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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 1, 2000



Ronettes Suit Ruling Hailed

BY MELINDA NEWMAN
LOS ANGELES—Entertainment lawyers are hailing a New York judge's June 16 decision to award Ronnie Spector and the two other Ronettes \$2.6 million in their 12-year breach-of-contract suit against producer Phil Spector as a victory for artists.
"This ruling is important because this states that the record companies
(Continued on page 81)

Music Central To Vivendi's Goals

Universal's Assets To Be Exploited By New Seagram Parent

BY EMMANUEL LEGRAND
PARIS—Vivendi Universal—the new media giant created by the combination of French media, utilities, and telecommunications company Vivendi; its affiliate Canal+; and Canadian spirits and entertainment group Seagram—celebrates the alliance between content and distribution platforms on a global scale.
Vivendi chief executive Jean-Marie Messier, who will be the chairman of the new company, said here June 20 that the wealth and catalog of Seagram music division Universal Music had been a key factor in the deal and would be extensively used on the group's platforms, from pay-TV to mobile phones and the Internet.
"When Edgar [Bronfman Jr., Sea-

gram CEO] came to see me in Paris while he was on holiday last October, we talked for hours, and at the end of the conversation, we had a shared feeling that music was going to swing the Internet," Messier said.

NEWS ANALYSIS

Vivendi Universal

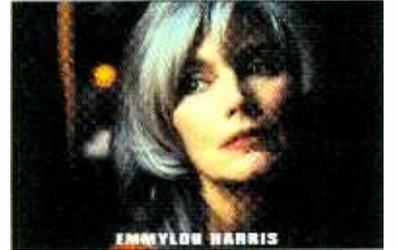
This sense of possibilities being explored by a powerful, new global player may also be helping thousands of Universal Music employees worldwide to take news of their new ownership in stride—even those for whom memories of Seagram's hostile takeover of PolyGram in 1998 remain vivid.

"What is great in the venture is that it combines a U.S. [group] with a European group," says Universal Music France president/CEO Pascal

Negre, a former PolyGram executive. "It brings the best of both sides, and it is a perfect combination. There is very rich content combined with media assets and new technology."

Jorgen Larsen, chairman/CEO of Universal Music International (UMI), tells Billboard, "It's unusual for a European company to acquire U.S. and other international content. In this sense, I think that our particular repertoire mix—the strong emphasis on local repertoire around the world and especially in Europe—is a good fit for the Vivendi distribution platforms."

"Given the label limbo we went through in the three years since our last album [on Motown], we might
(Continued on page 73)



Harris Plans Nonesuch Debut

BY CHUCK TAYLOR
In her Nashville home, Emmylou Harris has an atmospheric little room with a fireplace, paintings, a line of guitars against the wall, and a wood desk. It's where she pens songs.
But as a master interpreter of other writers' works for more than 30 years, the 1999 Billboard Century Award winner didn't necessarily utilize the space to its fullest—until now.
(Continued on page 72)

New File-Share Program Is The Talk Of MP3 Confab

BY EILEEN FITZPATRICK
SAN DIEGO—A 23-year-old Dublin native stole the show at the third annual MP3 Summit here with an anonymous file-sharing software program.
Developed by Ian Clarke, the software, called Freenet, is similar to Gnutella or Napster—which are already causing the music industry great concern—in that it allows users to access data from individual computer hard drives. But unlike Gnutella or Napster, users are not required to log in with a pass-

word, making it impossible, Clarke says, to track who has accessed the material.
The one major drawback from the consumer perspective—and ray of hope for labels concerned about the piracy it might enable—is that users must know the exact file name to download it to their computer. But Clarke is working on a search function that would allow access through a keyword.
The service is not yet widely available.
(Continued on page 71)



Work-For-Hire Repeal Urged

BY BILL HOLLAND
WASHINGTON, D.C.—In what artist-community organizers characterize as a strong display of unity, all of the various individuals and groups that came to Capitol Hill last month to oppose a controversial law that makes sound recordings "works made for hire" have sent a letter to leading Senate and House
(Continued on page 67)



U.K.'s AIM Sets Digital Rules On Content, Eyes U.S. Market

BY GORDON MASSON
LONDON—British independent labels are hoping to reap the benefits of the new digital age by aggregating their repertoire to entice its use by third parties. Already the Assn. of Independent Music (AIM) has encouraged its members to approve a resolution whereby, in principle, they have agreed to sanction the use of their copyrights by certain Internet and other new-media services.
The association, which was formed last year, includes such

indie players as Beggars Banquet, Mute, V2, Ministry of Sound, and Pinnacle.
At AIM's first general meeting June 16, representatives of its nearly 400 members agreed to allow the use of their repertoire by online and new-media ventures, provided that content is used only for such applications as streamed samples for promotional purposes (*Billboard-Bulletin*, June 19).
The resolution opens the doors for interested parties to attract
(Continued on page 71)

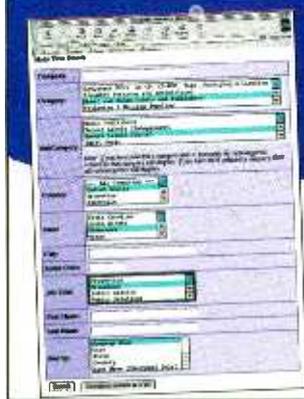


HEATSEEKERS

Hollywood's BB Mak Reaches The Top 'Sooner' Than Later

See Page 16

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BY MARILYN A. GILLEN

NEW YORK—Eight months after Universal Music Group's Farmclub.com took root as a record company aimed at finding and signing acts off the Internet, two other labels are quietly testing the online A&R space with their own company Web sites on which aspiring unsigned acts can post MP3 files for consideration.

Unlike Farmclub, however—which is a multitiered entity that is as much an entertainment site, complete with a TV show spinoff, as it is an A&R resource—the new ventures from Epic Records U.K. and DreamWorks Records in the U.S. are tightly integrated into the existing day-to-day businesses of their respective labels' A&R operations.

“This isn't about creating anything big and new on the Internet,” says Luke Wood, a DreamWorks A&R executive and the impetus behind the new site, DreamWorks Digital A&R, which launches Tuesday (27) at dreamworksdigital.com. “This is about a recognition that a lot of creative people are using the Internet now to exchange music and that we as an A&R staff need to be plugged directly into that.”

Wood says that while he and other A&R executives have become accustomed to surfing the Web to glean more information about—and hear posted song samples from—acts they have been tipped to, “the nice thing about DreamWorks Digital is that it lets the artist push to us, rather than us having to reach out trying to pull information in.”

Danny Hayward, an A&R scout at Epic Records U.K. and the force behind its just-launched site at dealwiththeepic.com, isn't as keen on the idea of online browsing for acts. “There's too much, and there's no quality control,” he says of the dizzying array of MP3 music sites. But he also saw a need to connect with musicians, as well as the need for an efficient tool to ease the process for all involved.

“I joined the label about 12 months ago and saw that everyone else was taking their work—from marketing to press to promo-

tion—into the Internet age, and I thought it was about time someone took the A&R process into it, too,” Hayward says.

At the same time, he adds, “people [posting files] can learn more about what an A&R department does [from information on the site], and they can get a much quicker reaction back from us. They all get a note that we received [their song], and then about four days later, they get a letter telling them what we think of it.”

DreamWorks will also acknowledge a successful upload of a file but makes no promise to offer feedback. “Will we listen to everything? Absolutely,” says Wood. “But feedback isn't something we will do, and the real reason is not about time management. It's because you never know how an artist is



going to develop—you could hear one song you don't like, but there are five others that are great. So the potential negatives outweigh the positives there.”

Visitors to both label sites are asked to register before uploading files and are limited in the amount of material they can submit in a given time period. At DreamWorks, it is one track every three months. “I used to be an artist trying to get signed myself, so I know the mentality,” Wood says, laughing. “I would have been sending something in every three hours if I could.”

To spread the word, DreamWorks Digital is establishing co-branded sites with Launch.com and HarmonyCentral, an online resource for musicians that offers news, product reviews, and chat rooms.

Dealwiththeepic.com launched without any notice at all—and still found itself flooded with submissions, Hayward says. While the U.K. label is not encouraging foreign submissions—and plans to refer promising finds to the appropriate territory—a “large number” of its initial MP3s came from the U.S., Hayward says.

Hayward adds that he hasn't been impressed with anything he's heard so far,

but optimism is a required A&R trait. “Hopefully within the next 18 months, something special will come out of the site,” he says.

“As an A&R person, every single time I listen to a piece of music, I hope it's the next big thing. I am forever optimistic,” Wood says. “So I would love nothing better than to log on and hear something that makes me go, ‘Wow!’ But even if not, we'll still learn from the experience, so that as this way of doing business becomes more common, we will hopefully know how to do it better.”

Farmclub.com president/CEO Andy Schuon, who has a slightly longer perspective on the Web-based A&R efforts now being undertaken by DreamWorks and Epic U.K., knows that such “wows” can happen. Farmclub, he says, has already signed four acts that uploaded music to its Web site—Fisher, Bionic Jive, Sev, and Alley Life. (Farmclub also uses offline A&R efforts.)

“We're very happy with the amount of artists and the kinds of artists that have come to the site, and we're excited about what we can do with them and for them,” Schuon says. “For us, the A&R process is part of what we do online, and that's how artists are communicating with Farmclub, and that's great.”

“But for us, it's much bigger than just replacing the tape in the mail with a song in an E-mail,” he adds. “We are trying to give [musicians] the tools to be successful and to empower them to create their own movement, and so we have expanded beyond that function to offer a real sense of community for them online and a chance to get exposure from consumers coming to the site online and to develop as artists both online and offline” via performances on Farmclub's TV show.

DreamWorks has no such ambitions for its site, Wood says, beyond plans to begin streaming audio feeds of select tracks “to give people a sense of what's there,” he says, and to add a bulletin board for visitors to share ideas and ask questions.

“This is ultimately designed to be an extension of what we already do every day,” he says. “And that's just to find great music.”

Former Billboard Editor Bob Rolontz Dies At 79

BY IRV LICHTMAN

NEW YORK—Bob Rolontz, a veteran music man who also chronicled the industry as an editor at Billboard magazine, died June 14 at the Jewish Home and Hospital in New York. He was 79. Rolontz had battled Parkinson's disease for 22 years.

A native of Philadelphia, where his father was an owner of radio station WCAU, Rolontz worked in the record business there before joining Billboard in 1951 in New York as a music reporter and author of the column *The Rhythm and the Blues*.

In 1955, he joined RCA Victor Records as musical director for its R&B label, Groove, before moving over as recording director of the company's Vik label, where his biggest hit was Mickey & Sylvia's classic “Love Is Strange” in 1957. In 1958, Rolontz returned to Billboard as an associate editor; he was later promoted to music editor.

In 1963, his book “How To Get Your Song Recorded” was published. “So many artists and songwriters were being ripped off in the industry that Bob felt it was very, very important to do the book,” says Susan Rolontz, his wife of 41 years.

In 1965, Rolontz joined Atlantic Records as VP of advertising and publicity. While there, he was credited with the creation of the platinum award, after presenting Cream



ROLONTZ

with the label's unofficial honor for 1 million units sold of the 1968 album “Wheels Of Fire.” By the early '70s, reflecting the industry's tremendous growth, the Recording Industry Assn. of America began to officially grant platinum awards.

In 1975, Rolontz moved to Atlantic's parent company, Warner Communications, as VP of corporate public relations.

In a statement to Billboard, Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group, noted that before joining Atlantic, Rolontz had “already enjoyed an accom-

plished career as a journalist, editor, author, A&R man, and record producer. At Atlantic... he [worked] with such artists as Aretha Franklin, Led Zeppelin, Eric Clapton, Bette Midler, the Rolling Stones, Crosby, Stills & Nash, Roberta Flack, and so many others. In 1975, he moved to our parent company, Warner Communications, and he also became involved with the Cosmos soccer team, which my brother Neshui and I brought to the company. Besides being a true music man, Bob was one of the most knowledgeable, intelligent, and gracious human beings I have ever known. He will be greatly missed.”

Rolontz is also credited with convincing BMI and Rolling Stone magazine in 1989 to initiate the Ralph J. Gleason Music Book Awards, which became an annual event to honor books about music and musicians. He remained a member of the awards committee until his death.

Survivors, besides his wife, include a daughter, Lee; a son, Morgan; a sister, Lela; and two grandchildren. A memorial service is planned for July.

In lieu of flowers, Rolontz's family has requested that donations be made to the Michael J. Fox Foundation for Parkinson's Research, Chelsea Piers, Suite 303, Pier 62, New York, N.Y. 10011.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

THE BILLBOARD 200 ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	78
BLUES ★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK / REPRISE	36
CONTEMPORARY CHRISTIAN ★ THANKFUL • MARY MARY • C2 / COLUMBIA	34
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	31
GOSPEL ★ THANKFUL • MARY MARY • C2/COLUMBIA	35
HEATSEEKERS ★ SOONER OR LATER • BBMAK • HOLLYWOOD	16
INDEPENDENT ★ WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 THREE 6 MAFIA • HYPNOTIZE MINDS	52
INTERNET ★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK / REPRISE	56
KID AUDIO ★ RADIO DISNEY JAMS VOL. 2 VARIOUS ARTISTS • WALT DISNEY	55
THE BILLBOARD LATIN 50 ★ ALMA CARIBENA - CARRIBBEAN SOUL • GLORIA ESTEFAN • EPIC	42
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	14
R&B/HIP-HOP ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	23
REGGAE ★ REGGAE GOLD 20 • VARIOUS ARTISTS • VP	36
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR	36
THE BILLBOARD HOT 100 ★ BE WITH YOU • ENRIQUE IGLESIAS • INTERSCOPE	76
ADULT CONTEMPORARY ★ BREATHE • FAITH HILL • WARNER BROS.	66
ADULT TOP 40 ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	66
COUNTRY ★ YES! • CHAD BROCK • WARNER BROS.	33
DANCE / CLUB PLAY ★ I'M NOT IN LOVE • OLIVE • MAVERICK	28
DANCE / MAXI-SINGLES SALES ★ DESERT ROSE • STING FEATURING CHEB MAMI • A&M	28
HOT LATIN TRACKS ★ MUY DENTRO DE MI • MARC ANTHONY • COLUMBIA	40
R&B/HIP-HOP ★ I WISH • CARL THOMAS • BAD BOY	25
RAP ★ FLAMBOYANT • BIG L • RAWKUS	22
ROCK / MAINSTREAM ROCK TRACKS ★ I DISAPPEAR • METALLICA • HOLLYWOOD	67
ROCK / MODERN ROCK TRACKS ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	67
TOP 40 TRACKS ★ IT'S GONNA BE ME • 'N SYNC • JIVE	68
TOP VIDEO SALES ★ AMERICAN PIE • UNIVERSAL STUDIOS HOME VIDEO	58
DVD SALES ★ THE GREEN MILE • WARNER HOME VIDEO	58
HEALTH & FITNESS ★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION	59
MUSIC VIDEO SALES ★ TWO AGAINST NATURE • STEELY DAN • IMAGE ENTERTAINMENT	53
RECREATIONAL SPORTS ★ WWF: THE ROCK: THE PEOPLE'S CHAMP WORLD WRESTLING FEDERATION HOME VIDEO	59
RENTALS ★ AMERICAN BEAUTY • DREAMWORKS HOME ENTERTAINMENT	58

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE
JAZZ / CONTEMPORARY ★ SHAKE IT UP • BONEY JAMES / RICK BRAUN • WARNER BROS.
NEW AGE ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE

TOP OF THE NEWS

3 Labels test online waters with A&R Web sites.

ARTISTS & MUSIC

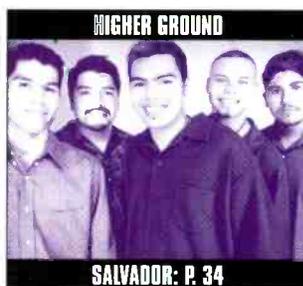
8 Executive Turntable: Steven Propas is promoted to senior VP of international for Koch Entertainment.

12 Jon Secada shares the "Better Part Of Me" on 550 Music/Epic debut.

12 The Beat: Michael Bolton and Columbia Records go their separate ways.

14 Boxscore: Bruce Springsteen grosses more than \$2 million in Atlanta.

15 Soundtracks and Film Score News: Action/adventure scorer Michael Kamen puts finishing touches on the score to the



SALVADOR: P. 34

Khan are in the spotlight.

21 R&B: Brenda Russell courts elusive mainstream success with "Paris Rain," her Hidden Beach debut.

22 Rhythm Section: Three 6 Mafia returns to the Top R&B/Hip-Hop Albums chart at No. 2 with "When The Smoke Clears Sixty 6, Sixty 1."

27 Dance: Essential collections keep things moving and grooving.

30 Country: Artists reap the rewards of the George Strait Country Music Festival.

34 Higher Ground: Salvador heats up the summer with a mix of Latin pop and Christian music.

35 In the Spirit: Kirk Franklin returns to his roots for upcoming project.

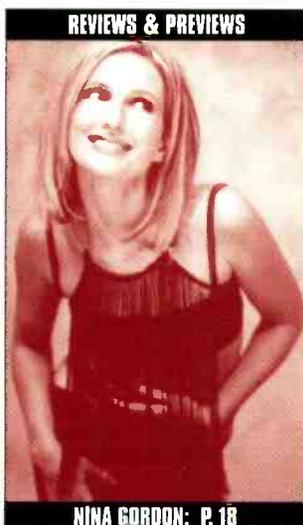
36 Jazz/Blue Notes: Jeff Golub opts to record his new set, "Dangerous Curves," live in the studio.

37 Classical/Keeping Score: The FLUX Quartet approaches classical music with an improvisational style.

38 Songwriters & Publishers: Songwriters' Hall of Fame dinner ends in an all-star jam session.

39 Pro Audio: Fairlight turns focus back to music production with the Merlin.

40 Latin Notas: "Selena Forever" producers file suit against House of Blues for breach of contract.



NINA GORDON: P. 18

eagerly anticipated "X-Men" flick.

16 Popular Uprisings: Deckard brings its Scottish sound stateside with its Reprise debut, "Stereodreamscene."

18 Reviews & Previews: Albums from Nina Gordon, King Sunny Ade, and Nusrat Fateh Ali

INTERNATIONAL

43 Asia's Channel V targets youth with multimedia expansion.

48 Hits of the World: S Club 7 debuts atop the U.K. albums chart with "7."

49 Global Music Pulse: Dutch television show breathes new life into Dennis Franke song.

MERCHANTS & MARKETING

51 "Harry Potter" and "The Powerpuff Girls" titles draw crowds at Licensing 2000.

52 Declarations of Independents: Distribution North America staffers weather major changes at recent sales conference.

54 Retail Track: Tower Records president Michael Solomon announces expansion plans at annual convention.

55 Child's Play: Long Hill Entertainment prepares to launch four original character-centered product lines.

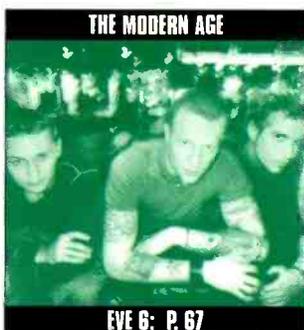
56 Sites + Sounds: Dolcoms venture offline, as Web sites expand beyond the Internet.

57 Home Video: "Braveheart" sets to roar on DVD format.

PROGRAMMING

64 Radio stations plan ways to keep the peace at their concerts.

67 The Modern Age: Eve 6's Tony Fagenson discusses how the group dispelled its one-hit-wonder status with "Promise."



THE MODERN AGE

EVE 6: P. 67

68 AirWaves: "I Hope You Dance" holds a special meaning for singer Lee Ann Womack.

69 Music Video: Billboard sets the date and location for its annual Music Video Conference.

FEATURES

60 Classifieds

63 Update/Goodworks: The Musicians' Assistance Program sponsors concerts to benefit substance abuse recovery programs.



LEE ANN WOMACK: P. 68

77 Hot 100 Spotlight: Enrique Iglesias silences the rumors as he maintains the top spot on The Billboard Hot 100.

80 Between the Bullets: B.B. King and Eric Clapton, in an era of rap and teen pop, sell 193,000 units and enter The Billboard 200 at No. 3 as the Hot Shot Debut.

81 This Week's Billboard Online

82 Market Watch

82 Chart Beat: With Clapton aboard, B.B. King achieves a career high on The Billboard 200.

82 Homefront: Billboard Music Group's New York office moves downtown.

InterTrust Enters Market Via Magex Promos

BY BRIAN GARRITY

NEW YORK—After years of testing and planning, and more than six months after offering shares in its stock to the public for the first time, the digital rights management (DRM) system of InterTrust Technologies is finally being put to use in the commercial market, via the company's transaction clearinghouse partner, Magex.

U.K.-based Magex—which specializes in distributing, managing, and tracking the digital keys that, in effect, allow consumers to access content protected by the InterTrust security system—is quietly unveiling its own service in a handful of promotions with international Web sites.

In the first mass deployment of the Magex service—and, in turn, InterTrust's technology—Magex software has been embedded in 2 million promotional CDs being distributed by representatives of heavy-metal Web site Metal-Is.com (a unit of U.K. entertainment company Sanctuary Group PLC) at stops

on the current Iron Maiden concert tour.

The first batch of approximately 15,000 CDs was passed out June 16 at the tour's kickoff in London. The content on the compilations, which feature seven protected tracks by heavy metal artists and an interview with Iron Maiden, can be accessed free of charge by using the installed Magex software.

The Magex software is also now available for download on the Metal-Is site, as well as at Asian music site AsiaMix.com and U.K. alternative music site Channelfly.com. Many of the digital tracks for sale on the three sites are being cleared through Magex.

Magex and InterTrust expect several other deployment initiatives to begin in the coming months. These initial efforts are small steps for both companies, especially when compared with the tests they will face with the pending rollout of digital-download programs by the major labels. (Magex will serve as the clear-

inghouse for Universal Music's program, while InterTrust will be one of the DRM formats for BMG Entertainment.) Still, executives from both companies insist that entering the real world is a critical first step in their evolution.

"The true test of [the system] is getting out there," says Peter Beverly, chief executive of Magex.

This sentiment is especially true for InterTrust, which has had to wait for the market to build around its technology.

"To us, this is very exciting, because we don't try to reach end-users," says InterTrust chief business officer Ed Fish of the Magex rollout. "But our partners being out there, doing stuff, using our technology is terrific."

Prior to the Magex rollout, the InterTrust technology was tested in a pilot program at this year's MIDEM conference and in a limited trial in May in Asia with another clearinghouse service, Mer-cuix.

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Third Label Deal Prompts Fuller RedDotNet Rollout

BY ED CHRISTMAN

NEW YORK—With three of the five majors now on board, the Alliance Entertainment Group's RedDotNet system is targeting this fall as showtime for its in-store CD manufacturing kiosks. Now that Universal Music Group has joined EMI Recorded Music and Sony Music Entertainment in nonexclusive deals to provide music for the system, the company can claim to represent labels that have 50% of the U.S. market share.

Since the launch of trials during last year's holiday selling season, some merchants have complained that the system doesn't have sufficient product to make an impact. After the deals were sealed with EMI and Sony, the company installed about 30 machines in stores on the West Coast. Says one senior retail executive who is familiar with the effort, "They don't have enough product yet, so they are still a non-issue."

However, Eric Weisman, presi-

dent/CEO of Alliance Entertainment, says, "We have intentionally held back on deploying major-label content because we wanted to have three of the majors. Now, you will probably see a content rollout in small deployment in July and August and in earnest in September."

In addition to allowing for custom CD manufacturing—mainly with independent-label product—the system features deep catalog product from the majors, allowing stores to expand their offerings by giving customers a wider selection without making an investment in inventory.

The company has put 108 kiosks in about 36 stores since February. Merchants showcasing the system include Warehouse Entertainment, Target, Barnes & Noble, HMV, Virgin, and Trans World Entertainment. The company's goal is to have kiosks in about 500 stores by this year's holiday selling season.

Coda Music/Net4Music To Merge

Company To Offer Multiple Online Services To Industry Members

BY IRV LIGHTMAN

NEW YORK—Net4Music, the Paris-based company that specializes in downloads of sheet music, is to merge with Minnesota-based Coda Music Inc., a Nasdaq-listed company that sells music notation software and other products for musicians.



Under the terms of a non-binding letter of intent that was reported June 22, all Net4Music shares will be exchanged for Coda common stock. Coda's existing shareholders will own, on a fully diluted basis, about one-third of the combined company. A target date for completion of the deal is October.

The combined company will be called Net4Music Inc. and will have more than \$17 million in cash. It is expected to continue to trade on the

Nasdaq exchange.

Net4Music claims to have more than 50,000 sheet-music titles available for downloading, including songs from the catalog of EMI Music Publishing, under a nonexclusive deal. EMI Music Publishing holds an undisclosed stake in Net4Music.

Net4Music CEO François Duliege will retain that title at the combined company. In a prepared statement, he says, "We intend to create the leading global Internet company, providing proprietary products, services, and technologies to a full range of music makers, including students, teachers, professionals, and hobbyists. We also intend to offer our services to print music pub-

lishers and music dealers so that they can grow their businesses via the Internet."

Coda CEO John Paulson, who will serve as president of the Coda divi-



sion of the combined company, adds, "This transaction creates powerful synergies and important opportunities that should have great significance for the music industry."

Court Says Son Is Sole Heir Of Robert Johnson

WASHINGTON, D.C.—Claud Johnson, a 68-year-old retired truck driver from Lincoln, County, Miss., was reaffirmed by the Mississippi Supreme Court on June 15 as the sole heir (Music to My Ears, Billboard, June 17) of legendary blues guitarist/singer/songwriter Robert Johnson, who died without a will Aug. 16, 1938, at the age of 27. The ruling upheld a lower-court judgment in 1998.

A resident of Crystal Springs, Miss., Claud Johnson had been petitioning the state courts since 1992. In proceedings during Oct. 12-15, 1998, the Leflore County Chancery Court conducted an evidentiary hearing to determine heirship. In that court, Judge Jon M. Barnwell ruled that Claud was "the biological son and sole heir at law of the decedent, Robert L. Johnson," and was thus awarded \$1.3 million in his father's back royalties.

In reviewing whether the chancery court's decision was supported by clear and convincing evidence, Supreme Court Justice Mike Mills noted that although Claud's mother, Virgie Jane ("Virgie Mae") Smith Cain, and Robert Johnson had never wed, Claud's birth certificate, which had been on file at the Bureau of Vital Statistics since 1931, listed his father as "R.L. Johnson, laborer." Claud had testified at the 1998 trial that he had been told from birth the blues singer was his parent and that

(Continued on page 81)



Saving The Music For New York's Kids. President Bill Clinton and musicians Billy Joel and Brian McKnight recently joined VH1 Save the Music and Time Warner Cable to donate \$5 million worth of musical instruments over five years to New York public schools. Pictured at P.S. 96 in East Harlem in New York, from left, are John Sykes, VH1 president; Joel; Clinton; and McKnight.

Execs To Leave With Davis

BY MELINDA NEWMAN

LOS ANGELES—As Clive Davis, founder of Arista Records, takes his leave from the label he established more than 20 years ago, a number of staffers are poised to follow him out the door.

Davis' last day is officially Friday (30). However, he left for vacation the evening of June 21. His successor, L.A. Reid, officially starts his job on Saturday (1).

On June 20, Davis held a luncheon for senior staffers at the Russian Tea Room in New York. According to sources, he told the executives that "like [A&M co-founder] Jerry Moss," he would always follow Arista's activities and wish the artists and label well.

Among the executives leaving by Saturday (1), according to sources, are three A&R execs hired by Davis: Keith Naftaly, Hosh Gureli, and Peter Edge.

As already reported, senior VP of promotion Richard Palmese is leaving the company Saturday (1). Arista executive VP/GM Charles Goldstuck and senior VP of worldwide marketing and sales Tom Corson are ex-

pected to stay through August as part of a transition team and then join Davis in his new venture.

Davis is expected to start a new label in September that will go through Arista parent BMG Entertainment. A BMG representative confirmed that "negotiations are ongoing" with Davis but declined to comment on reports that the new venture will be announced in early July. According to sources, discussions are now centered on which acts Davis will take with him from Arista to his new venture.

Davis has been in a bitter battle with BMG over the past eight months after BMG demanded that Davis have a successor as part of his new Arista contract. As it became clear that he would leave Arista, sources say that Davis had a number of labels and outside companies eager to fund a venture but that the suitors were eventually winnowed down to BMG and Universal.

Sources say that Universal Music Group, prior to its proposed sale, bowed out, unable to come up with the estimated more than \$150 million Davis is believed to be seeking.

DNA May Grow Despite Parent Valley's Lows

BY CHRIS MORRIS

SACRAMENTO, Calif.—Jim Colson, GM of Distribution North America (DNA), envisions staff growth and initiatives in new genres for his independent firm, even as his company's parent, Valley Media, is the subject of downsizing and deepening scrutiny following a round of executive resignations and the end of an unstable fiscal year.

