in the teen demo (obviously not its target demo but one where its 7.1-6.7 showing still represents a considerable amount of listening), up 14.4-14.8 in 18-34, 15.6-16.6 in 25-54, and 14.9-16.1 in 35-64. The fact that AC got a nice bulge in 25-54 suggests that the ongoing contemporary of mainstream AC is indeed paying off without hurting the upper demos (where AC was probably reclaiming some listeners from Jammin' Oldies).

Also, perhaps mainstream AC is starting to pick up some traditional hot AC listeners, as the latter format veers ever closer to top 40.

#### ROCK RADIO ROCKIN' TOO HARD?

Even before we'd crunched the numbers nationally, there were enough disappointing rock books that we'd polled PDs on what they thought happened during the winter.

Now it's official. Album rock is off 7.5-6.1 since last winter, while classic rock is up 4.2-4.9 in the same time frame. Modern rock had been rebuilding during 1999, creeping back to a 4.2 share. It's back at its winter '99 level of a 3.8 share 12-plus.

Rock PDs attributed the decline to the increased strength of top 40, Arbitron's sampling problems with 18-34 males, and, for some, the increasingly narrow focus of modern and active rock. While we've seen mainstream and classic rock hand the same half share back and forth over the past few years, it's particularly curious that classic rock's gains in many demos were roughly equivalent to mainstream rock's losses at a time when mainstream was rocking harder than it has in years.

At the same time, being extra crunchy didn't necessarily help modern or album rock's younger demos. Album rock was off in teens (5.8-5.1) and 18-34 (11.0-10.3), just as modern was off in teens (10.1-8.9) and 18-34 (8.0-7.5).

#### R&B RECLAIMS ADULTS

R&B radio was off sharply last time from its highest-ever 13.3 share to a 12.1, partially because the R&B oldies format, which had been helping swell the overall numbers, was starting to taper off (we also collapse mainstream and adult R&B stations into the larger number). R&B oldies, broken out separately, was off 2.7-2.6, but adult R&B rebounded 2.7-3.0, while mainstream R&B was up 6.7-6.9.

In the fall, R&B's drop had raised the question of whether mainstream R&B's hip-hop flavor was alienating its upper end. Broken out by demo, this winter R&B overall was off in teens (25.5-24.3) and 18-34 (16.6-16.5)

and up in 25-54 (12.1-12.6) and 35-64 (10.0-10.7).

Mainstream R&B accounted for the bulk of the 25-54 gain, up 5.1-5.5 by itself. In 35-64, those gains were split between adult R&B (3.4-3.9) and mainstream (3.0-3.3). And in 18-34, mainstream was up three-tenths of a share, which doesn't offset losses at oldies and adult outlets.

All of which suggests that adults' comfort level with mainstream increased in the winter and that adult R&B is reclaiming the listeners it lost to Jammin' Oldies outlets.

(As for pop oldies stations, they're just one-tenth of a share off from the 5.5 12-plus share they had in fall '98, just as the Jammin' Oldies boom was kicking in. In demo, it's another story. While many expected R&B oldies to gut the pop oldies format's younger demos, leaving it only with those less desirable 35-plus numbers, conventional oldies outlets have lost only two-tenths of a share in 25-54, compared with half a share 35-64.)

#### TOP 40 REGAINS ITS MOMENTUM

Top 40's momentum screeched to a halt last fall when the format dropped 9.9-9.0, falling from its best number since 1993. This time, top 40 reclaimed most of those numbers, with nice boosts in teens (33.7-36.7), 18-34 (13.7-14.9), 25-54 (7.3-7.8), and 35-64 (4.7-5.0).

The format is undoubtedly getting some help from all its new outlets—175 top 40 stations showed up in a winter book somewhere, as opposed to 143 a year ago—although the evidence is that they're growing the format's piece of individual markets by less than a share, as opposed to some of the new country outlets of the early '90s that created several shares of new listening.

Top 40 also appears to have gotten a boost from the early stages of 'N Sync-mania. It'll be interesting to see if that continues into the spring.

#### GOODBYE EARL! HELLO RATINGS!

Even though country's national numbers have been in decline since the mid-'90s, its 9.2-8.2 drop last fall was unusually sharp. It recovers most of those numbers this time, but its 8.9 share is still short of the 9.3 12-plus it had last winter. Country was up in teens (4.2-4.6), 18-34 (7.2-7.9), 25-54 (8.3-8.9), and 35-64 (9.3-10.0), meaning that its uncharacteristic stay under a 10 share in that demo was short-lived.

While country crossovers have had some consistent presence on top 40 for several years now, they were particularly noticeable this winter, with Lonestar's and Faith Hill's successes, suggesting again that the concern over country crossover is unwarranted.

The format also had two event records in "Goodbye Earl" and "Murder On Music Row," even if neither one generated airplay proportionate to its consumer press.

Spanish-language radio is up 6.5-7.3 over the past year. Its 7.1-7.3 increase in winter was fueled by rises in 35-64 (6.7-7.0), although the format was flat in 25-54 (at a 7.9) and actually off in teens (5.0-4.6) and 18-34 (9.5-8.9) from fall to winter.

That suggests less Ricky/Enrique-mania and more traditional growth in upper demos, both from longtime Spanish-radio users and assimilated listeners with renewed interest in their cultural heritage as they get older.

Finally, a format that doesn't usually get much notice also had a strong winter. Religious radio, which usually kicks around in the low 2-share range, was up 2.1-2.7, powered by nice rises for gospel at WPGC-AM Washington, D.C.; WGOK Mobile, Ala.; WEAL Greensboro, N.C.; WZAZ Jacksonville, Fla.; and WNNL/WDUR Raleigh, N.C., and Christian AC outlets WZTO Nashville, KLTJ Dallas, and KXOJ-FM Tulsa, Okla.

## Fla. Station Sued Over Contest

A Jacksonville, Fla., woman doesn't have a million dollars, but she does have a lawyer.

With him, she has sued top 40 WFSJ Jacksonville, Fla., for allegedly breaking its on-air guarantee to pay a million dollars to whoever caught the station playing a commercial.

When the station launched, it vowed to play 20,000 songs in a row without any spots. However, when it aired a commercial mentioning a promotional concert giveaway, there was a two-second tag line saying the contest was sponsored by Netzero. To Tina Smith, that broke the promise.

When she showed up at the station's lobby, the 29-year-old social worker was turned away and told the tag line didn't count as a commercial.

In her suit, filed in the Duval County, Fla., Circuit Court, Smith charges Clear Channel with breach of contract, deceptive and unfair trade practices, and fraud.

"It is believed by the plaintiff that [WFSJ] never intended to play a commercial before airing 20,000 songs and never intended to give away the \$1 million prize," says the complaint, which was amended May 30 to include charges that Clear Channel violated Florida laws dealing with misleading advertising.

Smith's attorney, Eric Block, says WFSJ only presented her with rules to the contest after she asked for her money. Those rules say any spot less than 60 seconds does not count as a commercial. "It was, at best, misleading," says Block. Clear Channel's attorney did not return calls seeking comment at press time.

Last month, Clear Channel settled an investigation conducted by Florida's attorney general regarding its national contests. It agreed to pay an \$80,000 fine and make it more obvious to listeners when a contest was being run in more than one market.

FRANK SAXE

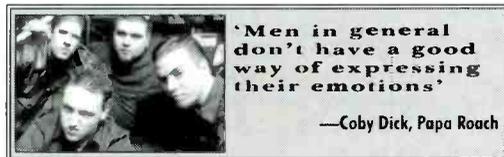
Coby Dick uses an unappetizing culinary analogy to explain how a Papa Roach song is produced. The lead singer says, "You don't want to know how hot dogs get made. It's bloody and gross, but you get a tasty dog at the end."

Papa Roach members similarly stirred together a messy pot of punk rock, hard core, and straight-rock ingredients to create their debut DreamWorks disc, "Infest." Powerful lyrics supplied by Dick added the finishing touches to a savory product.

Dick writes about such tough subjects as divorce, suicide, and alcoholism as a "way to vent and open up. Men in general don't have a good way of

expressing their emotions. I'm not going to write about having a great day. Papa Roach lyrically is my counseling."

The group's first single, "Last Resort," No. 18



on this issue's Modern Rock Tracks chart, deals with Dick's connection with a troubled roommate. "He attempted suicide, and I was trying to be there for him. It's about feeling alone and going through

something devastating. Instead of giving in to these feelings, it's about overcoming them. A lot of kids have said thanks for writing it, because they see they're not the only [ones] feeling this way," he says.

Dick hopes that the song's message distinguishes Papa Roach from other bands in the rap/rock genre. "We're bringing something different to the table. The singing is pretty melodic, and we're not super metal-y. Our music in general is definitely catchy, and it's got mad hooks."

He pictures Papa Roach hooking audiences for years to come, which factored into the choosing of a band name. Dick says, "The cockroach can survive anything. It represents longevity to us. We are a young band and can only become better."

HARMER

(Continued from page 57)

etched acoustic album "Songs For Clem." While the recording was intended as a Christmas gift for her father, it was independently released in 1998 by Cold Snap. According to Harmer, the album, which cost \$1,800 Canadian (\$1,195) to record, has sold 7,000 units.

Recorded in two days on her back porch in the summer of 1998, "Songs For Clem" was a heartfelt collection of standards, including "Blue Moon Of Kentucky," "Tennessee Waltz," "Shine On, Harvest Moon," and "Sentimental Journey."

"My family loved it!" Harmer exclaims. "I now want to do 'Songs With Clem' as my next little project. My father has a beautiful voice, even though he's a pretty shy singer."

Harmer acknowledges that "Songs For Clem" strongly influenced the direction of her solo album. "It flavored some of the songwriting and the recording," she says. "There are 13 people playing on 'You Were Here,' but it's still a stripped-down recording. We didn't fill things in with delays, reverb, or multi-tracked guitar."

With the exception of "Don't Get Your Back Up"—written 11 years ago while Harmer was performing with the Toronto band Saddletamps—the new album's poignant songs were all written in the past 18 months. Recording began at Prilesnik's west Toronto studio in September 1999 and ran intermittently to January 2000. "I was constantly back and forth between Kingston and Toronto," says Harmer.

While Harmer ultimately had the final say in the studio with Weeping Tile, their recordings, she says, were mostly a collaborative process. With her own album, there was input from accompanying musicians, but Harmer had a fixed idea about the final result.

"Recording was a merger of what Peter and I are into," she says. "We have a lot of common ground. He's a drum'n'bass/jungle music lover. He really loves the fat low end."

"When we started, I don't think she wanted any drums, and I don't do records like that," says Prilesnik, who has produced Canadian acts Big Sugar, Ashley MacIsaac, and Chris Brown & Kate Fenner. "Everything I do has drums. She has since become a drum fanatic."

In the past three months, Harmer has been continually touring with her own band—Gavin Brown (drums and guitar) and Kevin Fox (cello and bass)—including 15 U.S. dates opening for Great Big Sea, eight U.S. dates opening for Moxey Fruvous, and 10 Canadian dates on her own. She's set to open for Indigo Girls June 16 at Toronto's Molson Amphitheatre.

"I love touring, playing for people, and being able to sing every day," she says. "There are still some fans screaming out for Weeping Tile songs. I haven't taught my band many of them, but during the mid-section of our set, when I play acoustic guitar, I usually play them."

Billboard®

JUNE 10, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	2	2	6	I DISAPPEAR "MISSION:IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD ♯
2	1	1	19	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL ♯
3	3	3	8	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
4	4	4	7	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
5	7	7	7	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN ♯
6	6	6	8	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC ♯
7	5	5	20	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ♯
8	8	8	15	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER
9	13	17	8	GODLESS NO PLEASANTRIES	U.P.O. EPIC ♯
10	9	12	17	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC ♯
11	10	9	30	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ♯
				<b>AIRPOWER</b>	
12	18	19	5	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA ♯
13	11	11	18	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG ♯
14	12	10	28	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC ♯
15	16	18	11	SILVER FUTURE "HEAVY METAL 2003" SOUNDTRACK	MONSTER MAGNET RESTLESS
16	15	15	28	NO LEAF CLOVER S & M	METALLICA ELEKTRA/VEEG ♯
17	14	14	40	HIGHER HUMAN CLAY	CREED WIND-UP ♯
				<b>AIRPOWER</b>	
18	21	28	5	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA ♯
19	34	—	2	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/VEEG ♯
20	25	31	6	LAST RESORT INFEST	PAPA ROACH DREAMWORKS ♯
21	17	13	23	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP ♯
22	19	20	15	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ♯
23	31	—	2	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK
24	22	24	5	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC ♯
25	23	25	11	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
26	20	16	17	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/VEEG ♯
27	24	30	6	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC ♯
28	33	35	4	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE ♯
29	27	21	25	ONLY GOD KNOWS WHY DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC ♯
30	30	22	16	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC ♯
31	35	38	3	TAKE A LOOK AROUND "MISSION:IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
32	NEW ▶	1		THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA ♯
33	37	40	3	FIRST TRIP TO THE MOON LATEST THING	THE NIXONS KOCH
34	28	23	10	WORKIN' IT INSIDE JOB	DON HENLEY WARNER BROS.
35	26	29	14	SATISFIED IN MODERATION	8STOPS7 REPRISE ♯
36	NEW ▶	1		TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/VEEG ♯
37	40	—	2	BASIC BREAKDOWN HALLUCINATING	APARTMENT 26 HOLLYWOOD
38	32	27	14	NEW BEGINNING HOLY DOGS	STIR CAPITOL ♯
39	29	26	13	WHAT IS AND WHAT SHOULD NEVER BE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM
40	36	34	16	WAFFLE HOME	SEVENDUST TVT ♯

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. ♯ Videoclip availability. ©2000, Billboard/BI Communications.

Billboard®

JUNE 10, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				<b>No. 1</b>	
1	1	1	12	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL ♯
2	2	2	13	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA ♯
3	3	4	10	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP
4	4	6	8	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC ♯
5	6	5	31	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC ♯
6	5	3	24	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. ♯
				<b>AIRPOWER</b>	
7	24	—	2	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL ♯
8	9	12	7	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN ♯
9	8	8	11	BREAKOUT THERE IS NOTHING LEFT TO LOSE	FOO FIGHTERS ROSWELL/RCA ♯
10	7	7	17	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC ♯
11	10	10	9	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550 WORK ♯
				<b>AIRPOWER</b>	
12	18	27	3	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK
13	12	11	10	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/DJMG ♯
14	16	18	6	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK FARMCLUB.COM/UNIVERSAL ♯
15	15	17	6	I DISAPPEAR "MISSION:IMPOSSIBLE 2" SCUNDTTRACK	METALLICA HOLLYWOOD ♯
16	22	20	7	TAKE A LOOK AROUND "MISSION:IMPOSSIBLE 2" SCUNDTTRACK	LIMP BIZKIT HOLLYWOOD
17	14	14	16	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC ♯
				<b>AIRPOWER</b>	
18	20	23	8	LAST RESORT INFEST	PAPA ROACH DREAMWORKS ♯
19	11	9	17	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL ♯
20	21	21	5	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE ♯
21	17	16	7	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC ♯
22	23	22	6	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/VEEG ♯
23	13	13	7	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
24	25	19	14	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE ♯
25	19	15	26	MISERABLE A PLACE IN THE SUN	LIT RCA ♯
26	26	28	5	PORCELAIN PLAY	MOBY V2
27	27	29	8	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
28	33	39	3	RIGHT NOW SR-71	SR-71 RCA
29	28	32	7	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA ♯
30	30	35	5	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/VEEG ♯
31	34	34	10	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA ♯
32	29	31	15	HOME DYSFUNCTION	STAINED FLIP/ELEKTRA/VEEG ♯
33	35	37	4	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC ♯
34	40	—	2	THE REAL SLIM SHADY THE MARSHALL MATHERS .P	EMINEM WEB/AFTERMATH/INTERSCOPE ♯
35	32	26	16	STAND INSIDE YOUR LOVE MACHINA/THE MACHINES OF GOD	THE SMASHING PUMPKINS VIRGIN ♯
36	NEW ▶	1		WHY DOES IT ALWAYS RAIN ON ME? THE MAN WHO	TRAVIS INDEPENDIENTE/EPIC ♯
37	RE-ENTRY	2		SPARKS ARE GONNA FLY WISHVILLE	THE CATHERINE WHEEL COLUMBIA
38	31	25	15	THE BAD TOUCH HOORAY FOR BOOBIES	BLOODHOUND GANG REPUBLIC/GEFFEN/INTERSCOPE ♯
39	38	38	5	BROADWAY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. ♯
40	RE-ENTRY	3		STARF**KERS, INC. THE FRAGILE	NINE INCH NAILS NOTHING/INTERSCOPE ♯