Woodland, Calif.-based DNA—which held its 2000 sales convention at the Radisson Hotel Sacramento here June 13-17—posted net sales of \$62.2 million in the 2000 fiscal year that ended April 1, marking an increase of 13% from sales of \$55 million in the 1999 fiscal year.

However, Valley's total net sales increased only 0.3%, and its one-stop division's net sales plunged 15% during that period. These figures, and the recent departure of such longtime Valley execs as CEO Rob Cain (who has been replaced on an interim basis by Valley chairman Barney Cohen) and purchasing VP Ron Phillips, have led some in the business to privately question Valley's soundness—and, by association, DNA's as well.

Colson sees Valley's current fiscal status as the byproduct of a massive growth spurt and cautioned against an alarmist view of things.

"Things always look differently from the outside than they do inside," Colson says. "When you're a public company and every move you make is scrutinized in the press and evaluated by the financial community, it can be challenging. But I think the reality is that Valley had a tough year last year."

"There was a warehouse move," he continues. "There was fulfillment volume that was heavy and came quick and involved a lot of staff moves that were required to

pull it off. And the combination of that resulted in a tough year for the company. Valley had grown really quickly. I think in retrospect they had probably tried to do too many things."

He adds, "It seems like sometimes there's a feeding frenzy, when someone's been doing very well for a long period of time, and you see a rough patch, and the buzzards start to circle and say, 'This is really a bad scene,' when in reality it's just 'Hey, we've gotta make some adjustments.'"

Colson—who had formerly reported to Phillips and now reports to Cohen (and will report to the permanent CEO up the line)—says the mandate for DNA and the other divisions of Valley is "to get back and make sure that the core business works."

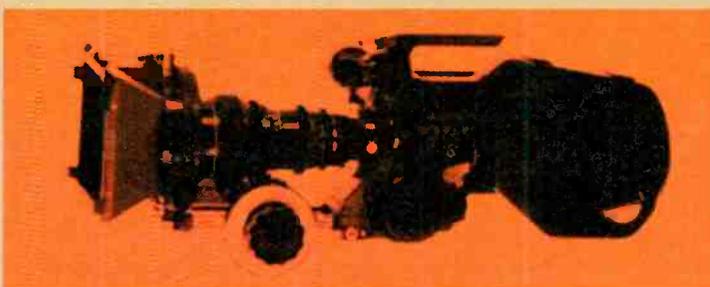
One initiative that has been undertaken by DNA is the paring of labels it considers unprofitable. Colson says that in May the company dropped around 15 labels, bringing the distributor's total to 120.

"Honestly, we're heading for another round, where we're going to drop a bunch more," Colson says. "We're doing about half our business on eight or nine labels, and three-quarters of the business on 20 to 22. A lot of the smaller ones are the low-maintenance, quiet ones that just don't require a lot of work. Those are the labels that we're having conversations about."

At the same time, DNA is making deals with some new labels, including Sonic Images and Metropolis (see Declarations of Independents, page 52). The most significant newcomer may be Most Wanted Records, a rap imprint operated by performers Kane & Abel.

Colson says, "One of the things we're doing is looking real hard at

(Continued on page 74)



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New SNEP Chief To Focus On Protection Of Rights

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

PARIS—EMI Music France president Marc Lumbroso, who was unanimously elected president of



French label body SNEP after a general assembly on June 19, has put protection of rights at the forefront of his new mandate.

Lumbroso says there is a heavy agenda for the industry in the months to come, as France is going to assume the presidency of the European Union for six months starting Saturday (1). "There are some very crucial issues for the industry, such as the lowering of the VAT [value-added tax] on records or the Copyright Directive, that we want to push forward during this period."

Lumbroso, who has the reputation of being accessible to artists, says that the question of rights protection is an area where the industry could also enlist the sup-

port of artists. "It seems to me that there is a consensus between the record companies and the artists on the issue of defending their rights."

SNEP director general Hervé Rony adds that a major concern is the legal environment to protect rights on digital issues. "Recent cases like Napster show that it is important to limit piracy on the Internet," says Rony, who anticipates intense lobbying action in coordination with the International Federation of the Phonographic Industry to push the Copyright Directive closer to the needs of the industry.

On VAT, SNEP expects to get the issue back on the agenda of the European Union, but Rony says he is realistic enough to understand that the question will not be solved overnight.

Rony also comments on the issue of the level of rights that broadcasters, especially radio stations, pay to labels when playing music. "It seems to us that 10 years after the implementation of

(Continued on page 71)

Impending Sales Tax Causes Worry

Australian Music Industry Fears Sales Losses, Higher Costs

BY CHRISTIE ELIEZER and OWEN HUGHES

SYDNEY—Australians are counting the days until the imposition of a new tax that has major ramifications for the entire music industry down under.

On Saturday (1), a new broad-based consumption 10% goods and services tax (GST) comes into effect. Simultaneously, goods currently subject to wholesale tax will drop in price. But consumer confusion, coupled with an inherent desire by retailers not to cut CD prices, could spell trouble for the music industry.

Music makers also could be in for a torrid time, as the new tax legislation requires all recording acts in effect to register themselves as companies, so that they can charge, and be charged, tax.

According to research carried out by banks and retail chains, GST will depress retail spending for at least three months. The experience of Australia's closest neighbor also suggests problems. In New Zealand, according to some studies, the introduction of GST in 1986 led to a 7.5% rise in bankruptcies among small businesses.

However, the Australian government is holding firm against calls

from business and accountancy circles to delay the introduction of the tax for six months so that the public

'The public thinks that CDs are going to cost less, so I think staff [will have] to deal with the customers'

— MARYLYN HILTON —

can be further educated about it.

Until now, CDs in Australia have been subject to a 22% wholesale tax. That now will be replaced by the 10% GST. In 1998, the government relaxed parallel import restrictions in a bid to increase competition and bring down CD prices. Labels claim the move only achieved an increase in piracy, and they now are angered

that one of the supposed reasons behind the new tax is to make CDs cheaper.

"Why did this government bring in parallel imports saying it would bring prices down, when it has done no such thing but brought in a rise of 40% piracy?" asks the managing director of one label.

Despite the perceived lower tax, retailers say they are not expecting CD prices to be trimmed by 10%-12% as a result of GST—and at a time when research shows consumers already believe that the current price of \$31 Australian (\$18.30) for a full-priced CD is too high, there could be a backlash.

Martin Carr, commercial director of HMV Australia, says, "We can only expect to see a small decrease in the retail price. It is a concern that the general perception is that the reduction in CD prices will be much greater."

Marilyn Hilton, co-owner of retail outlet Sound Waves in the coastal

(Continued on page 80)

Rights Groups Begin Digital Project

BY STEVE McCLURE

TOKYO—Japanese authors' society JASRAC is joining forces with international authors' and composers' body CISAC and mechanical rights organization BIEM to conduct an evaluation project for a digital watermark technology.

Dubbed "STEP 2000," the project is billed as the first such initiative by copyright management bodies. Carrying out the technical evaluation on behalf of the three rights bodies will be Tokyo-based Nomura Research Institute (NRI).

Also joining the STEP 2000 project

as member organizations are rights societies Australasian Performing Rights Assn. in Australia, ASCAP and BMI in the U.S., BUMA/STEMRA in the Netherlands, CASH in Hong Kong, GEMA in Germany, Mechanical Copyright Protection Society/Performing Right Society in the U.K., SACEM in France, SGAE in Spain, SIAE in Italy, and TEOSTO in Finland.

"While digital watermarks are an essential ingredient for the administration of copyrighted musical works and copyrights in the digitized/network age, [they have] not gained full

recognition and utilization due to insufficient promotion," JASRAC says in a statement.

"This project is aimed at furnishing enterprises involved in digital music distribution with major options for selection of digital watermark technology," the agency adds.

A JASRAC spokesman says STEP 2000, part of the society's Dawn 2001 initiative to develop a copyright management system for the digital age, is not intended to compete with digital copyright protection initiatives by record labels, such as the Secure Dig-

(Continued on page 80)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Propas is promoted to senior VP of international for Koch Entertainment in New York. He was VP of international.

The Verve Music Group promotes Michael Kauffman to senior VP of sales and catalog development and Nate Herr to senior VP of marketing and production in New York. They were, respectively, VP of sales and VP of the Verve label.

Maverick Records promotes Tegra Little to head of sales in Los Angeles. Maverick Records also names Barbara Bausman head of marketing in Los Angeles. They were, respectively, national sales director and VP of marketing for Epic Records.

MCA Records promotes Christine Kane to international promotion manager in Santa Monica, Calif.



PROPAS



KAUFFMAN



HERR



LITTLE



BAUSMAN



KANE



KRAVITZ



KENNEDY

MCA Records also names Dara Kravitz national director of promotion, adult formats, in Santa Monica. They were, respectively, international promotion coordinator and regional promotion executive/director of promotion, East Coast, for Trauma Records.

Alan Kennedy is promoted to senior director of international product development for Atlantic Records in New York. He was director of international product develop-

ment.

Kelly Nash is named director of mid-Atlantic regional promotion for Universal Records in Washington, D.C. She was PD of WKCI-FM (KC101).

Savina Ciaramella is promoted to director of A&R administration for Walt Disney Records in Burbank, Calif. She was manager of A&R administration.

Amy DeRouen is promoted to manager of operations/artist rela-

tions for Lava/Atlantic Records in New York. She was an executive assistant.

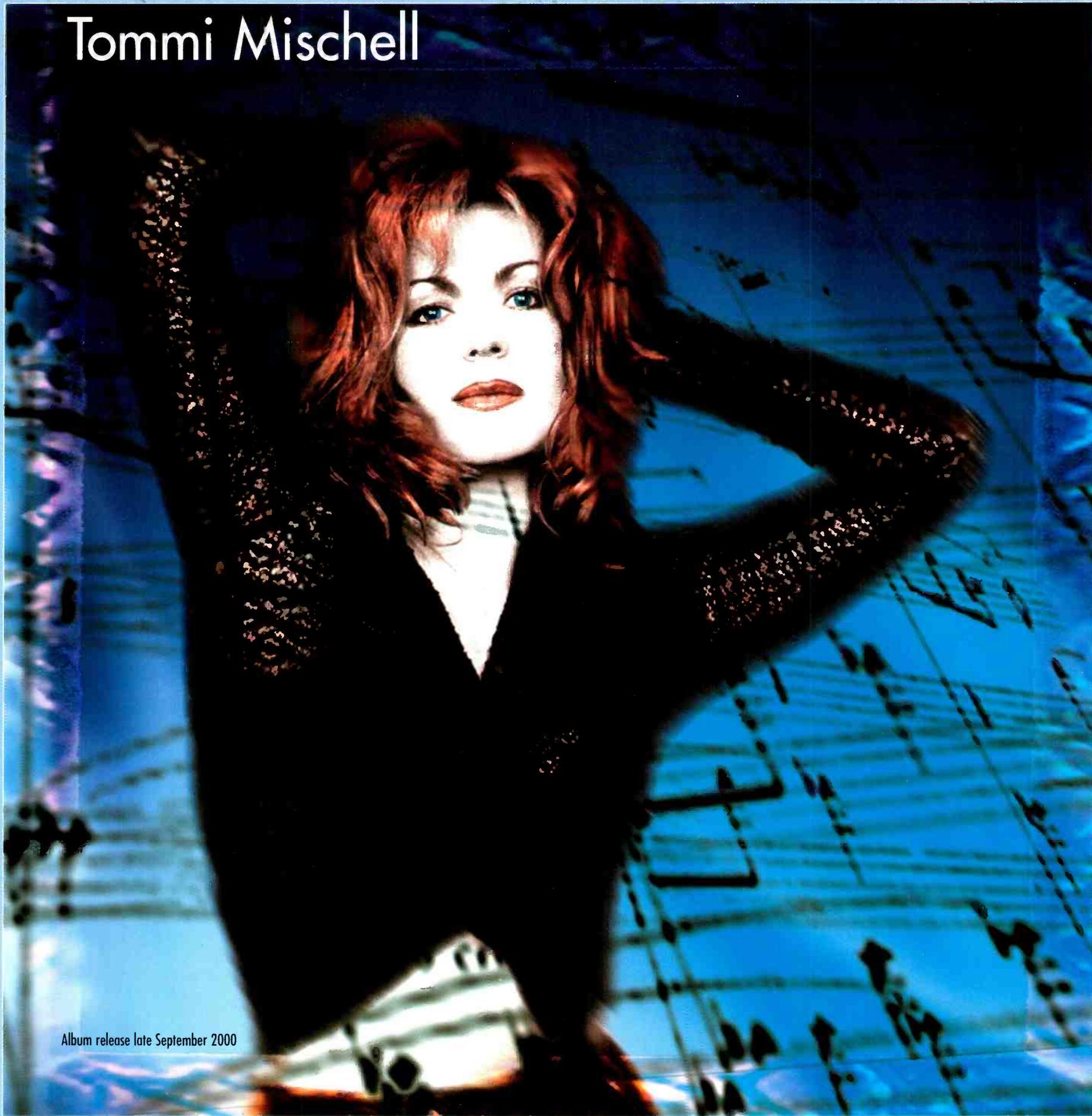
PUBLISHERS. BMI promotes Paige Sober to assistant VP of writer/publisher administration and relations in Los Angeles. BMI also promotes Patsy Bradley to assistant VP of writer/publisher administration in Nashville. They were, respectively, senior director of writer/publisher relations and senior director of pub-

lisher administration.

RELATED FIELDS. Jason Linn is named senior VP of music development for New Line Cinema in Los Angeles. He was head of the alternative marketing and video department for the Mercury Records Group.

Amy Baker is named manager of talent relations for the Fox Family Channel in Los Angeles. She was manager of talent relations for the Disney Channel.

Tommi Mischell



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Buffalo Nickel Mints Universal Debut Set Draws On Classic Rock Influences Like Neil Young, Eagles

BY CARLA HAY

NEW YORK—With an eye on fans of such heritage rock artists as Neil Young and John Mellencamp, rock band Buffalo Nickel is aiming at building its own audience with its debut album, "Long Play 33 1/3," due Tuesday (27) on Universal Records.

As Buffalo Nickel lead singer/songwriter Gary Stier explains, "We wanted to make a record that was heavily influenced by people I admire, like Neil Young and the Eagles. I think our music can be played right after Train and right before the next Wallflowers record, and we're not that far removed from matchbox twenty and the Goo Goo Dolls.

"I don't need to compete with Korn or Limp Bizkit," he says. "Those bands have their market. We have our market: people who listen to Tom Petty, John Mellencamp, and the Replacements."

If that description doesn't give someone a clear idea of what Buffalo Nickel's music sounds like, consider that the Atlanta-based band's debut album was produced by Danny Kortchmar, who's worked with such artists as Don Henley, Neil Young, and James Taylor.

"We talked with other producers," says Stier, "but there was really one person we wanted: Danny Kortchmar. He was around in the '70s when the music that influenced me the most was happening. We wanted to make a record that reflected that but also had current production values. We didn't want to make a retro record. Everything I wrote on this record is factual and from personal experience."

Buffalo Nickel may be a new name in the music industry, but Stier has been making music for several years. The band was previously known as Lonesome Jones (which released an album independently), but the name

was changed to Buffalo Nickel because "there was another band called Lonesome Bones, and we didn't want people to get us confused with that band," says Stier.

In addition to Stier, Buffalo Nickel's current lineup consists of guitarist Charlie Gray, bassist Richard Turner, and drummer Brit Turner. Although Stier is the leader as Buffalo Nickel's lead singer and chief songwriter, he insists that the group



BUFFALO NICKEL

isn't a glorified solo act with backup musicians.

"Although I write the songs, we're very much a band," Stier says. "We all just get along like brothers, and that's very important."

Stier—whose songs are published by Stier Skull Songs/EMI Music Publishing (BMI)—remembers how Buffalo Nickel got its record deal.

"I was playing in front of a Mexican restaurant in 1994. [Former Universal A&R director] Tom Lewis had gone next door to see a bigger band. He got bored with that band, and he happened to pass this restaurant and saw me play. He said that he wanted to sign me when he got the chance, and after he ended up at Universal, we got signed."

Although Lewis is no longer with Universal, Stier says he's confident

about Buffalo Nickel being on the label. "[Universal president] Monte Lipman is fantastic. He's very artist-oriented, and he realizes every act has its individual identity."

Universal's marketing strategy for the album is to focus on building a story through word-of-mouth, the Internet, and radio airplay before tour plans are set in motion, says Universal director of marketing (U.S.) Derek Simon.

"We see Buffalo Nickel's core audience as college age and beyond," notes Simon. "The people in their audience are those who like the Eagles and Crosby, Stills & Nash. The Buffalo Nickel album feels like a comfortable old friend. We're hoping to use the Internet to put samples of Buffalo Nickel's music on the band's Web site [buffalonickel.net] and other sites."

Buffalo Nickel's first single, "Good Time," has been released to top 40, rock, and hot AC radio.

"We went with a wide array of formats because we're looking for the right station in each market," says Simon. "We're not having the band tour right away because it's important for them to wait until they've built more name recognition before they play in different markets. They're an incredible live band, and that's their strength."

Buffalo Nickel is managed by San Francisco-based Jonathan Blaufarb. The band is currently seeking a booking agent.

Francie Kirk, record sales manager for Tower Records in Atlanta, says, "A good way for the album to get attention if it's not getting radio airplay or tour support would be to put it in more listening stations at retail."

Stier notes, "The main thing for artists to remember is to stay true to yourself. Don't listen to what's happening currently, and don't try to play radio catch-up. Stick to what you know and the music in your heart."

DreamWorks' Kina Preps Set With Nonstop Touring

BY LARRY FLICK

NEW YORK—By the time DreamWorks Records issues rising diva Kina's sterling eponymous debut on July 18, the label and the artist will already have spent roughly six months preparing for its release. And they've been doing it the old-fashioned way—nonstop touring.

The singer initially started playing small clubs around the U.S. in late January to test out the album's material. "From the first gig, it was clear that she was an amazing performer," says Leah Reid, product manager at Dream-

Works. "She truly brought the record to life. The intensity and passion she exudes onstage was remarkable."



KINA

Lenny Waronker, a principal at DreamWorks (who also signed Kina to the label), says that those first few gigs sealed the marketing direction of the project.

"You see her onstage, and you are immediately taken with her," he says. "Performing is such a natural thing for her that it's almost eerie. We knew that the key to this project was making sure that people could experience her live."

(Continued on page 77)

Goudie Is First 'Peep' From Lars Ulrich's Music Company

BY LARRY FLICK

NEW YORK—When envisioning the first signing to Lars Ulrich's new label, the Elektra-distributed Music Company, most are unlikely to come up with a band like Goudie. After all, the Texas-rooted modern-rock quartet has probably spent more time studying the New York Dolls than Ulrich's Metallica.

"That was one of the things that first drew my attention to them," Ulrich says of Goudie, whose debut, "Peep Show," hits retail July 11. "I wasn't looking for a reflection of myself or my band. I was looking for a band with that X factor—that

undefinable element that separates the stars from the rest."

Ulrich believes he's found a star in the making with Goudie—and the band's namesake/front man, Johnny Goudie, in particular.



GOUDIE

"When I first encountered this band two years ago, they were young and green," he says. "In those two years, during which we gave the band room to develop their songs, their confidence

soared. The band is amazing onstage, and Johnny's grown immeasurably. You just can't take your eyes off him."

(Continued on page 77)

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Secada Debuts On 550 Music/Epic With 'Better Part Of Me'

BY LARRY FLICK

NEW YORK—Jon Secada says the three years it took to write and record "Better Part Of Me," his first project for 550 Music/Epic, were extremely well-spent.

"It was time that allowed me to create songs that were fiercely personal," he says of the project, due July 18. "Before deciding on the final track listing, I co-wrote over 70 songs, and I demoed about 50 of them. We were meticulous. It was such a wonderful luxury."

"Better Part Of Me" features 13 tracks, nearly all co-written by Secada, including the vibrant first single, "Stop," a song that the artist says "had to open the project. It embodies all of the elements fusing on this album: pop, rock, Latin—everything. It really represents what I've always wanted to accomplish."

Although the track will not be a commercial single, it has already generated multi-format interest. It recently peaked in the top 15 on the Hot Dance Music/Club Play chart. 550 Music/Epic takes "Stop" to top 40 and AC radio June 27.

"He's been doing various radio events for the past couple months, and the response has been fantastic," says Hillary Shaev, VP of promotion at 550 Music/Epic. "He has a lot of friends out there. Most people remember Jon as the originator of the current generation of Latin performers."

Marty Maidenberg, VP of worldwide marketing at the label, says the key to marketing "Better Part Of Me" is reminding people of Secada's history, which includes the top five hit "Just Another Day" as well as the hits "Angel," "Do You Believe In Us," "If

You Go," and "Mental Picture." Previously affiliated with EMI, Secada earned two Grammys: best Latin-pop album in 1992 for "Otro Dia Mas Sin Verte" (EMI-Latin) and best Latin-pop performance in 1995 for "Amor" (EMI-Latin).

In total, Secada has amassed a career sales total of more than 20 million albums worldwide, according to the label.

In its plan to reignite interest in the artist, the label has issued one-sheets and postcards outlining his industry achievements, as well as cassette samplers with material from the new album and an electronic press kit (EPK) that combines interview footage with music.

In addition to rallying the interest of loyalists, Maidenberg says, the label is aggressively aiming to expand Secada's fan base. For starters, the label is hosting a series of club parties around the U.S. at which the crowds are being given cassette samplers, EPKs, and CD promos of "Stop."

550 Music/Epic is also running a promotion with Loews cinemas. The U.S. movie theater chain is currently playing the videoclip for "Stop" between features.

"Our intention is to make sure that Jon is seen and heard everywhere," Maidenberg says. "And the key is to not completely rely on traditional venues but to explore as many options as possible."

Television will play a key role in raising Secada's visibility. He's already appeared on "The Rosie O'Donnell Show" (it will be repeated July 7), and he'll be featured on forthcoming episodes of "Donny & Marie" and "Weekend Today," among other pro-



SECADA

grams. He's also confirmed to appear on the Hispanic Heritage Awards in September.

Despite a current spate of activity that has included an extensive round of promotion in Europe this spring, Secada's profile has rarely diminished during much of his time before recordings. He's maintained an active sideline as a songwriter for other artists, co-writing "She's All I Ever Had" for Ricky Martin's 1999 eponymous set. He also co-wrote and co-produced "Baila" for Jennifer Lopez's 1999 debut, "On The 6."

"It's been great to hear my songs come to life via other artists, especially artists whom I feel so strongly about," Secada says. "That said, it feels good to finally have my own

music out there again."

During his break between recordings, the media has had a field day grouping Martin, Lopez, Enrique Iglesias, and Marc Anthony into a Latin music explosion. Secada says he's "extremely apprehensive" about the whole thing.

"From Celia Cruz and Tito Puente, to Santana and Gloria Estefan, to Ricky and Jennifer—the music has been there all along, the foundation has been there all along," he says. "Latin music has been part of our society for a long time, and the musical roots are just so strong that it couldn't be denied."

Michael Bolton Parts Ways With Columbia; Puppets Sign With Hootie Label Breaking

COLUMBIA'S NO LONGER BOLTON'S SOUL PROVIDER: After close to 20 years on Columbia Records, Michael Bolton and the record label have parted ways.

Bolton manager Louis Levin confirms the split, adding only that "we have decided to go in a new direction. We're very proud of our association with Sony and Columbia, and we continue to maintain a good relationship with them."

Although Levin would not comment, sources say Bolton is still in discussions with Sony about his international contract. He had been on Columbia worldwide.

Bolton inked with Columbia in 1983. The singer and label enjoyed a tremendously successful relationship with Bolton, selling more than 50 million albums worldwide, according to Columbia. Although Bolton's last album, "Timeless—The Classics, Vol. 2," released in November 1999, failed to chart on The Billboard 200, Levin says it sold well overseas.



by Melinda Newman

GROWING ALoud: When the Black Crowes went looking for a new label after splitting with Columbia Records earlier this year, leader Chris Robinson says he "definitely" knew he wanted to go to a record company that didn't scream out "corporate." His search led him to V2 Records. "We've had a rather sordid, checkered past with our record label situations. We've always just searched for one thing, which is a place to call home. To find a place where people understand what we try to do, which is to be as creative and soulful as possible," he says.

"It's easy for labels to say they're artist-oriented, he continues. "We know that's not the case—look how corporate everything is. It's not how good the record is; it's how popular it is. We want to make records that are popular and good, and V2 seems to understand that." The band first came to prominence in 1990 while on American Recordings. The Rick Rubin-led label aligned with Columbia in 1998, and the Black Crowes moved from American to Columbia for 1999's "By Your Side."

The group's V2 debut will come out in spring 2001, but the band will first be represented by a greatest-hits set, released June 24 by Columbia, as well as TVT's July 4 release of its live album with Jimmy Page. The Page/Crowes album originally came out via Musicmaker.com in February.

MORE MEAT: The Meat Puppets, who haven't released an album since 1995's "No Joke!" on London Records, have signed with Breaking Records, Hootie & the Blowfish's Atlantic Records-distributed

imprint.

"We now have a career artist on our label. Hopefully it gives us a little clout," says Hootie guitarist Mark Bryan, who remembers playing the Meat Puppets as a college DJ at the University of South Carolina.

The Meat Puppets, who formed in 1980, signed with Breaking, in part, because the label's new GM/VP of A&R, Max Burgos, worked with the band at London Records (Billboard, March 25).

"Max is the only person who knows what's going on with this particular piece of work," says Meat Puppets guitarist Curt Kirkwood, adding that the band has recorded enough material for "three or four albums." When the band began talking to labels after being let go in the Universal/PolyGram merger, it found that "people wanted us to start new on things so they would be able to claim it, and it was cool that Max was able to deal with what we've already recorded," Kirkwood says.

The Meat Puppets have gone through some personnel changes since "No Joke": Kirkwood's brother, bassist Cris, has left the band, as has drummer Derrick Bostrom. Shandon Sahn, son of the late Doug Sahn, is the new drummer, while Kyle Ellison, who joined on the last tour, is on guitar, and Andrew Duplantis is on bass. Bostrom remains involved with the band's Web site, and Cris, who has battled substance abuse, "is hopefully staying out of trouble," says Kirkwood. "I don't know too much. I know he's not incarcerated as of today."

AN EVEN 100! The National Academy of Recording Arts and Sciences (NARAS) has added two new categories to the Grammy Awards, bringing the total award categories to 100. Following the annual trustees meeting in May, NARAS voted to add a best pop instrumental album category as well as a best Native American music album category. Additionally, the best pop album category will be converted to the best pop vocal album to make room for the pop instrumental category. In order to be eligible for best pop instrumental, an album's playing time must contain 51% instrumental music.

While it now seems like there's a Grammy category for everything but pan flute music (and we believe Zamfir has submitted his request), we applaud these two additions. The pop instrumental category will allow many smooth jazz artists who were unlikely to ever see nods in the more traditionally jazz-oriented categories get recognized. Additionally, the Native American music category is long overdue, especially as that music increasingly gains mainstream awareness.

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Eclectic DJ Jimi Tenor Turns To Orchestra For 'Out Of Nowhere' On Matador

BY ANNA BERENT

NEW YORK—Warp Records' Finnish artist Jimi Tenor has been known as a quirky DJ, spinning tons of electronic, left-of-center music around the globe. His aptly titled new album, "Out Of Nowhere," licensed in the U.S. to Matador and due July 25, will open a quandary for those who believe they have Tenor stylistically pegged.

This collection features a 60-piece symphony orchestra on all 13 eclectic tracks. "It's good to confuse people," says Tenor, "except when you're trying to sell records. They just don't know on which shelf to put the stuff; it's a bigger problem than people think."

He continues, "The idea was to surprise people: no use of modern technology. Technically, the album could've been done in the early '70s."

Besides being a stylistic departure, the album was also a challenge. Recording it took only five days, but the preparatory stage consumed a year and a half. Tenor explains, "I had a lot of problems getting the orchestra in Finland and England—they just wouldn't have the idea—plus it would be so expensive."

Tight budgets and Europe's failure to understand the infiltration of modernity into conservative musical establishments drove Tenor to Eastern Europe's small Polish town of Wootsch.

"I wanted to have fun, to play with people," says Tenor. Before reaching that level, however, two weeks prior to recording, Tenor learned that the orchestration that had previously been assigned to a Polish composer had not even begun.

"There was panic; it's impossible to write it in two weeks. I had to buy a computer and start doing the orchestration myself," confesses the Warp artist, who can now bravely add "composer" to his already extensive résumé. "By the time the orchestra would finish rehearsing the previous song, we would have the next one ready," he recalls, chuckling.

The entire chaotic recording process was filmed. The video for the first single from "Out Of Nowhere," the groovy '70s tune "Spell," incorporates documentary footage from the recording sessions.

"We are also doing an EPK [electronic press kit] documentary along with this video," adds Matador product manager Kris Gillespie.

In the end, the question—What does the "new and improved" Jimi Tenor sound like?—remains. "It's all in the tradition of pop music," discloses the chameleon-like artist. "I'm totally a modern-day child; I would not listen to anything that's longer than seven minutes. I like the 3:40 pop music formula.

"I also like hits even though I don't make them," he adds.