# Top 40 Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
◀ No. 1 ▶ 3 weeks at No. 1				
2	2	5	<b>OOPS!...I DID IT AGAIN</b> JIVE	BRITNEY SPEARS
3	3	2	<b>I TRY</b> EPIC	MACY GRAY
4	4	3	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
5	5	7	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
6	14	21	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
7	9	11	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
8	10	13	<b>HIGHER</b> WIND-UP	CREED
9	6	4	<b>MARIA MARIA</b> ARISTA	SANTANA FEATURING THE PRODUCT G&B
10	15	14	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
11	13	12	<b>I TURN TO YOU</b> RCA	CHRISTINA AGUILERA
12	8	8	<b>IT FEELS SO GOOD</b> FARMCLUB.COM/REPUBLIC/UNIVERSAL	SGNIQUE
13	7	6	<b>BYE BYE BYE</b> JIVE	'N SYNC
14	19	24	<b>THE REAL SLIM SHADY</b> WEB/AFTERMATH/INTERSCOPE	EMINEM
15	17	16	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY
16	11	10	<b>BREATHE</b> WARNER BROS	FAITH HILL
17	12	9	<b>SAY MY NAME</b> COLUMBIA	DESTINY'S CHILD
18	18	18	<b>I WANNA KNOW</b> JIVE	JOE
19	16	15	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
20	21	22	<b>BROADWAY</b> WARNER BROS.	GOO GOO DOLLS
21	20	20	<b>CRASH AND BURN</b> COLUMBIA	SAVAGE GARDEN
22	24	26	<b>GRADUATION (FRIENDS FOREVER)</b> ELEKTRA/EEG	VITAMIN C
23	27	31	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
24	25	29	<b>THE ONE</b> JIVE	BACKSTREET BOYS
25	22	17	<b>NEVER LET YOU GO</b> ELEKTRA/EEG	THIRD EYE BLIND
26	23	23	<b>YOU SANG TO ME</b> COLUMBIA	MARC ANTHONY
27	29	28	<b>OTHERSIDE</b> WARNER BROS.	RED HOT CHILI PEPPERS
28	26	25	<b>ONLY GOD KNOWS WHY</b> TOP DOG/LAVA/ATLANTIC	KID ROCK
29	28	27	<b>AMAZED</b> BNA	LONESTAR
30	30	34	<b>JUMPIN, JUMPIN</b> COLUMBIA	DESTINY'S CHILD
31	31	32	<b>BACK HERE</b> HOLLYWOOD	BBMAK
32	33	36	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
33	35	39	<b>I THINK GOD CAN EXPLAIN</b> C2	SPLENDER
34	37	38	<b>PARTY UP (UP IN HERE)</b> RUFF RYDERS/DEF JAM/IDJMG	DMX
35	38	—	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
36	39	—	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
37	34	33	<b>ALL THE SMALL THINGS</b> MCA	BLINK-182
38	36	37	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
39	32	30	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE	BACKSTREET BOYS
40	RE-ENTRY	2	<b>SWEAR IT AGAIN</b> ARISTA	WESTLIFE

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. 247 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

# Epic/550 Revises Mandy Moore's Debut To Showcase Teen Artist's Growth Spurt

**THE BEST-LAID PLANS:** Epic/550 Music will be the first to admit that there's more to **Mandy Moore** than meets the ear.

With her marketing plan well in place and her first single "Candy" and debut album "So Real" already on the streets, the 16-year-old Orlando, Fla., native was securely set up at the end of 1999 to become the latest in the teen-queen scene to break out with a musical palette of lightweight, bubble gum-flavored fare.

But then the unexpected happened. Moore returned to the studio and popped out a handful of new songs that were so much more **Jewel** than **Britney Spears** that the label realized there was no way it could wait for her sophomore project—perhaps far into the future—to introduce them.

In a completely unorthodox turn of events, the record company whipped out a "special edition" of Moore's debut album, retitled "I Wanna Be With You," complete with five new songs, dance remixes of "Candy," "I Wanna Be With You," and "So Real," music videos, and cover art that projects more of a young woman than the girl seen on "So Real."

The original version of the album was certified platinum in just three months, while the revised set entered the Billboard 200 at No. 21 at the end of May. The single "I Wanna Be With You" debuted on Top 40 Tracks in the last issue at No. 39. This issue, it moves up to No. 36.

"There's a big difference between a couple of years when you're a teen-ager," explains **Hilary Shaev**, VP of promotion for Epic/550/Work. "Everything Mandy had recorded for 'So Real' was at least a couple of years old when we were making the decision about which track to release for the second single. 'I Wanna Be With You' was a song and a performance that couldn't be denied. It's more mature, it's fuller, the production is better, and we all thought it had lasting potential. We wanted to get it out right away."

Says Moore, "We had recorded a couple of these new tracks, thinking they would be for the next album, without even telling the label. My manager went in and played them for the record company. They were like, 'Who is this? You can see there's a far cry between 'Candy' and 'I Wanna Be With You,' and there's more where that came from. I think it's a great transition."

It also builds upon what was already a textbook example of how an effective marketing campaign can fuel an album's sales. Thanks to

massive airplay by Radio Disney, "Candy" launched Moore out of the gate like a thoroughbred.

The single quickly sold gold and propelled her to a nearly ubiquitous presence on MTV, guest-hosting "Total Request Live," co-hosting



by Chuck Taylor

the network's highly rated "Snowed In" and "Spring Break" weekends, and starring in "Mandy's Mountain Makeover" and "Mandy's Spring Makeover."

As a result, she's been hired to host her own daily dedications show, "Mandy," on MTV, beginning this summer, in addition to further co-hosting duties throughout the season on MTV's "Beachhouse."

Behind that is a barrage of publicity unheard-of for most newcomers, including warm-up tour spots for both 'N Sync and **Backstreet Boys**, stops at all of the talk shows, coverage in publications ranging from Rolling Stone and USA Today to People and Seventeen, and high-profile spokeswoman contracts with Neutrogena, the Wet Seal/Contempo retail chain, and Blue Asphalt Clothing Line.

Moore was also chosen as one of "The Hottest Stars Under 25" by Teen People for a recent ABC special, and her requisite Web site,

mandymoore.com, receives up to 100,000 hits a day. "I Wanna Be With You" also appears on the Sony Pictures soundtrack to the movie "Center Stage"—certainly an applicable description for where the young singer now resides.



MOORE

"She really took us by surprise, and I think she's already bigger than most of us realize," says **Dave McKay**, PD of WPST Trenton, N.J. "We played 'Candy,' and it constantly got feedback from the kids, but this new song is so right on."

"She sounds very mature, and it appeals to the younger and older ends," he says. "We see her on the Neutrogena ads, on MTV, in magazines, and she comes across really well, perhaps more wholesome than Britney. And she's gone out of her way to make friends at radio. I see a bright future for this girl."

"I think the record's incredible," adds **Chase Murphy**, PD of WSSX

Charleston, S.C. "I remember playing it in my music meeting, and I didn't tell anybody who it was, because we were right on the heels of 'Candy,' which was this poppy, girly, bubble gum song. This whole room of chicks who like rock music were all digging it, and then they felt ashamed that they liked a song by Mandy Moore. What more can you add to that?"

Moore sees her second hit as a universal anthem of affection: "The theme is just really relatable in a lot of situations, whether you're talking about a boyfriend, your mother, or your dog. It's simple, but it has a lot of connotations," she says. "And I like that I'm singing about something that I can identify with, which gives people a better chance to see my personality."

And differentiating herself from the other teen acts out there is Moore's firmly held first priority. "I love talking with people and showing them that no one is out there inventing some type of personality for me," she says. "Sometimes I feel like I have to prove that I'm different, because I get compared to a lot of other singers."

"But there are also things I have to be conscious of now that I never would have imagined, like if I want to cut my hair, I can't wear it a certain length because people might think I'm trying to look like someone else. It annoys me when people judge me before they meet me and get a feel for what I'm like."

So far, so good, according to radio. "With MTV helping her out, Mandy really has had the chance to let her personality shine through," says **Hitman Haze**, music director for KHTS San Diego. "Because she's an MTV baby, it's allowed us to play the record knowing that there's an artist there that's developing."

Adds **Karen Rite**, assistant PD/music director of KZZP Phoenix, "Even with the new record, I think there's a tendency to categorize Mandy Moore with Britney, **Christina [Aguilera]**, and **Jessica [Simpson]**. You can't block that out. But I don't think that's a bad thing; they're all selling records. Still, this new record could help her re-image as more of an adult artist, if that's the direction they want to take her in."

With the number of potential hits on "I Wanna Be With You," she may just have the time to become an adult artist by the time radio is done with this first project—which would suit Moore just fine.

"There are long days and hard work, but it's been quite a journey for me. I'm just trying to cope with it all as the days go by," she says. "It's so weird, though. It hasn't all registered, and at times it just feels surreal. I almost don't want it to sink in, because I don't ever want to take it for granted."

# 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 Jagged Edge, Let's Get Married
- 2 504 Boyz, Wobble Wobble
- 3 Lucy Pearl, Dance Tonight
- 4 Eminem, The Real Slim Shady
- 5 Donell Jones, Where I Wanna Be
- 6 Avant, Separated
- 7 Carl Thomas, I Wish
- 8 Aaliyah, Try Again
- 9 Mya Feat. Jadakiss, Best Of Me
- 10 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 11 Trick Daddy, Shut Up
- 12 Da Brat Feat. Tyrese, What'Chu Like
- 13 Jay-Z Feat. UGK, Big Pimpin'
- 14 Jermaine Dupri, I've Got To Have It
- 15 Nelly, (Hot S\*\*t) Country Grammar
- 16 Lil Wayne, Respect Us
- 17 Big Tymers, Get Your Roll On
- 18 Ghostface Killah, Cherez La Ghost
- 19 Dwayne Wiggins, Strange Fruit
- 20 Aaliyah & DMX, Come Back In One Piece
- 21 Kelis, Get Along With You
- 22 En Vogue, Riddle
- 23 Three 6 Mafia, Sippin' On Da Syrup
- 24 Ideal Feat. Lil' Mo, Whatever
- 25 DMX, Party Up
- 26 Kelly Price, As We Lay
- 27 Sisqo, Thong Song
- 28 J-Shin, Treat U Better
- 29 Eve Feat. Jadakiss, Got It All
- 30 Big Punisher, It's So Hard
- 31 Toni Braxton, He Wasn't Man Enough
- 32 Busta Rhymes, Get Out
- 33 Mariah Carey, Crybaby
- 34 Ruff Endz, No More
- 35 Amil Feat. Beanie Sigel, 4 Da Family
- 36 Black Rob, Whoa
- 37 Beanie Sigel Feat. Eve, Remember Them Days
- 38 Sam Saiter, Once My Sh...
- 39 Rah Digga, Break Fool
- 40 Tha Eastsidaz, Got Beef
- 41 Sammie, Crazy Things I Do
- 42 Torrey Carter, Take That
- 43 Miracle, Bounce
- 44 Nas, You Owe Me
- 45 Mary J. Blige, Your Child
- 46 DJ Quik, Pitch In On A Party
- 47 Something For The People, Girl With No Man
- 48 Wyclef Jean, Thug Angels
- 49 Juvenile, I Got That Fire
- 50 Major Figgas, Yeah That's Us

NEW ONS

- D'Angelo, Send It On  
TQ, Daily  
Timbaland And Magoo, We At It Again  
Brian McKnight, 6, 8, 12  
Gerald Levert, Baby U Are  
Drama, Double Time  
Eric Onasis F/Xabit & DJ Quik, Focus



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Lee Ann Womack, I Hope You Dance
- 2 Clint Black W/Steve Wariner, Been There
- 3 Collin Raye, Couldn't Last A Moment
- 4 Faith Hill, The Way You Love Me
- 5 Dixie Chicks, Goodbye Earl
- 6 Reba McEntire, I'll Be
- 7 Ty Herndon, No Mercy
- 8 Brad Paisley, Me Neither
- 9 Trace Adkins, More
- 10 Toby Keith, How Do You Like Me Now
- 11 Clay Davidson, Unconditional
- 12 Diamond Rio, Stuff
- 13 Trisha Yearwood, Real Live Woman
- 14 Chad Brock, Yes!
- 15 Eric Heatherly, Flowers On The Wall \*
- 16 The Kinleys, She Ain't The Girl For You \*
- 17 Billy Gilman, One Voice \*
- 18 Garth Brooks, When You Come Back To Me Again \*
- 19 Warren Brothers/Sara Evans, That's The Beat... \*
- 20 Sheldaisy, I Will...But \*
- 21 Rascal Flatts, Prayin' For Daylight \*
- 22 Kathy Mattea, Trouble With Angels \*
- 23 Mark Chesnut, Fallin' Never Felt So Good \*
- 24 Chey Wright, She Went Out For Cigarettes \*
- 25 Martina McBride, Love's The Only House
- 26 Andy Griggs, She's More
- 27 Yankee Grey, Another Nine Minutes \*
- 28 LeAnn Rimes, I Need You
- 29 Clay Walker, The Chain Of Love
- 30 Tara Lyn Hart, That's When You Came Along
- 31 Nicky Creek, Reasons Why \*
- 32 Tammy Cochran, If You Can
- 33 Joe Diffie, It's Always Somethin' \*
- 34 Merle Haggard, Motorcycle Cowboy/Blue Yodel #13
- 35 Keith Urban, Your Everything
- 36 The Wilkinsons, Jimmy's Got A Girlfriend
- 37 Mark Wills, Almost Doesn't Count
- 38 Darryl Worley, When You Need My Love
- 39 River Road, Breathless
- 40 Sons Of The Desert, Change
- 41 Danni Leigh, Honey I Do
- 42 Jeff Foxworthy, Blue Collar Dollar
- 43 Charlie Major, Right Here Right Now
- 44 Blackhawk, I Need You All The Time
- 45 Anita Cochran, Good Times
- 46 Alecia Elliott, You Wanna What?
- 47 Phil Vassar, Just Another Day In Paradise
- 48 Sawyer Brown, 800 Pound Jesus
- 49 Coley McCabe, Grow Young With You
- 50 Gary Allan, Lovin' You Against My Will

\* Indicates Hot Shots

NEW ONS

Toby Keith, Country Comes To Town



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 'N Sync, It's Gonna Be Me
- 3 Kid Rock, American Bad Ass
- 4 Aaliyah, Try Again
- 5 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 6 Matchbox Twenty, Bent
- 7 Jay-Z Feat. UGK, Big Pimpin'
- 8 Toni Braxton, He Wasn't Man Enough
- 9 No Doubt, Simple Kind Of Life
- 10 Sisqo, Thong Song
- 11 Britney Spears, Oops!...I Did It Again
- 12 Christina Aguilera, I Turn To You
- 13 Foo Fighters, Breakout
- 14 DMX, Party Up
- 15 Backstreet Boys, The One
- 16 Metallica, I Disappear
- 17 BBNMak, Back Here
- 18 Goo Goo Dolls, Broadway
- 19 Destiny's Child, Say My Name
- 20 Mya Feat. Jadakiss, Best Of Me
- 21 Kina, Girl From The Gutter
- 22 Mariah Carey, Can't Take That Away
- 23 3 Doors Down, Kryptonite
- 24 Enrique Iglesias, Be With You
- 25 Nine Days, Absolutely (Story Of A Girl)
- 26 Blaque, I Do
- 27 Papa Roach, Last Resort
- 28 Travis, Why Does It Always Rain On Me?
- 29 Mighty Mighty Bosstones, So Sad To Say
- 30 Black Rob, Whoa
- 31 Moby, Bodyrock
- 32 Nine Inch Nails, Star\*\*kers, Inc.
- 33 Cypress Hill, Superstar
- 34 Dynamite Hack, Boyz-N-The Hood
- 35 Carl Thomas, I Wish
- 36 Blink-182, Adam's Song
- 37 Joe, I Wanna Know
- 38 Pink, There You Go
- 39 Fenix TX, All My Fault
- 40 Vitamin C, Graduation
- 41 Mandy Moore, I Wanna Be With You
- 42 Big Punisher, It's So Hard
- 43 Red Hot Chili Peppers, Otherside
- 44 Korn, Make Me Bad
- 45 Third Eye Blind, 10 Days Late
- 46 Vertical Horizon, Everything You Want
- 47 Da Brat Feat. Tyrese, What'Chu Like
- 48 Mary J. Blige, Give Me You
- 49 A Perfect Circle, Judith
- 50 Limp Bizkit, Break Stuff

\*\* Indicates MTV Exclusive

NEW ONS

Everclear, Wonderful  
Jessica Simpson, I Think I'm In Love With You  
P.O.D., Rock The Party  
Jagged Edge, Let's Get Married



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Santana Feat. Rob Thomas, Smooth
- 3 Red Hot Chili Peppers, Otherside
- 4 Creed, Higher
- 5 Macy Gray, I Try
- 6 Matchbox Twenty, Bent
- 7 Goo Goo Dolls, Broadway
- 8 Vertical Horizon, Everything You Want
- 9 Enrique Iglesias, Be With You
- 10 Christina Aguilera, I Turn To You
- 11 Don Henley, Taking You Home
- 12 Backstreet Boys, The One
- 13 Celine Dion, I Want You To Need Me
- 14 Santana Feat. The Pro, Maria Maria
- 15 Stone Temple Pilots, Sour Girl
- 16 Sting Feat. Cheb Mami, Desert Rose
- 17 Mariah Carey, Can't Take That Away
- 18 Lenny Kravitz, I Belong To You
- 19 Nine Days, Absolutely (Story Of A Girl)
- 20 Savage Garden, Crash And Burn
- 21 No Doubt, Simple Kind Of Life
- 22 Foo Fighters, Learn To Fly
- 23 Sinead O'Connor, No Man's Woman
- 24 Toni Braxton, He Wasn't Man Enough
- 25 Destiny's Child, Say My Name
- 26 Foo Fighters, Breakout
- 27 Shania Twain, That Don't Impress Me Much
- 28 Joe, I Wanna Know
- 29 Tracy Chapman, Telling Stories
- 30 Smash Mouth, Then The Morning Comes
- 31 Shania Twain, Man! I Feel Like A Woman!
- 32 Jennifer Lopez, If You Had My Love
- 33 Christina Aguilera, Genie In A Bottle
- 34 Jennifer Lopez, Waiting For Tonight
- 35 Sugar Ray, Someday
- 36 Ricky Martin, Livin' La Vida Loca
- 37 Sugar Ray, Fly
- 38 Brian McKnight, Back At One
- 39 Smash Mouth, All Star
- 40 Celine Dion, That's The Way It Is
- 41 Celine Dion, My Heart Will Go On
- 42 Goo Goo Dolls, Iris
- 43 Sinead O'Connor, Nothing Compares 2 U
- 44 Shania Twain, You're Still The One
- 45 Lenny Kravitz, Fly Away
- 46 Goo Goo Dolls, Slide
- 47 Enrique Iglesias, Bailamos
- 48 Travis, Why Does It Always Rain On Me?
- 49 Sisqo, Thong Song
- 50 Sixpence None The Richer, Kiss Me

NEW ONS

AC/DC, Satellite Blues  
Paula Cole, Be Somebody  
Duran Duran, Someone Else Not Me  
Brian McKnight, 6, 8, 12

## Music Video

PROGRAMMING

### The Box Contests To Feature Busta Rhymes, Vitamin C

**T**HE BOX'S SUMMER PROMOTION: The Box Music Network has brought back its "Summer Music Experience" promotion this year; the three-month campaign kicks off in June.

The campaign will include contests that feature acts like **Busta Rhymes**, **matchbox twenty**, **Lil' Kim**, and **Vitamin C**. Prizes will include autographed CDs and merchandise as well as a grand prize of meeting Busta Rhymes and Vitamin C.

For the promotion, the Box has partnered with retailer **Sam Goody**, which will give away approximately \$25,000 worth of electronic gift cards.

"Partnering with Sam Goody and our other sponsors is another opportunity to raise awareness about the Box brand among consumers," says Box director of national promotions **Michael Gannon**.

"It also provides our affiliates with local tie-in opportunities in their markets," he says.

**MTV APPOINTMENT:** MTV Latin America has named **Charles Singer** VP of programming and production. He was previously a consultant to MTV Latin America

and an executive producer at MTV Australia.

Based in Miami, Singer reports to **Antoinette Zel**, MTV Latin America executive VP/managing director.

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Austin, Texas-based pop program "Raw Time."



by Carla Hay

TV affiliate: Time Warner Cable in Austin. Time slot: 1:30-3 a.m. late Saturdays/early Sundays.

Key staffers: **Dave Prewitt**, director of programming; **James Lallier**, producer.

Web site: rawtime.com.

E-mail address: dave@rawtime.com.

Following are five of the videos from the episode that aired May 13:

1. **The Wilkinsons**, "Jimmy's Got A Girlfriend" (Giant).
2. **8Stops7**, "Satisfied" (Reprise).
3. **A\*Teens**, "Dancing Queen" (MCA).
4. **Fiona Apple**, "Limp" (Clean Slate/Epic).
5. **Bloodhound Gang**, "The Bad Touch" (Republic/Geffen/Interscope).

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 10, 2000.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

BOXTOPS

- Eminem, The Real Slim Shady  
Sammie, Crazy Things I Do  
Backstreet Boys, The One  
Britney Spears, Oops!...I Did It Again  
Jagged Edge, Let's Get Married  
Kid Rock, American Bad Ass  
Nelly, (Hot S\*\*t) Country Grammar  
A Perfect Circle, Judith  
Christina Aguilera, I Turn To You  
Aaliyah Feat. DMX, Come Back In One Piece  
Da Brat Feat. Tyrese, What'Chu Like  
Papa Roach, Last Resort  
Big Tymers, Get Your Roll On  
Mariah Carey Feat. Snoop Dogg, Crybaby  
Vitamin C, Graduation (Friends Forever)  
DMX, Party Up (Up In Here)  
Donell Jones, Where I Wanna Be  
3 Doors Down, Kryptonite  
504 Boyz, Wobble Wobble  
Sisqo, Thong Song  
Trick Daddy, Shut Up  
Avant, Separated  
Jay-Z Feat. UGK, Big Pimpin'  
Aaliyah, Try Again  
'N Sync, Bye Bye Bye  
Toni Braxton, He Wasn't Man Enough  
Mariah Carey, Can't Take That Away  
Hot Boys, I Need A Hot Girl  
Joe, I Wanna Know

NEW

- 'N Sync, It's Gonna Be Me  
Jessica Simpson, I Think I'm In Love With You  
Havana, How Much You Want Me  
Kittie, Charlotte  
Lara Fabian, I Will Love Again  
LeAnn Rimes, I Need You  
Run-D.M.C., The Kings  
The Phat Cat Players F/Coco Brown, Surrender  
Timbaland And Magoo, We At It Again



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Kina, Girl From The Gutter  
Nickelback, Leader Of Men  
Disturbed, Stupify  
Primal Scream, Kill All Hippies



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Choclaire, Rubbin (NEW)  
Tragically Hip, My Music (NEW)  
Everclear, Wonderful (NEW)  
Westlife, Swear It Again (NEW)  
Mcauley, My Heaven (NEW)  
B.T.K., Corn Cob Pipe (NEW)  
Britney Spears, Oops!...I Did It Again  
Edwin, Alive  
Christina Aguilera, I Turn To You  
Toni Braxton, He Wasn't Man Enough  
Sisqo, Thong Song  
Jacksoul, Can't Stop  
Bloodhound Gang, The Bad Touch  
McMasters & James, Thank You  
Backstreet Boys, The One  
Kid Rock, American Bad Ass  
Sonique, It Feels So Good  
Rascalz, Top Of The World  
Aqua, Around The World  
Hanson, If Only



Continuous programming  
Hawley Crescent  
London NW18TT

- Melanie C, Never Be The Same Again  
Britney Spears, Oops!...I Did It Again  
Eagle-Eye Cherry, Are You Still Having Fun?  
Bomfunk MC's, Freestyler  
Toni Braxton, He Wasn't Man Enough  
Gabrielle, Rise  
Mary Mary, Shackles (Praise You)  
Pink, There You Go  
Guano Apes, Big In Japan  
Santana Feat. The Product G&B, Maria Maria  
Ricky Martin Feat. Meja, Private Emotion  
Moby, Natural Blues  
Blink-182, Adam's Song  
Sonique, It Feels So Good  
Travis, Coming Around  
Madison Avenue, Don't Call Me Baby  
Sohne Mannheims, Wir Haben Euch Remmon, Supergirl  
Live, Run To The Water  
Fragma, Toca's Miracle



24 hours daily  
32 E 57th Street  
New York, NY 10022

- Elliott Smith, Son Of Sam  
Foo Fighters, Breakout  
Metallica, Disappear  
Beanie Sigel Feat. EVE, Remember Them Days  
Britney Spears, Oops!...I Did It Again  
Chicane Feat. Bryan Adams, Don't Give Up  
Lucy Pearl, Dance Tonight  
Matchbox Twenty, Bent  
Mya Feat. Jadakiss, Best Of Me  
No Doubt, Simple Kind Of Life  
Splender, I Think God Can Explain  
Jennifer Knapp, A Little More  
Queensryche, The Right Side Of My Mind  
Stone Temple Pilots, Sour Girl



Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- A Perfect Circle, Judith  
Elwood, Sundown  
Papa Roach, Last Resort  
Primus, Lacquer Head  
Richard Ashcroft, Song For The Lovers  
Foo Fighters, Breakout  
Splender, I Think God Can Explain  
matchbox twenty, Bent  
Powerman 5000, Supernova Goes Pop  
Sleater-Kinney, You're No Rock 'N' Roll Fun  
Bad Religion, The New America  
International Noise Conspiracy, Smash It Up  
Millencolin, Fox  
Everclear, Wonderful  
Joseph Arthur, Chemical  
The Slugs, Margaret



1/2-hour weekly  
46 Gifford St  
Brocton, MA 02401

- A Perfect Circle, Judith  
Nine Inch Nails, Star\*\*kers, Inc.  
D.O.P.E., Everything Sucks  
Hippos, Wasting My Life  
Fenix TX, All My Fault  
SRC, Vulcan  
Travis, Why Does It Always Rain On Me?  
Stir, New Beginning

## PRODUCTION NOTES

NEW YORK

**Whitney Houston** and **George Michael** filmed "If I Told You That" with director **Kevin Bray**.

**Jerry Sandoval** directed **Rowdy Rahz's** "Never" and **F.A.T.E.'s** "Just Because."

**The Kinleys'** video "She Ain't The Girl For You" was directed by **Adolfo Doring**.

OTHER CITIES

Atlanta was the location for **Rash- eedah** featuring **Pastor Troy's** "Do It," directed by **Fat Cats**; **DC Santana** featuring **Pastor Troy's** "H.U.S.T.L.E.R.," directed by **Jerry Sandoval**; and **Mark Wills'** "Almost Doesn't Count," directed by **Michael Salomon**.

**The Warren Brothers** featuring **Sara Evans** filmed "That's The Beat Of A Heart" with director **Shaun Silva** in Franklin, Tenn.

**Three 6 Mafia** featuring **UGK's** "Sippin' On Syrup" was directed by **Jeff Byrd** in Miami.

**Merle Haggard's** "Motorcycle Cowboy" was directed by **David Abbott** and filmed at **Willie Nelson's** ranch in Austin, Texas. **David Meyers** directed **Beanie**

**Sigel's** "The Truth" in Philadelphia. **The Bellamy Brothers'** "Vertical Expression (Of Horizontal Desire)" was directed by **Paul Hudson** in Albuquerque, N.M.

**Tony Touch** featuring **Doo Wop & Pain In Da Ass** filmed "The Return Of The Diaz Bros." in Miami with director **Scott Winig**.



**Lights, Camera, Action!** Black-ground/Virgin recording artist **Aaliyah** is shown on the video set of "Come Back In One Piece." The song, which also features **DMX**, is the second single from the "Romeo Must Die: The Album" soundtrack. It is No. 53 on the Hot R&B/Hip-Hop Singles & Tracks chart this issue. Shown with **Aaliyah** is **Little X**, the video's director.

## ARTISTS CLAIM PROGRESS WITH HEARING

(Continued from page 1)

Similarly, lobbyists from the Recording Industry Assn. of America (RIAA), which put forward the measure last year, have also had meetings with senators and staff, as well as lawmakers on the House side.

Following the House hearing, in reference to the House subcommittee staffer who inserted the provision and is now a lobbyist for the RIAA, Hilary Rosen, president/CEO of the RIAA, said to *Billboard*, "I'm glad the hearing proved Mitch Glazier's integrity and that Marybeth Peters [register of copyrights, who testified at the hearing] confirmed she was consulted and believes that sound recordings could be considered works for hire under existing law, and I'm glad artists had an opportunity to speak for themselves."

Senators and Judiciary Committee staff have been watching the developments on the House side since the provision was uncovered in January. While neither group has talked to the press about the issue, insiders say that many do not believe the new law has dealt a fair hand to artists and that they are greatly dissatisfied with the process by which the provision became law.

Some House-side lawmakers aren't pleased either; and there is a growing movement within the House subcommittee to restore the right. Rep. Rick Boucher, D-Va., told *Billboard* on May 31, "I am determined to take whatever steps are necessary to see the right restored."

Boucher, who cites the fact that

"there was no bill, no hearings, and no discussion," says he was "not informed nor consulted about the provision. I was totally unaware of this. A staff member, perhaps inadvertently, inserted the provision without consultation of the members of the conference." He adds that "the staff member may not have known what he was doing, but he was wrong."

"I'm sympathetic to featured recording artists signing contracts with the work-for-hire language in them," Boucher continued. "They're at the mercy of the labels. But that [work made for hire] language [in contracts] alone does not mean they are if they do not fit in the pre-existing categories of commissioned works such as collective works."

Boucher added that in his view, "there is a very good chance of restoring the right through legislation or amendment. It was not proper to take it away, and make no mistake, I will make sure it is restored."

Boucher's new comments reflect the views of five other lawmakers on the subcommittee, including Mary Bono, R-Calif., who say they would consider introducing repeal legislation among their options to gain redress.

However, subcommittee chairman Howard Coble, R-N.C., and other lawmakers and Hill observers say there is not much chance of House passage of such legislation in the remaining months of this election-year session.

Nevertheless, artist-community representatives say they are pleased that the artists' side's testimony was so strong, considering the disparate constituencies among them and considering that in the weeks leading up to the hearing, there was serious talk of postponement to a later date to better coordinate opposition to the law.

Most cited the following reasons for feeling optimistic: First, in addition to the surprisingly sympathetic response of subcommittee members—which underscores the effective advance work done by artists' lobbyists, they say—the hearing was the first time that featured recording artists and their advocates have been able to organize themselves enough to present their views on Capitol Hill. This is a major achievement, they say, after decades when their views were often dismissed or ignored.

Second, artist involvement was a paramount concern, and that has also expanded. Crow and coalition co-founder Henley were successful in thus far formally recruiting 40 prominent recording artists and managers to sign on to their coalition (see sidebar).

Bluegrass legend Earl Scruggs, Deana Carter, Ronnie Spector, Angela Carter, and Bobby Parker were among the artists at the hearing.

No artists appeared at the hearing to testify in support of the RIAA's position. "It's risky for artists and managers to lead this and stick their necks out," Henley told *Billboard*. "The intimidation factor, the fear of reprisals. So it's an important first step."

Third, the National Academy of Recording Arts and Sciences (NARAS) stepped into the debate in a major way. NARAS president/CEO Michael Greene came to Washington and met prior to the hearing with 14 lawmakers and their staffs before testifying on the May 25 panel in support of repealing the law.

"We at the academy have had many  
(Continued on page 101)

## Artists' Write-In Requests To Repeal Amendment

Following is a sampling of the formal letters of support gathered by the Artists' Coalition, submitted to the House Courts and Intellectual Property Subcommittee at the May 25 congressional hearing, and accepted by Chairman Howard Coble for entry into the permanent record of the proceedings.



**Bruce Springsteen**, Columbia Records recording artist: "I would like to add my voice to that of Sheryl Crow and my other fellow artists in order to urge that you reconsider the new work-for-hire rules. I believe that every creator should have the opportunity to one day be the holder of the copyright of his or her creation. To invent new work-for-hire rules that have the effect of making the record company the permanent holder of the copyrights is unjust. To have done so without any public debate or discussion that included the people most affected by the changes—namely, the artists—was, in my judgment, unreasonable. I therefore respectfully urge that this issue be given the fair and open reconsideration that it truly deserves."



**Steve Earle**, E-Squared Records recording artist: "I've made my living in the music business for 28 years. For 13 of those, I was a struggling staff writer in Nashville living on a draw against future royalties ranging from \$75 to \$300 a week. I raised my oldest son on food stamps for the first three years of his life, and I was genuinely grateful for the assistance. Currently I make more than a good living as a songwriter, producer, and recording artist. I also co-own and operate an independent record label. I've seen a lot of changes in this business, some for better; some for worse, but none nearly as disturbing as the idea of a work-for-hire system. That's why this travesty was hidden away in totally unrelated legislation. Well, we caught 'em and we aren't going for it."

**Dixie Chicks**, Columbia Records recording act: "Please allow us to join Sheryl Crow and our other fellow recording artists and writers in voicing our feelings regarding the new work-for-hire ruling recently implemented without the regard or opinions of any of us who will forever be affected by this copyright law. As artists and songwriters, we believe that we should have the right and opportunity to one day own the copyrights of works and



creations that come from within ourselves. Never have we considered any song we've written or recorded as a work for hire for the label we choose to release this material. We are not employees of these record companies. We respectfully request that this issue be reconsidered and re-evaluated and that those of us who are involved in the matters be consulted and allowed to contribute to any decision-making process."