The album is aided, along with

the orchestra, by Tenor's self-made musical instruments, which create a signature style together with his flute playing and singing.

From the fear-inducing repetitious structure of "Blood On Borscht" to the imitation of the sounds of nature in "Call Of The Wild," the styles switch gears, appealing to a diverse crowd of listeners.



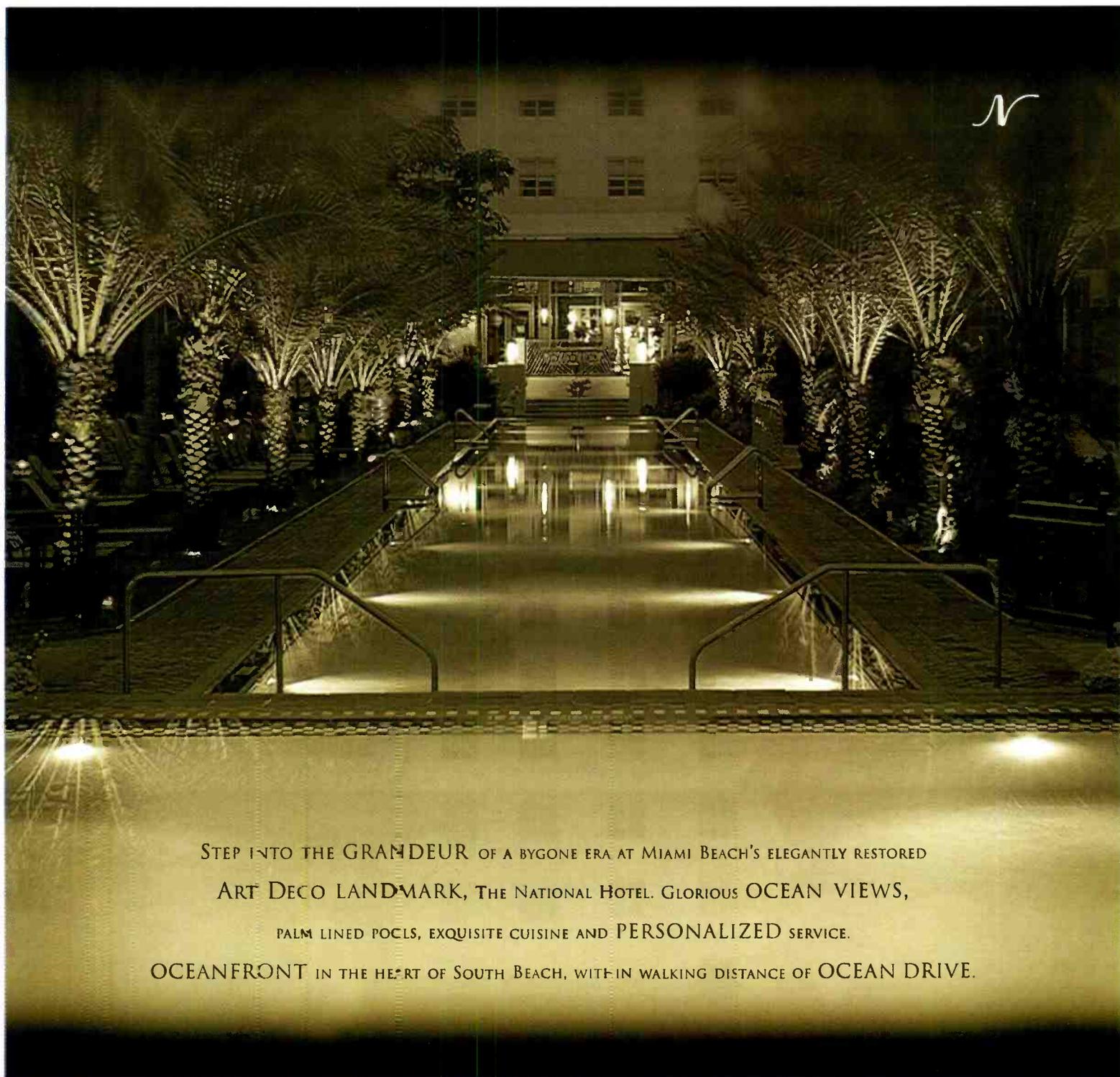
TENOR

Tenor remarks, "I listen to all kinds of music; maybe that's where it comes from. Secretly I steal from here and there. Stuff doesn't come out of nowhere," he admits. "It comes from the culture, where you live, what you hear."

Much of the "quality of sadness and a strange kind of humor, which has to be Finnish," are captured on this album, says Tenor.

As the first single, "Spell," is readied for shipment to radio during the second week of July, Matador's Gillespie is confident. "The presentation of the album is pretty panoramic. People who are previous fans of Jimi's electronic pop stuff, there is stuff for them. It has the potential to appeal to a wide audience."

(Continued on page 15)



STEP INTO THE GRANDEUR OF A BYGONE ERA AT MIAMI BEACH'S ELEGANTLY RESTORED ART DECO LANDMARK, THE NATIONAL HOTEL. GLORIOUS OCEAN VIEWS,

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		TOTAL CHART WEEKS
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		NO. 1		
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 22 weeks at No. 1	142
2	2	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	462
3	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	574
4	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	295
5	—	BON JOVI ▲ ³ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	51
6	5	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	172
7	9	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1213
8	4	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	501
9	18	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	133
10	7	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	117
11	8	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	149
12	13	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	470
13	17	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	57
14	11	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	189
15	10	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	323
16	23	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	310
17	14	SANTANA ▲ LEGACY/COLUMBIA 65561/CRG (11.98 EQ/17.98)	THE BEST OF SANTANA	33
18	16	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	363
19	12	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	118
20	27	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	349
21	21	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	158
22	26	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	74
23	15	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	34
24	38	EAGLES ◆ ²⁵ ELEKTRA 1057/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	294
25	30	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	120
26	28	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	243
27	29	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	213
28	37	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	118
29	40	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	6
30	19	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	528
31	46	BRUCE SPRINGSTEEN ▲ ¹ COLUMBIA 67060*/CRG (10.98 EQ/17.98)	GREATEST HITS	90
32	22	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	429
33	41	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	167
34	48	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	401
35	25	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	100
36	44	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	106
37	36	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	74
38	24	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	194
39	—	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	200
40	43	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	472
41	—	BON JOVI ◆ ¹² MERCURY 830264/DJMG (7.98 EQ/11.98)	SLIPPERY WHEN WET	57
42	20	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	107
43	31	METALLICA ▲ ⁹ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	473
44	39	CAROLE KING ◆ ¹⁰ EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	429
45	—	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	38
46	33	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	156
47	42	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	464
48	—	SANTANA ▲ ⁷ COLUMBIA 33050/CRG (7.98 EQ/11.98)	GREATEST HITS	92
49	49	SARAH MCLACHLAN ▲ ⁷ ARISTA 18970 (10.98/17.98)	SURFACING	151
50	34	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	162

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

Eve 6 Lightens Up On New RCA Album

BY JIM BESSMAN

NEW YORK—In following up its successful 1998 eponymous debut—which spawned the crossover hit “Inside Out”—RCA act Eve 6 has reunited with producer Don Gilmore to create “Horrorscope,” due in stores July 25.

However, according to the young Los Angeles trio's front man, Max Collins—who sings, plays bass, and writes the group's lyrics—no adjustment was made in order to match its first album's success. Not that the act's members weren't aware of “the sophomore slump thing,” says Collins, and the attendant “pressure looming over our shoulders. We didn't do anything different.”

He does agree, though, with RCA marketing/artist development VP Dave Gottlieb that the new album's 12 songs are more cohesive.

“We learned so much from the past two years about recording and touring and just being in a band,” says Collins, whose group formed and was signed to RCA while its members were still in high school. “So we had a much firmer grasp of what we wanted, and the songs mesh well with each other.”

Collins says that the new songs show more humor lyrically, even the track “On The Roof Again,” which concerns a suicidal friend.

“Songs you hear on the radio these days sound so serious to the point of pretention,” adds the Fake & Jaded Music (BMI) songwriter, “so I tried to throw in a twist of fun this time—even if it's a pretty weighty subject.”

The element of humor is also present in the album title, which Collins says is “a fun little play on words and a good title for a rock album.”

“Promise” is the first single from “Horrorscope,” and it was written prior to the first album's release (see The Modern Age, page 67).

Gottlieb is optimistic about the project's future. “This is a band that SoundScanned 1.4 million with its debut album. So, we already know the best markets and have a good sense of who the fans are,” he says, identifying Eve 6's base as under 25 and “split down the middle” male/female demographic.

He adds, “Besides, they had a monster hit with ‘Inside Out,’ and they toured their pants off. We have a foundation we can exploit and build something huge from.”

After Eve 6—which is managed by Spivak Entertainment and booked by Creative Artists Agency—completes a run of East Coast radio shows, it embarks on a stateside tour in July. Rock festivals in Japan and Canada follow, with additional U.S. touring from mid-August through the end of September.

Collins, incidentally, is doffing his bass at live gigs in order to step out more as a vocalist. Hence, a touring bass player will be brought in, but not as an official band member.

Gottlieb says that the July dates will be supported with ticket giveaways for those who pre-order “Horrorscope” through local retailers.

“We're also conscious of taking care of all levels of retail at the same time,” he adds, explaining that while “Eve 6” did big with the major chains and racks, it did only “OK” at indie accounts.



EVE 6

The video-game styled graphics for “Horrorscope” involve a female superhero type “straight out of ‘X-Men’ or something,” says Collins, who notes that he and bandmates Jon Siebels and Tony Fagenson are video game fanatics. Gottlieb points out

that the actual CD features V-Flash technology, enabling computer users to add an Eve 6 icon onto their screens tying in with special band information and promotions.

Meanwhile, the Eve 6 Web site (eve6.com) will incorporate material filmed during the production of “Horrorscope.”

“Someone literally spent every minute of the day filming their lives, so we have 40 six-hour tapes of footage that we're editing down to create an episodic story like MTV's ‘Real World,’” says Gottlieb, who adds that the footage covers both the recording process and the band members' personal lives. “There will be three five-minute clips with a different episode on the Internet each week, and a 10-minute electronic press kit [on VHS tape] for them so people can watch it the normal way.”

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BRUCE SPRINGSTEEN	Philips Arena Atlanta	June 3-4	\$2,204,866 \$67.50/\$37.50	36,122 two sellouts	SFX Music Group
WANGO TANGO: 'N SYNC, GOO GOO DOLLS, JESSICA SIMPSON, LENNY KRAVITZ, MARC ANTHONY, BRIAN MCKNIGHT, SUGAR RAY, ENRIQUE IGLESAS, EIFFEL 65	Dodger Stadium Los Angeles	May 13	\$2,043,395 \$95/\$35	48,947 57,460	SFX Music Group, 102.7 KIIS-FM
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	FleetCenter Boston	June 8-9	\$1,926,240 \$85.25/\$55.25/ \$35.25	27,926 two sellouts	SFX Music Group
'N SYNC, SISOO, PINK	Tacoma Dome Tacoma, Wash.	June 13	\$976,765 \$49.75/\$39.75	21,336 sellout	House of Blues Concerts, SFX Music Group
TINA TURNER, LIONEL RICHIE, JANICE ROBINSON	Palace of Auburn Hills, Auburn Hills, Mich.	June 1	\$910,572 \$85.25/\$55.25/ \$35.25	14,745 sellout	Palace Sports & Entertainment Inc., SFX Music Group, Belkin Prods.
JOAN SEBASTIAN, MARIBEL GUARDIA, BANDA MACHOS	Allstate Arena Rosemont, Ill.	June 11	\$789,815 \$55/\$40/\$30	16,310 sellout	CFA
DIXIE CHICKS, PATTY GRIFFIN	Tacoma Dome Tacoma, Wash.	June 10	\$777,632 \$40/\$32	20,018 sellout	Moore Entertainment, Concerts West
'N SYNC, SISOO, PINK	Alltel Arena, North Little Rock, Ark.	May 10	\$704,272 \$49.75/\$39.75	15,831 sellout	SFX Touring
DIXIE CHICKS, PATTY GRIFFIN	Rose Garden, Portland, Ore.	June 11	\$607,184 \$40/\$32	15,636 sellout	Moore Entertainment, Concerts West
RICKY MARTIN	ID Waterhouse Centre, Orlando, Fla.	June 10	\$537,625 \$75/\$40	8,545 17,712	SFX Music Group

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SOUNDTRACKS AND FILM SCORE NEWS

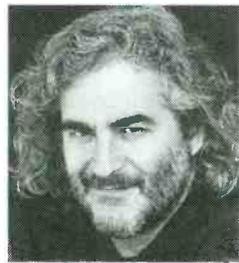
BY CHARLES KAREL BOULEY

XMARKS THE SPOT: While the public anxiously awaits the film "X-Men" this summer, Michael Kamen anxiously awaits new scenes each day in order to complete the score.

It's mid-June when we speak; and less than six weeks away from the premiere, Kamen is busy at work finishing up the soundtrack.

"I've almost entertained the option of touring around with the film with a live orchestra at this point," says Kamen with a laugh. "The film keeps changing, which is very suitable in a film about mutations, and this has been anything but a normal situation. I'm aiming at a moving target every day."

Kamen is not new to the action/adventure genre of film music, having worked on such hits as "Lethal Weapon," "Die Hard," and "Robin Hood: Prince Of Thieves." But musically he's taking this score in a different direction.



KAMEN

"I've tapped into the technology that I learned with rock'n'roll bands and actually morphed the orchestra and the technical equipment together to create a classic, yet cutting-edge sound."

According to Kamen, director Bryan Singer specifically did not want a song or an album of songs from the movie—he wanted a pure score album.

"Bryan didn't want to date the movie by using songs," Kamen says. "I think it should

have been filled with tracks all the way through—and that's unusual for me. Songs could have worked in this film, but I respect Bryan and believe he made the right decision."

Decca Records issues the soundtrack in early July, and the label will be utilizing the score as an additional piece of merchandise marketing.

"The market for this score is the young audience that wants to see the X-Men and use the album like a souvenir," Kamen adds.

After completing the score for "X-Men," Kamen plans an extended vacation and then a special album to benefit the Royal Academy of Dramatic Arts in London. That album will gather an eclectic group of artists who have written songs based on Shakespeare's poems. Kamen already has interest from Rufus Wainwright, Sting, and Annie Lennox.

THE FIRST PATRIOT: Centropolis Records is using the soundtrack album "The Patriot" from the Mel Gibson epic as its first venture into the commercial arena as a label. The film, directed by Centropolis Entertainment partner Roland Emmerich, features a lavish score by legendary composer John Williams.

Centropolis Records is distributed through Hollywood Records. The soundtrack will be out Tuesday (27).

Outside of having a superstar composer, the music also features the playing of violinist Mark O'Connor, one of the hottest stars in classical music. That kind of first release for a label seems destined for greatness out of the gate, but label president Peter Afterman has realistic goals.

"People are hesitant to put out soundtrack records these days," Afterman comments. "They're not performing that well, and where does one format them? Hollywood Records has always been aggressive about marketing soundtrack records, and that was the main reason we struck a deal with them."

Given the realistic expectations of a soundtrack's performance in terms of sales, Afterman does not let this deter Centropolis' energy about the project.

"We want to be a label that is for filmmakers who care about their films and their music," he says. "If it's commercial, that's great, but if it's not commercial and is really great, that's good too. We all want to make money, so you find the big event movies and do well with those, and that affords the ability to release soundtracks from smaller movies."

Afterman continues, "'The Patriot' is not a commercial soundtrack album with a Brandy or Madonna, but it's a great work that will go very far."

Williams will now be competing with himself in the marketplace with scores for two event movies, "The Patriot" and the "Jaws" rerelease. As for Centropolis, its next release will come in August in the soundtrack for "Autumn In New York" with Richard Gere and Winona Ryder. The soundtrack is being composed by Gabriel Yared ("The English Patient," "The Talented Mr. Ripley") and will feature three songs as well as traditional score music.

ECLECTIC DJ JIMI TENOR TURNS TO ORCHESTRA FOR 'OUT OF NOWHERE'

(Continued from page 13)

But Tenor is not concerned. "I'm not planning to please anybody. I don't think about the target audience. It's good that I'm on the English label: As long as the record sells enough to keep the people in

and London."

The soon-to-be-scheduled performances will occur in autumn. The U.S. will not be neglected. "We are trying to hook Jimi up with municipal and university orchestras to perform the album," says Gillespie.

In the meantime, Matador will focus its promotional campaign on

"getting things jump-started with press," explains Gillespie. He says putting out an MP3 of "Spell" is standard practice "to give people the taste of the record four weeks before it comes out."

Tenor asserts, "The album rocks! Recording it was a pretty terrifying experience. But you gotta do stuff to learn."

'The idea was to surprise people: no use of modern technology. Technically, the album could've been done in the early '70s'

— JIMI TENOR —

the office, to pay the bills, they are happy.

"I enjoy doing small-budget things, 'cause I can push the envelope," confesses the artist.

But touring with an orchestra doesn't sound like a small-budget affair. Gillespie explains, "In Europe, Jimi will be performing with a variety of orchestras in Barcelona [Spain], Copenhagen,



Feeling Their Pride. Musicians Mark Islam and Jon Gilbert Leavitt were recently featured on GayBC.com, an Internet radio station devoted to programming the recordings of openly gay, lesbian, and bisexual artists. Islam is currently dividing his time between appearing in a regional production of "Tommy" and recording his second album, "The Fine Print," which is due later this year. Leavitt is promoting his self-made single, "Pride." Pictured, from left, are Leavitt; Jeremy Hovies, music director of GayBC.com; and Islam.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

JULY 1, 2000

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	5	BBMAK HOLLYWOOD 162260 (8.98/12.98)	NO. 1 SOONER OR LATER
2	1	39	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98)	MOUNTAIN HIGH...VALLEY LOW
3	4	13	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98)	THE SICKNESS
4	8	10	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
5	NEW		MODEST MOUSE EPIC 63871* (16.98 EQ CD)	THE MOON & ANTARCTICA
6	2	3	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98)	LARA FABIAN
7	21	46	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98)	WHO NEEDS PICTURES
8	NEW		THE TRAGICALLY HIP SIRE 31135 (10.98/16.98)	MUSIC @ WORK
9	5	2	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
10	6	11	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
11	10	9	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
12	NEW		UNCLE KRACKER LAVA/ATLANTIC 83279*AG (11.98/17.98)	DOUBLE WIDE
13	7	10	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
14	9	41	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
15	24	16	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
16	11	11	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
17	17	7	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
18	15	52	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98)	SYSTEM OF A DOWN
19	12	37	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
20	13	53	STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
21	20	11	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
22	NEW		SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
23	34	63	MONTGOMERY GENTRY ● COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
24	18	7	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
25	29	5	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE

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

26	23	8	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
27	19	25	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
28	27	24	KELIS VIRGIN 47911* (11.98/16.98)	KALEIDOSCOPE
29	35	6	OMARA PORTUONDO WORLD CIRCUIT/SONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
30	30	7	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
31	32	67	SONICFLOOD GOTEÉ 2802 (15.98 CD)	SONICFLOOD
32	14	3	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
33	22	2	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
34	33	7	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
35	28	7	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR
36	39	37	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
37	RE-ENTRY		SHELBY LYNNE ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
38	40	6	THALIA EMI LATIN 26232 (10.98/15.98)	ARRASANDO
39	43	2	GISSELLE ARIOLA 74911/BMG LATIN (8.98/13.98)	VOY A ENAMORARTE
40	31	10	METHRONE CLATOWN 2000 (11.98/16.98)	MY LIFE
41	37	3	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
42	NEW		ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN (17.98 CD)	THE BEAUTIFUL GAME
43	16	2	QUEENS OF THE STONE AGE INTERSCOPE 490683 (12.98 CD)	RATED R
44	50	21	DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
45	25	2	SANDRA COLLINS KINETIC 54648 (15.98 CD)	TRANCEPORT. 3
46	42	16	GROOVE ARMADA JIVE ELECTRO 41683/JIVE (16.98 CD)	VERTIGO
47	36	4	LIMITE UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
48	45	54	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
49	26	7	KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY (10.98/17.98)	BORN FOR YOU
50	48	7	CRYSTAL LEWIS METRO ONE/WORD 490686/INTERSCOPE (11.98/17.98)	FEARLESS

POPULAR UPRISINGS

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

ALL HANDS ON DECK: Rock band **Deckard** has established a notable following in its native Scotland and the rest of the U.K., where the band has been steadily touring. Deckard makes its



Kelli's Gospel. Contemporary Christian singer Kelli Williams returns with her latest album, "In The Myx," due July 4 on Myrrh Records. The album has a more R&B/pop sound than her previous recordings. Williams says the album "allows me to express myself as a Christian but also as a young person who wants to reach other young people." Williams' 1998 album, "I Get Lifted," was a No. 35 hit on the Top Gospel Albums chart.

cribes the inspiration for the band's music as "somewhere between the great songs of **the Beatles** and **Radiohead**, the tragic beauty of **Queen's** less pompous moments, and the power of the **Smashing Pumpkins** and **Foo Fighters**."

Along with Gordon, the band's lineup consists of guitarist **Grant McFarlane**, bassist **Bobby Dunn**, and drummer **Gen Matthews**.

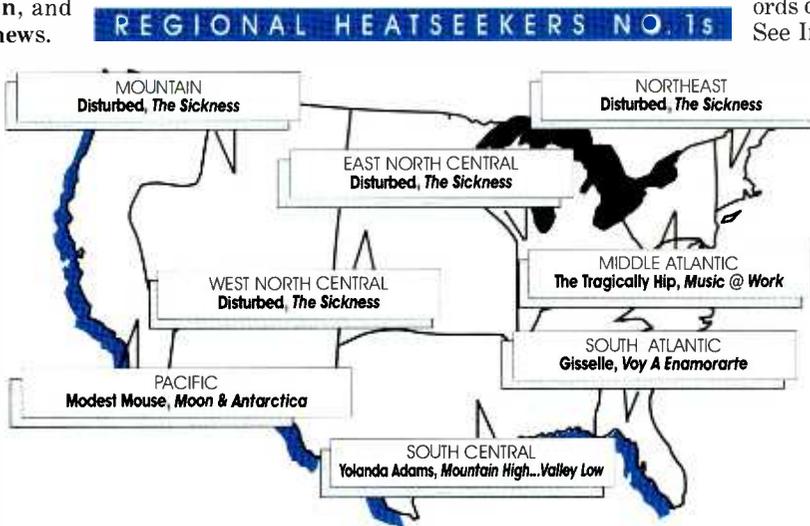
"Stereodreamscene" is the follow-up to Deckard's "The Deckard EP." Current single "Remain This Way" has been serviced to modern rock radio, and the band will be doing a U.S. promotional tour this summer.

WILLIE AND LOBO'S WORLD: World music artists **Willie & Lobo** return with their seventh album, appropriately titled "Siete" (which means "seven" in Spanish). The album is set for a July 18 release on Narada. The Gypsy flamenco duo had a No. 2 hit on the Top World Music Albums chart with 1993's "Gypsy Boogaloo."

Willie & Lobo will embark



Edwin Goes Solo. Edwin, the former lead singer of multi-platinum Canadian band **I Mother Earth**, makes his solo album debut with "Another Spin Around The Sun," due for a U.S. release July 4 on Columbia Records. He says of leaving his former band, "I had to throw the dice and follow my heart."



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Disturbed <i>The Sickness</i>	1. Gisselle <i>Voy A Enamorarte</i>
2. Uncle Kracker <i>Double Wide</i>	2. Yolanda Adams <i>Mountain High...Valley Low</i>
3. Yolanda Adams <i>Mountain High...Valley Low</i>	3. BB Mak <i>Sooner Or Later</i>
4. BB Mak <i>Sooner Or Later</i>	4. Brad Paisley <i>Who Needs Pictures</i>
5. The Tragically Hip <i>Music @ Work</i>	5. Rascal Flatts <i>Rascal Flatts</i>
6. Fenix TX <i>Fenix TX</i>	6. S Club 7 <i>S Club 7</i>
7. Rascal Flatts <i>Rascal Flatts</i>	7. Alejandro Fernandez <i>Entre Tus Brazos</i>
8. Westlife <i>Westlife</i>	8. Disturbed <i>The Sickness</i>
9. Brad Paisley <i>Who Needs Pictures</i>	9. Lara Fabian <i>Lara Fabian</i>
10. Eric Heatherly <i>Swimming In Champagne</i>	10. Westlife <i>Westlife</i>

on a limited North American tour on July 21, with dates that include July 28 in Steamboat Springs, Colo., and Sept. 22 in Saratoga, Calif.

ROCK RIGHT NOW: Modern rock band **SR-71** has been getting attention for "Right Now," the first single from the band's RCA Records debut album, "Now You See Inside." "Right Now" is No. 17 this issue on the Modern Rock Tracks chart, and the band recently completed a video for the song.

SR-71 is currently on a North American tour, with dates that include July 4 in Asbury Park, N.J.; July 5 in Columbia, S.C.; July 8 in Hagerstown, Md.; July 9 in Syracuse, N.Y.; July 10 and July 25 in Cleveland; July 11 in Kalamazoo, Mich.; July 14 in Toronto; July 19 in Atlanta; July 20 in Nashville; July 22 in Chattanooga, Tenn.; July 27 in Detroit; and July 26 in Columbus, Ohio.

JAZZ WITH MORAN: Jazz musician **Jason Moran** first made a name for himself as a

member of **Greg Osby's** band. Now a solo artist, Moran returns with his second solo album, "Facing Left," due Tuesday (27) on Blue Note Records. Moran, who



Tapping Into A Buzz. Heavy rock band **TapRoot** has generated industry buzz—MTV has chosen TapRoot as an act to watch—for the band's major-label debut album, "Gift," due Tuesday (27) on Velvet Hammer/Atlantic Records. Lead singer Stephen Richards says, "The stuff that always hits me in our songs are the cool melodies." The Ann Arbor, Mich.-based TapRoot begins a U.S. tour July 2. The concert trek includes some dates on this year's Ozzfest tour.

has also worked with **Cassandra Wilson**, has been on a U.S. tour with Osby throughout May and June.



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POP

BOYZ-N-GIRLZ UNITED

PRODUCERS: various

W.I.R.E./edel 58012

It would be so easy to dislike this coed teen quartet—starting with their silly moniker and including their hokey United Colors of Benetton imaging. The truth is, however, that the material that makes up the act's debut is actually quite good. No, there's not an inch of new creative ground covered, but the tunes are well-crafted and performed with ample charm and energy. Flexing his production muscles to fine effect, 'N Sync's J.C. Chazé contributes two of the stronger cuts: the R&B-spiced "Messed Around" and the funk-laden "Can't Stop Loving You." Just those two tracks are enough to draw favorable attention from kids, although rhythmic ballad "Beautiful You" and electro-pop ditty "Dance With Me" are also catchy. The combination of solid songs and slots on the 'N Sync and Nickelodeon tours this summer should do the trick in breaking this appealing act. Now, if only they would alter their name . . . or at least hire a new stylist.

STEVE EARLE

Transcendental Blues

PRODUCERS: the Twangtrust

E-Squared/Artemis Records

As hard to figure out as he is brilliant, Steve Earle adds yet another masterpiece to his disparate collection of classics with "Transcendental Blues." Since getting clean a few years ago, Earle has been so prolific it's scary, and this follow-up to his bluegrass epic, "The Mountain," finds him in a mode closer to "Revolver"-era Beatles than Bill Monroe. Regardless of style, Earle can write circles around 90% of Music City's hitmakers and showcases here a knack for both understated truth and trippy observation. An affected vocal is somewhat distracting in the early going, but killer melodies and an unsurpassed lyrical mastery prevail. Production is mostly sparse, with Earle himself playing everything from fuzztone guitars to harmonium, banjo, and mandolin. The Pogues, sister Stacy Earle, and others help out, but this is Earle's show all the way. Gems like the title cut, "Another Town," and "Over Yonder (Jonathan's Song)" pack a punch, but the album reaches a rocking pinnacle with "All My Life," a creepy, blistering treatise on the stalker mind-set. And for good measure, Earle knocks off a mean bluegrass tune just to show he still can. Another winner.

STUDIO CAST RECORDING

Lucky In The Rain

PRODUCER: Hugh Fordin

DRG 12625

Originally produced in 1997 at Connecticut's Goodspeed Opera House, this musical, which employs a '20s-style libretto to showcase songs with melodies by Jimmy McHugh and lyrics

SPOTLIGHT



NINA GORDON

Tonight And The Rest Of My Life

PRODUCER: Bob Rock

Warner Bros. 47746

On her solo debut, Nina Gordon proves that there is, indeed, life after Veruca Salt, the band she co-founded and then divorced herself from two years ago. In fact, there's not only life but a whole new range of artistry that is just now rearing its beautiful head. With "Tonight And The Rest Of My Life," singer/songwriter/guitarist Gordon has delivered a sterling—and summer-fueled (think the Go-Go's)—collection that is equal parts pop, rock, and alternative. Tracks like "Badway," "Hold On To Me," "Number One Camera," "Hate Your Way," "Got Me Down," and the title track (the set's first single) reveal an artist who knows the importance of hook-laden melodies and smart, at times vulnerable, lyrics. Throughout the set—all originals except for a sublime cover of Skeeter Davis' early-'60s hit "The End Of The World," later covered by the Carpenters—Gordon remains exuberant, passionate, and honest. Never has she sounded so alive.

by Harold Adamson and Dorothy Fields, has been recorded with a new cast. And that new cast is stellar, featuring the likes of Barbara Cook, Lillias White, Malcolm Gets, and Debbie Gravitte. The McHugh catalog, of course, is rich with such standout songs as "I'm Shooting High," "Exactly Like You," "On The Sunny Side Of The Street," "I Can't Give You Anything But Love," and "Don't Blame Me." The rarely heard title song is not a novel idea for a lyric, but it's an engaging number anyway. Great material pre-

SPOTLIGHT

KING SUNNY ADE

Seven Degrees North

PRODUCER: Andrew C. Frankel

Mesa 9 1100

One of the most enduring figures in West African music, King Sunny Ade is into his fifth decade laying down one of the finest sub-Saharan grooves on the planet. The acknowledged boss of *juju*—a unique Nigerian synthesis of traditional Yoruba talking-drum music and Western pop—Ade caught listeners' fancy in the West with three '80s releases on Mango. His recent work is just as compelling. Various tracks on "Seven Degrees North"—including "Samba," "Ode Ma Ti P'ogidan Soko," "Congratulations," and "Merciful God," a tune with the exuberance of South African *kwela* music—immediately catch the ear: The guitar and

KING SUNNY ADE



SEVEN DEGREES NORTH

keyboards are lines of thought easily followed. The drums, the syncopation, the vibe—that's equatorial, that's the heat radiating from the buildings in Lagos, Nigeria, on a dry-season evening. Ade's songs come from a joyful place, even when the topic is serious. Juju is a celebration, and when it's done with this much finesse, it's the kind of world party one wouldn't want to miss.

sented in a delightful musical theater manner.

THE NEW BROADWAY CAST RECORDING

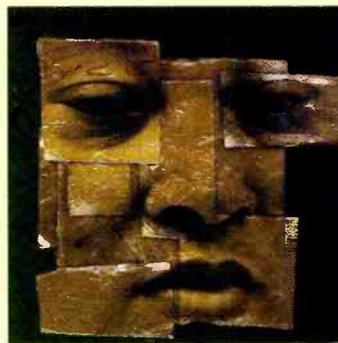
The Music Man

PRODUCER: Hugh Fordin

Q/Atlantic 92915

Harold Hill, the titular charming con man of this musical, is back in town—Broadway that is, in a sparkling new production of Meredith Willson's classic 1957 smash hit. As Hill, Craig

SPOTLIGHT



NUSRAT FATEH ALI KHAN

Dust To Gold

PRODUCER: Nusrat Fateh Ali Khan

RealWorld/Narada 72438-49178

At his death in 1997 at age 49, Nusrat Fateh Ali Khan was not only the great modern genius of the Sufi devotional song known as *qawwali*, he was a cross-cultural icon and inspiration to Western singers from Peter Gabriel and Jeff Buckley to Eddie Vedder and Joan Osborne. That's why the discovery of a previously unreleased studio session in Khan's native Pakistan is a world music event. "Dust To Gold" finds the master in classic form as he sings four quarter-hour songs of ecstatic praise, accompanied by his "party" of chorus, percussion, and harmonium. Throughout, the sheer joyousness of Khan's ornate expression is extraordinary and infectious. The vocalist's massive catalog includes scores of exciting live discs on such labels as Ocora and Shanachie—not to mention his definitive studio titles on RealWorld. "Dust To Gold" adds significantly to the riches, and RealWorld promises more where this came from.

Bierko emulates the boisterous Robert Preston, who played the part in both the Broadway and Hollywood versions, while Rebecca Luker's lovely voice gives her role as Marian the Librarian star quality on the order of Barbara Cook, who portrayed Marian in '57. As for the Willson score, it is cornball of the highest order in that it combines generous melody with many truly inventive musical numbers. Yes, there's venerable competition from the original cast and, later, soundtrack entries. But here's a winning performance of the show, augmented by the great

advancements in sound reproduction made over the past 43 years.

R & B / HIP-HOP

VARIOUS ARTISTS

Le Flow: The French Hip-Hop Avant Garde

PRODUCERS: various

Ultra 1057

Another all-star hip-hop compilation—what's so different about that? Well, this one just happens to spotlight France's top MCs. The second set in the "Le Flow" series, "The French Hip-Hop Avant Garde" highlights the best and brightest in French hip-hop culture. The various aspects of hip-hop are evident throughout the 15-song set. Doc Gyneco's "Ndekete Yo" is a hot offering that combines Latin musical influences with spicy French lyrics. Big Red's "Red-emption" is reminiscent of a Midwest bounce track intertwined with a dancehall chant—it's an experiment few American artists would try. The album also features collaborations of French superstars and their American counterparts. Media darling Missy "Misdemeanor" Elliott teams with MC Solaar on a remix of "All N My Grill." Aside from Solaar's contribution, this version sounds no different from its predecessor, sans Solaar's verse, but the MC's turn laid against Timbaland's violin-produced track leads one to wonder what a Solaar/Timbaland collaboration might sound like. The compilation also features Common, Les Nubians, Nutter, and Rockin' Squat.

BILL WITHERS

The Best Of Bill Withers: Lean On Me

PRODUCERS: various

Columbia/Legacy CK 63852

Required listening in any R&B 101 course must include this subtle masterpiece who last recorded in 1985. Rivaling the lyrical magic of Smokey Robinson, this gentle giant of a poet rose to prominence in the '70s with simple yet complex rhythms and image-rich, soul-touching lyrics. Taking the genre to another level, Withers created an enduring catalog of tender, passionate ballads and head-boppin' funk that's still being sampled and covered some 30 years later. Encompassing his years with Sussex and later Columbia, this 18-track compilation includes all the major hits ("Ain't No Sunshine," "Love-ly Day," "Lean On Me," "Use Me," and "Just The Two Of Us") and other gems ("Tender Things," "Hello Like

(Continued on next page)

VITAL REISSUES®

VARIOUS ARTISTS

The Warmth Of The Sun: Songs Inspired By The Beach Boys

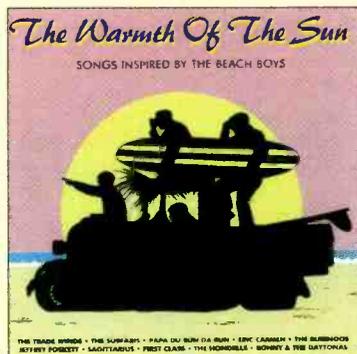
PRODUCERS: various

COLLECTION PRODUCER: Cary E. Mansfield

Varèse Sarabande 302 066 117

From radio jingles to chart-topping performances by the likes of the Beatles, many within the pop landscape have been influenced by the Beach Boys' signature sun-splashed sound. Conversely, the breezy sounds of '50s vocal groups like the Four Freshmen and the Hi-Lo's were divine inspiration for the Beach Boys' leader, Brian Wilson. Armed with double-tracked harmonies and buoyant productions, the Beach Boys helped pave the way for numerous artists of the '60s and '70s, many of whom emulated their postcard-perfect pop sound. "The Warmth Of The Sun" captures such gems. Highlights include such top 40 hits as the Trade Winds' "New York's A Lonely Town," Ronny & the Daytonas' "G.T.O.," First Class' "Beach Baby," the

Hudson Brothers' "Rendezvous," and Eric Carmen's "She Did It." And making its CD debut is the Rubinoos' classic B-side "As Long As I'm With You." The 19-track set also includes "I Live For The



Sun" and "Thru My Window" by Jeffrey Foskett, who is the vocalist and guitarist for Brian Wilson's current touring band.

TINA BROOKS

Minor Move

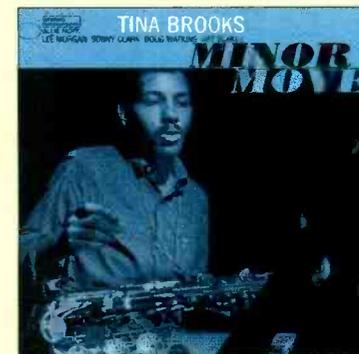
PRODUCER: Alfred Lion

REISSUE PRODUCER: Michael Cuscuna

Blue Note 22671

The title belies a *major* move—not only does it mark the release of a wonderful 1958 set by the late tenor saxophonist Tina Brooks, but it finds Blue Note's ongoing "Connoisseur" series revisiting golden out-of-print nuggets or never-released albums from its rich vaults. Brooks' work is greatly sought after for many reasons, including his keen, haunting musicianship and the lack of recorded Brooks material in existence. (Only one solo album by him was released during his lifetime, 1960's "True Blue.") Still, he caught the attention of some jazz enthusiasts with his sideman work on albums with Freddie Hubbard, Jimmy Smith, and others. Released in the U.S. for the first time (except for a limited-edition box

set on Mosaic), "Minor Move" features tracks that are lyrical and blues-drenched—and Brooks is powered by the label's all-stars of the



era: trumpeter Lee Morgan, pianist Sonny Clark, bassist Doug Watkins, and drummer Art Blakey.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. 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 Diliberto (new age); Philip van Vleck (blues/world).

(Continued from preceding page)

Before"). For those fortunate enough to have witnessed the first coming of "Still Bill," here's a chance to go home again.

DANCE

★ TINA COUSINS

Killing Time
PRODUCERS: various
Republic/Universal 012157955
Released nearly two years ago in the U.K., where it was a success, Cousins' irresistible debut album, "Killing Time," is finally seeing the light of day in the U.S.—and frankly, with radio's current fascination with European acts like Alice Deejay, Eiffel 65, and Sonique, the timing couldn't be better. The set's first single, the incredibly anthemic "Pray," is well-poised to dominate airwaves; that is, if program and music directors take the time to listen to its urgent tale and powerful trance-hued beats. Simply put, it's a hit waiting to happen. And it's not the only gem on this album. Other noteworthy tracks include "Forever," "Killin' Time," and "Angel." Interspersed among these uptempo tracks are delicious downtempo R&B-infused jams like "Live & Breathe," "Breathless," and the melancholic ballad "Turn Back Time." Quite the diverse collection, with the tracks perfectly complementing each other. This is one dance/pop album that needs to be heard. Let's just hope it finds a U.S. audience.

JAZZ

★ TOMASZ STANKO

From The Green Hill
PRODUCER: Manfred Eicher
ECM 1680/547-336
Polish trumpeter Tomasz Stanko has managed quite a hat trick of late, with three masterful ECM albums in a row. "Leosia" has been lauded to the skies by European jazz critics, and last year's "Litania"—a tribute to the music of great Polish film composer/bandleader Krzysztof Komeda, in whose hand Stanko played—is one of the most sheerly beautiful jazz records of the past decade. A fine follow-up, "From The Green Hill" is the product of a Stanko-led international supergroup of sorts, with the textured lineup composed of English saxophonist John Surman, Argentine *bandoneon* ace Dino Saluzzi, American classical violinist Michelle Makarski, and Scandinavian rhythm team Anders Jormin and Jon Christensen. The resulting chamber jazz is new Old World music, both intriguingly fresh and hauntingly familiar.

BLUES

THE DUKE ROBILLARD BAND

Explorer
PRODUCER: Duke Robillard
Shanachie 9025
Robillard and his band check in with an album that's very much straight-ahead contemporary blues. The heart of the record lies with the rugged tune "Hang On," the deeply hip groove of "You Mean Everything To Me," the countrified acoustic vibe of "Sayin' Don't Make It So," and the West Coast strut of "Jumpin' With Duke" and "Brand New Fool." The final cut on the CD, "Time Is Short," is a poignant, contemplative piece that is as profound as any tune Robillard has ever recorded (and Tom West's organ solo, responding to Robillard's eloquent guitar, is purely soulful). These songs combine dynamite arrangements with relatively strong lyrical support. Robillard and his accomplices are masterful blues players; their sophisticated chops allow them to wail on any blues style imagin-

able. The surprise of the record is "Lonesome Old Town," a folk tune. Although the lyrical content of the songs on "Explorer" is not consistently good, the superb musicianship carries the album effortlessly.

CLASSICAL

★ BRUCKNER: Symphony No. 8

Vienna Philharmonic, Pierre Boulez
PRODUCER: Christian Gansch
Deutsche Grammophon 289-459-678
Many were surprised when modernist sage Pierre Boulez ventured into the realm of the Austro-German symphony with Mahler a few years back. That jolt should have prepared them for the shock of him conducting Bruckner. But unlike such overrated Brucknerians as the late Sergiu Celibidache (so in vogue right now), Boulez illuminates the harmonic drama and deep soul of this music by looking into the score, not the mirror. Just a shade faster overall than Daniel Barenboim's recent Berlin Philharmonic version on Teldec (which also uses the Haas edition), Boulez's account is taut and luminously transparent without lacking any weight or atmosphere; the live performance was recorded at the site of Bruckner's tomb, Austria's St. Florian monastery. This is sublime music, beautifully played by the Vienna band. Newcomers to Bruckner could do far worse than to start here.

CONTEMPORARY CHRISTIAN

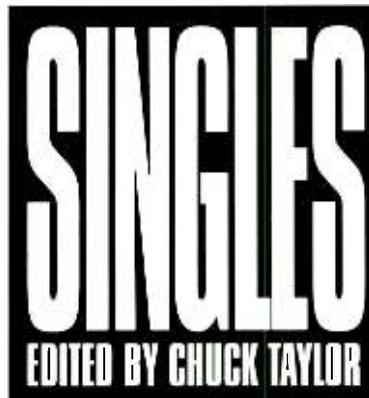
▶ SANDRA PAYNE

That Voice
PRODUCER: Wayne Haun
Vital Communications VTC0050D
"That Voice" is an appropriate title for the sophomore project from this gifted vocalist, because that's exactly what people usually exclaim when in the presence of Payne's incredible vocal firepower. Payne celebrates her faith gloriously on this fine album, especially on songs like "Hallelujah," "Because I Wear Your Name," "Just Say Jesus," and the gorgeous ballad "When Sparrows Fall." The latter demonstrates that Payne is just as effective a communicator at delivering an intimate ballad as she is a powerhouse jam. Payne has a remarkable five-octave range that she puts to great use on this collection of pop/R&B tunes. The result, produced by Wayne Haun, is a more focused effort than her debut, and it demonstrates the full range of Payne's talents. As Payne prepares to take her place among the Christian community's top female artists, "That Voice" should be the ticket to broader acclaim.

NEW AGE

TIM JANIS

Water's Edge
PRODUCER: Tim Janis
Tim Janis Ensemble Records TJE-CD-1103
Pianist Tim Janis is a minor phenomenon in New England, where he's been doing the new age version of the teen idol mall tour. With melodies that waft out air-conditioned and filtered, his music fits in perfectly with the manicured, perfumed, and insulated world of modern shopping culture. Janis, like Yanni, dresses up easy listening in a tuxedo, trying to elevate it to high art. But that statement is a disservice to Yanni, who is Stravinsky compared with Janis. Janis takes a velvet brush to melodies that, though skillfully rendered, are already dripping in more sentimentality than an Academy Awards acceptance speech. Whether pulling from Celtic influences on "Nubble Light" and "Twin Light" or heading for bombast on "Moonlight On The Sea," Janis bathes it all in treacly strings that go down like a strawberry daiquiri with a cough syrup chaser.



POP

▶ BAHAMEN Who Let The Dogs Out (3:17)

PRODUCERS: Michael Mangini, Steve Greenberg
WRITER: A. Douglas
PUBLISHER: Desmond, BMI
S-Curve/Artemis 01 (CD promo)
What is a summer without a festive novelty to nosh on? Pretty darn dreary, actually. Well, thanks to the Baha Men, top 40 radio is about to become a little more fun. After years of releasing solid, if underappreciated material, the act has struck pop gold with a track that deftly combines elements of street-wise funk/bass and lush Caribbean soul. The beats are instantly insinuating, and forget about the chorus chant—you'll be singing along to that before the end of your first listen. What's this ditty about? Hard to say, given the

lads' slippery way with a lyric. But it barely matters. It's all about the lip-smacking hook and the spine-crawling groove—both of which will draw positive comparisons with such hallowed booty classics as 95 South's "Whoop (There It Is)." Thanks to early support from such top 40 taste-making radio stations as WHTZ (Z100) New York, expect widespread airplay within seconds. And it's only going to get more hectic once the label unleashes its planned batch of dance remixes.

★ MACY GRAY Why Didn't You Call Me (3:14)

PRODUCER: Andrew Slater
WRITERS: M. Gray, J. Runumna
PUBLISHERS: Zomba Songs/Happy Mel Boopy's Cocktail Lounge and Music, BMI; EMI April/obo itself/Ooky Spinalion, ASCAP
Epic 12867 (CD promo)
Hipster Macy Gray was nominated for a best new artist Grammy before previous single, "I Try," even caught the ear of the public. Turns out the track was a credible hit, reaching the top 10 of The Billboard Hot 100 and saturating radio to the point of exhaustion. But now the real test begins: Can she do it again and prove herself an artist with the savvy—and the songs—to reconnect without the hype? "Why Didn't You Call Me" is an intriguing mix of old-school soul, with a tinkling piano and a fluid, kicking bassline. Definitely leaning more R&B than pop, it conjures images of Gray before an intimate room of fans, jamming her thang till it hurts, all the while with a smile. Melodically, the track has a lot going for it, too. It's loaded with varying textures, which

R & B

JILL SCOTT Gettin' In The Way (3:57)

PRODUCER: Vidal Davis
WRITERS: J. Scott, V. Davis
PUBLISHERS: Blues Baby Music/Jat Cat Music Publishing/Double Oh/Eight Music/Touched by Jazz/EMI April Music Inc., ASCAP
Hidden Beach/Epic 12876 (CD promo)
While comparisons to Erykah Badu are likely, this young Philly songstress/writer/poetess has more going for her than simply sounding, well, quite similar to Badu. While musically, Badu-ism is evident on Scott's debut single, "Gettin' In The Way," her voice has a deeper, richer quality than the talented Badu's. And interestingly, it was Scott who wrote and originally performed the female part on fellow Philadelphia's Roots' '99 hit "You Got Me," a project that employed Badu on the commercial single. But enough about Badu. Scott is a true talent in her own right. With the help of producer Vidal Davis of Jazzy Jeff's A Touch Of Jazz camp and her own superb writing skills, "Gettin' In The Way" is the neo-soul version of a ghetto cat fight. With bluesy, soulful vocals over a simple jazz-infused groove, the song is about a woman addressing her lover's meddlesome former girlfriend. You know Scott is serious when she sings, "You better back down/Before you get smacked down/You better chill." With her street-savvy attitude and cool, funky sound, Scott is probably more like a female D'Angelo than a clone of that other woman.

KANDI What I'm Gon' Do To You (timing not listed)

PRODUCERS: Kevin "She'kspere" Briggs, Kandi
WRITERS: K. Briggs, K. Burruss
PUBLISHERS: Shake'em Down Music/Hitco South/Kanda Music/Air Control Music/EMI April Music, ASCAP
So So Def/Sony Music Soundtrax 12862 (CD promo)
You may not recognize the name, but you'll definitely recognize the sound. The co-writer for hits like "No Scrubs" and "Bills, Bills, Bills" looks to grab a little shine of her own with the debut single off the soundtrack to "Big Mama's House." A member of the Atlanta-based group Xscape, Burruss is no stranger to the microphone. "What I'm Gon' Do To You" employs that synth bounce that made She'kspere famous, and who can sing Kandi's lyrics better than she? No one. She takes her time feeling every verse as her vocals ride the midtempo beat. Keeping in line with her previous success, Kandi plays a strong woman who's tired of a trifling lover: Although the topic is not a new one, the track is so funky that the annoyance level remains low. Radio will likely pick up on the single, which is already gaining attention in the singer's hometown of Atlanta. The only problem is that it's far too short: Just as it's really grooving, it ends. But a true performer always leaves the audience wanting more, yes?

SHAGGY Dance & Shout (3:57)

PRODUCERS: James Harris, Terry Lewis
WRITERS: J. Harris, T. Lewis, O. Burrell, M. Jackson, R. Jackson
PUBLISHER: Peacock Music Publishing
MCA 25013 (CD promo)
Shaggy's debut album on MCA Records (he left Virgin last year) kicks off with the single "Dance & Shout," which heavily samples the Jacksons' "Shake Your Body (Down To The Ground)," while borrowing a strain or two from "Macarena." Unfortunately, though produced by legendary producers Jimmy Jam and Terry Lewis, the song leaves a

(Continued on next page)

NEW & NOTEWORTHY

DON PHILIP You Make Me Love You . . . More (3:10)

PRODUCERS: Steve Lunt, Paul Umbach
WRITERS: G. Teren, J.P. Pennington
PUBLISHERS: Zomba Songs/Teren It Up Music, BMI
Jive 42688 (CD promo)
Followers of Britney Spears will remember Jive newcomer Don Philip as the lucky young man who dueted with the multi-platinum artist on "I Will Still Love You," a track on her debut album. The 24-year-old comes to the game with other credits, too, as a background singer for Gloria Estefan, Peabo Bryson, and Taylor Dayne and

star is born. "You Make Me Love You . . . More" has the potential to crack wide open over the summer airwaves, becoming the "Mmmmbop" of the year.

NINA GORDON Tonight And The Rest Of My Life (no timing listed)

PRODUCER: Bob Rock
WRITER: N. Gordon
PUBLISHER: Celestial Snail Music, ASCAP
Warner Bros. 100135 (CD promo)
What a wondrous major-label debut from Nina Gordon, former guitarist for the now-reconfigured Veruca Salt. Effortlessly sung, enchantingly written by the artist, and produced with



with a cut ("Sugar") on the platinum soundtrack to the recent "Drive Me Crazy." Philip's first single isn't as soppily bubble gum as much of the super-youth chuckwagon that Jive is dominating the airwaves with, but this sun-splashed pop gem will certainly radiate on the tastes of the younger side of the top 40 audience like a bright beam from the sky. For adults, its remarkable resemblance to George Michael's No. 1 smash "Faith" (to the point that Mr. Michael might have a word or two to say about not being credited as a songwriter) could also stir interest. Image-wise, Philip sho'nuf is a cutie, with a vitality and freshness that has faded from the over-worked faces of now-music vets (and labelmates) 'N Sync and Backstreet Boys. With an appealing videoclip already in the bag, all Philip needs now is exposure on MTV's "TRL," and a



precision and emotional gusto, this dreamy, guitar-laden ballad neatly walks the line between AC schmaltz and edgy modern adult. Lyrically, Gordon sings of feeling weightless and alive amid an eyescape of stars and glitter; it's perhaps a metaphor for love, or on the dishy side, a declaration of emancipation from her former band. But however one chooses to interpret it, there's no denying the magnetism of the song's melody and structure, with a chorus so lovely that it easily draws emotion and a captivating bridge that makes this song an absolute bull's-eye, even after scores of repeated plays. Gordon has such a jewel in "Tonight And The Rest Of My Life." Here's hoping that radio opens its ears to hear the majesty behind this gifted new solo star-in-the-making. This track is indeed one of the year's best surprises.

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, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Bradley Bambarger (N.Y.); Michael Paoletta (N.Y.)

Reviews & Previews

(Continued from preceding page)

good bit to be desired, as it is monotonous, looping the same hook over and over. Its saving grace is heard in the promo single's dancehall version, where the breakdown actually allows for a little West Indian flavor; for all of 20 seconds. It's also surprising that an artist and label would want to release a song that is completely based on a single sample (à la Puffy, circa 1998), at a time when most artists are finally retreating from that overused, lazy technique. "Dance & Shout" may have a shot in the clubs, thanks to its high energy and pop flavor, but beyond that, it's hardly poised to be the summer anthem of the year.

COUNTRY

▶ TRAVIS TRITT *Best Of Intentions* (3:59)

PRODUCERS: Billy Joe Walker Jr., Travis Tritt
WRITER: T. Tritt
PUBLISHER: Post Oak Publishing, Inc., BMI
Columbia 12778 (CD promo)
It's been more than three years since Travis Tritt had a top 10 single. His last visit to the upper echelon of the charts was in March 1997, when he peaked at No. 6 with "Where Corn Don't Grow." This terrific new single should signal his return to prominence at country radio. After spending the first decade of his career at Warner Bros., Tritt made the switch to Columbia, and this marks his debut with the Sony family. He's off to an auspicious start. It's a gorgeous ballad along the lines of such previous chart-toppers "Can I Trust You With My Heart," "Help Me Hold On," and "Anymore." Penned by Tritt, the song boasts a sweet melody and tender lyric about a man whose best intentions never materialize into the life he'd always planned to build for the woman he loves. It's a stirring anthem of devotion that will likely strike a chord with country listeners who can relate to the sentiment that daily reality differs from romantic fantasy. Tritt has long had one of the format's most recognizable voices. Programmers should welcome this with open arms—and lots of spins.

★ CRAIG MORGAN *Paradise* (3:34)

PRODUCERS: Norro Wilson, Buddy Cannon
WRITERS: C. Morgan, H. Allen
PUBLISHERS: Sony/ATV Songs/Triple Shoes Music/Coburn Music, BMI
Atlantic 300197 (CD promo)
This song is a throwback to the days when country music said something important without leaving listeners feeling as if they had been emotionally manipulated or hit over the head by a harsh message. This song has heart and integrity, and it's being sung by a man who has earned the right to sing it. Newcomer Craig Morgan recently debuted on country radio with his "Something To Write Home About." Before embarking on a musical career, he spent years in the military, serving as a paratrooper. The song starts off with a military cadence and then segues into Morgan's heartfelt lyric about being an 18-year-old leaving home. The chorus says: "Once I was a soldier and not afraid to die/Now I'm a little older and not afraid to cry/Every day I'm thankful just to be alive/When you've been where I've been any kind of life is paradise." It's honest and personal, and it comes directly from a man who has lived those words. There's a line in "My Thanksgiving" from Don Henley's new "Inside Job" album that says, "The trouble with you and me, my friend, is the trouble with this nation/Too many blessings, too little appreciation." That statement is sad but, oh, so true. In a clear, strong country voice, Craig Morgan reminds us of our blessings and helps us remember the men who made many of those blessings possible. This is country music at its best and most honest, and it should cut through most of the radio ear candy like a sword.

SPOTLIGHT



STIR *Climbing The Walls* (3:49)

PRODUCER: Howard Benson
WRITER: A. Schmidt
PUBLISHER: not listed
Capitol 7087 (CD promo)
Last time around, St. Louis-based Stir stirred up the modern rock airwaves with the brilliant "New Beginning," a killer anthemic rouser that gripped the senses like a vise. The soup's still hot on follow-up "Climbing The Walls," a gritty, guitar-charged turbine that also has enough melodic charm to hint at potential adult top 40 crossover with a slightly toned-down remix. As an earmark, think of this act as Goo Goo Dolls on testosterone: less pop-sounding, but with the charmed good looks and friendly melodies that could draw in the masses like a bug to light. Stir has all the pieces in place to break big, especially with lead vocalist/guitarist and songwriter Adam Schmidt at the helm; now radio, hop to it. From its sophomore opus, "Holy Dogs."

GEORGIA MIDDLEMAN *No Place Like Home* (3:26)

PRODUCERS: Tony Haselden, Russ Zavitson
WRITERS: K. Rochelle, A.J. Masters
PUBLISHERS: Warner-Tamerlane Publishing Corp., Crutchfield Music, MAS Venture Music, BMI
Giant 100213 (CD promo)
This talented San Antonio native makes her debut with a strong midtempo tune that's beautifully sung and skillfully produced. Laced with mournful fiddle accentuating the melody, the song paints a portrait of a woman running away from a bad relationship. Middleman has a pretty voice tinged with a vulnerability that brings the lyric to life as she sings about looking for a shoulder to cry on and a place to stay that's "no place like home." Middleman is a potent talent as a vocalist and a songwriter (although she didn't write this cut). She honed her performance skills in the granddaddy of all honky-tonks, Billy Bob's Texas, opening for Willie Nelson and Merle Haggard, before seriously delving into songwriting while a student at NYU. Now a Nashville resident, Middleman is anticipating the release of her Giant debut. This winning single should serve as an impressive introduction to country radio.

ROCK TRACKS

▶ (HED)PE *Killing Time* (3:53)

PRODUCER: Machine
WRITER: not listed
PUBLISHER: not listed
Jive 42715 (CD promo)
To the less informed, (hed)pe is just another entry in an ever-lengthening list of wannabes hoping to cash in on the Limp Bizkit/Kid Rock invasion of the pop charts. In truth, this outfit actually came first. In fact, (hed)pe has previously served a blistering brand of rap/metal that would leave today's platinum stompers pale and withered by comparison. "Killing Time" previews the long-awaited new collection, "Broke," and it shows (hed)pe still kicking harder than most. Yes, the music is somewhat more melodic, and the hook is more than decipherable—it's insanely catchy. But front man Jahred's vocals remain a sensory

assault that pack a blinding blend of guttural emotion and unadulterated rage. His rants are framed by the kind of razor-sharp guitars and slippery beats that should equally appeal to commerce-driven rock radio and angst-riddled teenage boys. Play it loud . . . and allow yourself to be sucked in to the catharsis of it all. This is what rock'n'roll is supposed to be all about.