**Jimmy Buffett**, Mailboat Records recording artist: "The amendment was a major change in the law. I know of no artist who thinks the amendment was beneficial to artists. The RIAA [Recording Industry Assn. of America] says the amendment was necessary because record albums are like films. This is nonsense. A motion picture has numerous key creative contributors, producers, a director, one or more screenwriters, actors, an editor, one or more composers, a soundtrack consultant to write or locate music, and others. By contrast, an album by a featured artist is essentially the work of that artist alone; the buck stops with the featured artist. I have never heard of a producer, engineer, or background musician/vocalist claiming to be a co-author of an album created by a featured recording artist. If the law is repealed, as I believe it should be, artists will have their termination rights restored, and, if the companies believe that some changes in the law can be mutually beneficial, the RIAA can initiate a dialogue with the artist community with the goal of proposing an amendment that all agree is in everyone's best interest."



**Billy Joel**, Columbia Records recording artist: "I am very disturbed about the amendment to the copyright law that was enacted last year. The RIAA does not represent me, nor does it represent any other recording artists that I know. The RIAA is nothing more and nothing less than the

representative of the major record companies. Sometimes it takes stands that are beneficial to artists. But when it comes to an issue where the companies and artists have different economic interests, such as ownership of copyrights in sound recordings, the RIAA is anything but artist-friendly. The amendment proves that to be so. I urge you to wipe the amendment from the books. After 35 years the companies will have made millions from each of our successful albums. At that point, let us have our albums back so that whatever value is left in those recordings may be of benefit to us in our old age and to our heirs."



**R.E.M.**, Warner Bros. Records recording act: "We live in a time of rapid technological innovation that is changing the business and legal realities of all entertainment industries. With regard to the recent legislative changes in the work-made-for-hire provision of the Copyright Act as it pertains to sound recordings, we support deeming Featured Artist as the Author for purposes of copyright law."

### ARTISTS' COALITION

Beastie Boys  
Clint Black  
Black Crowes  
Mary Chapin Carpenter  
Terri Clark  
Shawn Colvin  
David Crosby  
Sheryl Crow  
Dixie Chicks  
Adam Duritz  
Steve Earle  
Melissa Etheridge  
Ron Fierstein  
Nanci Griffith  
Hanson  
Emmylou Harris  
Don Henley  
Faith Hill  
Bruce Hornsby  
Alan Koenig  
Courtney Love  
Peggy Lee  
Luscious Jackson  
Tim McGraw  
Joni Mitchell  
Stevie Nicks  
Q-Tip  
Bonnie Raitt  
R.E.M.  
Kenny Rogers  
Linda Ronstadt  
Raphael Saadiq  
Earl Scruggs  
Carly Simon  
Paul Simon  
Ronnie Spector  
Ron Stone  
Suzanne Vega  
Dar Williams  
Trisha Yearwood  
Dwight Yoakam

Contact: Kathy Penner at  
310-589-4965

### RIAA BOARD OF DIRECTORS

David Altschul, Warner Bros. Records Inc.  
Michele Anthony, Sony Music Entertainment  
Irving Azoff, Revolution  
Val Azzoli, the Atlantic Group  
David Berman, Buena Vista Music Group  
Ken Berry, EMI Recorded Music  
Jay Boberg, MCA Records  
Ray Cooper, Virgin Records America Inc.  
Ronnie Dashev, Maverick Recording Co.  
Clive Davis, Arista Records Inc.  
Tracey Edmonds, YabYum Entertainment  
David Glew, Epic Records Group  
Dick Griffey, Solar Records/J.Hinesco  
Zach Horowitz, Universal Music Group  
Don Jenner, Columbia Records Group  
Robert Jamieson, RCA Records Label U.S.  
David Johnson, Warner Music Group  
Lawrence Kenswil, Universal Music Group  
Mel Lewinter, Universal Music Group  
Roy Lott, EMI Recorded Music, North America  
Sylvia Rhone, Elektra Entertainment Group  
Guillermo Santiso, Fonovisa Inc.  
Tom Silverman, Tommy Boy Music  
Strauss Zelnick, BMG Entertainment  
Hilary Rosen, Recording Industry Assn. of America president/CEO  
Main number: 202-775-0101

# Excerpted Written Statements From Work-For-Hire Hearings

*Oversight Hearing of the "United States Copyright Office And Sound Recording As Work For Hire."*

*Subcommittee on Courts and Intellectual Property Committee on the Judiciary, United States House of Representatives.*

*10 a.m., Thursday, May 25, 2141 Rayburn House Office Building, Washington, D.C.*

## CHAIRMAN

Honorable Howard Coble, R-N.C.

## GOVERNMENT PANEL

Hon. Marybeth Peters, register of copyrights, Copyright Office of the United States, Library of Congress.

## WITNESS PANEL

Hilary Rosen, president/CEO, Recording Industry Assn. of America (RIAA).

Professor Paul Goldstein, Lillick professor of law, Stanford University Law School.

Michael Greene, president/CEO, the National Academy of Recording Arts and Sciences.

Sheryl Crow, artist, on behalf of American Federation of Television and Radio Artists, American Federation of Musicians, Amsong, Artists' Coalition.

Marci Hamilton, Thomas H. Lee chair in public law, Cardozo School of Law, Yeshiva University.

*Excerpt of written statement of the register of copyrights:*

Peters: "Late last year an amendment incorporated into the Satellite Home Viewer Improvement Act of 1999 added sound recordings to the list of commissioned works that may be considered works made for hire. Performers are concerned about this change because a grant of rights may be terminated by an author at a time specified in the Copyright Act *unless* the author's contribution is considered a work made for hire.

"Before the date of termination, the author or performer can renegotiate for a better deal with the original record company, or upon termination he can make a new deal with a new record company. Performers argue that their contributions to a sound recording, when made as a result of a contract as opposed to an employment relationship with a record company, should not be considered works made for hire.

"The work-made-for-hire doctrine provides that, under certain circumstances, the law will deem the employer of the person or persons who actually created a work to be the 'author' of the work. The consequences of the work-made-for-hire doctrine was and is that the employer can exercise all rights of ownership of the work and avoid the consequences of other provisions of copyright law that have permitted the persons who actually created the work to recapture those rights.

"[But] the fact that work-for-hire agreements and copyright registrations as works for hire have been made does not lead to the legal con-

clusion that the sound recordings that are the subject of those agreements and registrations are indeed works made for hire. If a specially ordered or commissioned work does not fall within one of the categories set forth in the second part of the statutory definition, the agreement of the parties cannot transform it into a work made for hire.

"It is understandable why the recording industry desired the enactment of this amendment. The amendment was designed to address the prospect that the rights of record companies to continue to exploit many popular sound recordings would be in doubt—and indeed, that it would be unclear who would have the right to exploit those sound recordings. However, this was a substantive amendment to the law, not a technical amendment as some have claimed.

"I believe that on reflection it is also apparent that the solution offered by the recent amendment was an imperfect one and that Congress should consider further amendments that would create the proper balance of rights among record companies, performers, and others involved in the creation of recorded musical performances.

"It is a basic principle of copyright law that authors should be able to terminate their initial grants of rights. Consistent with the 1976 Act, in the absence of a specific reason for making sound recordings works made for hire, the right to terminate should remain with authors."

*Excerpts of written testimony by witnesses on nongovernmental panel:*

Rosen: "For the record, Mr. Chairman, neither I nor anyone at the RIAA has ever claimed, in the 15 years that I have been at this



BOUCHER

association, that we represent the artists' interests. I think you will find my statements to this subcommittee and other committees of the Congress over the years to be quite clear on that point. What I have always done and will continue to do is find common interest with artists on many important issues.

"Record companies have operated under the work-made-for-hire doctrine since before its codification under the 1976 Copyright Act and have operated under its existence in the statute since it took effect in 1978. When sitting down to negoti-

ate with artists (unlike with publishing rights, for which there is typically a fee to make the publishing company whole after a reversion of the copyright), the record company operates in the market with the expectation that it will bargain for ownership rights. Some artists have the determination to own their own masters in their recording agreements. They make it a priority in their negotiations. Others choose to take a larger advance and give up ownership of the master.

"The point is, the issue of ownership is allowed to be decided in the marketplace. This was acknowledged by Congress in the enactment of the statutory copyright for sound recordings in 1971, when it stated in the Committee Report that '[a]s in the case of motion pictures, the bill does not fix the authorship, or the resulting ownership, of sound recordings but leaves these matters to the employment relationship and bargaining among the interests involved.'

"Needless to say, despite the symbiotic relationships that exist between labels and artists, these relationships are not always perfect. In that respect, the music industry is no different from many creative industries in which artists and their agents, or their managers, or their studios, or their galleries, or their labels have interdependent love/hate relationships.

"Please understand, I am not here to downplay or diminish in any way the concerns of our artists over the way things work in our industry. But I *am* here to say that, whatever the legitimacy of their issues, they have nothing to do with the work-made-for-hire amendment to the copyright law.

"Let me tell you why: First, the work-for-hire amendment was intended to clarify the law, not change it. Sound recordings were already eligible for work-for-hire status under pre-existing law.

"Second, the amendment does not automatically render sound recordings works made for hire. It merely confirms that they are *eligible* for such treatment.

"Third, there is nothing new about treating sound recordings as works made for hire. Virtually every copyright registration for sound recordings on file in the Copyright Office claims work-for-hire status—regardless of who filed the claim.

"Fourth, work-for-hire status benefits everyone involved in the creation and distribution of recorded music—including artists and producers, as well as record labels—because work-for-hire status is essential to preserve the marketability of highly collaborative works like sound recordings.

"Think about the disruption that would ensue if, 35 years after its creation, each of the multitudes of authors involved in each and every track of an album could reclaim copyright ownership of that track. In short, litigation would flourish, while commercial exploitation in the marketplace would wither. We looked up several artists in the Copyright Office database of sound

recordings. Artists such as R.E.M., Dave Matthews, Quincy Jones, and more own their own masters and have registered them as works for hire.

"I realize that some are proposing that the law be repealed. Lately I hear that the law should be changed to make featured recording artists the 'authors' for copyright purposes. In other words, to change the law. Who is to decide who are the 'lesser' contributors? Defining who is the 'featured artist' on a particular album may be doable, but defining the featured artist in the copyright law would require consideration of many types of works. Is it the performer



GREENE

singing the songs, or was it the producer who brought it all together and created the 'sound' of the band? That would certainly differ depending on the artist.

"The work-for-hire provision of the copyright law was designed to balance ownership by essential contributors with marketplace availability. Sound recordings were eligible for such status before last November. They should be eligible for that status for the future as well."

Goldstein: "Section 1011(d) of the Intellectual Property and Communications Omnibus Reform Act of 1999 amended Section 101 of the 1976 Copyright Act to add sound recordings to the categories of specially ordered or commissioned works that will qualify as works made for hire if 'the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.' The present analysis, prepared at the request of the RIAA, explains what Section 1011(d) did and did not accomplish against the legal, historical, and economic background of the work-for-hire concept in American law.

"Section 1011(d)'s modest but central achievement is to remove any doubt that sound recordings can qualify as works for hire under Clause (2) of Section 101's definition of that term, just as do the contributions to such collaborative efforts as other forms of collective works, compilations, motion pictures, and instructional tests.

"What Section 1011(d) does not do: [It] does not generally confer work-for-hire status on works that could not previously qualify for work-for-hire status. The contribution of an individual sound record-

ing as one of several selections on a CD or other album will typically constitute a 'contribution to a collective work' under the terms of Clause (2), with the result that it will qualify as a work for hire if the parties so expressly agree in a signed instrument.

"Courts have, for example, protected as collective works a television program that combined several songs and dances created by others. It is no bar to classification as a collective work that all of the contributed works originate with the same author. (An argument can be made that individual recorded compositions themselves constitute 'collective works' since each will often consist of a collection of individual recorded performances, selected and arranged to form a composite work.)

"Section 1011(d) does not confer benefits on one class of sound recording proprietor over another. There is no reason to believe that record companies, as opposed to recording artists, will be the exclusive beneficiaries of work-for-hire status, including the immunity this status confers from terminations of transfer.

"In those instances where it is the record company alone that commissions the individual contributions to a sound recording, the company will be the exclusive beneficiary of work-for-hire status, just as it may formerly have enjoyed commissioning party status under the collective-work category of Clause (2).

"But in many instances where the contributions of backup vocalists, musicians, and recording engineers are commissioned not by a record company but by another entity or individual—they may be commissioned by the featured artist, for example—the immediate transactional benefits of work-for-hire will be enjoyed by that entity or individual.

"In conclusion: The amendment adding sound recordings to the list of works eligible for work-for-hire status did little more than confirm the eligibility for such status already available to sound recordings as 'contributions to a collective work.' The benefits of this clarification are likely to be enjoyed not only by featured recording artists, record producers, and record companies—the individuals and entities that typically are commissioning parties under copyright law—but also by all of the other contributors to a sound recording who benefit from the increased marketability of the copyrighted work made possible by the work-for-hire doctrine."

Greene: "The recording academy unequivocally believes the new amendment should be repealed pending further study by Congress and hearings on this matter should be scheduled as soon as possible after repeal. The performers and those representing performers were shut out of the process when Section 101 [of the Copyright Law] was amended last year. Quite simply, no one consulted or took into consideration the interests and

*(Continued on next page)*

## EXCERPTED WRITTEN STATEMENTS FROM WORK-FOR-HIRE HEARINGS

(Continued from preceding page)

points of view of the performers. By the time the industry noticed the addition of sound recordings as a 10th category to definition No. 2 of works made for hire under the Copyright Law—in an amendment buried within an unrelated Satellite Home Viewer Improvement Act—it was already embedded in the Omnibus Bill's conference report.

"As you know, Mr. Chairman, a work for hire can arise in one of two ways, both of which are described in Section 101 of the 1976 Copyright Act. The first way is through the classic employer/employee relationship scenario. All works created by employees as a part of their duties for the employer become works for hire and are automatically owned by the employer.

"Definition No. 2 is not so straightforward, however, since it applies to non-employees or independent contractors. These persons can create works for hire when they sign a written contract and when the contract contains the words 'work for hire' and, most importantly, where the work being created fits into one of the categories listed in definition No. 2.

"Prior to this amendment, definition No. 2 did not include a category for sound recordings. Hence, independent-contractor artists who signed contracts in which sound recordings were described as works for hire did not give up copyright ownership in their works, even when the contract language stated otherwise.

"So, without a substantive change in the law, sound recordings could not be works for hire. Now, all that has changed. There is no ambiguity. The addition of the new category of sound recordings as works made for hire is a major substantive change that should have required extensive deliberation and debate. Without such deliberation and debate, an informed decision by Congress is impossible.

"A substantive change of this nature, at the very least, alters the economic equation that underpins the artist's relationship with the record company and tilts the balance even more in favor of the record company. At worst, this change tosses out long-established principles of copyright law that were fully debated and considered.

"Historically, record company lawyers have registered the songs of artists as works for hire with the U.S. Copyright Office, which is why the big five record conglomerates—speaking through the RIAA—continue to assert that the amendment to Section 101 merely 'clarified' industry practice. However, for the most part, artists are not aware of these practices.

"The purpose of the [1976 Copyright Act] law giving artists the ability to recapture their works in the year 2013 is to give them a so-called second bite of the apple. Prior to this amendment, artists who signed unfavorable contracts, or artists who found themselves in the position where their original works were no longer being exploited by the recipient of the original copyright grant, could exercise their termination rights. They will be unable to do this for future works unless

the change to Section 101 is repealed.

"An article published in the 1994 edition of 'Entertainment, Publishing And The Arts Handbook' warned that 'record companies must defuse this time bomb'—that is, the ability of artists to act on their rights—'before it's too late' by lobbying for a work-for-hire sound recording amendment to the Copyright Act. This further supports the premise that this is not a technical amendment. This is a strategic plan that the record companies have been trying to advance for years.

"The record companies and their representatives would have you believe that if the new law is set aside,



PHOTO: JIM SAAH

CROW

then every creative participant on the album—the producer, arranger, engineer, background musician, and vocalist—would claim 'co-author' status. This 'chaos theory' is merely confetti tossed in the air to hide reality: All non-featured performers are hired to work on a song with the contractual understanding through standard industry agreements that their contributions are made without claims of ownership. That has been the standard practice forever.

"Record companies bill the artists for every penny spent; the hallmark of all recording contracts is that all monies paid to artists are recoupable by the record companies.

"Prior to the amendment to Section 101, an artist could always take some solace in the thought that, after a finite period of time, his or her treasures—those sound recordings which embodied his or her heart, soul, and sweat—would someday be subject to reversion and made available to his or her children and other heirs as part of their estate. But the new amendment has extinguished those embers of optimism, and it is up to you, Mr. Chairman, and your colleagues to rekindle that hope and return ownership of the sound recordings to the artists."

**Crow:** "I am here today to ask the subcommittee to repeal the work-for-hire amendment and to restore to recording artists our rights as authors of our work.