AC

CARLY SIMON *So Many Stars* (4:18)

PRODUCERS: Carly Simon, David Field, Frank Filipetti
WRITER: C. Simon
PUBLISHER: C'est Music, ASCAP
Arista 3857 (CD promo)
Any opportunity to envelop oneself with new music from the timeless Carly Simon equals a holiday from the musical doldrums. From her new album, "The Bedroom Tapes," comes this solid, atmospheric number that cleverly follows a thought process about love during a walk around Manhattan. Adding kitsch to the endearing lyric are references to places like Union Square, a subway turnstile, the Hudson, and Lexington Avenue, making this a fun ride for all familiar with the big city. But mostly, listeners will react to the questions in Simon's mind as she wonders, in progressive fashion, "Maybe I didn't love you," "Maybe I don't love you now," "Maybe I won't ever love you again," then "What if you're out there/And I just didn't see you." AC radio will delight listeners with this treat, a keen observation and universal run of emotions that's as majestic as the Statue of Liberty.

RAP

DMX FEATURING SISQÓ *What You Want* (3:40)

PRODUCER: Nokio
WRITERS: E. Simmons, T. Ruffin, M. Andrews
PUBLISHER: not listed
Def Jam 15074 (CD promo)
DMX and Sisqó team to ask the long-lived question of the opposite sex: "What do you really want from me?" Whether they'll ever get an answer remains to be seen, but for now, X lets brothers know what to look out for, while Sisqó makes the most of his guest spot as he freaks the song's final verse. The Def Jam and Def Soul artists make an able duo. Sisqó's jazzy riffs smooth out the gruff tones of DMX and vice versa. X sounds comfortable on the piano-laced track provided by Dru Hill member Nokio, who has been spreading his wings as of late behind the scenes, also working with up-and-comer Torrey Carter. He has a real knack for working the boards, as the piano and violin samples intertwine almost seamlessly while building the track's intensity. The cut will have life at R&B radio as it combines two bona fide stars who both have great track records. Sisqó has quickly become the king of the early summer with his "Thong Song," while X's Ruff Ryders family recently dropped its second compilation. So the time seems right to ask, "What you want?"

THE DWELLAS *Leakage* (timing not listed)

PRODUCER: Nick Wiz
WRITERS: A. Outlaw, C. Gerald, N. Loizides
PUBLISHERS: Scripts & Scrolls Music, BMI; Rough Beat Music, ASCAP
Stimulated/Loud 1914 (CD promo)
The Dwellas, formerly known as the Cella Dwellas, return with an aggressive new single, "Leakage." Produced by Nick Wiz, the track is fueled by a fast-paced violin sample. UG and Phantasm trade verses with fierce results. The Brooklyn-based duo, which garnered underground recognition for their 1996 release, "Realms 'N Reality," haven't lost a step over the years with their battle rap flow. Their underground credibility should secure their base with hardcore fans, but one wonders if mainstream rap fans will catch on. At radio, mix-show DJs have been spinning the song faithfully across the country. Only time will tell if the Dwellas' underground sounds will find their way to the turf above.

IN PRINT

HE'S A REBEL: Phil Spector, Rock And Roll's Legendary Producer

By Mark Ribowsky
Cooper Square Press
342 pages; \$18.95

Given the renewed pre-eminence of the producer in pop music, this reprint comes at just the right time for younger folks to get acquainted with the magnificent, albeit temporary, reign of one of the form's all-time greats. Originally published in 1989, "He's A Rebel" tells the story of one of pop's true eccentrics. Though he has been musically reclusive for most of the past two decades, the work done by Phil

Spector in his 60s prime will live forever in the ears and hearts of music lovers the world over.

Everything you've ever heard about Spector comes to life in this book. Testimony from his ex-business partners and ex-wives paints a wholly unflattering picture of the man: The so-called

"tycoon of teen" was indeed a vicious, unstable person. Spector began these machinations on his very first record, the Teddy Bears classic "To Know Him, Is To Love Him," when he forced vocalist Harvey Goldstein from the group. Spector's ugly behavior grew more outrageous as his success escalated, but he apparently was not the type to learn from his mistakes.

Long after his star had faded, Spector continued to treat the outside world like dirt. As a result, as of 1989 the man has lived a paranoid, lonely existence in his Pasadena, Calif., home with little contact with other human beings.

But when times were good, Spector was a man who should have been on top of the world. After all, this is the person responsible for "Unchained Melody," "Be My Baby," "He's A Rebel," and many other certified classics. One of the book's highlights is the story of "River Deep-Mountain High," the Ike and Tina Turner classic that somehow never connected with a mass audience, devastating Spector. Ribowsky's retelling of

how that song came to be is alone worth his book's cover price.

After his '60s heyday, Spector turned his attention at the decade's end to the then disintegrating Beatles. Following his attempt to salvage the "Get Back" tapes as the much-maligned "Let It Be" album, Spector teamed up with George Harrison on his classic "All Things Must Pass" and with John Lennon for his first two post-Beatles records, as well as his later "Rock 'N' Roll" covers album. The stories of Spector's and Lennon's behavior during the sessions for

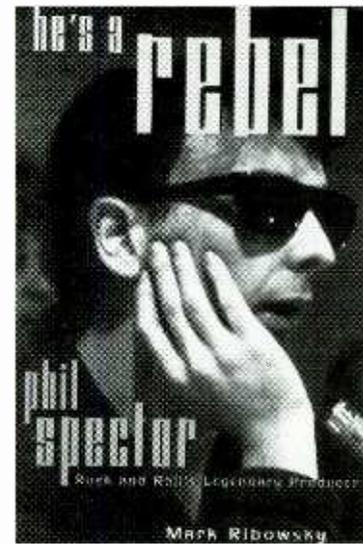
the latter illustrates the tenuous grip on reality that each had at the time.

Spector's last significant work, on the Ramones' 1980 album, "End Of The Century," casts him as a stern, even deranged taskmaster. The picture that is painted of Spector at this point in his career is that of a drunken, gun-toting bully. The fact that both Joey and Dee Dee Ramone have confirmed this portrayal here and elsewhere gives the impression that these sessions were a nightmare.

The author makes a case for this being Spector's last shot at greatness as he tried to bring his signature sound to one of punk's key groups. Alas, as album sales and the critical discourse of the time suggest, the experiment was not as successful as both band and producer might have hoped.

The downside of this reprint is that even though it comes 11 years later, no effort was made to expand the text's purview. Thus, the epilogue, which attempted to bring the reader up to date on the book's characters, is utterly outdated, ending at the close of the '80s. True, Spector's career in music essentially ended at the beginning of that decade. But the lack of perspective on his later strange days leaves the door open for perhaps one last, more complete look at the life of this fascinating character.

MIKE VILLANO





Spooks Pact. Actor Laurence Fishburne appears in the video for the Spooks' debut single, "Things I've Seen." In turn, the Artemis Records/Antra Music act is contributing a song to the soundtrack to "Once In The Life," Fishburne's film directorial debut. The Spooks' debut album, "S.I.O.S.O.S.," will be available July 11; the "Once In The Life" soundtrack will be released in August. Pictured, from left, are Spooks members J.D., Mr. Booka T, and Ming Xia; Fishburne; and the Spooks' Water Water and Hypno.

Brenda Russell Ends 7-Year Drought Singer/Songwriter Debuts On Hidden Beach With 'Paris Rain'

BY DAVID NATHAN

LOS ANGELES—While acclaimed singer/songwriter Brenda Russell is a staple on jazz and jazz/AC radio, consistent mainstream success has eluded her. But her fortunes may be changing with the July 18 release of her debut album for Epic-distributed Hidden Beach, "Paris Rain."

The 11-track set is Russell's first since the 1993 EMI outing "Soul Talkin.'" Produced by Russell and Stephan Oberhoff, "Paris Rain" includes collaborations with Carole King ("Move The Moon") and Russell

Ferrante (of the Yellowjackets). Guests include Carl Anderson (dueting on "You Can't Hide Your Heart From Me"), Dave Koz, Kirk Whalum, Sheila E., Greg Phillinganes, the Perri Sisters, Siedah Garrett, Arnold McCuller, Jimmy Haslip, Vinnie Colaiuta, Paulinho Da Costa, and Lenny Castro. "Catch On," the lead noncommercial single, went to radio May 15.

"This album is a reflection of where I am spiritually, emotionally, and musically and how I've been evolving as a human being," says Brooklyn, N.Y.-born Russell. "The music is more of a hybrid than on my previous records: It's a little more jazz, with Latin, Brazilian rhythms, and world music. I've traveled a lot over the last few years—to Cuba, Ireland, Brazil, Italy, and France—so it's more universal in flavor."

Key cuts include the ballad "She's In

Love" (co-penned with Jay Graydon and Mark Portsmann), the R&B-flavored "Something About Your Love," the adult R&B standout "Baby Eyes," the lyrically strong "Expect A Miracle," and "Walkin' In New York," a song Russell says "was inspired by a stroll

through the city with my daughter Lindsay."

Russell established her acclaimed career thanks to hits like "Piano In The Dark," her 1988 Grammy-winning crossover single "Get Here" (also a 1990 hit for Oleta Adams), and 1978's now-classic "So Good So Right." Her 1978 "A Little Bit Of Love" was sampled in Big Pun's

1999 hit "Still Not A Playa." There's also her prolific work as a tunesmith for Luther Vandross, Tina Turner, Patti LaBelle, Diana Ross, and others.

The artist admits her seven-year album gap was self-imposed. "After 'Soul Talkin' I was very discouraged,"

(Continued on next page)



RUSSELL

Pioneer Honorees Include Stevie Wonder, Impressions; Hayes Gets The 'Shaft' Again

R&B PIONEER AWARDS RETURN: **Smokey Robinson** is back for the third consecutive year as master of ceremonies for the 11th annual Rhythm & Blues Foundation Pioneer Awards Sept. 6. As Robinson holds court, **Stevie Wonder** will be honored for his lifetime achievements. Also receiving special tributes: Atlantic Group co-chairman/co-CEO **Ahmet Ertegun** (the first Founders Award) and **Marvin Gaye** (the Legacy Tribute). Pioneer Award recipients for 2000 include **Betty Wright**, Huey "Piano" Smith, the **Chilites**, the **Impressions**, **Johnnie Johnson**, **Clyde Otis**, and **Sylvia Robinson**. Honorary chairman is Blue Note Records president **Bruce Lundvall**.

Traditionally held in February as an eagerly anticipated Grammy-week highlight, the gala will take place in New York's Hammerstein Ballroom at the Manhattan Center. A VIP reception kicks things off from 6 p.m. to 7:30 p.m.; the dinner/ceremony follows at 8:30 p.m. It's being produced in association with the multimedia production/distribution company CenterSeat Inc. and the Vibe Records Group. For more information regarding tickets and tables, call 800-358-3799. **Bob Wade** is acting executive director for the foundation.



by Gail Mitchell



biography that I'm writing with **David Ritz**."

Hayes is also busy authoring a new cookbook ("Cooking With Heart And Soul") that's being published in October by Putnam. And while there's no word as to whether the book will contain a recipe for chocolate salty balls, Hayes does indicate that other products may be spun off. One item is a barbecue sauce called Memphis Magic that Hayes says will rival the infamous Gates sauce out of Kansas City, Kan. In the beginning planning stages is the concept for a new restaurant.

Then he's involved with a new E-commerce Web site, Soulhouse.com, that's primarily targeted to the African-American and Latino markets. Last but not least, the school being built in Ghana, West Africa, under Hayes' sponsorship (The Rhythm and the Blues, Aug. 21, 1999) will open in August. "I'm a huge advocate of literacy," notes Hayes. "I'm the international spokesperson of the World Literacy Crusade, and we put a chapter in Ghana. They made me a king back in 1992 [crowned Nene Katey Ocansey I, development chief of Ada, Africa], so I had to fulfill my obligations there."

So what could possibly be next for Hayes? "That's a good question," he says, laughing. "I'll find something. When you see me doing something new, you'll say, 'Well, he found it.'"

(Continued on page 23)

SHUT YOUR MOUTH: That's what the new "Shaft" had naysayers doing after its \$21.7 million opening weekend windfall. But while the **John Singleton**-directed, action-heavy flick starring **Samuel L. Jackson** is definitely not a remake of its 1971 predecessor, one thing does remain the same: the pulsating theme by "Black Moses" himself, **Isaac Hayes**.

"I actually didn't change a thing," says Hayes about the theme, which he recut for the movie's LaFace soundtrack. "I did everything exactly the same. In fact, the three guys who were on the original version still play with me: on guitar is **Michael Toles**, **Lester Snell** is on keyboards, and the man who plays the wah-wah on the original and now is **Charles 'Skip' Pitts**. So we've kept that feel through the years. But this time around, I did it with today's technology, which makes it sound hotter, more dynamic. It's got more punch and everything."

The multi-hyphenated Hayes—singer/songwriter/



HAYES

Gold Mind's Torrey Carter Sings Of 'The Life I Live' On Debut Set

BY RASHAUN HALL

NEW YORK—With several major releases from R&B male artists flooding the market this year, newcomer **Torrey Carter** is throwing his hat into the ring with his debut set, "Torrey Carter—The Life I Live." Carter's Aug. 8 debut will be the first from a male artist on Missy "Misdemeanor" Elliott's EastWest imprint, the Gold Mind Inc.

Carter, a native of Grand Rapids, Mich., met Elliott in 1998 in New York's Greenwich Village when he was singing on the street with a friend. "We passed her and decided to sing to her," says the 19-year-old.

The opportunity was just what Carter had been striving for. "We used to walk from 59th Street to Brooklyn every day," says Carter, who's managed by Scy-Phi Management/Violator Management. "In order to make this happen, that's what we had to do."

Carter's drive to succeed was fueled by family problems. "My mother had a stroke, and Pops got real sick. That's what gave me the motivation to just bang it out. And it still keeps me hungry."

Those experiences helped shape his semi-autobiographical debut, especially the sentiments heard on the first commercial single, "Take That," released June 6. The accompanying video was directed by Nzingha Stewart and added to the Box and BET in early May.

"Going through what I went through with girls, not having dough—that's

the life I lived," says Carter. "I can remember when I used to ride a bike and females would ride by in cars saying, 'Yo, he's on a bike. Look at him.'"

Notes Tyrone Lyons, manager of New York's New Bate Records, "We've received a lot of requests for the single. It's a great summer record."

Carter was even given the opportunity to pen some material, co-writing "Floss Your Jewels" with Elliott. He's published by TC Music (BMI). In addition to Elliott, Carter worked

with labelmate Lil' Mo and her production company Flavahood on the 11-track project. He also collaborated with **Nokio** (of Dru Hill) on "The Life I Wanna Live." Among the project's other producers are **Bink Dog** and **Gerald Isaac**.

"Torrey has been doing well at both urban and rhythmic stations with 'Take That,'" says **Michelle Murray**, senior director of marketing for Elektra. "His style of music is youthful, and the demographic is there. So instead of a promotional tour, we'll hit radio shows throughout the summer and fall, with our street teams also hitting all the summer events."

Elektra is working Carter heavily at retail, enlisting him in WEA's artist development campaigns. The label is also marketing Carter's album on the Internet (torreycarter.com).



CARTER

BRENDA RUSSELL ENDS 7-YEAR DROUGHT

(Continued from preceding page)

she says. "The 'business' of music was getting to me. I withdrew from pursuing the artist thing so I could remember why I loved making music."

Russell began laying down tracks for a future album at the start of 1998. "It just felt like the right time," she recalls. "I admit I was concerned because I wondered if the kind of music I was making would reach people. But it was like, 'Don't be concerned about the outcome.'"

A chance meeting with Hidden Beach founder Steve McKeever at the Agape church that Russell attends in L.A. led to meetings. "I didn't realize that Steve had a record company, but I soon found that he was a real supporter of my work and that the label was about making music of quality."

Notes McKeever, whose label launches with Russell's album and a debut set by Jill Scott on the same day, "I was having a conversation with Broadcast Architecture president Frank Cody about the type of artists I wanted to sign, and Brenda's name came up a few days before I saw her perform at Agape. When I found out she was thinking about making a new record, it was a natural fit."

Russell's album is the focus of a major campaign by Hidden Beach, says marketing head Thornell Jones. "We're doing a series of niche campaigns, targeting a variety of consumers," he notes. "Early on, we had key tastemakers drop by the studio while Brenda was finishing the album. Then we began word-of-mouth aware-

ness through a nationwide internship program, providing interns with info about the album and Brenda's activities to disseminate to friends and to post on different Web sites."

In addition to traditional promotional activities with radio, retail, and press (including a June 14 mailing of a special two-disc edition of Russell's album featuring an interview with the artist), Jones says, the label is working on a number of initiatives through the Internet and nontraditional marketing opportunities. A site has been established (brendarussell.com), says Jones, with the label "positioning the album as a vacation companion item. We're servicing it to travel editors and writers at various publications, and we're in the process of working out placement for the CD with airport-based retailers."

Jones adds that songs from the album were part of United Airlines' May in-flight program as well as included on a sampler for Jazziz magazine and on a multi-artist sampler used for the "Essence By Mail" catalog. An awareness campaign is also under way with motivational speaker Jewel Diamond Taylor, based on tunes like "Ideal World" and "Expect A Miracle," which will include in-home listening parties and use of Taylor's extensive online database.

A five-track cassette sampler is being distributed at Oprah Winfrey's "Growth Summit" seminars nationwide. Also on tap: an upcoming one-hour special on BET.

Initial radio and retail response to Russell's new project is particularly strong. "Brenda is one of our core vocalists along with Sade and Anita Baker," says Ralph Stewart, assistant PD/music director for KTWV Los Angeles. "We added 'Catch On' because it's compelling and Brenda is an artist of substance who has a recognizable style and identity."

Notes Robert Johnson of L.A.-based independent retailer Delicious Records, "Brenda's been a consistent catalog seller for us on the same level as a Kenny G or Gerald Albright. Hidden Beach can take her to new heights in her career with this album."

A BMI writer who's published by Songs of DreamWorks, managed by Turner Management Group, and booked by Bob Zievers of APA, Russell has been busy with an appearance in last year's "Liberty Heights" movie; a late '99 tour with Dave Koz, David Benoit, and Peter White; a May appearance at the St. Lucia Jazz Festival; a first-time writing collaboration with Patti Austin for her upcoming Qwest album; and a duet with Keb' Mo' on a forthcoming Sony Music children's album. Russell's "Love's Not Love" is also performed by Marc Nelson on the current hit soundtrack to "Big Momma's House."

Heartened by the early radio reaction to "Catch On," Russell says she's "thrilled about getting the chance to make another record. It's a real privilege that I value and don't take for granted. This album is the culmination of the last seven years, and it makes my heart feel good when people respond positively to it."



SMOKE CLEARS: Memphis-based group **Three 6 Mafia** goes the extra mile to put Southern rap on the page this issue. The group is no stranger to Top R&B/Hip-Hop Albums, having already charted five albums from 1995 to 1999, one of which, "Chtp. 2: World Domination," is certified gold. Its latest entry to that chart—and this issue's Hot Shot Debut—is "When The Smoke Clears Sixty 6, Sixty 1" (Hypnotize Minds/Loud) at No. 2. The group also makes moves with lead single "Sippin' On Da Syrup," featuring **UGK**, which ascends 46-39 on the Hot R&B/Hip-Hop Airplay chart and 51-47 on the Hot R&B/Hip-Hop Singles & Tracks chart with a 19.5% gain in radio airplay.

Three 6 Mafia is on a mission to establish a reputation for Memphis as an undiscovered hotbed of rap talent. To that end, one of the new album tracks, "M.E.M.P.H.I.S.," is an ode to the act's fair city as well as an acronym: "Makin Easy Money Pimpin' Hoes Is Serious." Look for collaborations with **Big Gipp** of **Goodie Mob** and **Insane Clown Posse** to round out "When The Smoke Clears."

FLOSSY IS THE KEY: While independently distributed projects seem to be a common occurrence lately, **Midwest Mafia** and the single "So Flossy" (Buchanan) stand out from the crowd. Midwest Mafia, from Cleveland, primarily consists of two rappers, **Blob Greedy** and **Killa Smoove**, along with DJ/producer **Phatty Banks**. Banks is a featured rapper on "So Flossy," which moves 81-79 on Hot R&B/Hip-Hop Singles & Tracks with a 6.5% gain in total sales and radio points. The single for "Flossy" is available at retail and was the top-selling single in Cleveland this issue among all genres. In fact, the single moves 17-13 on the Hot R&B/Hip-Hop Singles Sales chart and 8-5 on Hot Rap Singles.

Midwest Mafia is just the first of a host of acts to come from the Buchanan Entertainment Group. With the track record that Midwest Mafia possesses and the previous success of independently distributed projects, Mafia and Buchanan prove there is always another way to get the job done in the record business.

GIRLS AND BOYS: In keeping with the themes of Southern acts and independent projects, I have to add **Co-Ed** to this issue's column. Based in Atlanta, the Peach of the South, Co-Ed comprises two girls and two guys: **Bianca**, **Nikki**, **Jeff B.**, and **Jeff C.** Co-Ed has been together for three years under the tutelage of master producer **Carl Breeding** and **Track Team** (of **Jagged Edge**, **Dr. Dre**, and **Destiny's Child** fame) and makes a splash on the music scene with its first single, "Roll Wit Me" (Rubicon). The track moves 50-45 on the Hot R&B/Hip-Hop Singles Sales chart and 89-83 on Hot R&B/Hip-Hop Singles & Tracks with a 17% gain in total chart points.

This sultry ballad has quickly garnered airplay not only at home on Atlanta outlets **WVEE** and **WHTA**, but also at stations like **WBHJ** Birmingham, Ala.; **WAMO** Pittsburgh; **WFXA** Augusta, Ga.; **WEAS** Savannah, Ga.; and **WWDM** Columbia, S.C. The single is already being touted as the summer's ghetto anthem of the South. With sales and radio just now catching on, it looks as if "Roll" may spread across the entire country before the season is over.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
SoundScan®					
▶ No. 1 ◀					
1	1	2	3	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L 2 weeks at No. 1
2	4	3	4	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
3	3	16	3	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
4	2	1	17	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
5	8	13	4	SO FLOSSY (D) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
6	5	8	4	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
7	9	5	8	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712**/PRIORITY †	HIP HOP FOR RESPECT
8	6	4	19	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
9	7	7	13	I LIKE DEM GIRLZ (C) (T) (X) BME 7777*	LIL JON & THE EAST SIDE BOYZ
10	10	6	22	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
11	11	11	3	GET BUCK (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
12	16	15	8	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
13	15	10	5	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
14	12	22	5	QUALITY CONTROL (T) INTERSCOPE 497330*/RAWKUS †	JURASSIC 5
15	13	9	13	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
16	17	14	33	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
17	14	12	6	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
18	19	18	7	MAKE IT HOT (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
19	32	28	10	WE ARE FAMILY 2000 (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
20	18	17	10	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
21	20	23	10	SHUT UP (T) SLP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
▶ GREATEST GAINER ◀					
22	47	—	2	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG	DMX FEATURING SISQO
23	29	19	4	I'VE GOT TO HAVE IT (T) SO SO DEF/COLUMBIA 794117*/CRG †	JERMAINE DUPRI & NAS FEATURING MONICA
24	24	43	6	WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
25	NEW ▶	—	1	CHERCHEZ LAGHOST (T) WU-TANG/RAZOR SHARP 79438*/EPIC †	GHOSTFACE KILLAH
26	33	31	21	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
27	30	24	19	WHOA! (T) BAD BOY 79297*/ARISTA †	BLACK ROB
28	RE-ENTRY	17	17	HOW WE ROLL (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
29	28	48	3	TONGUE SONG (T) EPIC 79433*	STRINGS
30	23	—	2	MIC-NIFICENT (T) CRAZY WORLD 158039*/UNIVERSAL	CANIBUS
31	27	21	6	CROOKED I ANTHEM-RIDAZ (D) KEEP-N IT REAL 0021/MADDOVIBES	PROFITT FEATURING C-LOC
32	22	—	2	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
33	26	27	20	GOT YOUR MONEY (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
34	21	20	17	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
35	34	38	15	IT'S SO HARD (T) LOUD 79350*/COLUMBIA †	BIG PUNISHER FEATURING DONELL JONES
36	35	30	28	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
37	31	34	32	DOWN BOTTOM/SPIT THESE BARS (M) (T) (X) RUFF RYDERS 497186*/INTERSCOPE †	DRAG-ON & JUVENILE
38	37	25	20	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
39	25	26	6	BREAK FOOL (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
40	36	29	44	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
41	41	35	36	4, 5, 6 ● (C) (D) DREAMWORKS 459029/INTERSCOPE †	SOLE FEATURING JT MONEY & KANDI
42	NEW ▶	—	1	LIBERTY (T) GROUND CONTROL 7017*/NU GROOVE	MASTERMINDS
43	40	41	13	THINGS I'VE SEEN (D) ANTRA/SHERIDAN SQUARE 751:027/ARTEMIS †	SPOOKS
44	45	—	3	SPECIAL FORCES (T) GOODVIBE 2026*/ATOMIC POP	BAHAMADIA FEATURING PLANET ASIA, RASCO, CHOPS & DJ REVOLUTION
45	38	32	7	THE ULTIMATE HIGH (T) TRACK MASTERS/COLUMBIA 79224*/CRG	NATURE FEATURING NAS
46	NEW ▶	—	1	PATIENCE (T) (X) ILL BOOGIE/BLACKBERRY 7203*/CAROLINE	BORN ALLAH VS. GRAND AGENT
47	RE-ENTRY	21	21	BEST FRIEND (C) (D) BAD BOY 79318/ARISTA †	PUFF DADDY FEATURING MARIO WINANS & HEZEKIAH WALKER & THE LDVE FE
48	RE-ENTRY	35	35	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ▲ (C) (M) (T) (X) DEF JAM/ISLAND 851:878/IDJMG †	METHOD MAN FEATURING MARY J. BLIGE
49	44	42	36	STEP TO THIS (C) (D) (T) NO LIMIT 38680/PRIORITY †	MASTER P FEATURING D.I.G.
50	NEW ▶	—	1	DEAL WITH A FEELING (D) D.I.T.C. 173*/FATBEATS	MILANO

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.

JULY 1, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	5	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 4 weeks at No. 1	THE MARSHALL MATHERS LP	1
▶ HOT SHOT DEBUT ◀						
2	NEW	1	1	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
3	NEW	1	1	SOUNDTRACK GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
4	2	2	5	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
5	3	3	9	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
6	8	7	31	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
7	4	4	7	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
8	6	6	6	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
9	7	9	22	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
10	5	5	4	LUCY PEARL POKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
11	9	10	36	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
12	10	8	8	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
13	11	13	10	DA BRAT ▲ SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
14	16	14	29	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
15	14	11	10	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
16	15	12	5	WHITNEY HOUSTON ▲ ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
17	13	17	25	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
18	17	15	27	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
19	12	16	3	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
20	20	99	33	IDEAL NOONTIME 47882*/VIRGIN (10.98/16.98) HS	IDEAL	19
21	18	18	13	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
22	27	28	8	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
23	25	39	39	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	23
24	19	20	5	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
25	21	19	5	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
26	23	33	14	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
27	26	23	7	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
28	22	21	18	TRICK DADDY ▲ SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
29	36	35	47	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
30	28	25	12	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
▶ GREATEST GAINER ◀						
31	46	40	29	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	31
32	33	22	47	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
33	34	31	44	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY J.	1
34	29	26	15	GERALD LEVERT ▲ EASTWEST 62417/EEG (11.98/17.98)	G	2
35	43	49	12	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
36	42	48	22	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
37	45	43	13	ICE CUBE ▲ LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
38	31	24	8	MYA ▲ UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
39	32	34	4	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
40	30	29	6	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
41	37	32	3	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
42	48	38	69	EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
43	39	42	16	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
44	40	41	13	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
45	50	47	11	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
46	47	36	15	BLACK ROB ▲ BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
47	44	37	12	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
48	41	30	9	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15

49	49	46	20	SNOOP DOGG & THA EASTSIDAZ ● SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)		5
50	38	27	4	SAUCE MONEY PRIORITY 24031* (10.98/16.98)	MIDDLE FINGER U.	19
51	52	50	16	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
52	35	45	3	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
53	51	44	19	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
▶ PACESETTER ◀						
54	68	—	2	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
55	NEW	1	1	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
56	60	71	15	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE	55
57	58	73	25	TRIN-I-TEE 5:7 B-RITE 490359*/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
58	53	55	6	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
59	54	51	20	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
60	55	52	13	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
61	56	59	9	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
62	62	60	27	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
63	24	57	4	GEORGE BENSON GRP 543586*/V (11.98/17.98)	ABSOLUTE BENSON	24
64	57	56	34	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
65	61	54	60	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
66	65	65	7	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
67	63	58	85	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
68	71	72	39	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
69	66	62	13	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
70	72	—	2	VARIOUS ARTISTS THUMP 57995*/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	70
71	74	74	24	KELIS VIRGIN 47911* (11.98/16.98) HS	KALEIDOSCOPE	23
72	59	53	4	EN VOGUE EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	33
73	79	86	31	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
74	88	—	26	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
75	70	64	38	ANGIE STONE ● ARISTA 19092 (10.98/17.98) HS	BLACK DIAMOND	9
76	84	84	81	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
77	82	77	47	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
78	80	63	31	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2
79	85	—	2	YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98)	THE GHETTO MADE ME CRAZY	79
80	64	70	5	CAMEO BMD/PRIVATE 1 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
81	NEW	1	1	BUSTA RHYMES FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	81
82	76	68	10	THE PHAT CAT PLAYERS PARLANE 34044 (17.98 CD) HS	MAKE IT PHAT, BABY!	56
83	69	61	13	THE MURDERERS MURDER INC./DEF JAM 542258*/IDJMG (11.98/17.98)	IRV GOTTI PRESENTS... THE MURDERERS	2
84	83	69	26	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2
85	81	82	7	DWAYNE WIGGINS MOTOWN 157594/UNIVERSAL (8.98/12.98) HS	EYES NEVER LIE	48
86	77	67	21	THE LOX RUFF RYDERS 490599*/INTERSCOPE (12.98/18.98)	WE ARE THE STREETS	2
87	NEW	1	1	JOVISHES BONAFIDE 202/GROUND LEVEL (11.98/16.98)	SCRIPTURES OF THE KING	87
88	73	81	14	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE	22
89	87	76	13	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	10
90	NEW	1	1	MALONE OFF DA ROCKA 2221/ 447 (12.98/17.98)	HUSTLER3	90
91	78	78	9	69 BOYZ JAKE/DOC HOLLYWOOD 490636*/HOME BASS (11.98/17.98)	2069	55
92	89	85	39	METHOD MAN/REDMAN ▲ DEF JAM 546609*/IDJMG (11.98/18.98)	BLACKOUT!	1
93	67	66	21	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)		11
94	93	75	40	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1
95	75	79	8	VARIOUS ARTISTS EGO TRIP'S THE BIG PLAYBACK: THE SOUNDTRACK TO EGO TRIP'S BOOK OF RAP LISTS RAWKUS 25608*/PRIORITY (10.98/16.98)		74
96	90	80	29	THE NOTORIOUS B.I.G. ▲ BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
97	92	90	57	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
98	97	94	32	MONTELL JORDAN ▲ DEF SOUL 546714*/IDJMG (11.98/17.98)	GET IT ON... TONITE	7
99	RE-ENTRY	10	10	NUWINE REAL DEAL 0795 (10.98/16.98)	GHETTO MISSION	35
100	91	83	6	VARIOUS ARTISTS SHEPPARD LANE/PRIVATE 1 417106*/UNIVERSAL (10.98/16.98)	SUGA FREE... MAUSBERG... THE KONNECTID PROJECT VOL. 1	51

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

THE RHYTHM & THE BLUES

(Continued from page 21)

JAZZIN' UP THE COAST: Right on the heels of the 22nd annual gathering June 17-18 at Los Angeles' Hollywood Bowl, the Playboy Jazz Festivals organization—in conjunction with the Santa Barbara (Calif.) Bowl Foundation—announces a one-day mini-festival Sept. 9. Among those on the rhythmic lineup thus far: Ray Charles, Boney James, Oscar Castro-Neves and Dori Caymmi with a tribute to Antonio Carlos Jobim, and Bobby Hutcherson.

INDUSTRY BRIEFS: A Maverick spokeswoman confirms that Dalvin DeGrate (of Jodeci fame) has been dropped from the label as a solo artist. This after the release of a first single, "Why Can't We," and an album ("Met.A.Mor.Phic")... Grammy-winning producer/songwriter Kevin "She'ks-pere" Briggs joins Turner Classic Movies host Robert Osborne as an American Cinema Awards Foundation honoree at the organization's July 6 charity fundraiser, "An Intimate Summer Night

With Hollywood Greats & Soothing, Sizzling Sounds."

Epic rapper TQ is the latest addition to Dr. Dre's Up in Smoke tour. His sophomore album, the appropriately named "The Second Coming," is in stores Aug. 22.

Songwriter/producer Fred Jerkins III (Brandy & Monica, Destiny's Child, Whitney Houston) has re-signed with Famous Music; he first enlisted with the firm in 1997.

CONDOLENCES: To the family

and friends of Forest Hamilton. The music industry veteran (and son of acclaimed jazz drummer Chico Hamilton) played a role in the careers of the Pointer Sisters, A Taste Of Honey, Bill Withers, Isaac Hayes, the Gap Band, and others. Most recently consulting for Warner Bros. and working on the launch of the new Lazy Bones/Mo Thugs project and the new Cameo album "Sexy Sweet Thing," the 55-year-old succumbed following a heart attack. He's sur-

vived by wife Carolyn, children Stacy Conner and Christopher Hamilton, parents Chico and Helen Hamilton, and sister Denise Hamilton. Services were held June 21 at Los Angeles' Angelus Funeral Home.

To the family and friends of Bob Rolontz, who in 1951 penned this very column and later served as Billboard's music editor. The 79-year-old former label executive died June 14 after a 22-year fight with Parkinson's disease.

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spotlight
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DJ Disciple, Minus 8, Others Provide Essential New Sets

SPRING CLEANING: By the time you receive this issue of Billboard, I will be sitting at my new desk in Billboard's new headquarters, located at 770 Broadway, New York, N.Y. 10003. My new numbers are 646-654-4726 (phone) and 646-654-4681 (fax). Feel free to update your Rolodexes and Palm Pilots at this time.

But as I write this column, I'm in the midst of packing boxes in preparation for the move. This involves sifting through the stacks of discs that have been piling up in recent weeks—and deciding which ones are truly essential and which ones aren't. In other words, which ones will make the move with me, and which ones won't. So, without further ado, what follows is the music that is currently making my day.

AFTER YEARS AND YEARS of honing his DJ/production skills, native New Yorker **DJ Disciple** (aka **David Banks**) at long last delivers his



by Michael Paoletta

debut album, "My True Colors," via his own label, Catch 22 Recordings.

A sublime showcase for Disciple's gospel-splashed house productions, "My True Colors" includes such potent jams as "You," featuring **Cooly's Hot Box** vocalist **Angie Johnson**; "Caught Up," featuring newcomer **Mia Cox** and co-produced by **Club Asylum's Jeremy Sylvester**; "Keep It Up," featuring **Robbie Rivera**; "The Brazilian Affair," featuring **Guilda De Palma**; "Yes," featuring **Inaya Day** and **Suzy** and co-produced by **Stella Browne** (aka **Danny Harrison** and **Julian Jonah**); and "Wannabe," featuring fiery diva **Taka Boom**. This is essential stuff, kids.

Also included is Disciple's collaboration with **the Rhythm Masters**—"It's Easy"—that many industry observers are predicting will be one of this summer's Ibiza anthems. And then there's "Speaking In Tongues," which like **Armand Van Helden's** "Koochy" looks to **Gary Numan's** new wave nugget "Cars" for divine inspiration.

And just so ya know, Disciple is currently the resident DJ at the weekly Great British House party at New York's Cheetah club. Additionally, he has a weekly radio show ("The Transatlantic Mix") on the U.K.'s Galaxy Network FM, as well as a weekly Webcast on Pseudo.com.

FAVE GERMAN LABEL Compost is gearing up for the Aug. 21 release of **Minus 8's** third album, the gorgeous 14-track "Elysian Fields." The set—encompassing nu-jazz, downbeat, and

house—will be distributed in the U.S. by Studio K7.

Masterminded/launched in the early '90s by Swiss producer/remixer/DJ **Robert Jan Meyer** (the brother of Switzerland's revered techno/rave promoter **Arnold Meyer**), **Minus 8** creates a more musical and peaceful alternative to the often-times relentless beats that prevail throughout clubland.

Fans of **Minus 8's** first two albums, "Beyond" and "Beyond Beyond," may be surprised (at first) to discover that the tracks on "Elysian Fields" are decidedly more song-oriented—and less derivative—but that's precisely their charm and what causes them to linger in the mind. And one track in particular, "Badman & Throbin," which features feisty vocals by clubland diva **Billie**, is a peak-hour club anthem just waiting to happen.

AFTER recording numerous singles for labels like **Cajual** and **Peacefrog**, Chicago house producer **Glenn Underground** finally returns with a fine follow-up to his debut album, "A Story Of Deepness."

Much like its predecessor, the smooth and soulful and oh-so live "Lounge Excursions" (**Guidance Recordings**) finds **Underground** in a never-ending search for the perfect disco, jazz, funk, and house beats. Along the way, he ends up lovingly paying homage to such artists as **George Benson**, **Lonnie Liston Smith**, **Curtis Mayfield**, **Isaac Hayes**, and **Roy Ayers**.

Lounge lizards who fondly recall **Ekova's** U.S. debut, "Heaven's Dust," should quickly snag a copy of the Parisian trio's new album, "Soft Breeze & Tsunami Breaks," which streeted June 20 via San Francisco-based **Six Degrees Records**. For "Soft Breeze," **Ekova**—American-born singer **Diedre Dubois**, Algerian *oud* master **Mehdi Haddab**, and Iranian



Big Love. The sixth annual Sunday Sunset Soiree, held during the Winter Music Conference in Miami and hosted by **Maxi Records**, **Kimco Entertainment**, and **Giant Step Records**, was a benefit for the launch of **War Child USA's** rEvolve project. A rehabilitative pilot program for youths awaiting trial in the juvenile detention centers of New York, rEvolve combines music education and therapy to foster a positive outlet for troubled youth to express themselves. By the end of the Soiree, which featured live DJ sets from **Gilles Peterson**, **Pete Heller**, **Ron Trent**, and **Bob Sinclair**, among others, \$20,000 had been raised. Pictured at the donation ceremony at the Quicksilver store in New York, from left, are **Giant Step Records' Maurice Bernstein**, **Kimco Entertainment's Kim Benjamin**, **Warchild USA's Paul Thompson**, **Warchild USA spokeswoman MeShell Ndegocello**, **Maxi Records' Claudia Cuseta**, and **Spin magazine's Barbara Lang**.

percussionist **Arach Khalatbari**—invited several European electronica producers/remixers to re-tweak tracks from "Heaven's Dust"; the end result is mind-expanding, to say the least.

Highlights include **Roudoudou's** reggae-spangled mix of "Todoism," **DJ Cam's** jazzy Middle Eastern take on "Sebrendita," **Da Lata's** Brazilian-etched journey on "Starlight In Daden," and **Farmakit's** epic trance-influenced mix of "Temoine."

On the same label is "Frikwiya Collection 1," which brings traditional West African music into the here and now. Its premise is rather simple: enlist some of clubland's cutting-edge DJs/producers to remix classic

recordings by some of Mali's most respected singers. By uniting these two worlds, traditional African music is given the opportunity to spend some time on global dancefloors. **Chari Chari's** tribal-happy overhauling of **Lobi Traore's** "Koroduga" is an absolute must-hear.

IN THE MOOD for some classic rave tunes? If so, look no further than "Classic Rave 2." The **Moonshine Records** collection includes such Dance Trax faves as **the Goodmen's** "Give It Up," **Orbital's** "Chime," **Felix's** "Don't You Want Me," **N-Joi's** "Anthem," and **Xpress 2's** "London Xpress."

Those in need of something a tad
(Continued on page 35)

The Dance Trax HOT PLATE

- **Kristine W.**, "Stronger" (RCA single). Clubland had best get ready for one of the year's most potent jams. The title track from **Kristine W.'s** hotly anticipated sophomore album, "Stronger" has already been championed by a handful of New York's finest—including **Junior Vasquez** and **Victor Calderone**—who were fortunate enough to receive advance copies. While **Vasquez**, **RH Factor**, and **Derek Brin** provide savvy restructurings, it's **Johnny Vicious'** trance-infused overhauling that'll have punters screaming for more. Out July 18, with the album scheduled for Sept. 12.
- **A Tribe Called Quest Vs. Groove Armada**, "Description Of A Fool" (Jive Electro album track). **Groove Armada's** sunset-primed Acoustic mix of **A Tribe Called Quest's** "Description Of A Fool" is truly essential. 'Tis a shame it can only be found on the otherwise lackluster compilation "New School Vs. Old School, Vol. 2."
- **Patti LaBelle**, "Too Many Tears, Too Many Times" (MCA single). **LaBelle** fans are gonna be majorly wrecked by this three-pronged dancefloor-ready single. The **Diane Warren**-penned "Too Many Tears, Too Many Times" and the **Hex Hector & Mac Quayle**-produced "Time Will" appear on the singer's forthcoming album, "When A Woman Loves," due in stores this fall. A bonus track is also included: **Tony Moran's** now classic (and impossible to find) remix of "Shoe Was On The Other Foot."
- **Beanfield**, "Human Patterns"/"The Great Outside" (Compost Records Germany single). The previously unreleased vocal version of "Human Patterns" is reason enough to seek this 12-inch out. Percussive percussion, sinewy bass, and orchestral swells provide just the right vibe for the ultra-smooth vocals of **Martin Fry** sound-alike **Boris Geiger**.
- **Shaggy**, "Dance & Shout" (MCA U.K. single). This infectious track borrows mightily heavily from the **Jacksons'** disco hit "Shake Your Body (Down To The Ground)." But to his credit, toaster **Shaggy** never gets lost in the sample-heavy mixology of remixers **Pussy 2000**, **the Klub Kings**, and **MPC**. Out July 17.
- **Deborah Cox**, "I Never Knew" (Arista single). A dancefloor diva, a timeless tale of love, and remixer **Hani** doing what he does best. A classic in the making? We believe so.

Layo & Bushwacka!, Mr. C Capture End Vibe

BY RICK SALZER

NEW YORK—In December 1995, former **Shamen** member and DJ/producer **Mr. C** (aka **Richard West**), along with **Layo of Layo & Bushwacka!**, opened the doors to the **End nightclub**, the a.k.a. restaurant, and **End Recordings**—all housed in the same London complex.

Since then, **Mr. C** and **Layo & Bushwacka!** have used both the club and the label as vehicles to promote their original productions as well as their revered tech-house and tech-breaks DJ sets.

Although the club represents a bevy of residents and sounds, the label focuses on the music of the club's weekly Saturday night event, **Subterrain**. Recently, **End Recordings** issued two discs—**Layo & Bushwacka!'s** "Low Life" and **Mr. C's** beat-mixed compilation "Subterrain

100% Unreleased"—which epitomize the club's vibeology.



LAYO & BUSHWACKA!

According to **Layo**, who's also managing director of both the **End nightclub** and **End Recordings**, the label was created "to capture the sound of the **Subterrain** night at the club. Our club guests are often the same or at least run in the same circles as our label producers."

On June 20, New York-based **Engine Recordings** issued "Low Life" and "Subterrain 100% Unreleased"

in the U.S.

"**Layo & Bushwacka!**, along with **Mr. C**, have taken the U.K. by storm," says **Engine A&R** director **Bevin O'Neill**. "The music of their **Subterrain** night is a pure reflection of the music that created the atmosphere for the No. 1 club in the U.K."

O'Neill adds that "the **End** product was long overdue for a domestic release in America. **Layo & Bushwacka!** are the most soulful tech-house act to come out of England in years. This duo, coupled with **Mr. C**, is the perfect way to introduce the **End** label to the American market."

Layo describes his album with **Bushwacka!** as a breakbeat album. "First and foremost, we started with breakbeats," he explains. "We really believe that this is the most versatile starting point. We can accelerate
(Continued on next page)

Billboard Dance Breakouts

JULY 1, 2000

CLUB PLAY

1. PERFECT MOMENT MARY GRIFFIN CURB
2. SUNSHINE (DANCE WITH YOU) INFINITY FEAT. DUANE HARDEN STRICTLY RHYTHM
3. HOW'S YOUR EVENING SO FAR? WINK FEATURING LIL LOUIS OVUM
4. I FEEL LOVE CRW JELLYBEAN
5. GET UP CHRIS THE GREEK TOMMY BOY SILVER LABEL

MAXI-SINGLES SALES

1. TOCA'S MIRACLE FRAGMA GROOVILICIOUS
2. PERFECT MOMENT MARY GRIFFIN CURB
3. ANGELFALLS AYLÄ EDEL AMERICA
4. CREAM BLANK & JONES RADIKAL
5. BINGO BANGO BASEMENT JAXX XL

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	4	6	I'M NOT IN LOVE MAVERICK PROMO/WARNER BROS. 1 week at No. 1	OLIVE
2	2	3	10	WITH YOU RASAM 002/STRICTLY RHYTHM	NOMAD
3	4	6	8	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
4	8	17	5	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY ROSABEL FEAT. DEBBIE JACOBS-ROCK	
5	5	8	7	DREAMING NETTWERK 33105	BT
6	1	2	8	FLASH F-111 44853	GREEN VELVET
7	7	11	8	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
8	15	22	4	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
9	10	13	7	WOMAN IN LOVE XTREME 810	ARIEL
10	9	14	8	CHOCOLATE SENSATION RIDES ON TIME SALSOL 9016	LOLEATTA HOLLOWAY
11	13	16	6	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
12	16	18	6	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
13	20	36	3	BINGO BANGO XL 38716/ASTRALWERKS †	BASEMENT JAXX
14	6	7	8	JUST COME BACK 2 ME TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
15	12	5	11	WHEN I GET CLOSE TO YOU TOMMY BOY 2090	JOCELYN ENRIQUEZ
16	11	1	10	SHOW ME JELLYBEAN 2585	ANGEL CLIVILLES
17	22	28	5	ON & ON JUNIOR VASQUEZ 003	DONNA DELORY
18	24	32	5	SET ME FREE JELLYBEAN 2579	HARD ATTACK
19	18	10	10	THE BEST THINGS F-111 44857/REPRISE †	FILTER
20	14	9	11	FEELIN' SO GOOD WORK 79388/550-WORK † JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE	
21	29	39	4	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
22	25	35	4	SHAKE NERVOUS 20429 MIKE MACALUSO PRESENTS TRIBAL MAYHEM	
◀ Power Pick ▶					
23	35	47	3	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
24	19	20	9	GET ALONG WITH YOU VIRGIN 38715 †	KELIS
25	30	41	3	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
26	21	21	7	TAKE MY HEART GROOVILICIOUS 215/STRICTLY RHYTHM	ZHANA
27	23	19	10	REJOICE RAMPAGE 0119	MICHELLE WEEKS
28	37	48	3	CASCADES OF COLOR NITEGROOVES 120/KING STREET THE ANANDA PROJECT FEAT. GAELLE ADISSON	
29	36	44	4	DR. FUNK MOONSHINE 88466	CARL COX
30	38	43	3	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
31	42	—	2	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERRA PRESENT MOCA FEAT. DEANNA	
32	17	15	12	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE SIRE 35021 †	PET SHOP BOYS
33	26	24	11	GOT A LOVE FOR YOU GROOVILICIOUS 114/STRICTLY RHYTHM HEAVEN FEATURING REINA	
◀ Hot Shot Debut ▶					
34	NEW ▶	1	1	PORCELAIN V2 PROMO	MOBY
35	NEW ▶	1	1	TOCA'S MIRACLE GROOVILICIOUS 222/STRICTLY RHYTHM	FRAGMA
36	32	30	6	CONGRATULATIONS ELEKTRA PROMO/EEG	TOWA TEI
37	34	29	6	ANGELFALLS EDEL AMERICA 7098	AYLA
38	44	50	3	MY HOUSE OVUM 128	AARON CARL
39	39	49	4	RISE UP YELLOWORANGE 1013/STRICTLY RHYTHM SUNKIDS FEATURING CHANCE	
40	NEW ▶	1	1	LOOKING 4 LOVE LOGIC 76488	LUCREZIA
41	33	31	9	BE STRONG JELLYBEAN 2581	BORIS & BECK
42	NEW ▶	1	1	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME
43	NEW ▶	1	1	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
44	40	34	8	SHUT THE F*** UP + DANCE TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
45	41	38	7	IF YOU DON'T WANNA LOVE ME DREAMWORKS PROMO †	TAMAR
46	27	12	13	I WILL LOVE AGAIN COLUMBIA 79375 †	LARA FABIAN
47	46	46	4	DON'T BE AFRAID XTREME 811	MIKE SKI
48	28	23	12	NATURAL BLUES V2 27639 †	MOBY
49	48	45	6	GET UP 550 MUSIC 79280/550-WORK †	AMEL LARRIEUX
50	43	25	15	RELEASE REAL WORLD PROMO/VIRGIN	AFRO CELT SOUND SYSTEM

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/Greatest Gainer ▶					
1	1	1	8	DESERT ROSE (X) A&M 497321/INTERSCOPE † 5 weeks at No. 1	STING FEATURING CHEB MAMI
2	2	2	15	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
3	5	5	10	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
4	4	3	11	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
5	3	34	4	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
6	6	6	7	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG † JESSICA SIMPSON FEAT. NICK LACHEY	
7	RE-ENTRY	7	7	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
8	9	9	6	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
9	7	7	8	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC † JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE	
10	11	11	4	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
11	12	12	6	GRADUATION (FRIENDS FOREVER) (X) PURE 9917/WAAKO	CLASS 2000
12	8	4	10	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
13	10	8	22	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
14	13	13	27	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
15	16	14	22	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
16	14	16	17	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
17	18	17	35	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
18	19	15	28	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
19	17	10	3	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X) SIRE 35021 †	PET SHOP BOYS
20	20	21	6	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
21	22	18	10	DON'T STOP (T) (X) RADIKAL 99015	ATB
22	21	19	6	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
23	RE-ENTRY	4	4	PICTURE PERFECT (T) (X) LAVA/ATLANTIC 84620/AG †	ANGELA VIA
24	15	—	2	BACK 4 MY LOVE (T) (X) BLACKHEART 371708/IDJMG	PARADIGM FEAT. STEFANIE BENNETT
25	29	26	16	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
26	30	31	10	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
27	36	29	19	FREAKIN' IT (T) (X) COLUMBIA 79341/CRG †	WILL SMITH
28	26	30	15	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
29	32	28	22	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
30	34	27	14	NATURAL BLUES (X) V2 27639 †	MOBY
31	31	25	9	I'M IN LOVE (T) (X) JELLYBEAN 2584	VERONICA
32	40	35	5	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
33	33	24	17	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
34	39	33	22	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
35	27	22	3	OOPS!...I DID IT AGAIN (T) JIVE 42700 †	BRITNEY SPEARS
36	28	—	2	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY ROSABEL FEAT. DEBBIE JACOBS-ROCK	
37	RE-ENTRY	3	3	OOPS!...I DID IT AGAIN (X) PURE 9920/WAAKO	LUVTICIA
38	42	36	84	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
39	41	39	47	BODYROCK (T) (X) V2 27595 †	MOBY
40	23	37	11	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
◀ Hot Shot Debut ▶					
41	NEW ▶	1	1	WOMAN IN LOVE (T) (X) XTREME 810	ARIEL
42	48	38	45	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
43	35	—	2	LOOKIN' 4 LOVE (T) (X) LOGIC 76488	LUCREZIA
44	37	32	24	I SEE YOU BABY (T) (X) JIVE ELECTRO 42646/JIVE †	GROOVE ARMADA
45	38	44	29	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RVKO	BOB MARLEY
46	47	—	2	WITH YOU (T) (X) RASAM 002/STRICTLY RHYTHM	NOMAD
47	25	23	6	IF IT DON'T FIT (T) (X) GROOVILICIOUS 210/STRICTLY RHYTHM	ABIGAIL
48	45	45	13	MIRROR MIRROR (X) ATLANTIC 84666/AG †	M2M
49	RE-ENTRY	10	10	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
50	46	41	23	TAKE A PICTURE (T) (X) F-111/REPRISE 44788/WARNER BROS. †	FILTER

LAYO & BUSHWACKA!, MR. C CAPTURE END VIBE

(Continued from preceding page)

the speed or slow it down in a very subtle way."

Bushwacka! chimes in, "Yeah, the whole album is a concept. From the very first track, we structured the tracks so they could all be put together. For this project it was much more about an album than clumping together a bunch of singles."

Both Layo and Bushwacka! say that "from our hearts and minds, 'Low Life' is just a taste of things to come."

For "Subterrain 100% Unre-

leased," Mr. C's goal was to spotlight 16 exclusive tracks by his favorite producers. While producers are often reluctant to license tracks exclusively for a mixed CD, that didn't prevent many of today's top producers (including Charles Webster, Stacey Pullen, Terry Francis, and Impossible Beings) from participating in this project.

End Recordings label manager Toby Martin acknowledges that Mr. C and Layo & Bushwacka! are the label's flagship acts.

"Although we have a number of talented producers on the roster, this trio, with both their productions and DJ sets, is largely responsible for the success of the label and the club," Martin notes.

Aside from the contributions of this threesome, End Recordings has also issued single projects and special mixes from many notable producers/remixers, including Juan Atkins, DJ Sneak, Impossible Beings, Stacey Pullen, Presence, Circulation, and Mr. C Featuring Robert Owens.

Martin confirms many new releases over the next six months, including an album of all-original material from Mr. C as well as singles from the likes of the Producers, Echomen, and Charles Webster (aka Presence), among others.

To further promote the End group, Mr. C and Layo have put much time, energy, and money into the company's Web site (the-end.co.uk), which features artist biographies, exclusive DJ sets from the club, digital downloads, and advance music from the label.

Layo & Bushwacka!, along with Mr. C, are currently touring throughout North America, playing in approximately 20 cities. All End Recordings artists are managed by Charlotte Chahrvin of London-based End Management. Mr. C and Layo & Bushwacka! are booked by London-based ITB.

Additionally, Mr. C is co-managed and booked by Christian Montage of Vancouver-based Montage Management and Booking for North America.

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- DJ Danny Krivit
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- DJ June Joseph
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Harry "Choo Choo" Romero,
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- DJ Ray Velasquez

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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. (charges not valid without signature)

Supporting Artists Reap Benefits Of Straitfest Appearances

BY RAY WADDELL

NASHVILLE—The contributions of the George Strait Country Music Festival stadium tour to the overall touring economy are obvious, with the outing having grossed some \$90 million from 45 dates in its three consecutive seasons.

The multi-act country extravaganza has also provided a boost to the careers of performers nailing down the opening slots on the tour, as well as those performing on the second stage in Straitland. The 2000 tour wrapped June 11 with a sellout at Houston's Enron Field, with the tally from 10 dates at about \$24 million (*Billboard Bulletin*, June 13).

This year, Strait and second-billed Tim McGraw were ably supported by an up-and-coming lineup that included Martina McBride, Kenny Chesney, Mark Chesnutt, and Lee Ann Womack, along with Straitfest vets Asleep At The Wheel. On the second stage were emerging artists Clay Davidson, Jerry Kilgore, and the Clark Family Experience.

The tour drew about 475,000 in attendance this year from a mere 10 stops, more than most acts could play to in years of touring. Tour producer Louis Messina, an executive vice president at SFX Entertainment, says a career boon is an unspoken bargaining chip when putting together a Straitfest lineup.

"I don't think I need to use it, because people already know how big it is to be on this tour," says Messina. "Just aligning yourself with George Strait added value to promote an artist."

Promotional value is significant. "In every market we're generating over \$750,000 in media, and that's a lot of exposure," Messina says. "That can't be discounted at all, plus the sponsors all generate media and publicity."

And then there are the people, and lots of them, who show up to see even the artists playing early slots in the 12-hour show. "Even if you're not playing in front of 100% capacity, it's still 25,000-35,000 people [at each show]," Messina points out. "It's a great opportunity for an act to demonstrate their skills and pick up fans. We provide the audience, but it's up to them to perform onstage and maintain it."

TANGIBLE RESULTS

The impact of the George Strait tour on Chesney's career can easily be tracked. This was his second consecutive appearance on the Strait tour, a period of time that coincides with the BNA artist's career hitting high gear. Chesney's

current album hit the streets the week of his debut on the Strait tour in 1999.

"Since Kenny has been on the George Strait tours, he's sold 2 million records, emerged as a headliner, and sold a ton of merchandise," says Clint Higham, Chesney's manager at International Management Services. "That album's been out 70 weeks now, and it's outselling most albums half that time. This tour was a big part in keeping album sales maintained."

And momentum is increasing, according to Higham. "The best indicator I can give you is last year we averaged about \$8,000-\$9,000 in merchandise sales per show," he says. "This year we averaged over \$40,000 per show."

Now that the tour has wrapped, Chesney is making noise as a headliner, again partly thanks to the Strait tour. "With our on-sales this year, we've probably seen a 30% increase over last year," says Higham.

And then there's the now infamous police horse incident following the show in Buffalo, N.Y.,

where Chesney, McGraw, and McGraw crew member Mark Russo were jailed following a much-publicized backstage brouhaha.

"The fact that the public's opinion on that incident has been in Kenny Chesney and Tim McGraw's favor has generated some very positive press," says Higham. "Obviously the whole horse issue wasn't planned, but it's had an impact. Since then Kenny's been on the 'Tonight' show, 'Entertainment Tonight,' and the cover of *The New York Post* [with McGraw]."