"As you are aware, the designation of a sound recording as a work made for hire has severe implications for recording artists. The most serious consequence is that featured artists are no longer considered the author of the sound recording and thus are denied the right of termination under the Copyright Act, a right granted to other authors. This

surely can't be what Congress intended.

"If any of you sat in on a recording session, you would see that the artist featured on a sound recording functions as the author of the work. Without the creative contribution of the featured artist, there would be no sound recording. To legislate that the record label should be recognized and credited as the 'author' of the sound recording undermines the framers' intent of the Constitution and goes against my good Midwestern common sense. I am the author and creator of my work.

"Because I am a recording artist and not commissioned by a recording company to provide a specified work (as in the case of the 18th-century composer Handel and his wonderful composition 'The Messiah,' which was instructed to be written by the high courts), I am basically left to my own devices when it comes to creating a work that best represents what it is I am trying to express in my work and my life. I figure out what songs I want to record. In almost all instances, I write or co-write my own material. However, I have been known to record the odd Bob Dylan tune.

"Next there is pre-production: After I have composed or collected the songs that will appear on the recording, I try to define how I want the album to sound. The third stage is the actual production: This is where I translate my vision for the music into a quality recording. To accomplish this, I communicate with and direct the engineer and the musicians. (In the case of an artist who does not produce himself, he will have hired a producer to facilitate the process of capturing his vision as the artist on the recording.)

"The fourth stage of the recording process is post-production. Once the songs are recorded and mixed, I choose what songs will be included on the album and what the album will be titled. I then deliver the master tapes, completed, fully edited, and ready for manufacturing.

"It has been argued that the work-for-hire amendment was necessary to clarify who is the author of the sound recording. There is no confusion in the record industry as to who creates the sound recording. A sound recording is the final result of the creative vision, expression, and execution of one person—the featured artist.

"Comparisons, with regard to the work-for-hire amendment, have been made to motion pictures, where it's necessary to treat films as works for hire to avoid confusion over the issue of authorship. The record business is different from the film business in a very fundamental way: financing. In the film industry, the studio pays the production costs. The creative collaborators for a movie—the writer, director, and performers—are generally not responsible for the costs of the production and receive fees from the studio for their contributions to get the film made, and once completed the studio owns the film.

"As a recording artist, I do not receive a fee for making an album. I may receive an advance to cover the costs of the recording process,

which I am responsible for paying back in full. The costs are deducted from and/or recouped from my share of royalties. I do not receive a dime from the sale of my albums until I have paid for all costs incurred during production. I pay for the record—not the record label. We give the labels our work to exploit for 35 years. Like other authors, we should be able to reclaim our work as Congress intended.

"In Timothy White's eloquent article in the May 20 issue of *Billboard*, Mr. White states, 'It's a small change in terms of the number of words in the statute, but it's a very big change by potential implications when the heirs of recording artists discover they don't have a legacy they might have enjoyed . . . Noah Webster, the father of American copyright, felt it was so compelling to protect his work against contemporary and future claims that he rode from state to state to plead his case for copyright.'

"In conclusion, Mr. Chairman and distinguished committee members, I ask that you repeal the work-for-hire amendment and allow recording artists to negotiate with the recording industry to reach an agreement that is fair to all."

**Hamilton:** "I will limit my remarks today to three points. (1) Expansion of the commissioned work-made-for-hire categories to include 'sound recordings' is a substantive change that dramatically affects industry practice; (2) the experience with the work-made-for-hire provisions under the 1976 [Copyright] Act tells us that inclusion of categories under commissioned works made for hire leads to a dramatic increase in the imposition of work-made-for-hire status on authors; and (3) the work-made-for-hire principle is at odds with fundamental principles in the Copyright Clause of the United States Constitution, Article 1.



PHOTO: JIM SAAH

COBLE

"Sound recordings were not included in the [1976 Copyright] Act at the time of its passage. It follows ineluctably that the addition of sound recordings renders a substantive change in the law. Most agreements that designate sound recordings as commissioned works made for hire (i.e., works made for hire in an arrangement that is not an employer/employee relationship under agency law) would have been void until the 'sound recordings' category was added to the Copyright Act.

"A caveat is in order: Some sound recordings arguably fall under exist-

ing commissioned-works-for-hire categories. For example, a Christmas album involving different artists would fall under the 'collective works' category. But there is no indication in the plain language, the legislative history, or common sense that the original categories enacted in the 1976 Act would encompass sound recordings, including albums.

"As a practical matter, the introduction of 'sound recordings' will have enormous impact on the music industry. Before 'sound recordings' was added to the commissioned-works-made-for-hire provisions, featured artists were the center of the agreements necessary to make a sound recording. The featured artist contracted with the producer, the musicians, and the sound engineers. Many of those working for the featured artist would have been considered employees of the artist (and therefore their creative contributions belonged to the featured artist as author), assigned all rights, or agreed that their contribution was a work made for hire.

"By making the featured artist now subject to a commissioned work-made-for-hire agreement leveraged by the recording industry, the addition of 'sound recordings' to the commissioned-works-made-for-hire provisions throws a monkey wrench into standard industry practice. It takes power away from the author and centralizes power over these creative works in the already powerful recording industry.

"If the featured artist is creating a work for hire, then the power of the artist to engage in these subsidiary contracts may be questioned. As the recording industry steps into the shoes of the featured performer, the featured performer's power over the mix of creative people for each work will be dramatically reduced.

"The framers of the U.S. Constitution, familiar with monopolies, chose to vest copyright in 'authors,' not publishers in any other industry. This was a conscious decision that was consistent with the framers' general distrust of centralized or monopolistic power. By permitting various industries—for example, the motion picture industry and the recording industry—to displace authors and to become authors as a legal matter, the commissioned-works-made-for-hire provisions fly in the face of the constitutional requirement that 'authors' hold exclusive rights and fundamentally violate the framers' intent.

"In this era when the communications and entertainment industries have been permitted to become huge, multinational corporations largely immune to the antitrust laws, those holding copyright are becoming increasingly centralized and monopolistic.

"By adding 'sound recordings' to the already overly long list of works that may be commissioned and transformed into works made for hire, Congress moved the United States further away from the original design. Centralized and monopolistic control over creative works is a threat to liberty and opens the door to tyranny. The framers' way—placing control over creative, valuable works into the hands of individual authors—was the better way."

## ARTISTS CLAIM PROGRESS WITH HEARING

(Continued from page 96)

artists tell us that they feel particularly bruised by the passage of the new law," Greene said.

Greene said in testimony that "one artist who feared retribution by her label if she appeared here today told us in confidence that after toiling for a record company, delivering many albums under a largely onerous recording contract weighted heavily in the favor of the label, she felt there was some light at the end of the tunnel: She would be able to get her sound recordings back, because under the Copyright Act, they would revert to her in the future. "But those hopes have been dashed by this amendment that requires future works to remain the property of the record company in perpetuity," he said.

Greene later told *Billboard* in an interview that "the product of what happened Thursday [at the hearing] had everything to do with what happened Wednesday, which was actually

sitting down with these congressmen and helping them really get a grasp on what the personal issues were."

Greene said that he believes the subcommittee "wants to do the right thing" but added, "A lot of where we were with the subcommittee before the hearing was because they'd been given a lot of bad information."

Greene has also reacted to the calls by individual artists and managers for a full-time group that would represent artists in Washington and did not deny reports that NARAS may decide to create a separate wing of that organization to serve—if needed—as a D.C. lobbying home base for featured artists and musicians.

All of the efforts are strong indications that the recording-artist community may soon have a seat at the table in D.C.; this comes at a time when digital-era copyright law changes, trade treaty provisions, and corporate enter-

tainment integration efforts bring about changes that could affect artists' constitutional rights—and the financial legacies of their families and heirs.

Also, according to everyone in the artists' larger coalition, the extensive efforts of the American Federation of Television and Radio Artists (AFTRA), a group that represents some featured recording artists and that first found the provision and championed its repeal early on, were a major force in ensuring that members of Congress were fully apprised of the ramifications of the new law on artists' rights.

Meanwhile, artist and organizational opposition to the new law continues to grow. On the evening of the hearing, recording artist Joni Mitchell interrupted her set before 6,000 fans at an outdoor concert at the Merriweather Post Pavilion in nearby Columbia, Md., to state her opposition to the new law. She has since formally joined the Henley/Crow artist coalition. "Count me in," she asserted.

ASCAP and BMI have also stepped into the fray on the side of the artists. Moreover, before the hearing, an opposition letter to the subcommittee from 20 of the most prominent copyright law professors in the country was submitted into the hearing's public record stating that sound recordings, before the new law, could not be considered works made for hire. The list of organizations calling for complete repeal include the Artists' Coalition, which includes recording artist Crow; NARAS; AFTRA; the American Federation of Musicians; Amson; the Washington Area Music Assn.; the Music Managers Forum; the National Songwriters Assn.; ASCAP; BMI; and the Screen Actors Guild.

Surprisingly, the well-known Barbour, Griffiths & Rogers lobbying firm, an outfit with close ties to the Republican majority, has been hired by a group representing a number of prominent artists' managers, and it likewise is pursuing a no-compromise solution. Says Greg Stevens of the Barbour firm, "Any discussion of compromise at this stage is code-speak for defeat and is not in the interest of artists."

What compromise language means, advocates of repeal fear, is that should the matter go to litigation, any ruling would lack the firm stamp of congressional approval and intent that sound recordings are definitely *not* works made for hire under the old law, thus robbing artists of their main legal point.

Artists' Coalition co-founder Henley says tactical compromise language was explored by a number of artist managers and lawyers, and he says he has been advised by lawmakers and lawyers that "unless we pursue this, the steeper the hill will be in the future to get something done."

However, Henley told *Billboard* May 31, "Neither Sheryl Crow nor I nor any member of the coalition wish to undermine the issue nor sell out. Our official position is what Sheryl Crow enunciated in her written testimony in Washington. And we will see where the process takes us."

The issue of sound recordings as works for hire involves the termination rights of tens of thousands of featured recording artists from 1972 onward. The effort, say repeal advocates, would be worth it to ensure future generations of artists are protected.

For one thing, they say, complete repeal would give artists a leg up in

courts in the future and would not take away the most persuasive argument of artists—that sound recordings had never been mentioned in the revised 1976 Copyright Act in the works made for hire section or the accompanying "congressional intent" language. Further, they say, given the recent groundswell of artist involvement, there is time to get it right, since the rights-reversion clauses of the Copyright Act don't officially kick in until 2013.

There is also an effort to tone down the emotional pitch of the debate. Short-tempered exchanges immediately after the hearing temporarily obscured its importance when reporters noticed that the last paragraph of Coble's written introductory statement—later discovered to have been written by a staffer—was directed at Henley. Although Coble did not utter the words, the statement concerned Henley's absence from the hearings and said, in part, that because Henley had been a "conspicuous critic of this subcommittee's work . . . I hope you get carpal tunnel syndrome from counting all the money you make, compliments of the Copyright Act and the Congress which wrote it."

Informed of the remarks on the phone May 25 by a correspondent from *The Hollywood Reporter*, an angry Henley, who said he hadn't been able to reschedule a live shooting in Austin, Texas, of a previously committed TV special, replied that Coble "has aided and abetted the film studios and the record companies in perpetuating the plantation mentality that has forever plagued our industry" and quoted political writer Robert Sherrill, saying the

Capitol is a building "built for giants, inhabited by pygmies."

Henley now says he wants to end the war of words with Coble. He says that, prior to the hearing, he never "publicly disparaged Coble or any member of his subcommittee nor taken him to task in any of my songs or anywhere else."

Henley says now it is clear that "third parties have thrown gasoline on the flames of this emotional issue in order to draw the congressman and me into a heated exchange," and he concludes, "I extend an olive branch as a citizen in the hope the chairman will respond as a statesman."

A still sensitive Coble says he too wants to calm the waters and joked, "I accept Mr. Henley's olive branch, as long as he doesn't shove it in my ear."

In a more serious vein, he says that the ramifications of the new law addressed by artists "were certainly below the radar for me until fairly recently—except for copyright lawyers and professors, perhaps."

Coble adds, "If I was incorrect [when] I said early on that some of the artists who were experiencing anxiety were overreacting . . . I'd be willing to eat crow and say, 'Listen, I was wrong, they weren't overreacting—let's go back to the drawing board and look at it again.'"

"But I think they should understand why I was not unreasonable in suggesting that we were simply codifying and making official statutorily what has been going on for 28 years." But Coble adds that the defense that a sound recording is not a work made for hire merely because of registration custom "is not off the wall."

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**T**OO TIGHT TO MENTION: Santana has his second consecutive double-digit stay at No. 1, as "Maria Maria" (Arista) barely hangs on to the pole position of *The Billboard* Hot 100 for a 10th consecutive week. Only 31 points separate "Maria" from runner-up "You Sang To Me" by Marc Anthony (Columbia). It is the tightest margin since 30 points separated Monica's "The First Night" (Arista) at No. 1 and Barenaked Ladies' "One Week" (Reprise) at No. 2 in the Oct. 10, 1998, issue. In fact, the entire top five is the closest it has been in years. The point differential (850) between "Maria" and "Be With You" by Enrique Iglesias (Interscope), at No. 5, is the smallest since 1,000 points sat between the No. 1 "Don't Let The Sun Go Down On Me" by George Michael & Elton John (Columbia) and the No. 5 "Can't Let Go" by Mariah Carey (Columbia) in the Feb. 1, 1992, issue.

**C**HART CRASH: For the fourth consecutive week the point total for the No. 1 song on the Hot 100 is the lowest it has been since we revamped the chart in December 1998. In fact, we've now dipped below the Dow Jones industrial average, at under 10,000 points. There have been four songs this chart year that topped that point total solely by audience (100 million listeners equals 10,000 points) and did not make it to No. 1 but would have this issue if only their timing had been right: Brian McKnight's "Back At One" (Motown), "Thong Song" by Sisqó (Dragon/Def Soul/IDJMG), Faith Hill's "Breathe" (Warner Bros. Nashville), and "Bye Bye Bye" from 'N Sync (Jive). "Breathe" was the only one of those four to have been released to retail with CD and cassette configurations; otherwise we could have seen our first all-airplay No. 1 song on the Hot 100.

**D**EBUT TALK: Three acts make their initial foray into the Hot 100 this issue, led by East Coast based quartet Splender, which has the Hot Shot Debut at No. 71 with "I Think God Can Explain" (C2). "God" has appeared on the Adult Top 40 chart for three months now, peaking at No. 18 last issue. Splender consists of lead vocalist and guitarist Wayne Boone and bassist James Cruz, who both hail from New York; Mark Slutsky from Long Island, N.Y.; and guitarist Jonathan Svec from Stamford, Conn. "God" appears on the band's debut album, "Halfway Down The Sky," produced by Todd Rundgren . . . Multi-ethnic singer/songwriter Lara Fabian makes her first dent on the U.S. charts at No. 91 with "I Will Love Again" (Columbia). "Love" is from Fabian's self-titled English-language debut album. Fabian, who was born in Belgium and raised in that country and Italy, has made a name for herself in France and in Quebec with her French-language recordings, selling up to 6 million albums in those territories. "Love" rose to No. 1 last month on the Hot Dance Music/Club Play chart and currently ranks top 10 at rhythmic top 40 outlet WKTU New York, mainstream top 40 WBLI Long Island, N.Y., and adult top 40 KBIG Los Angeles. Fabian has been hitting the talk show circuit lately, appearing on NBC's "Today" show May 30, ABC's "The View" June 1, and "Donny & Marie" June 2 . . . Hardin County, Tenn., native Darryl Worley rings up his first chart single with "When You Need My Love" (Dream-Works Nashville), at No. 98. Worley's debut album, "Hard Rain Don't Last," on which he co-wrote 10 tracks, hits retail July 18.

peoplesound.com

## top 20 chart

LW	TW	Artist   Song
NEW	1	Headetail   Is This Love
1	2	Serafin   Violently Hopefully
13	3	The Morrigan   Wilderness
NEW	4	Bluebook   Rolling Over
NEW	5	helicopter girl   subliminal punk
20	6	Kes   So Hard
NEW	7	Kitty Empire   Verona
3	8	AKA   Bitch/Punk
2	9	Overkil   Clockwork Digital
7	10	Idel   Vivaldi 2000 (Club Mix)
9	11	Dukes Of Hang Gliding   The Murder Song
14	12	Comatown   Rough
5	13	Petrol 3   Bulletproof
NEW	14	Drive   Not Ordinary
NEW	15	J*R   Map Making
4	16	Skintone   Lennox Avenue Butterfly
NEW	17	Cubana Bop   Que Caliente
16	8	Kry   Miles Away
NEW	19	DJ Promo   Freaky
12	20	The Zephyrs   In Your Arms

374

Hear the top 20 at  
[www.peoplesound.com/top20](http://www.peoplesound.com/top20)

peoplesound.com



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 10, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/Hot Shot Debut ▶</b>						
1	NEW	1	1	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 1 week at No. 1	THE MARSHALL MATHERS LP	1
2	1	—	2	BRITNEY SPEARS JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
3	NEW	1	1	MATCHBOX TWENTY LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
4	NEW	1	1	A PERFECT CIRCLE VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
5	4	1	10	'N SYNC ▲* JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
<b>◀ Greatest Gainer ▶</b>						
6	6	2	3	SOUNDTRACK HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
7	NEW	1	1	DON HENLEY WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
8	9	6	35	CREED ▲* WIND-UP 13053* (11.98/17.98)	HUMAN CLAY	1
9	5	—	2	WHITNEY HOUSTON ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
10	3	—	2	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
11	7	4	26	SISQO ▲* DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
12	8	3	50	SANTANA ◆ <sup>12</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
13	2	—	2	PEARL JAM EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
14	10	5	6	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
15	13	11	44	MACY GRAY ▲* EPIC 69490* (11.98 EQ/17.98) [S]	ON HOW LIFE IS	4
16	17	14	28	DR. DRE ▲* AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
17	NEW	1	1	LEE ANN WOMACK MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
18	11	7	5	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
19	19	13	74	KID ROCK ▲* LAVA/ATLANTIC 83119*/AG (12.98/18.98) [S]	DEVIL WITHOUT A CAUSE	4
20	14	17	16	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) [S]	THE BETTER LIFE	14
21	16	12	44	DESTINY'S CHILD ▲* COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
22	20	16	22	JAY-Z ▲* ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
23	15	8	4	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
24	22	18	23	DMX ▲* RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
25	21	15	5	CYPRESS HILL ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
26	NEW	1	1	LUCY PEARL POKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
27	23	9	39	DIXIE CHICKS ▲* MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
28	24	20	40	CHRISTINA AGUILERA ▲* RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
29	25	28	66	EMINEM ▲* WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
30	29	35	12	VITAMIN C ● ELEKTRA 62406/EEG (11.98/17.98) [S]	VITAMIN C	29
31	33	38	5	PAPA ROACH ● DREAMWORKS 450223/INTERSCOPE (8.98/12.98)	INFEST	31
32	NEW	1	1	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
33	30	27	51	RED HOT CHILI PEPPERS ▲* WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
34	27	23	35	MARC ANTHONY ▲* COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
35	26	10	29	FAITH HILL ▲* WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
36	34	29	35	STING A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
37	39	34	49	LIMP BIZKIT ▲* FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
38	31	25	9	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
39	32	24	7	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
40	37	30	7	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
41	35	31	6	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/16.98)	EMOTIONAL	9
42	28	21	3	MANDY MOORE 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
43	38	22	28	CELINE DION ▲* 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
44	18	—	2	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
45	44	46	8	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
46	43	42	19	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (10.98 EQ/17.98)	J.E. HEARTBREAK	8
47	41	33	54	BACKSTREET BOYS ◆ <sup>11</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
48	36	26	13	BLOODHOUND GANG ▲ REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
49	40	36	27	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
50	NEW	1	1	GLORIA ESTEFAN EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
51	42	43	33	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/16.98)	WHERE I WANNA BE	35
52	12	—	2	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
53	45	49	3	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45

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	49	41	29	SAVAGE GARDEN ▲* COLUMBIA 63711/CRG (11.98/17.98)	AFFIRMATION	6
55	48	55	42	MOBY ▲ v2 27049* (10.98/16.98) [S]	PLAY	48
56	52	59	21	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) [S]	EVERYTHING YOU WANT	40
57	50	48	52	BLINK-182 ▲* MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
58	47	40	5	MYA UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
59	46	37	8	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
60	55	50	26	EIFFEL 65 ▲* REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
61	58	57	73	GODSMACK ▲* REPUBLIC 153190/UNIVERSAL (11.98/17.98) [S]	GODSMACK	22
62	59	45	134	SHANIA TWAIN ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
63	51	32	12	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
64	53	52	72	BRITNEY SPEARS ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
65	60	53	13	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
66	67	68	46	SLIPKNOT ▲ I AM 8655/ROADRUNNER (11.98/16.98) [S]	SLIPKNOT	51
67	NEW	1	1	EN VOGUE EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	67
68	62	47	52	LONESTAR ▲* BNA 67762/RLG (11.98/17.98)	LONELY GRILL	28
69	65	64	4	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	62
70	63	51	10	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
71	83	99	11	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	71
72	NEW	1	1	SAUCE MONEY PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	72
73	64	60	16	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (10.98/16.98)	CAUSIN' DRAMA	32
74	NEW	1	1	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	74
75	57	39	5	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
76	NEW	1	1	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
77	68	66	4	SOUNDTRACK DECCA 467094 (17.98 CD)	GLADIATOR	66
78	70	69	15	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
79	54	—	2	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
80	73	70	107	LENNY KRAVITZ ▲* VIRGIN 47758 (12.98/17.98)		5
81	61	58	6	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45
82	74	54	56	TIM MCGRAW ▲* CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
83	66	62	12	BLACK ROB ● BAD BOY 73026*/ARISTA (11.98/18.98)	LIFE STORY	3
84	NEW	1	1	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
85	82	67	122	DIXIE CHICKS ▲* MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [S]	WIDE OPEN SPACES	4
86	69	63	10	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
87	76	80	9	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) [S]	WHO NEEDS GUITARS ANYWAY?	76
88	79	75	28	KORN ▲* IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
89	75	61	13	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
90	84	103	21	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
91	77	56	3	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
92	81	71	12	GERALD LEVERT ● EASTWEST 62147/EEG (11.98/17.98)	G	8
<b>◀ Pacesetter ▶</b>						
93	126	130	20	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (16.98 CD) [S]	SPIT	79
94	92	93	88	GOO GOO DOLLS ▲* WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
95	80	90	27	METALLICA ▲* ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
96	71	44	4	BILLY JOEL ● COLUMBIA 63792/CRG (19.98 EQ/29.98)	2000 YEARS — THE MILLENNIUM CONCERT	40
97	85	77	26	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
98	78	72	9	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
99	88	96	17	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
100	90	—	2	CARLY SIMON ARISTA 14627 (11.98/17.98)	THE BEDROOM TAPES	90
101	87	—	2	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	87
102	89	82	18	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
103	116	74	9	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
104	95	89	21	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) [S]	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
105	104	87	21	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (11.98/17.98)	HOW DO YOU LIKE ME NOW?!	85
106	91	65	36	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60

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. [S] indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	93	95	82	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
<b>108</b>	<b>NEW</b>		1	XTC IDEAL 3260/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)	108
109	102	101	27	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
110	96	98	41	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
<b>111</b>	119	117	44	STAINED ● FLIP/ELEKTRA 62356/EEG (10.98/16.98) <b>HS</b>	DYSFUNCTION	74
112	56	—	2	MPX P TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
113	97	81	52	SOUNDTRACK ▲ WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
114	86	79	9	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79
115	72	19	3	HANSON MOE/ISLAND 542383/IDJMG (11.98/17.98)	THIS TIME AROUND	19
116	103	115	8	RAH DIGGA FLIP/FLIP/ELEKTRA 62386*/EEG (11.98/17.98)	DIRTY HARRIET	18
117	100	—	2	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	100
118	113	102	55	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
119	110	118	63	LIT ▲ RCA 67775 (10.98/16.98) <b>HS</b>	A PLACE IN THE SUN	31
120	109	114	25	VARIOUS ARTISTS ▲ UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
121	94	100	10	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (10.98/16.98)	DA BADDEST B**H	33
122	121	116	65	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
123	117	97	31	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
124	99	91	16	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
125	101	92	15	TRACY CHAPMAN ● ELEKTRA 62478/EEG (12.98/18.98)	TELLING STORIES	33
126	106	105	15	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) <b>HS</b>	HEAR MY CRY	67
127	122	122	5	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
128	98	83	6	PINK FLOYD COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
129	125	109	51	SMASH MOUTH ▲ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
130	118	—	2	BBMAK HOLLYWOOD 162260 (8.98/12.98)	SOONER OR LATER	118
131	123	84	23	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
132	133	138	29	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
133	120	192	3	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	120
134	124	110	13	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
135	105	85	6	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
136	135	112	40	LOU BEGA ▲ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
137	115	76	9	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
138	114	121	50	SARAH MCLACHLAN ▲ ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
139	128	131	16	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
140	146	145	12	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) <b>HS</b>	MOUNTAIN HIGH... VALLEY LOW	112
141	145	162	5	DISTURBED GIANT 24738/WARNER BROS. (7.98/11.98) <b>HS</b>	THE SICKNESS	141
142	112	153	47	ERIC BENET ● WARNER BROS. 47072 (10.98/16.98)	A DAY IN THE LIFE	25
143	148	106	3	POINT OF GRACE WORD 63804/EPIC (11.98 EQ/17.98)	RARITIES & REMIXES	106
144	129	127	30	RAGE AGAINST THE MACHINE ▲ EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
145	136	86	63	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
<b>146</b>	151	170	40	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
147	111	111	8	M2M ATLANTIC 83258/AG (10.98/16.98) <b>HS</b>	SHADES OF PURPLE	89
148	137	134	9	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
149	130	119	10	PANTERA ● EASTWEST 62451*/EEG (11.98/17.98)	REINVENTING THE STEEL	4
150	139	113	10	JONI MITCHELL REPRISE 47620/WARNER BROS. (17.98 CD)	BOTH SIDES NOW	66
151	138	128	36	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
152	141	123	55	RICKY MARTIN ▲ C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
<b>153</b>	<b>NEW</b>		1	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
154	132	136	13	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	134	120	6	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
<b>156</b>	<b>NEW</b>		1	GEORGE BENSON GRP 543586/AVG (11.98/17.98)	ABSOLUTE BENSON	156
157	107	73	3	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	73
158	143	155	30	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
159	140	132	27	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
160	142	104	4	COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98)	TRACKS	81
<b>161</b>	<b>NEW</b>		1	WIDESPREAD PANIC WITH THE DIRTY DOZEN BRASS BAND WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION	161
162	127	78	6	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	39
163	108	—	2	FIVE ARISTA 14620 (11.98/17.98)	INVINCIBLE	108
<b>164</b>	176	172	8	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	164
165	155	144	8	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98) <b>HS</b>	THE MAN WHO	135
166	153	135	10	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	46
167	161	160	40	STATIC-X ● WARNER BROS. 47271 (10.98/16.98) <b>HS</b>	WISCONSIN DEATH TRIP	107
168	167	186	6	WESTLIFE ARISTA 14642 (11.98/17.98) <b>HS</b>	WESTLIFE	167
169	158	140	37	DIANA KRALL ● VERVE 050304/AVG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
170	164	149	30	MARIAH CAREY ▲ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	RAINBOW	2
171	168	183	10	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
172	160	137	18	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE	55
173	159	150	13	THE SMASHING PUMPKINS ● VIRGIN 48936 (12.98/17.98)	MACHINA/THE MACHINES OF GOD	3
174	156	146	10	THE MURDERERS MURDER INC./DEF JAM 542258*/DJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	15
175	157	142	5	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	126
176	163	167	29	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	77
177	144	—	2	DIDO ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	144
178	147	94	6	SON BY FOUR △ SONY DISCOS 83181 (10.98 EQ/15.98) <b>HS</b>	SON BY FOUR	94
179	185	158	31	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
180	175	187	37	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
181	177	156	85	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
182	169	157	44	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	5
183	154	126	4	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND 542451/DJMG (11.98/17.98)	PAY ATTENTION	74
184	165	161	33	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) <b>HS</b>	SYSTEM OF A DOWN	124
<b>185</b>	<b>RE-ENTRY</b>		14	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME	19
186	152	—	2	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	152
187	179	174	14	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98) <b>HS</b>	YOU WON'T EVER BE LONELY	142
188	182	165	20	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
189	199	152	50	VARIOUS ARTISTS ▲ INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
190	166	166	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY 63842/EPIC (11.98 EQ/17.98)	BLUES AT SUNRISE	80
191	181	—	42	VARIOUS ARTISTS ● RHINO 75699 (11.98/16.98)	MILLENNIUM HIP-HOP PARTY	63
<b>192</b>	<b>RE-ENTRY</b>		10	VARIOUS ARTISTS WALT DISNEY 860980 (9.98/12.98)	RADIO DISNEY JAMS VOL. 2	92
193	200	—	3	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) <b>HS</b>	SWIMMING IN CHAMPAGNE	191
<b>194</b>	<b>RE-ENTRY</b>		67	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
195	150	—	2	FENIX TX DRIVE-THRU 112013/MCA (8.98/12.98) <b>HS</b>	FENIX TX	150
<b>196</b>	<b>RE-ENTRY</b>		20	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52
<b>197</b>	<b>RE-ENTRY</b>		33	METHOD MAN/REDMAN ▲ DEF JAM 546609*/DJMG (11.98/18.98)	BLACKOUT!	3
198	195	175	5	JEFF FOXWORTHY DREAMWORKS (NASHVILLE) 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	143
199	194	198	26	STROKE 9 ● CHERRY 153157/UNIVERSAL (8.98/12.98) <b>HS</b>	NASTY LITTLE THOUGHTS	83
200	149	159	5	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98) <b>HS</b>	ENTRE TUS BRAZOS	144

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 194	Kenny Chesney 122	Fenix TX 195	Jagged Edge 46	Sarah McLachlan 138	Collin Raye 160	Tarzan 113	Now 3 120
3 Doors Down 20	Charlotte Church 145	Alejandro Fernandez 200	Jay-Z 22	Metallica 95	Red Hot Chili Peppers 33	Where The Heart Is 175	Radio Disney Jams Vol. 2 192
504 Boyz 23	Phil Collins 181	Five 163	Joe 14	Method Man/Redman 197	Kenny Rogers 106	Britney Spears 2, 64	Reggae Gold 2000 153
AC/DC 134	Common 148	Foo Fighters 158	Billy Joel 96	The Mighty Mighty Bosstones 183	Sammie 71	Staind 111	Totally Hits 132
Yolanda Adams 140	Creed 8	Jeff Foxworthy 198	Donell Jones 51	Miracle 91	Santana 12	Static-X 167	WoW-2000: The Year's 30 Top
Christina Aguilera 28	Cypress Hill 25	Ghostface Killah 139	Joni Mitchell 150	Joni Mitchell 150	Sauce Money 72	Steeley Dan 89	Christian Artists And Songs 179
Alice DeLay 87	Da Brat 40	Vince Gill 162	Moby 55	Moby 55	Savage Garden 54	Car Stevens 164	WoW Worship Orange: Today's 30
Marc Anthony 34	D'Angelo 102	Godsmack 61	Mandy Moore 42	Mandy Moore 42	Sevendust 185	Sting 36	Most Powerful Worship Songs 103
A*Teens 117	Destiny's Child 21	Goo Goo Dolls 94	The Murderers 174	The Murderers 174	SheDaisy 118	Stone Temple Pilots 90	WoW Worship: Today's 30 Most
Avant 53	Dido 177	Macy Gray 15	MxPx 112	MxPx 112	Stevie Nicks 154	George Strait 63	Powerful Worship Songs 189
Backstreet Boys 47	Dilated Peoples 74	Andy Griggs 187	Mya 58	Mya 58	Cary Simon 100	Stroke 9 199	WWF: World Wrestling Federation
BBMAK 130	Celine Dion 43	Fred Hammond & Radical For Christ 166	Nine Days 101	Nine Days 101	Jessica Simpson 159	System Of A Down 184	Aggression 86
Lou Bega 136	Disturbed 141	Hanson 115	No Doubt 39	No Doubt 39	Sisqo 11	The Temptations 79	Stevie Ray Vaughan And Double
Eric Benet 142	Dixie Chicks 27, 85	Ben Harper And The Innocent 171	'N Sync 5	'N Sync 5	Snoop Dogg 99	Third Eye Blind 109	Trouble 190
George Benson 156	DJ Quik 44	Eric Heatherly 193	Gerald Levert 92	Gerald Levert 92	Son By Four 178	Carl Thomas 41	Vertical Horizon 56
Big Punisher 59	DMX 24	Don Henley 7	LFO 146	LFO 146	Trick Daddy 78	Tony Touch 135	Vitamin C 30
Big Tymers 10	Drag-On 98	Faith Hill 35	Limp Bizkit 37	Limp Bizkit 37	Travis 165	Trina 121	Clay Walker 172
Black Rob 83	Drama 73	Hot Boys 182	Lonestar 68	Lonestar 68	Travis 165	Shania Twain 62	Westlife 168
Blackhawk 186	Dr. Dre 16	Whitney Houston 9	Lucy Pearl 26	Lucy Pearl 26	Travis 165	Shania Twain 62	Widespread Panic With The Dirty
Mary J. Blige 110	Dynamite Hack 84	Ice Cube 70	M2M 147	M2M 147	Travis 165	Shania Twain 62	Dozen Brass Band 161
Blink-182 57	Kevon Edmonds 176	Enrique Iglesias 49	Ricky Martin 152	Ricky Martin 152	Travis 165	Shania Twain 62	Mark Wills 188
Bluoshound Gang 48	Eiffel 65 60	Incubus 97	Mary Mary 69	Mary Mary 69	Travis 165	Shania Twain 62	Lee Ann Womack 17
Bone Thugs-N-Harmony 65	Eminem 1, 29	Alan Jackson 123	Matchbox Twenty 3	Matchbox Twenty 3	Travis 165	Shania Twain 62	XTC 108
Toni Braxton 18	En Vogue 67	Gloria Estefan 50	Reba McEntire 131	Reba McEntire 131	Travis 165	Shania Twain 62	Trisha Yearwood 137
Mariah Carey 170	Gloria Estefan 50	EVE 180	Tim McGraw 82	Tim McGraw 82	Travis 165	Shania Twain 62	Neil Young 75
Tracy Chapman 125	EVE 180		Brian McKnight 151	Brian McKnight 151	Travis 165	Shania Twain 62	

# newsline...

**LATIN MUSIC ICON** Tito Puente died the night of May 31 on the operating table of a New York hospital, as a result of complications following 12 hours of open-heart surgery. He was 77. Puente, whose real name was



PUENTE

Ernest Anthony Puente Jr., was the son of Puerto Rican immigrants and was raised in New York's El Barrio in East Harlem. Early in his career, Puente, who prided himself on his ability to dance, became known for playing the *timbales* standing up; the flashy style made him an instant sensation, and timbalists rarely played seated again. Credited with starting the mambo music craze in 1949 with the hit "Albaniquito," he was at the peak of his powers in the late '50s and early '60s, recording such timeless albums as "Cuban Carnival," "Dance Mania," "Pachanga Con Puente," and "El Rey Bravo." "El Rey Bravo" contained the single "Oye Como Va," which was covered in 1970 by Carlos Santana.