PLAYS WELL WITH OTHERS

Chesney isn't the only one whose career has been helped by participation on the Strait tour. "Davidson was a big hit in Straitland, and Kilgore didn't hurt himself, either," says Ben Farrell of Varnell Enterprises. Farrell was involved in the promotion of the tour and is known as a savvy observer of country music box-office clout. "The one who did himself some real good out there was Mark Chesnutt," he says. "There wasn't one place he didn't do a real good show, in front of the hardcore country music ticket buyers."

Additionally, Womack had the opportunity to sing an ultra-hot lead-off single ("I Hope You Dance") in front of thousands of country fans each weekend. This surely added fuel to her fire; her latest album debuted at No. 1 on *Billboard's* Top Country Albums chart, moving 76,000 units in one

week, far more than any of her previous albums.

"I believe Lee Ann probably helped sell herself some records," notes Farrell.

STRAIT ON?

Financially, the 2000 Straitfest tour was the most successful ever, grossing about \$2.4 million per show, according to Messina. Average attendance was down slightly, but with ticket prices up about \$2 on average, the numbers came out better. "We also spent a heckuva lot more on production," he adds.

Messina says the decrease in attendance was due to the tour's giv-

ing some of the best markets a rest this year. "When you lose 10 shows in certain areas of the country, you feel it," he says. "And when you repeat a market, it's down a little, but the new markets were over the top. We weren't discouraged in any way."

Tour merchandise averaged between \$10 and \$11 a night. "That's real fans spending real money, supporting the artists they love," says Messina.

As to whether the Straitfest will go out again in 2001, Messina says it's totally up to Strait himself, along with his manager, Erv Woolsey. "Everybody else is on

Strait time," says Messina. "This guy, along with Erv, has calculated his career the way they want it to go, and they seem to always make the right choices. Personally, I'd like to see it go on forever. The fans love it, and it's a professional high point for me."

Woolsey said late last year that the festival might play as many as 30 dates in 2001 after 2000's abbreviated route. Messina would love to see it. "If he says do 30, we do 30; if he says do one, we do one," he says. "I'm just like a little puppy dog sitting in the corner—when George says, 'Let's go do it,' I'm ready."

Mavericks, Mercury Go Separate Ways; Warren Bros. Face Charges After Fracas

THE MAVERICKS have amicably parted with Mercury Records after just one album, last year's "Super Colossal Smash Hits Of The '90s," a largely greatest-hits collection culled from the group's output for sister label MCA Nashville. Manager Frank Callari says, "Being signed to a Nashville label made it difficult to promote the music the Mavericks are making now."

Callari is looking for both a pop label deal for the group and a solo deal for lead singer Raul Malo, possibly with the same label.

Charley Pride and the late Faron Young have been chosen as this year's inductees into the Country Music Hall of Fame. The induction will take place during the televised 34th annual Country Music Assn. (CMA) Awards Oct. 4 in Nashville.

Patty Loveless kicked off her first major tour in two years June 21 in Atlanta. The tour runs through Aug. 7.

BNA's Warren Brothers and their road manager, David McIntosh, face misdemeanor assault charges following an altercation at Nashville's Wildhorse Saloon.

Brad Warren apparently became involved in a shoving match with Wildhorse stage manager Timothy Hatfield after Hatfield would not let the brothers play an encore. Brett Warren allegedly punched Hatfield in the face. The brothers had been drinking alcohol during their show, which is against Wildhorse policy.

Capitol artist Susan Ashton is newly engaged to Kelly Brooks, her co-manager. Brooks is the brother and co-manager of Ashton's labelmate Garth Brooks.

ON THE ROW: In the wake of Arista/Nashville being folded into the RCA Label Group, resulting in the loss of numerous jobs (*Billboard*, June 10), Arista staffers distributed water pistols that read "ready, aim, fired" at the label's Fan Fair show June 14.

BNA group Lonestar is exploring new management options as it comes to the end of its contract with Bill Carter of William N. Carter Management. Also, Audium artist Daryle Singletary amicably parts ways with manager Woody Bowles, who continues to manage Canadian artists Chris Cummings and Greg Hanna. Singletary's current single, by the way, is a remake of the Savage Garden pop hit "I Knew I Loved You."

Artist management firm Cherry-Miller-Kane Entertainment has been formed by entertainment lawyer Joel

Cherry, formerly of John Mason Partners; Karen Kane, formerly of TBA Entertainment; and Dana Miller, who manages Ty Herndon and previously owned Entertainment Radio Networks. The firm's initial clients are Herndon and Neal McCoy, previously managed by TBA. Miller heads the Los Angeles office. Cherry and Kane are in Nashville. The company plans to expand into other genres of music.

Bob Wilson segues from his position as GM of Gaylord Digital to sister company Gaylord Cable Networks as director of interactive television.

Bruce Burch and John Mabe are promoted from manager of creative services to director of creative services at EMI Music Publishing.

Kim Leslie exits her position as director of talent relations for AMFM Radio Network's syndicated "Country Live Tonight" to join the CMA as senior manager of music-industry relations.

Wes Vause leaves his director of publicity position with Asylum for a similar job at RCA Label Group. Summer Harman, previously a partner in Holley & Harman Public Relations, joins DreamWorks Records Nashville as publicist. Janet Bozeman resigns her job as publicist for Sparrow Records.

NEWS OF THE WEIRD: Eyebrows were raised when comedienne Roseanne Barr crashed the post-Academy of Country Music (ACM) Awards parties of both RCA Label Group (RLG) and DreamWorks May 3 in Los Angeles. Barr, sporting a tacky cowgirl get-up, even sang a duet with Jessica Andrews at DreamWorks' party.

But no one noticed Barr walking out of the RLG party with Lonestar's ACM trophy for single record of the year hidden under her jacket. Barr later admitted she swiped the award and returned it to the label June 19.

SIGNINGS: Monterey Artists has signed Columbia artist Travis Tritt for booking representation. Balmur Entertainment has re-signed a publishing deal with songwriter Jim Femino and also signed Robbie Chevront and Jody Alan Sweet.

Christi Baker, the younger half of the new Sony Music mother/daughter recording act the Bakers, signs with BMI. Baker writes for Hamstein Music Group.



by Phyllis Stark

Billboard TOP COUNTRY ALBUMS

JULY 1, 2000

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
1	1	1	42	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	2	4	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
3	3	3	32	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	6	5	15	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
5	4	4	137	SHANIA TWAIN ◆ ¹¹ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	8	7	59	TIM MCGRAW ▲ ² CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
7	7	6	55	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
8	9	8	125	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	13	12	34	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	2
10	15	10	58	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
11	11	9	33	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	12	13	68	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
13	10	11	58	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
14	5	—	2	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
15	16	14	30	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
▶ PACESETTER ◀						
16	31	30	55	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	13
17	14	—	2	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
18	17	20	9	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
19	29	22	8	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
20	20	17	43	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
21	19	16	7	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
22	21	18	23	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
23	18	15	12	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
24	24	19	9	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
25	23	26	34	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
26	35	35	8	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
27	28	32	35	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
28	26	28	7	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
29	38	33	34	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
30	22	21	54	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
31	27	27	40	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
32	30	34	38	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
33	33	29	9	VARIOUS ARTISTS ARISTA NASHVILLE 18890 (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
34	36	36	83	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
35	40	37	63	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
36	25	23	9	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
37	41	38	63	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18

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	34	25	5	BLACKHAWK ARISTA NASHVILLE 18907 (10.98/16.98)	GREATEST HITS	18
39	32	24	3	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
40	37	41	20	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	37
41	42	40	97	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
42	44	56	11	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
43	47	39	52	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
44	46	54	11	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
45	39	31	6	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
46	43	—	2	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	43
47	64	63	36	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
48	58	—	2	TIM WILSON CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
49	48	44	57	CHELY WRIGHT ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
50	50	42	33	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
51	45	45	21	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
52	63	60	95	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
53	56	53	10	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
54	71	62	64	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
55	55	50	84	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
56	65	59	9	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
57	53	47	11	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
58	54	52	54	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
59	51	46	5	KATHY MATTEA MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
60	62	58	17	PHIL VASSAR ARISTA NASHVILLE 18891 (10.98/16.98) HS	PHIL VASSAR	23
61	68	61	57	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
62	52	43	59	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
63	59	49	11	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
64	57	48	20	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
65	60	51	6	STEVE WARINER CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
66	69	66	39	BROOKS & DUNN ● ARISTA NASHVILLE 18895 (10.98/16.98)	TIGHT ROPE	6
67	49	—	2	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	49
68	RE-ENTRY	58	58	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
69	RE-ENTRY	67	67	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2
70	70	57	46	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
71	74	67	43	ASLEEP AT THE WHEEL DREAMWORKS 450117/INTERSCOPE (10.98/16.98) HS	RIDE WITH BOB	24
72	61	55	20	WYNONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
73	67	65	33	TRACE ADKINS CAPITOL 96618 (10.98/16.98)	MORE...	9
74	75	71	101	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
75	RE-ENTRY	29	29	ROY D. MERCER VIRGIN 48214 (9.98/15.98) HS	HOW BIG A BOY ARE YA? VOLUME 6	16

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

Billboard Top Country Catalog Albums

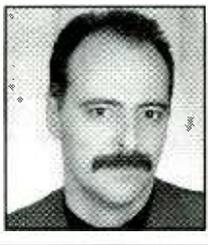
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	118
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	159
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	144
4	5	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	104
5	6	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	113
6	8	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	243
7	7	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	315
8	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	79
9	13	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	691
10	10	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	15
11	12	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	280
12	11	TIM MCGRAW ▲ ⁵ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	325
13	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	281

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	299
15	16	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	147
16	15	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	145
17	—	HANK WILLIAMS MERCURY 536029 (11.98/17.98)	20 OF HANK WILLIAMS GREATEST HITS	105
18	20	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	437
19	18	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	109
20	—	JOHNNY CASH ● LEGACY/COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	132
21	19	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	192
22	24	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	521
23	—	VARIOUS ARTISTS LEGACY/COLUMBIA 64185/SONY (5.98 EQ/9.98)	COUNTRY SUPER HITS	2
24	21	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	125
25	25	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	94

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

COUNTRY CORNER



by Wade Jessen

PILGRIMAGE: It's impossible to credit a single source for this issue's 20% gain on Top Country Albums, but the 29th annual International Country Music Fan Fair and the predominantly fan-voted TNN Music Awards are the candidates most likely to wear the crown.

Some 22,000 country music die-hards filled the stands at the Tennessee State Fairgrounds June 12-16 in Nashville, and almost as many were in the house for the June 15 awards presentation, which originated from the 20,000 seat Gaylord Entertainment Center. The show was carried live on TNN and Webcast at the network's country.com Web site.

And the fans brought some spending money, too. According to SoundScan, country album business rung during the week in Music City was up approximately 50% over the prior chart period.

The count next issue will benefit from a June 20 encore presentation of the awards show on TNN and may also get a lift from any on-site sales at the festival that may not have been accounted for in this issue's total.

THE MADNESS OF KING GEORGE: Although **George Strait** was absent from Fan Fair and the TNN Music Awards, fans roared his name in unison since he was the top vote-getter in five categories, including entertainer, male artist, single of the year (for "Write This Down"), and the Impact Award for multimedia influence. Strait's platinum-plus "Always Never The Same" (MCA Nashville) was named album of the year and re-enters Top Country Albums at No. 69. Up more than 8,000 scans to rise 6-4, "Latest Greatest Straitest Hits" is Strait's biggest benefactor.

Newcomer **Brad Paisley** was the other darling of the awards presentation, taking a pair of honors for song of the year and CMT music video of the year with "He Didn't Have To Be" (Arista/Nashville). Paisley was also hailed as the top new artist with the Discovery trophy, which helped boost his "Who Needs Pictures" set and seal our Pacesetter award with a 120% increase (31-16).

Customers also gave show host **Jeff Foxworthy** and **Alan Jackson** votes of confidence. The former's "Big Funny" (DreamWorks) gains 70% to shoot 29-19 on the country list, while "Greatest Bits" (Warner Bros.) logs a 73% gain to rise 64-47. Jackson jumps 13-9 with a 42% lift.

Chart-topping **Dixie Chicks** won top duo/group honors, and "Fly" (Monument) hooks Greatest Gainer roses, up 10,000 units. **Kenny Rogers** performed on the show and was surprised with the career achievement award. His "She Rides Wild Horses" (Dreamcatcher) re-enters the top 10 on the country chart and moves 7-5 on Top Independent albums with a 40% gain.

RUNNING THE NUMBERS: Weekly airplay totals supplied by Broadcast Data Systems for **Keith Urban's** "Your Everything" (Capitol) were skewed this issue due to the inadvertent inclusion and subsequent removal of detections that were identified as commercial spots during the past two weeks. Due to the initial overstated total, this issue's eight-play deficit may not fully reflect the actual activity or growth of the song, which holds at No. 19 on Hot Country Singles & Tracks.

LeDoux Updates '70s Hits For Capitol 'Cowboy'

BY VERNELL HACKETT

NASHVILLE—Chris LeDoux's upcoming Capitol album, "Cowboy," reaches back and revisits some of LeDoux's previously recorded material. Due out Aug. 1, the collection finds LeDoux updating some of the songs that helped define his career.

"I picked these songs because I felt they were autobiographical," LeDoux says of cuts like "Cowboy's Got To Ride," "10 Seconds," "Yellow Stud," and "Goin' And Blowin'."

"Mac McAnally produced the album down in Muscle Shoals [Ala.], and hopefully the fans will like what we did with the updated production," he says.

LeDoux recalls recording in the 1970s, when he "had to do four songs in a three-hour session. I listen to some of those early albums, and I just cringe at my singing. With this album, we could take all day to do three songs if we wanted to. I think 'He Rides Wild Horses' turned out really well, and I like the new version of 'Silence On The Line.'"

LeDoux admits he sometimes has difficulty finding material. "One of the reasons I decided to re-cut these early tunes was I couldn't find any new songs out there I felt good about. Fans are always asking me where they can find some of the old stuff, so I thought I'd just rerecord some favorites and breathe new life into them."

Capitol Records VP of sales Bill Kennedy feels the album is very fan-friendly. "If you're involved in rodeo, cowboy life, anything like that, this is gonna be a great fan record," he predicts. "Coming off the '20 Greatest Hits,' which has been on the charts for a year, this is an extension for the fans."

Kennedy says the label has reached LeDoux fans without a lot of radio support. "If we get any help at radio, we are very thankful for that."

But there are stations west of the Mississippi that are ardent LeDoux supporters. Don Hilton, PD at KSOP Salt Lake City, says the station has been with LeDoux since the beginning. "He's very viable in country music

today," says Hilton. "This format needs people out of their own mold and not the over-researched sound-alikes. It's pretty refreshing to hear Chris. His music is real, it's genuine, he's talking about a lifestyle that most of his fans actually get into—the rodeo and the cowboy kind of life . . . Revising [the older material] and giving it better production quality vs. what was recorded in the '70s, that should be something the fans will like."

Hilton says KSOP brings LeDoux in every year to play to between 8,000 and 10,000 fans, "and that even happens when the concert business is a little bit flat. There are not too many people out there doing double digits in concert attendance, so if you have that kind of interest live, that means the fans like what he does and radio should be playing it."

CMT has supported LeDoux in the past by playing his videos, and he will be the cable network's showcase artist for August.

"CMT helped us reach a lot of fans that would not otherwise know he had product out," Kennedy says. "Beyond that, we have a great partnership with Jones Satellite Networks for both [its] radio properties and online properties. They really reach a lot of people in Chris' markets. We will also work the secondary markets for radio."

Kennedy says Capitol will have

some other online partners that have not yet been finalized. Additionally, "We'll take his top 20 markets, which represent 40% of his sales, and do some radio [advertising] support."

The label will also give LeDoux tour support, including in-store play copies and tickets.

LeDoux, who is managed by TKO Artist Management and booked by Monterey Artists, is celebrating his 10th anniversary with Capitol. Kennedy says he's sold more than 5 million albums for the label. "That is quite a feat when so many artists are so dependent on radio. I can't think of anyone else in Nashville who can sell the records he can without radio support. We know where his fans are, and we will find them and let them know about the new release."

Brandon Popham, store manager at Sam Goody in Cheyenne, Wyo., says LeDoux's new album "will get a lot of attention from his fans. A lot of the older stuff is not available, and we always have people asking for it."

From a retail perspective, the accounts are supportive, and LeDoux has sold consistently for them, Kennedy says. "Our goal is to give Chris a top 10 country record from the start. He is a real cowboy, a world bareback bronc champ, and a rancher in Wyoming. He speaks to a lot of people. He is about as real as you can be."



LEDoux



Gathering At The Ryman. Curb recording artists Sawyer Brown and Nicol Smith and Essential Records band FFH were among the acts performing during a recent "Sam's Place," a monthly concert series hosted by Gary Chapman. Held in Nashville's famed Ryman Auditorium, "Sam's Place" is named for legendary evangelist Sam Jones. Riverboat captain Thomas Ryman built the auditorium for Jones' church services, and the venue later became the home of the Grand Ole Opry for many years. Pictured, from left, are FFH's Jeromy and Jennifer Diebler, Sawyer Brown's Mark Miller, Nicol Smith, Sawyer Brown's Greg "Hobie" Hubbard, and FFH's Brian Smith and Michael Boggs.

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

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

- 27 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manutti L.A., ASCAP) HL/WBM
- 21 **THE BEST DAY** (Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Acuff-Rose, BMI) HL/WBM
- 62 **BEST OF INTENTIONS** (Past Oak, BMI)
- 31 **BLUE MDON** (Acrynon, BMI/WCR, BMI)
- 59 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 47 **BREATHLESS** (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Days Write, BMI) HL/WBM
- 25 **BUY ME A ROSE** (Rex Benson, BMI/Stone Forest, BMI/Tripp, BMI/Blue Plate, BMI/Bug, BMI) HL
- 4 **THE CHAIN OF LOVE** (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM
- 72 **CHANGE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro 'N Sis, BMI/Estes Park, BMI) HL/WBM
- 17 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM
- 3 **COULDN'T LAST A MOMENT** (Irving, BMI/Songs Of Windswept Pacific, BMI/Mellow Desert, BMI/My Life's Work, BMI) WBM
- 28 **COUNTRY COMES TO TOWN** (Tokoco Tunes, BMI)
- 63 **DO I LOVE YOU ENOUGH** (Of Music, ASCAP/The Music Palas, ASCAP)
- 30 **FAITH IN YOU** (Steve Wariner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) HL/WBM
- 35 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM
- 13 **FLOWERS ON THE WALL** (Wallflower, BMI/Copyright Management International, BMI)
- 66 **FOREVER WORKS FOR ME (MONDAY TUESDAY WEDNESDAY THURSDAY)** (EMI Blackwood, BMI/Buzz Cut, BMI/Warner-Tamerlane, BMI) HL/WBM
- 48 **GOING NOWHERE** (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM
- 45 **GOODBYE IS THE WRONG WAY TO GO** (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP)
- 50 **GOOD TIMES** (Warner-Tamerlane, BMI/Chenowee, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 71 **HE WILL, SHE KNOWS** (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 16 **HOW DO YOU LIKE ME NOW??** (Tokoco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 55 **I DO NOW** (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM
- 44 **IF YOU CAN** (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL
- 2 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 67 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
- 7 **I'LL BE** (Realsongs, ASCAP) WBM
- 68 **I'M GONNA BE THERE** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI) HL/WBM
- 29 **I NEED YOU** (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL

- 61 **I NEED YOU ALL THE TIME** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
- 15 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 23 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
- 20 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM
- 43 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 39 **KISS THIS** (Acuff-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM
- 38 **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
- 75 **A LITTLE LEFT OF CENTER** (Island Bound, ASCAP/Famous, ASCAP/Lightwoodknot, BMI/Ensign, BMI) HL
- 41 **LOVELY** (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM
- 52 **LOVE SHE CAN'T LIVE WITHOUT** (Blackened, BMI/Acuff-Rose, BMI) WBM
- 37 **LOVIN' YOU AGAINST MY WILL** (Sony/ATV Tree, BMI/Magic Knees, BMI) HL
- 14 **MORE** (Warner-Tamerlane, BMI/Golden Wheat, BMI/McHuge, BMI/Volunteer Jam, ASCAP/Go-To-De!, ASCAP) WBM
- 56 **MURDER ON MUSIC ROW** (Wandachord, BMI/Shell Point, BMI/Per Five, BMI)
- 36 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 54 **PARADISE** (Sony/ATV Tree, BMI/Trippe Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 65 **PERFECT WORLD** (Travelin' Zoo, ASCAP/No Man, BMI/Wacissa River, BMI/MRBI, BMI)
- 9 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 73 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI) HL
- 34 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 51 **SHAME ON ME** (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM
- 40 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hanstein Cumberland, BMI) WBM
- 11 **SHE'S MORE** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM
- 49 **SHE WENT OUT FOR CIGARETTES** (Gibron, BMI/Atlantic, BMI/Sony/ATV Tree, BMI/Care Taker, BMI) HL/WBM
- 60 **SINNERS & SAINTS** (Vip Yippeman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL
- 8 **SOME THINGS NEVER CHANGE** (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM
- 64 **SOMETHING TO WRITE HOME ABOUT** (Stewart Warner, BMI/Trippe Shoes, BMI/Acuff-Rose, BMI) HL
- 74 **STUCK IN LOVE** (Gary Nicholson, ASCAP/King Lizard, BMI)
- 42 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 32 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 46 **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/WBM
- 18 **THAT'S THE WAY** (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Ploof, ASCAP) WBM
- 33 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM
- 70 **THIS TIME AROUND** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 57 **TIME, LOVE & MONEY** (Reynson, BMI/Bayou Boy, BMI/Lucky Lady Bug, BMI/Wensong, BMI/Starstruck Writers Group, ASCAP)
- 5 **UNCONDITIONAL** (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM
- 6 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 58 **WE DANCED** (EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 12 **WHAT ABOUT NOW** (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Iex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, BMI) HL/WBM
- 10 **WHAT I NEED TO DO** (Careers-BMG, BMI/Bradley, BMI/Cut Out, ASCAP/Two Guys Who Are Publishers, ASCAP) HL
- 24 **WHEN YOU COME BACK TO ME AGAIN** (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
- 26 **WHEN YOU NEED MY LOVE** (EMI Blackwood, BMI/Hatley Creek, BMI/Starstruck Angel, BMI) HL
- 53 **WHERE ARE YOU NOW** (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL
- 1 **YES!** (McSpadden-Smith, ASCAP/KG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 69 **YOU ARE** (Mr. Noise, BMI/Still Working For The Man, BMI/Universal-Songs Of PolyGram International, BMI/Wil Nance, BMI/Ingram-LeBrun, BMI/Steve Dean, BMI) WBM
- 22 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Showbilly, BMI) HL
- 19 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messire Bob, ASCAP) CLM/HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	1	20	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
2	2	6	15	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	2
3	4	5	22	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	3
4	3	3	29	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
5	7	7	25	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	5
6	5	4	26	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
7	9	11	16	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	7
8	10	9	12	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	8
9	12	12	18	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	9
10	8	8	24	WHAT I NEED TO DO B. CANNON, N. WILSON (B. LUTHER, T. DAMPHIER)	KENNY CHESNEY (V) BNA 65964	8
11	6	2	27	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
12	13	16	12	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212	12
13	15	15	19	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	13
14	11	10	23	MORE T. BRUCE (T. MCHUGH, D. GRAY)	TRACE ADKINS (V) CAPITOL 38701 †	10
15	16	18	10	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	15
16	14	13	33	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
17	18	20	7	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	17
18	20	22	7	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	18
19	19	19	19	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	18
20	21	21	25	I WILL...BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	20
21	17	14	27	THE BEST DAY T. BROWN, G. STRAIT (C. CHAMBERLAIN, D. DILLON)	GEORGE STRAIT (V) MCA NASHVILLE 172147	1
22	23	23	16	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 131398	22
23	24	26	21	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	23
24	25	27	8	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	24
25	22	17	36	BUY ME A ROSE K. ROGERS, B. MAHER, J. MCKELL (J. FUNK, E. HICKENLOOPER)	KENNY ROGERS WITH ALISON KRAUSS & BILLY DEAN DREAMCATCHER ALBUM CUT †	1
26	26	29	14	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	26
27	27	30	14	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	27
28	30	34	6	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	28
29	28	31	12	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	28
30	29	28	16	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	28
31	32	32	11	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	31
32	31	33	15	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	31
33	35	39	8	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	33
34	33	37	11	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	33
35	36	38	7	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	35
36	37	42	6	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	36
37	34	35	14	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
38	41	46	27	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN	38
39	42	47	6	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	38	40	14	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	38
41	39	43	6	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	39
42	40	45	7	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	40
43	46	52	4	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	43
44	44	50	11	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	44
45	47	51	9	GOODBYE IS THE WRONG WAY TO GO R. DUNN, T. MCBRIDE (S. CAMP, W. SMITH)	WADE HAYES (C) (D) MONUMENT 79414	45
46	48	55	4	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS EPIC ALBUM CUT	46
47	45	48	11	BREATHLESS J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD (C) (D) (V) VIRGIN 38699 †	45
48	49	54	5	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNONNA CURB ALBUM CUT/MERCURY	48
49	57	66	4	SHE WENT OUT FOR CIGARETTES T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	49
50	52	57	6	GOOD TIMES J. E. NORMAN, A. COCHRAN (A. COCHRAN, B. DIPIERO)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 16872/WRN †	50
51	63	64	4	SHAME ON ME D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	51
52	59	—	2	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	52
53	56	67	3	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD MCA NASHVILLE ALBUM CUT †	53
54	72	63	4	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	54
55	55	—	2	I DO NOW B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	55
56	60	59	17	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, J. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
				Hot Shot Debut		
57	NEW	1	1	TIME, LOVE & MONEY S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BERG)	RONNIE MILSAP (V) VIRGIN 15191	57
58	NEW	1	1	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	58
59	NEW	1	1	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	59
60	58	56	8	SINNERS & SAINTS K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
61	54	53	18	I NEED YOU ALL THE TIME B. HUFF, BLACKHAWK (P. BUNCH, J. PRICE, S. TEETERS)	BLACKHAWK ARISTA NASHVILLE ALBUM CUT †	40
62	NEW	1	1	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT COLUMBIA ALBUM CUT	62
63	53	49	14	DO I LOVE YOU ENOUGH D. MALLOY (R. FAGAN, L. PALAS)	RICOCHE (C) (D) COLUMBIA 79379	45
64	62	58	19	SOMETHING TO WRITE HOME ABOUT B. CANNON, N. WILSON (C. MORGAN, T. RAMEY)	CRAIG MORGAN (D) ATLANTIC B4669 †	38
65	61	—	2	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	61
66	51	44	16	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) E. SEAY, J. HOBBS (R. GILES, S. BOGARD)	NEAL MCCOY (C) (D) (V) GIANT 16871	38
67	NEW	1	1	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT	67
68	68	—	3	I'M GONNA BE THERE M. T. BARNES, B. BULLOCK (M. ELLIOTT, R. HURD)	VICTOR SANZ GRAMAC ALBUM CUT	68
69	66	65	16	YOU ARE G. FUNDIS (N. GORDON, W. NANCE, S. DEAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	48
70	NEW	1	1	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT	70
71	NEW	1	1	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT	71
72	69	62	17	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
73	73	—	6	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN MCA NASHVILLE ALBUM CUT	73
74	50	41	18	STUCK IN LOVE G. NICHOLSON (G. NICHOLSON, K. PATTON)	THE JUDDS CURB ALBUM CUT/MERCURY	26
75	65	60	10	A LITTLE LEFT OF CENTER J. STROUD, B. GALLIMORE, R. TRAVIS (S. D. JONES, B. HENDERSON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	54

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 and SoundScan, Inc.