In 1995, Puente received the "El Premio Billboard" award, which recognizes those who have made invaluable contributions to the Latino music industry. Active until the end, Puente reaped his fifth Grammy Award this year, for his Latin jazz disc "Mambo Birdland" (RMM). In April he was bestowed the honor of Living Legend by the U.S. Library of Congress.

An employee at RMM Records said June 1 that the label's founder, Ralph Mercado, was "devastated" by Puente's passing. **KARL ROSS**

**BMG ENTERTAINMENT** has announced the formation of the RCA Music Group. As expected, the group will comprise the RCA Records, BMG Classics, and Windham Hill labels. The current RCA Records chiefs—president Robert Jamieson and executive VP/GM Jack Rovner—will head the new group; their new titles have not been determined. In addition to the announced changes, sources say Neil Foster, senior VP of finance and administration, will take on more responsibilities in the realignment. Also, BMG Classics GM David Eyer and Windham Hill president Steve Vining are believed to be exiting. **ED CHRISTMAN**

**AS PART OF A PLEA AGREEMENT** with federal prosecutors, Private I Records owner and former independent promotion power Joseph Isgro pleaded guilty June 1 to two counts of conspiracy to use, and use of, extortionate means to collect an extension of credit. Assistant U.S. Attorney Terri Law said Isgro would be sentenced within 10 weeks. He faces a statutory maximum of 20 years in prison and a \$1 million fine on each count, plus five years of supervised release. Isgro was the subject of a high-profile 1990 federal case in which he was charged with payola and racketeering violations; the charges were dismissed on grounds of "outrageous government misconduct" and thrown out in 1996. **CHRIS MORRIS**

**R&B AND BLUES** star Johnnie Taylor, 62, died May 31 after suffering a massive heart attack at his home in Dallas. Taylor, who began his career with the gospel group the Highway QC's in the '50s, first recorded solo for Sam Cooke's label SAR in 1961. His string of hits for Stax Records in the '60s and '70s included "Who's Making Love," "Jody's Got Your Girl And Gone," and "Cheaper To Keep Her." Taylor's biggest hit was the No. 1 pop and R&B smash "Disco Lady," which he cut for Columbia in 1976. From the mid-'80s on, Taylor recorded in a soul/blues vein for the Jackson, Miss.-based independent Malaco Records. His most recent Malaco album, "Gotta Get The Groove Back," has been on Billboard's Top Blues Albums chart for more than six months. **CHRIS MORRIS**

**STEVE WILKISON** has been promoted to president of Nashville-based indie Eminent Records. The former Koch Records and Compass Records executive, who joined Eminent in October as VP/GM, replaces label co-founder Monty Hitchcock, who exited to pursue other interests. **CHRIS MORRIS**

**UNIVERSAL MUSIC GROUP**, Toshiba, Samsung, and Rio manufacturer S3 are among the investors who have pumped \$50 million into Boulder, Colo.-based start-up DataPlay, which unveiled plans for a new music/books/games storage format, the DataPlay disc, in April (*Billboard Bulletin*, April 5). The masterable/recordable 500-megabyte optical discs—roughly the size of a quarter—can hold four hours' worth of prerecorded or downloaded CD-quality music, according to the company; blanks are expected to sell for \$5-\$10. The discs are not compatible with existing hardware. Manufacturers are expected to integrate DataPlay technology into their products. Initial DataPlay hardware and software is expected in the first half of 2001. **MARILYN A. GILLEN**

**SOURCES CONFIRMED** June 1 that Yahoo! is in talks to acquire online "music-locker" company Myplay. Whether or not this deal is consummated, the portal is expected to make a strong push into digital music and media with a number of other pacts, according to analysts. "There is going to be a very heavy emphasis as a company on convergence media over the next 12 months or so," says Derek Brown, an analyst with the investment bank W.R. Hambrecht + Co. who follows Yahoo!. Myplay and Yahoo! declined comment. **BRIAN GARRITY, MARILYN A. GILLEN**

## THE BAND

(Continued from page 6)

Bearsville studios and Capitol vaults," says Pawelski. "There had been longstanding rumors that there was nothing else on the Band, and I just didn't believe that, for some reason. And Andrew [Sandoval] is very, very good at knowing what kind of tape they were recording on, and differentiating the production masters from the mixed reels. We touched every piece of tape we could find."

Capitol has previously released a three-CD boxed set on the Band, which has since been pulled, and other Band CDs are now out of print. "For me, being a fan, [the previous sets] didn't satisfy the question of 'These guys were so great, what else did they do?'" Pawelski says.

That question is answered with, in addition to the numerous outtakes, several brand-new Band songs that have not previously been released. Among them are "Katie's Been Gone," "Orange Juice Blues," "Keys To The Highway," "Get Up Jake," and "Bessie Smith" off the first four releases.

While unreleased material has long been hoped for by Band-ophiles, whether this is the final take on the Band remains to be seen. "Perhaps there could be more gems buried in the hills of Woodstock," says Della Croce.

## MARKETING THE BAND

Capitol is promoting this reissue project as a must-have for both Band collectors and casual rock fans. "The Band is a group whose music is timeless—it's not datable or out of fashion, so we're lucky in that sense," says Edwards. "As for commercial viability, this is the first real comprehensive take on the band, with all the bonus tracks and everything else. We think fans will appreciate and enjoy the inner workings of how these songs developed."

Marketing will include audio streaming of selected tracks, along with more traditional price and positioning at the retail level. The CDs will be full-priced at \$16.98 suggested retail; previous Band CDs were midpriced.

Edwards said the response from retailers has been very encouraging. "Our domestic retailers are very excited, and there is an international buzz as well," he says.

The media push will be geared to repositioning the Band in the public eye. "Our campaign is really based on finding the general record consumer, specifically Band fans who are completists interested in rarities and outtakes from the Band catalog, as well as upgrading the quality of the CDs currently in their collection," says Della Croce.

Press will come via record collector mags, along with national print reviews and features, syndicated radio, and Internet. "There is a real passionate and sustained media campaign dedicated to Band fans and awakening second-generation fans to the Band," says Della Croce.



by Geoff Mayfield

**BACK TO BACK:** Just as towering back-to-back home runs bring a baseball team's fans to their feet, the spectacle of consecutive million-selling weeks atop The Billboard 200—first by **Britney Spears** and now by **Eminem**—has music stores cheering. And, while Spears' shot was a tape-measure homer of a record-setting 1.3 million units, Eminem manages to smack the ball even farther, rewriting the solo-album mark with an opening frame of 1.76 million (see story, page 6).

The rapper's sophomore outing, "The Marshall Mathers LP," becomes just the sixth title to score a million-unit week and stands second only to 'N Sync's "No Strings Attached," which blew through 2.4 million copies when it hit the chart 10 weeks ago. Aside from being the largest sales week for a solo album, this obviously replaces the 803,000-unit opener for **Snoop Doggy Dogg's** 1993 rookie set, "Doggystyle," as the biggest week for a rap album. Needless to say, the Spears-to-Eminem handoff also marks the first time since The Billboard 200 adopted SoundScan data nine years ago that the chart has seen two straight million-selling stanzas.

Both chart-toppers have large appeal with teenaged, and even younger, consumers, but in terms of image, these sluggers obviously hit from opposite sides of the plate. Although her uniform has been carefully decorated with a naughty fringe here or there, Spears is primarily a wholesome package, not so far removed from her days on "The Mickey Mouse Club." By contrast, Eminem revels in the role of the bad boy, seemingly delighted to be sparking outrage with both his lyrics and public comments.

To that end, he follows a long list of artists dating back to the emergence of **Little Richard** and **Elvis Presley** during rock's early days: an artist whom parents wish their kids didn't like. In these cross-generational tussles, the more a mom or dad complains about that act, the more appealing that act becomes to the young shopper. There's no saying how much that plays in Eminem's favor, but it seems to give him an edge over Spears.

However, the rapper's larger splash can also be attributed to his broader radio palette. While Spears' lead track, "Oops! . . . I Did It Again," has scored more plays at mainstream top 40 and adult top 40 stations, a canvass of charts in our sister Airplay Monitor magazines shows the rapper's "The Real Slim Shady" has fetched enough spins to chart on Rap (No. 1), Top Crossover (No. 3), R&B Mainstream (No. 10), and Modern Rock (No. 34), formats where Spears has made no dent.

**MILLION AIR:** Start in the neighborhood of a million units, and you're bound for a large second-week decline. Of the nine albums since 1991 that have opened with at least 800,000 units, **Britney Spears'** 53% slide (No. 2, 612,500 units) is smaller than the percentage dip that 'N Sync's "No Strings Attached" (-66%, earlier this year) and **Pearl Jam's** "Vs." (-59%, in 1993) had in their second weeks. Of those nine, the smallest sophomore-frame dip belonged to **Garth Brooks'** "Sevens," which, riding the tide of the holiday selling season, had a 32% erosion in 1997 . . . Both this issue and last, it appears kids' allowances had room for the chart's top title and little else. Volume of units on The Billboard 200 was up by 29% last issue, when Britney Spears dominated the list, over the prior chart. But if you subtracted her 1.3 million units, the list was up by just 4.5% over the prior week, even with top 10 bows by Pearl Jam, **Big Tymers**, and **Whitney Houston**.

That math plays again this issue. With **Eminem's** 1.76 million pieces, the chart is up 19% over last issue. Subtract his total, and the chart would actually be down by 6% from last issue, despite top 10 bows from **Matchbox twenty** (No. 3, 365,000 units), **A Perfect Circle** (No. 4, 188,000 units), and **Don Henley** (No. 7, 114,000 units).

**FOOTNOTES:** **Matchbox twenty's** first week more than triples the biggest week by its debut album, "Yourself Or Someone Like You," which dates all the way back to 1997, when the band's surname was 20. During Christmas week of 1998, "Yourself" moved 111,500 units . . . The bow by **A Perfect Circle** is the largest first week by any rookie rock act in the SoundScan era. Most of the big rock acts that emerged in the past nine years—including **Nirvana**, **Pearl Jam**, **Korn**, **Limp Bizkit**, **Stone Temple Pilots**, and **Tool**—began their chart lives on the Heatseekers list. Circle, however, has a pedigree, as member **Maynard James Keenan** hails from the aforementioned Tool . . . **Don Henley's** start at No. 7 marks the highest rank of his solo career (see Chart Beat, page 106). His only other SoundScan-era title was 1995's "Actual Miles: Henley's Greatest Hits." That album's biggest week was its first: It ranked No. 48 with 33,000 units, less than a third of the new album's opening sum . . . **Creed's** "Human Clay" album continues the resurgence that began when "Higher" crossed over to top 40 radio. "Human" has shown gains in seven of the past eight weeks, including the last four straight. Despite displacement from the four albums that debut in the top 10, Creed advances 9-8. Meanwhile, the chart's Greatest Gainer, the "Mission: Impossible 2" soundtrack, can do no more than tread water, holding at No. 6 with a 24,000-unit increase, even as the movie sets a box-office record.

## BECKLEY, LAMM, WILSON UNITED

(Continued from page 1)

ble album.

As founding members of three of the most enduring and cherished pop/rock bands of the last 30 years—America, Chicago, and the Beach Boys, respectively—the trio had kicked around in shared professional circles for years and discovered a magical vocal synthesis while working together on a track for a solo project of Lamm's in 1990.

For the next eight years, while still tirelessly active in their groups, the artists flitted to New York and Los Angeles in between exhaustive worldwide tours to write and record, acknowledging a fusion that brought new colors to each of their highly recognizable voices.

While the set was completed a few years ago, the untimely death of Wilson in 1998 shelved "Like A Brother." But now, thanks to the nurturing support of New York-based Transparent Records, on June 20, fans will be able to hear the results of these coveted recording sessions.

"From a sonic standpoint, this album is very true to the vocal character of the artists and their parent bands," says Chuck Mitchell, co-principal of Transparent. "There are enough of the kinds of harmonies and vocal stylings that fans of these artists will be in comfortable territory. But what's being expressed lyrically are themes about growing up and the things that happen as you grow older in a pop-driven world. There's some really heartfelt emotional content that anybody of a certain age will connect with very strongly."

"The guys were very enthusiastic and felt very empowered throughout the making of this project," adds Transparent co-principal David Passick (the third principal is Herbie Hancock). "I'm thrilled that we're able to be a part of this, and we look forward to finding the audience that we know is going to love this record."

Says Lamm, "It's really a fairly typical story in many ways, with the brotherhood of musicians admiring each other and taking advantage of

**'Our lyrics are fairly autobiographical and probably don't fit the context of what our bands traditionally do'**

— ROBERT LAMM —

the opportunity to hang out through the years. The whole point of doing this trio project was that in all three cases, our lyrics are fairly autobiographical and probably don't fit the context of what our bands traditionally do."

In fact, what makes the project such an adventure for the listener is that each of the artists trades off on songwriting and lead vocals throughout the album. The common link is Grammy-nominated producer/co-writer Phil Galdston.

The collection of adult-appealing tracks is replete with themes of spirituality, compassion, and evolution, including the universal anthem of affection "I Wish For You," with lead vocal by Wilson, which will be worked to AC radio; the title track, a poignant tribute by Wilson to brother Brian; and the caressing "Sheltering Sky," with lead vocals shared among the three.

"We'd had a meeting early on with an A&R guy in L.A. who gave us a speech that really touched the base of what we were trying to do," recalls Beckley. "He told us that this project had the potential to convey our lives and everything we'd been through and that if we stuck with these honest seeds of family and emotion, there was no better foundation. I think we all took that to heart. That had a lot to do with setting us on the right path."

It's a path whose true roots can be traced back to the early days of three kindred Los Angeles-based rock'n'rollers on the walk of fame in the '70s.

The Beach Boys and Chicago first crossed paths in 1974 in a Denver airport via early Chicago producer Jimmy Guercio—a meeting that led to shared touring between the bands the following summer.

"We played a lot of dates and spent a lot of time doing room service in hotels together," says Lamm. "That began the relationship that I personally had with all of the Wilsons," which continued as the bands toured again in the '80s. Beckley had been a longtime fan

of the Beach Boys by the time America broke in 1972. "The first album I ever bought was 'Surfin' Safari.' I virtually learned to play guitar listening to those surf records, and I knew that stuff inside and out."

Beckley was 17 when he met Carl Wilson and says, "There was an instant bond with him. I think he understood what I was going through at 17 like he had at 15. The whole band totally embraced us and were incredibly warm from the beginning." When America moved to Los Angeles in 1972, its bond with the L.A.-based Beach Boys was strengthened.

A few years later, Lamm and Beckley became friends in Los Angeles, via the women they were married to in the '70s. "We would see each other socially, then bumped into each other while on tour and hung out singing Beatles songs one night in a hotel room," Lamm says. Even so, in all the time that both bands have been around, Chicago and America have yet to tour together.

In 1990 Lamm was working on his second solo album with Phil Ramone, who had suggested he record Beckley's "Watching The Time" and invite Beckley and Wilson to accompany Lamm on background vocals.

"Who can say no to that?" Lamm asks. "As we proceeded to stand around the mike and do the vocals and create the parts when the tape wasn't rolling, it was such a kick. By the time we were finished, the song had nothing to do with my solo album anymore. It sort of took on a life of its own."

Adds Beckley, "That was the birth of this album."

"That's when we started on the path of getting together to write songs and rehearse and see if this thing could actually fly," Lamm acknowledges. "Six months might go by when we didn't see each other, but when we did, we got a lot of work done. And we were always talking on the phone."

"It really was a testament to our devotion," Beckley says. "It's hard to redirect your energy when you've just done a four-month, 90-date summer tour and all you want to do is lie on a beach, but we just couldn't deny how good it sounded when we all came to the table."

The process of recording "Like A Brother" stretched from 1992-97, and, with a round of demos, the trio began shopping the record—but found less than enthusiastic response from most labels.

"The track record of the three guys was a plus but also a detractor," says Lamm. "In rock'n'roll it's always, What have you done for me lately? Chicago, America, and the Beach Boys have an incredible record of great American rock music, but we all struggle to get on the radio.

"At that point, we were kind of waiting for some A&R guy to call us and say, 'Hey, this is great,'" he adds. "But in the meantime, Carl got sick" with cancer.

Wilson's death in 1998 proved a devastating turn of events for the two remaining singers. "When he was diagnosed, we put the whole

thing on hold with the best of intentions, but within a year, he was gone. We all took a year off in a process that continues to this day, to mourn the loss and celebrate his life," Beckley says.

By this time, the Beckley/Lamm/Wilson project had piqued the interest of Passick at Transparent, who held Galdston as a client and had previously met with the trio with the idea of managing them should they choose to tour in support of the project.

He approached Lamm and Beck-

**'I think the album fits into my dad's catalog really well because he cared about it and loved working with them'**

— JONAH WILSON —

ley and encouraged them to pursue release of "Like A Brother." That led to a call to Wilson's wife and two sons, asking for their thoughts.

"I know that my dad loved working with Robert and Gerry. He was an incredibly busy man, and he made a lot of time for this project, so it was definitely a priority," says Jonah Wilson, Carl's son. "I know he would be very pleased and very proud to see it coming out now."

"And I've known Gerry and Robert most of my life," he adds. "It seemed very normal for them to be working together at my dad's condo in L.A., even though it really wasn't. I think the album fits into my dad's catalog really well because he cared about it and loved working with them. It was part of him branching out and doing something separate from the Beach Boys, which he hadn't done since his last solo album in the early '80s."

Setup for "Like A Brother" has been in motion for months, with the fundamental goal of making adult music buyers aware of the project.

"The first thing we'll do is concentrate on the fan bases of the three parent bands, reaching out through Web sites, concert tour venues, and grass-roots mailings," says Transparent's Mitchell. "We hope to tell the story through the press and build the record that way." Amazon.com will feature the band on its site between June 20 and July 20, offering a free download of the radio release "I Wish For You." Retail will be equipped with promotional materials, with listening posts

also in place.

"I think it's going to be a cult following type of thing," says Paul Marabito, a buyer for Compact Disc World. "We've seen spikes in sales for Chicago, and the Beach Boys always sell pretty well; the main issue will be making sure people know it's out there."

While its radio release is in its infant stages, Joe Jason, president of Jason Communications, which owns WDW-AM-FM South Bend, Ind., says of "I Wish For You," "What a moving piece of music. I have always been a huge fan of all three groups. Carl's vocal reminds me of a song he sang on his '81 album on Caribou called 'Heaven.'"

For Beckley and Lamm, the album's release brings a sense of rebirth to an inspired quest that carried the pair, with Wilson, through the entire last decade.

"On one hand, each of us brought a unique set of circumstances to this project," Beckley says. "But once we were sharing time and the mike, we realized how many similarities there were in our professional stories. As we started to share this time together, I understood just how appropriate the title of this album is."

"One can spend a long time on this rock'n'roll trail," Lamm says. "If your eyes and your heart are open, you can come to learn about love, life, and friendship. Putting on the headphones in the studio and hearing those familiar voices left me in awe. It's an experience I will never forget."

This Week's  
**Billboard**  
ONLINE

http://www.billboard.com

Exclusive Album Reviews

Queens Of The Stone Age

"Rated R"  
(Interscope)

Trans Am

"You Can Always Get What  
You Want" (Thrill Jockey)

Diana Darby

"Naked Time"  
(Delmore)

Free Digital Downloads

News Updates  
Twice Daily

Hot Product Previews  
Every Monday

A new **Billboard Challenge** begins  
every Thursday.

This week's champ is Rodney Ho  
from Atlanta, Georgia.

News contact: Jonathan Cohen  
jcohen@billboard.com

# Posters



NOW AVAILABLE ON COMPACT DISC

300  
just  
\$99

When You Make CDs with Disc Makers!

Full color, glossy, 11" x 17" posters are the ideal way to promote gigs, record releases, or store appearances. Make CDs with Disc Makers, and you can get 300 full color posters for just \$99!

FREE catalog!

1-800-468-9353

DISC MAKERS

www.discmakers.com • info@discmakers.com

■ BPI COMMUNICATIONS INC. • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Mark Dacey, Robert J. Dowling, Howard Lander • Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett, Craig Reiss • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

■ VNU BUSINESS MEDIA • President & CEO: John Wickersham

© Copyright 2000 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$289.00. Continental Europe 225 pounds. Billboard, Tower House, Sovereign Park, market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marietta, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 112 Issue 24. Printed in the U.S.A.

If you do not wish to receive promotional material from mailers other than Billboard Magazines, please call (800) 745-8922.

## Billboard's Dance Summit Struts Into The Apple

Billboard is gearing up for its seventh annual Dance Music Summit. The three-day event, which takes place at the Waldorf Astoria Hotel in New York from July 12-14, will feature panels in the afternoon and artist/DJ showcases in the evening.

The panels will cover numerous topics, including radio ("The Power of Radio"), the Internet ("Marketing, Distribution & Promotion on the Internet"), dance music's history ("The Pioneers & Innovators of Dance Music"), licensing ("Compilations & Licensing"), and the law ("Lawyers and Dance Music"), among others. Two popular panels from previous years—"DJs, Producers & Remixers" and "Artists"—will also figure into the mix.

The nightly showcases will spotlight the various musical styles that permeate the club scene. Strictly Rhythm/Republic/Universal's Wamdue Project and Xtravaganza/C2 Records' Chicane will perform live sets

with bands at the opening- and closing-night parties, respectively. Other confirmed artists include Strictly Rhythm's Barbara Tucker, Rampage Music's Michelle Weeks, West End Records' Taana Gardner, and Jellybean Recordings' Sandy B., among others.

In addition to the artist performances, the summit will showcase such globally recognized DJs as Grammy award winners Frankie Knuckles, David Morales, and Peter Rauhofer; Tedd Patterson; Satoshi Tomiie; Susan Morabito; Paulette Constantine; Paola Poletto; Joe T. Vannelli; Jamie Lewis; Erick Morillo; Dave Ralph; DJ Skribble; and Richie Santana, among others.

For more information about the Dance Music Summit, contact Michele Jacangelo at 212-536-5002 or Michael Paoletta at 212-536-5068, or visit our website at [www.billboard.com/events/dance](http://www.billboard.com/events/dance).

For hotel reservations, contact the Waldorf Astoria at 212-355-3000.



## PERSONNEL DIRECTIONS

Michael Guerriero has joined the Billboard Music Group sales team as advertising assistant for Billboard and Amusement Business in New York. In this position he will provide administrative support for Billboard and AB advertising sales. Guerriero reports to Joellen Sommer, business manager of the Group, and Tracy Walker, advertising account manager at AB.



Previously, Guerriero was an intern for Billboard in the sales department and at Optum Software in White Plains, N.Y. He received his B.A. in marketing management from Pace University.

In the L.A. office, Inge Espenhaim joins Billboard in the same position. In addition to providing administrative support for Billboard's sales department, Espenhaim will act as an advertising traffic coordinator for Airplay Monitor.

Prior to joining Billboard Espenhaim worked at Walt Disney Pictures and TV in the human resources department and worked on various temporary assignments at Disney and Warner Brothers.

She graduated from Cape Technikon, Cape Town, South Africa with a degree in communications/PR/administration.



The Billboard Music Group will be moving as of June 23. Our new address will be 770 Broadway, NY, NY 10003-9595. The main phone number will be 646-654-4400. Watch Homefront for more details.

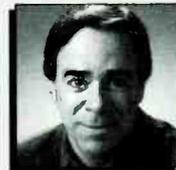
Billboard & BET On Jazz—Jazz Conference & Awards  
J.W. Marriott Hotel • Washington, D.C. • June 7-9  
Billboard Dance Music Summit  
Waldorf Astoria • New York • July 12-14  
BET/Billboard R&B/Hip-Hop Conference  
New York Hilton • Aug. 16-18

For more information, contact Michele Jacangelo at 212-536-5002

Visit our Web site at [www.billboard.com](http://www.billboard.com)  
Contact Sam Bell at 212-536-1402/1-800-449-1402.  
E-mail: [sbell@billboard.com](mailto:sbell@billboard.com)

## New Heights For Henley, 20, Womack

THREE ACTS THAT HAVE been charting for at least three years all reap their highest-charting albums on The Billboard 200 this issue. The most experienced of the three is Don Henley, whose solo career dates back to the debut of "Building The Perfect Beast" in 1985. That album peaked at No. 13, and the follow-up, "The End Of The Innocence," has been Henley's highest-charting set until now. That album peaked at No. 8 in September 1989. Henley's third solo release, a greatest-hits collection, went to No. 48 in December 1995. That makes "Inside Job" (Warner Bros.) Henley's most successful album to date, as it enters the chart at No. 7. Henley's previous highest debut was the No. 47 opening of "Perfect Beast."



by Fred Bronson

The first album by **matchbox twenty** (when it was known as matchbox 20) was "Yourself Or Someone Like You," which peaked at No. 5 in September 1997. In its first week, "Mad Season" (Lava/Atlantic) has bested that position, debuting at No. 3.

The third artist to achieve a new personal best is **Lee Ann Womack**, whose "I Hope You Dance" (MCA Nashville) opens strongly at No. 17. That far exceeds the peak positions of Womack's first two albums. Her self-titled debut set went as high as No. 106 in June 1997, while the follow-up, "Some Things I Know," stopped at No. 136 in October 1998.

**TURN HER LOOSE:** Belgium-born **Lara Fabian** makes her U.S. debut at last, as her first English-language single, "I Will Love Again" (Columbia), enters The Billboard Hot 100 at No. 91. It may be a wild coincidence, but she has something strange in common with that other French-speaking chanteuse who has conquered the

American charts, **Celine Dion**. That, of course, is the fact that both share their last names with two single-named male pop stars of the late '50s/early '60s.

**DOUBLE DIGITS:** Only two acts in the rock era have had more than one single remain No. 1 on the Hot 100 for 10 weeks or more. The first was **Boyz II Men**, with three. "One Sweet Day," a collaboration with **Mariah Carey**, was on top for 16 weeks. "I'll Make Love To You" had a 14-week run, and "End Of The Road" reigned for 13 weeks.

This issue, **Santana** becomes the second act to accomplish this feat. "Smooth," the single with **Rob Thomas**, had a 12-week run at No. 1, and as of this issue, "Maria Maria" (Arista), the collaboration with the **Product G&B**, hits its 10th week.

"Maria Maria" is only the 15th single of the rock era to remain No. 1 for 10 weeks or more. Should its stay in pole position come to an end next issue, it will become only the third title of the rock era to have a 10-week run, following "You Light Up My Life" by **Debbie Boone** and "Physical" by **Olivia Newton-John**.

**IT'S IMPOSSIBLE:** **Metallica** collects its fifth No. 1 on Mainstream Rock Tracks, as its contribution to the "Mission: Impossible 2" soundtrack takes over pole position. "I Disappear" (Hollywood) marks the first time the group has had two consecutive No. 1 tracks; "No Leaf Clover" had a seven-week run at the top that began in January.

"Turn The Page," No. 1 at the end of 1998, is Metallica's longest-running mainstream chart-topper, with a run of 11 weeks.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/28/00

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	300,653,000	310,510,000 (UP 3.3%)
ALBUMS	263,952,000	285,517,000 (UP 8.2%)
SINGLES	36,701,000	24,993,000 (DN 31.9%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	221,140,000	252,139,000 (UP 14%)
CASSETTE	42,182,000	32,727,000 (DN 22.4%)
OTHER	630,000	651,000 (UP 3.3%)

### OVERALL UNIT SALES THIS WEEK

15,968,000

### LAST WEEK

15,003,000

### CHANGE

UP 6.4%

### THIS WEEK 1999

14,419,000

### CHANGE

UP 10.7%

### ALBUM SALES THIS WEEK

15,115,000

### LAST WEEK

14,084,000

### CHANGE

UP 7.3%

### THIS WEEK 1999

12,822,000

### CHANGE

UP 17.9%

### SINGLES SALES THIS WEEK

853,000

### LAST WEEK

919,000

### CHANGE

DOWN 7.2%

### THIS WEEK 1999

1,597,000

### CHANGE

DOWN 46.6%

### DISTRIBUTORS' MARKET SHARE (5/1/00-5/28/00)

	UMVD	BMG	INDIES	SONY	WEA	EMD
TOTAL ALBUMS	27.6%	18.4%	15.8%	14.9%	14.7%	8.6%
CURRENT ALBUMS	29.4%	22.8%	14%	14.5%	12.1%	7.2%
TOTAL SINGLES	24.6%	21.6%	13.6%	19.5%	14.7%	6.1%

ROUNDED FIGURES

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



NEW YORK CITY | JULY 24-25

# PLUG.IN



## THE FUTURE OF MUSIC

### 5TH ANNUAL JUPITER ONLINE MUSIC FORUM

The continuing momentum of MP3 and digital distribution technologies has spurred the entire music industry into a relentless transformation. Where is the future of music headed? Plug.In, Jupiter's 5th annual online music forum, focuses on the critical issues that are redefining the music industry.

#### SPEAKERS INCLUDE:

- Rob Glaser Chairman & CEO, **Real Networks**
- Danny Goldberg President, **Sheridan Square Entertainment**
- Mark Cuban Co-founder, **Broadcast.com, Radical Investments, & Owner, Dallas Mavericks**
- Kevin Conroy Chief Marketing Officer & President, New Technology, **BMG Entertainment**
- Gene Hoffman President & CEO, **Emusic.com**
- Eric Weisman President & CEO, **Alliance Entertainment**
- Michael Dorf Chairman & CEO, **KnitMedia**
- Marc Geiger Chairman & CEO, **ArtistDirect**
- Andrew Nibley President & CEO, **Get Music**
- Jason Olim Chairman & CEO, **CDNOW**
- Robert Goldman Chairman & Founder, **GetMedia**
- Andrew Rasiej President, **Digital Club Network**
- Doug Camplejohn Founder, President & CEO, **MyPlay.com**
- Cary Sherman EVP & General Counsel, **RIAA**
- Charles Jennings Founder & CEO, **Supertracks**
- David Goldberg Founder & CEO, **Supertracks**
- Will Poole Founder & CEO, **Supertracks**
- Peter Beverley VP, Digital Media Division, **Microsoft**
- CEO, Magex**
- Gerry Kearby President & CEO, **Liquid Audio**

#### JUPITER SPEAKERS INCLUDE:



David Card  
Director & Senior Analyst



Mark Mooradian  
VP & Senior Analyst



Aram Sinnreich  
Analyst

#### TOPICS INCLUDE:

- Defining The New Music Economy
- Artist/Management/Label Relationships: The Next Generation
- Retail And Distribution: Driving Sales In A Digital Market
- The Big Event: Leveraging The Power Of Webcasts
- Beyond Downloads: New Models For Music Distribution
- Back To Square One: Networked Music Sharing And MP3
- Programming, Media And Radio: What Do Users Really Want?
- Out Of The Box: Online Music Off The PC

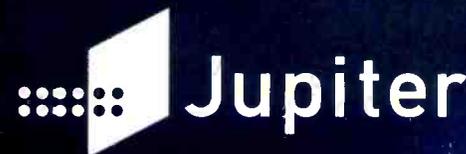
To register and for more information visit [jup.com/events/plugin](http://jup.com/events/plugin)

Call 800-214-5952 x6424 or 917-534-6424 or e-mail [customerservice@jup.com](mailto:customerservice@jup.com).

For information on exhibiting or custom sponsorships,

Please call Rich Regan, at 917-534-6138 or e-mail [rich@jup.com](mailto:rich@jup.com).

**Hotel Reservations:** The Sheraton New York Hotel & Towers; please call 212-581-1000.



IN ASSOCIATION WITH:



FORUM SPONSORS:



MEDIA SPONSOR:





**B.B. KING ★ ERIC CLAPTON  
RIDING WITH THE KING**

2-47612

**In Stores June 13th**

Produced by Eric Clapton and Simon Climie

[www.repertoire.com](http://www.repertoire.com)



©2008 Repertoire Music