Billboard Top Country Singles Sales

JULY 1, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	2	2	8	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
2	1	1	20	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
3	3	4	13	YES! WARNER BROS. 16876/WRN	CHAD BROCK
4	4	3	17	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
5	14	—	2	THAT'S THE WAY CURB 73106	JO DEE MESSINA
6	5	6	9	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
7	7	8	8	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
8	6	5	13	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
9	8	7	14	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
10	9	10	18	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
11	11	13	9	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
12	10	9	19	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
13	22	24	3	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	16	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
15	13	11	20	AMAZED ● BNA 65957/RLG	LONESTAR
16	16	16	38	BIG DEAL CURB 73086	LEANN RIMES
17	15	14	43	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
18	17	15	11	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
19	18	17	22	NO MERCY EPIC 79345/SONY	TY HERNDON
20	19	19	9	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16871/WARNER BROS.	NEAL MCCOY
21	20	18	25	THE FUN OF YOUR LOVE BNA 65931/RLG	JENNIFER DAY
22	21	20	5	GOODBYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES
23	24	21	15	UP NORTH (DOWN SOUTH, BACK EAST, OUT WEST) MONUMENT 79361/SONY	WADE HAYES
24	NEW	1	1	BREATHLESS VIRGIN 38699	RIVER ROAD
25	RE-ENTRY	158	1	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES

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

Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	MARY MARY C2/COLUMBIA 7602/WORD	NO. 1 THANKFUL 3 weeks at No. 1
2	2	39	YOLANDA ADAMS ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
3	3	38	P.O.D. ● ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
4	5	12	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
5	4	4	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
6	6	12	SOUNDTRACK SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
7	7	5	MXPX TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
8	9	34	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW-2000: THE YEAR'S TOP 30 CHRISTIAN ARTISTS AND SONGS
9	8	13	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
10	11	53	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
11	13	35	ANNE MURRAY STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
12	10	6	POINT OF GRACE WORD 7572	RARITIES & REMIXES
13	15	53	STEVEN CURTIS CHAPMAN ● SPARROW 1695/CHORDANT	(SPEECHLESS)
14	20	2	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
15	RE-ENTRY		VARIOUS ARTISTS HOSANNA/INTEGRITY 1574/WORD	ACOUSTIC WORSHIP — ROCK OF REFUGE
16	14	25	TRIN-I-TEE 5:7 B-RITE 6952/WORD HS	SPIRITUAL LOVE
17	18	69	SONICFLOOD GOTE 2802/CHORDANT HS	SONICFLOOD
18	32	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2266/CHORDANT	MEMPHIS HOMECOMING
19	19	30	MICHAEL W. SMITH ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME
20	17	3	VARIOUS ARTISTS SQUINT 7272/WORD	ROARING LAMBS
21	21	35	CECE WINANS WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
22	22	16	JENNIFER KNAPP GOTE 2816/CHORDANT	LAY IT DOWN
23	12	26	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT HS	A FAREWELL CELEBRATION
24	23	32	JARS OF CLAY ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
25	37	48	VARIOUS ARTISTS ● WORD 9776	WOW-THE 90S: 30 TOP CHRISTIAN SONGS OF THE DECADE
26	40	8	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2267/CHORDANT	OH, MY GLORY!
27	24	90	KIRK FRANKLIN ▲ ² GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
28	16	7	KATHIE LEE GIFFORD ON THE LAMB/VALLEY 15115/DIAMANTE HS	BORN FOR YOU
29	25	7	CRYSTAL LEWIS METRO ONE 7452/WORD	FEARLESS
30	27	4	NICHOLE NORDEMAN SPARROW 1723/CHORDANT HS	THIS MYSTERY
31	29	40	AUDIO ADRENALINE FOREFRONT 5225/CHORDANT	UNDERDOG
32	31	13	GINNY OWENS ROCKETTOWN 6262/WORD HS	WITHOUT CONDITION
33	28	15	FFH ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
34	26	9	THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS 7312/WORD	GOD IS WORKING — LIVE
35	30	43	THIRD DAY ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
36	NEW ▶		VARIOUS ARTISTS RENEWAL/INTEGRITY 1720/WORD	INTIMATE WORSHIP: SONGS OF INTIMATE WORSHIP
37	NEW ▶		NICOLE C. MULLEN WORD 6762	NICOLE C. MULLEN
38	35	31	NEWSBOYS SPARROW 1720/CHORDANT	LOVE LIBERTY DISCO
39	33	14	PASSION WORSHIP BAND STAR SONG/SPARROW 1740/CHORDANT HS	PASSION: THE ROAD TO ONE DAY
40	RE-ENTRY		MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ

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

Artists & Music

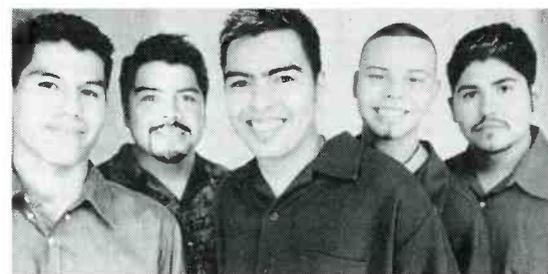
HIGHER GROUND



by Deborah Evans Price

FRESH NEW SOUNDS: As the summer heats up, several Christian labels are preparing to release music from new acts they are banking on to fuel the industry's continued growth. Among those waiting in the wings are teen divas **Rachel Lampa** and **Stacie Orrico**, who record for Myrrh and ForeFront, respectively. **KMG's Heather Miller** bowed her album in June, and girl groups **V*enna** and **Aurora** are getting a big push this summer. Hot new boy band **Plus One** is already setting sales records with its Atlantic/143 debut.

One of the freshest new acts that caught my attention during Gospel Music Week was Myrrh's **Salvador**. The



SALVADOR

Texas-based group has a high-energy stage show that is well-reflected in its self-titled debut. The band's music lyrically reflects its devotion to God and sonically blends a variety of influences into an intoxicating Latin-pop sound. The group consists of lead vocalist **Nick Gonzales**, drummer (and Nick's elder brother) **Art Gonzales**, their cousin/bassist **Josh Gonzales**, keyboardist **Adrian Lopez**, guitarist **Brad Tretola**, and percussionist **Eliot Torres**.

Salvador has been building a following performing with the Teen Mania Ministries "Acquire The Fire" conventions, as well as appearances at the Creation Festival, Spirit Fest West, and Youth Specialties conventions (in Anaheim, Calif., St. Louis, and Atlanta, respectively) and at the Promise Keepers conventions in Dallas, Albuquerque, N.M., and Orlando, Fla.

The group was also chosen to open the DC/LA Youth Super Conference June 24 in Los Angeles. According to Myrrh, the band played for half a million people by mid-June. Not bad for a group of kids that got started by performing praise and worship songs at their church in Austin, Texas.

"We started as a worship team playing at my mom and dad's church," says Nick Gonzales of the group that started with Gonzales, his brother, and their cousin. "Then we began to play youth conferences and youth rallies all over the place. We started having musicians come in and help us so we could have more of a band sound instead of just a three-piece. So we went from being a praise and worship team to being a band."

The act was playing at a festival in Luchenbach, Texas, when manager **Mike Smith** spotted it and handed the members a card as they came offstage. Soon after, the band found itself being courted by several Christian labels. Nick Gonzales says several factors drew them to Myrrh, one of them being that they were fans of artists Myrrh was working at the time, like **Bryan Duncan** and **Crystal Lewis**. They also felt comfortable that Myrrh would let them be themselves.

"They wouldn't make us do anything out of the ordinary, because we are pretty normal dudes," says Gonzales. "We wanted to make sure they weren't going to do anything crazy, like dye our hair purple, wear leather, or anything like that."

Though Latin music has become all the rage in the last year or so with the success of **Ricky Martin** and the rejuvenation of **Santana**, Salvador actually signed with

Myrrh long before the Latin explosion. While working on its Myrrh debut with producers **Monroe Jones** and **Dan Posthuma**, the band continued touring, selling copies of an independent album, and building a following.

"Our music is like Latino praise and worship," says Gonzales. "It's in English, but I think it's driven by our Latin sound or blood... It all starts from being praise and worship music. We never want to be mistaken for some pop band that just happens to do Christian music. We want to be very clear-cut. I think we owe it to God and owe it to ourselves to be very brave and very blunt when it comes to being a band for Christ. It's all based on praise and worship."

Gonzales says the group chose the name **Salvador** because of what it means. "It says 'Savior' straight out," says Gonzales. "I think that's as bold as we could get. That's who we work for and that's why we do it, so that's what we say."

One of the most impressive things about the Salvador record is that it captures the energy and intensity that make the band so mesmerizing as a live act. The group credits its producers with helping it capture that sound.

"They [Jones and Posthuma] are incredible," says Gonzales. "They let us have fun in the studio. They didn't lock us in and tell us we had to do this or do that. They just let us jam and play our instruments. We sat around and jammed a lot."

Gonzales and company are pleased with the results. "I think it rocks," he says exuberantly. "I think it's exactly what we do. We are covering our own parts. We didn't have 5,000 guest musicians, no duet stuff, no tricks. What you hear is what you get. I think it was mixed very nice. It's very band-y, and it's a lot of fun to play live. We cover the whole record live, except for the choir tune. We don't do it yet but are going to real soon."

Booked by **Jeff Roberts & Associates**, the band has been hitting the road pretty hard. "We live in hotels and out of our suitcases," Gonzales says. "It's so much fun. We are out there reading our Bibles, having praise and worship in our hotel rooms, and loving God and just knowing that if we can make him proud, that's pretty much what we live for. It's really fun knowing that's what you're living is. We are regular praise and worship leaders. It's a wonderful thing. We can't talk enough of how dear God is to us. He has blessed us tremendously."

GMA NEWS: Gospel Music Assn. president **Frank Breeden** will be doing double duty. He was recently named president of the Christian Music Trade Assn. (CMTA). He was formerly executive director of the CMTA. **EMI Christian Music Group** president/CEO **Bill Hearn** was named chairman of the CMTA.

Daywind Music Group president **Ed Leonard** and Gaylord Digital senior VP/GM **Randy McCabe** will serve as full board members. Newly elected associate members are **Gospeo Centric/B-Rite** director of marketing **Gabriel Aviles**, **Word Entertainment VP Loren Balman**, Myrrh VP/GM **Jim Chaffee**, **Word Records VP/GM Elisa Elder**, **Word Distribution president Mark Funderburg**, **ForeFront president Greg Ham**, **Sparrow Label Group VP of marketing and artist development Leigh Ann Hardie**, **Atlantic Christian division VP of sales and marketing Mark Lusk**, and **Sparrow Label Group president Peter York**.

Also on the CMTA agenda: The organization is launching a Universal Product Code campaign targeting Christian retailers. Plans are to implement and standardize product codes by the end of the year.

NEWS NOTES: **Sixpence None The Richer**, **Jars Of Clay**, **Rebecca St. James**, **Crystal Lewis**, and **Audio Adrenaline** are among the acts slated to perform at the third annual **Rock the Universe** concerts, Sept. 8-9 at Universal Studios in Orlando, Fla. . . . Look for Atlantic's **P.O.D** and Atlantic/143 Records' **Plus One** to be included in Pepsi's national summer promotion "Choose Your Music." Consumers who purchase Pepsi products this summer can earn points toward creating their own custom CD . . . **The Martins** recently performed at the Governor's Prayer Breakfast for the state of Tennessee. Siblings **Jonathan**, **Joyce**, and **Judy** turned in an incredible performance that had **Gov. Don Sundquist** and a room filled with business leaders and politicians giving them a thunderous standing ovation.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		TITLE
1	1	7	MARY MARY C2/COLUMBIA 63740/CRG	NO. 1 6 weeks at No. 1	THANKFUL
2	2	39	YOLANDA ADAMS ELEKTRA 62439/EEG	FS	MOUNTAIN HIGH...VALLEY LOW
3	3	14	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140		PURPOSE BY DESIGN
4	5	19	VARIOUS ARTISTS EMI/WORD 43149/VERITY		WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	4	26	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE	FS	SPIRITUAL LOVE
6	6	36	CECE WINANS WELLSPRING GOSPEL 51711/SPARROW		ALABASTER BOX
7	7	90	KIRK FRANKLIN GOSPO CENTRIC 490178/INTERSCOPE		THE NU NATION PROJECT
8	8	9	THE BROOKLYN TABERNACLE CHOIR M2 COMMUNICATIONS/WORD 63805/EPIC		GOD IS WORKING — LIVE
9	9	32	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132	FS	FAMILY AFFAIR
10	10	28	NORMAN HUTCHINS JDI 1258		BATTLEFIELD
11	11	9	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC		SHOUT HALLELUJAH
12	12	34	YOLANDA ADAMS VERITY 43144		THE BEST OF YOLANDA ADAMS
13	38	60	VICKIE WINANS CGI 5325/PLATINUM	FS	LIVE IN DETROIT II
14	13	16	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251	FS	TRI-CITY4.COM
15	14	6	VARIOUS ARTISTS BELLMARK 75001/RYKO		GOSPEL GOLD
16	15	63	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG	FS	SACRED LOVE SONGS
17	19	74	VARIOUS ARTISTS MALACO 1002		CELEBRATE THE HERITAGE OF GOSPEL
18	21	42	WINANS PHASE2 MYRRH/WORD 69881/EPIC	FS	WE GOT NEXT
19	34	6	SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR MEEK 4004		CALLING ALL SAINTS
20	18	3	DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR SOUND OF GOSPEL 2231/NINE		DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
21	20	20	VARIOUS ARTISTS MALACO 1003		CELEBRATE THE HERITAGE OF GOSPEL 2
22	17	25	THE MCCLURKIN PROJECT GOSPO CENTRIC 490200/INTERSCOPE	FS	THE MCCLURKIN PROJECT
23	23	47	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG	FS	BRENT JONES AND T.P. MOBB
24	22	14	THE BROOKLYN TABERNACLE CHOIR ATLANTIC 83297/AG		HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
25	16	12	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259		SING IT ON SUNDAY MORNING!
26	24	64	DOTTIE PEOPLES ATLANTA INT'L 10250	FS	GOD CAN & GOD WILL
27	36	3	MASQUE MEEK 4008		THANK YOU
28	26	69	VARIOUS ARTISTS VERITY 43125		WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
29	RE-ENTRY		GOD SQUAD AMEN 1501		GOOD MORNING NEIGHBOR
30	33	18	THE WILLIAMS BROTHERS BLACKBERRY 1626/MALACO		THE CONCERT
31	32	9	AL GREEN HI/THE RIGHT STUFF 25282/EMI GOSPEL		GREATEST GOSPEL HITS
32	28	69	VARIOUS ARTISTS EMI GOSPEL 20209		GREAT WOMEN OF GOSPEL VOLUME II
33	27	17	COMMISSIONED VERITY 43136	FS	TIME & SEASONS
34	RE-ENTRY		TONY TIDWELL & RIGHTEOUS LIVING MEEK 4011		GET YOUR PRAYZE ON
35	RE-ENTRY		THE CANTON SPIRITUALS VERITY 43135	FS	THE LIVE EXPERIENCE 1999
36	25	56	RICHARD SMALLWOOD WITH VISION VERITY 43119	FS	HEALING—LIVE IN DETROIT
37	RE-ENTRY		CARLTON PEARSON ATLANTIC 46006/AG	FS	LIVE AT AZUSA 3
38	40	52	GOSPEL GANGSTAZ B-RITE 490096/INTERSCOPE	FS	I CAN SEE CLEARLY NOW
39	29	42	THE MISSISSIPPI MASS CHOIR MALACO 6031		EMMANUEL (GOD WITH US)
40	NEW		LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L		WHEREVER I GO

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Kirk Franklin Goes To Church On New Live Set

BACK TO THE CHURCH: Let Mary Mary, Winans Phase 2, and Tonex take gospel to the next level—Kirk Franklin is going back to the church with his next project, which was recorded live June 16 in Houston. Up to 5,000 people crowded into the Lakewood Church to witness the recording and concurrent taping of a live concert video, featuring guest performances from John P. Kee, Shirley Caesar, Willie Neal Johnson, Richard Smallwood, Crystal Lewis, Alvin Slaughter, and Yolanda Adams. Now that's what I call covering all the bases.

Not only was the lineup both stellar and solid, but the music, too, seemed flawless. The bottom line, according to Franklin, is "what ministers to the body."

Speaking somewhat philosophically, Franklin says, "The music changes and the seasons change. It has nothing to do with musically what's next or who's topping the charts. What's next is living the music."

UNFINISHED BUSINESS: Absent (not surprisingly) from the live recording were former members of the Family, the backup vocal unit that rode Kirk Franklin's coattails to fame on the gospel music front. In a court action filed last month, five former members of the Family (Dalon and Carrie "Mousie" Collins, LaKeisha Grandy, Terri Pace, and John Gray) filed suit against Gospo Centric Records and Franklin.

Attorneys representing Gospo Centric Records and founder Vicki Mack-Lataillade called the 10-count, \$5.5 million action filed May 2 in Los Angeles Superior Court "frivolous."

Peter Haviland, litigation partner at Akin, Gump, Strauss, Hauer & Feld, the defense counsel for the label, says, "We understand that

DANCE TRAX

(Continued from page 27)

more contemporary should investigate New York-based Rumba Jams Records' beat-mixed "Fashion Beat: Electronic Runway Hits." Breakbeat and electro-lovin' punters won't be disappointed by tracks like the Wiseguys' "Ooh La La," the Freestylers' "Ruffneck," DJ Punk Roc's "My Beatbox," the Prodigy mix of Bug Kann & the Plastic Jam's "Made In 2 Minutes," and Fatboy Slim's remix of Deeds + Thoughts' "The World Is Made Up Of This & That."

On Tuesday (27), Ultra Records will issue its first Ministry of Sound-imprinted compilation, "Trance Nation America" (Dance Trax, Billboard, March 4). On the set, comprising 22 tracks spread over two discs—one mixed by Taylor and the other by Jimmy Van M.—we simply can't get enough of Rabbit In The Moon's hard-to-find remix of Garbage's "Milk," BT's "Dreaming," Novy Vs. Eniac's "Pumpin'," Jericho's "Way Of Love," and Timo Maas' re-tweaking of Kee Mo's "Madness."



by Lisa Collins

other members want nothing to do with this suit. We have also been told that some of the individuals suppos-

'We understand that other members want nothing to do with this suit'

— PETER HAVILAND —

edly suing do not even want their names on this complaint and are trying to withdraw."

The action stems in part from a dispute over revenue earned on Franklin's "The Nu Nation Project."

Says Mack-Lataillade, "It's very disappointing... On 'The Nu Nation Project,' none of the guest artists performed for royalties; we made our pri-

ority to send money to the National Council of Churches."

Haviland says, "The individuals now suing received paychecks as employees from Kirk Franklin and Fo Yo Soul Productions."

BRIEFLY: Rance Allen, Gladys Knight, Lou Rawls, Kirk Franklin, the Williams Brothers, Patti LaBelle, Vickie Winans, and Mary J. Blige are among those set to take part in the Shirley Caesar Outreach Ministries' 28th annual conference, slated for July 11-14 at the Raleigh (N.C.) Convention Center... The Brooklyn All-Stars celebrate 50 years in gospel with the release of their latest ("When You Think You're At The Bottom, Look Down") on Gospel Jubilee Records. Also new from the Shreveport, La.-based label is Pastor Brady Blade Senior's "The Watchful And Wakeful Eyes"... Anointed Music hopes to score with "He's Got What U Need," the sophomore release from DarNell Owens, due July 11... Finally, Malaco Records is set to record Willie Neal Johnson's next album on June 24 in Dallas. Johnson says the project will be somewhat of a family affair, featuring the vocals of his mother, siblings, and children.

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Golub Gets Live In Studio For 'Curves'

LIVING DANGEROUSLY: The term "formula" is heard all too often today, whether referring to an over-produced instrumental pop release masquerading as contemporary jazz or to a straight-ahead date incorporating the music of a flavor-of-the-month composer. For his GRP debut, "Dangerous Curves," due Tuesday (27), guitarist **Jeff Golub** consciously avoided the preprogrammed, over-intellectualized approach that mars many contemporary jazz releases,



by Steve Graybow

Akron, Ohio. "I wanted to play bluegrass music, to be **Flatt & Scruggs**," he says. Later influences included the Beatles and late-'60s British blues/rock guitarists like **Eric Clapton**, then jazz players like **Wes Montgomery**. "Everything changed when I heard Wes," says Golub. "I was around 15, and it changed my approach to music. Wes is still the epitome of jazz guitar."

To ensure a live-in-the-studio feel, Golub and co-producer **Bud Harner** utilized a single band when recording "Dangerous Curves," consisting of drummer **Steve Ferrone**, keyboardist **Mitch Forman**, bassist **Lincoln Goines**, saxophonist **Dave Woodford**, trumpeter **Lee Thornburg**, B-3 organ player **Kevin Savigar**, and percussionist **Luis Conte**. Acoustic guitarist **Peter White** appears on one track.

"This record was done with a true jazz vibe," says Golub. "It features plenty of interplay between the musicians, and unfortunately many records in the smooth jazz genre cannot make that claim. We had one band play on the entire disc, which is a standard thing on older recordings but not on a lot of newer ones. We rehearsed, set up, and played the entire thing live, one song at a time."

To further create the album's martini-drenched atmosphere, several tracks, such as a cover of **King Curtis'** '60s hit "Soul Serenade," were recorded in the early morning hours. Golub also pays tribute to the late **Grover Washington Jr.** with what he describes as a "beatnik groove" take on the saxophon-

ist's signature piece, "Mister Magic."

"Jazz, to me, is not necessarily following bebop structures or following the way lines were constructed in the '40s or '50s," explains Golub. "I don't think there has to be rules like that. Jazz means that there are musicians who are improvising; it is the interplay between them. It is where they

'This record was done with a true jazz vibe. It features plenty of interplay between the musicians'

- JEFF GOLUB -

take the music as a collective unit, and that is what I set out to achieve."

THE KICKER: Arkadia Jazz releases "Thank You, Joe," a tribute to saxophonist **Joe Henderson**, Tuesday (27). It is the fourth in the "Thank You" series; previous releases have feted **Duke Ellington**, **Gerry Mulligan**, and **John Coltrane**. Pianist **Eric Reed** (who has played with Henderson), saxophonist **Javon Jackson**, trumpeters **Terrell Stafford** and **Randy Brecker**, vibraphonist **Steve Nelson**, drummer **Carl Allen**, and bassist **Rodney Whitaker** put their collective imprint on such Henderson tunes as "Isotope" and "The Kicker," while pianist **Joanne Brackeen's** quartet tackles the saxophonist's "Gazelle."

Unlike many less-than-stellar "tribute" albums, "Thank You, Joe" provides vibrant insight into Henderson's classic compositions, with passionate performances that pay homage to a musician whose ongoing contribution to jazz continues to be brought to the forefront.

AND: Timepiece retailer Tourneau and timepiece makers Oris present "Louis Armstrong—Making Every Minute Count," a photo and memorabilia exhibit coinciding with the third annual Oris "Spirit Of Jazz" concert series at the Tourneau Time Machine in New York. The exhibit runs through August; free jazz concerts are being held every Tuesday in June, sponsored by radio station WBGO New York. **Lionel Hampton** will be on hand to receive an Oris watch honoring him on Tuesday (27) . . . **Louis Armstrong** himself can be heard throughout the summer on NPR stations via a 13-week centennial tribute titled "Satchmo: The Wonderful World Of Louis Armstrong." Archival interviews and performances paint a portrait of the trumpeter, who will be celebrated on July 4, the 100th anniversary of his birth.



GOLUB

opting for a live-in-the-studio recording that better suits his full-bodied guitar tone and soul/jazz compositions.

"This is the kind of record I always wanted to make," says Golub. "The idea was to make music that is fun to listen to, and the way to do that is to record live, with musicians who are having fun while doing the recording."

While many of Golub's previous releases, under his own name and as leader of the studio aggregation **Avenue Blue**, veered uncomfortably toward the over-produced and over-intellectualized, "Dangerous Curves," with its smoky nightclub feel, plays like a soundtrack to the ultimate late-night hang.

Golub was bitten by the guitar bug as a child when a Grand Ole Opry tour came through his native

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TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	64	SOGNO ▲ ² POLYDOR 547222	ANDREA BOCELLI
◀ NO. 1 ▶ 60 weeks at No. 1				
2	2	6	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO
3	3	7	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
4	6	15	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
5	5	17	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
6	7	67	THE IRISH TENORS ● MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
7	4	54	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
8	9	5	TARKAN UNIVERSAL LATINO 157978	TARKAN
9	RE-ENTRY		DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
10	14	42	CAFE ATLANTICO RCA VICTOR 65401	CESARIA EVORA
11	8	9	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
12	RE-ENTRY		RIVERDANCE ON BROADWAY DECCA 157824/UNIVERSAL	BILL WHELAN
13	13	19	HONEY BABY POI POUNDER 7002	THREE PLUS
14	10	5	ISLAND FEELING MASS APPEAL 2000	TEN FEET
15	12	23	MELELANA PUNA HELE 13956	KEALI'I REICHEL

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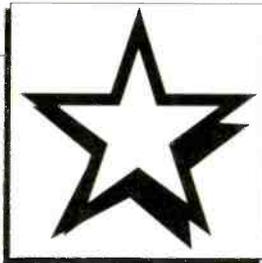
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW		RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 1 week at No. 1
2	1	32	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	2	11	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	3	36	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
5	5	8	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
6	6	65	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	7	6	CIRCLE PACHYDERM 8	INDIGENOUS
8	8	87	WANDER THIS WORLD ● A&M 540984/INTERSCOPE	JONNY LANG
9	4	36	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
10	9	44	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN
11	13	57	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
12	14	2	ROYAL BLUE ALLIGATOR 4873	KOKO TAYLOR
13	10	17	THE BEST BLUES ALBUM IN THE WORLD...EVER! CIRCA 48428/VIRGIN	VARIOUS ARTISTS
14	12	50	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
15	15	79	GREATEST HITS MCA 111746	B.B. KING

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS 4 weeks at No. 1
2	2	31	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
3	3	13	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
4	4	5	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
5	6	4	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
6	5	48	REGGAE PARTY POLYGRAM TV/ISLAND 565654/DJMG	VARIOUS ARTISTS
7	7	50	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
8	8	4	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
9	10	17	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
10	11	84	PURE REGGAE POLYGRAM TV 565122/DJMG	VARIOUS ARTISTS
11	12	57	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
12	9	29	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
13	13	21	THE JOURNEY GEE STREET 32527/V2	KY-MANI
14	RE-ENTRY		PLANET REGGAE 2000 VP 1580*	VARIOUS ARTISTS
15	NEW		THE ULTIMATE COLLECTION HIP-O 541463/UNIVERSAL	STEEL PULSE

*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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ■■ indicates past and present Heat-seekers titles. © 2000, Billboard/RII Communications and SoundScan, Inc.

Classical
**KEEPING
SCORE**



This issue's column was prepared by Fred Child, director of cultural programming at WNYC New York.

BENEATH THE A&R RADAR: The **FLUX Quartet** is a foursome of recent Juilliard grads, but they don't credit their academic background for their growing success. "Conservatory training is so narrow," says group cellist **Darrett Adkins**. "Western art music clearly has no monopoly on artistic expression." The FLUX way embraces musicians as diverse as the members' favorite punk bands (like the **Buzzcocks**), **Ornette Coleman** (a sometime FLUX collaborator), Indian classical legends, and, well, themselves (at least one original piece appears in every FLUX program).

FLUX—with Adkins joined by violist **Kenji Bunch** and violinists **Tom Chiu** and **Cornelius Dufallo**—plays the same instruments for which **Haydn** and **Schubert** wrote hallowed masterpieces, but the group eschews classical conventions on several levels. For instance, FLUX doesn't just forgive variations in their performance from gig to gig; the group actually cultivates them. "We believe in the active ability of our



FLUX QUARTET

ears to create interesting sounds rather than in trying to pursue some pre-decided image," Adkins says.

Even when adhering to the notes on the page, a FLUX performance aims for the improvisatory.

The players listen to one another's musical thoughts moment by moment, and if they hear something they like, they all pick it up. Even if (maybe especially if) they've never done it that way before.

FLUX's risk-taking style has obviously struck a chord with both composers and audiences. Among the quartet's several dozen shows this past season were last month's sold-out **John Tavener** event at New York's St. Ignatius Loyola and the world premiere at Columbia University of **Morton Feldman's** six-hour *Second Quartet* (a piece the **Kronos Quartet** found too physically demanding), as well as festival and campus concerts across the country. FLUX has also broken into the world of recording, appearing on the recent RCA Victor tribute to jazz piano great **Keith Jarrett**. Titled "As Long As You're Living Yours," the disc features Bunch's arrangement of "Book Of Ways #10."

But potential producers be warned: The FLUX disdain for business-as-usual includes little patience with the usual methods of classical recording. Adkins says of the excessive editing of the *Digital Age*: "It's a pretty sorry trend."

WHAT WAS MOST REMARKABLE about the **Wild Ginger Philharmonic's** June concert at New York's Church of the Good Shepherd was that everyone there wanted to be there: no back-row players going through the motions, no snoozing audience members dragged in by spouses to better them. Twenty-four-year-old conductor **David Goodman** has convened a group of 50 brilliant young players with a strikingly simple formula: invest in rehearsal.

While most orchestral performances are primed by a few closely regulated practice sessions, the members of **Wild Ginger** go on retreat together for a week and a half. They eat, dance, and even do yoga together, along with rehearsing each piece several dozen times. Instead of quickly learning dozens of different programs, **Wild Ginger** studies one program intently and then tours it. This novel approach has forged deep bonds among **Wild Ginger's** members in four short years, leading to a waiting list of eager players from

around the world who want in. They're not coming for the money, since there isn't any; rather, they are attracted by the all-too-rare communal rush that comes when a piece gets in the blood of every member of the band.

Like the **FLUX Quartet**, the **Wild Ginger** experience resonates with improvisation, which is the underlying concept behind its playing. "We're so attuned to each other; we listen and respond," Goodman says. "We're more like an organism than a well-tuned machine... All great composers were improvisers until 100 years ago. The great classics were created in the spirit of improvisation and ought to be rendered as such."

Goodman milks that spirit from **Wild Ginger** with sudden shifts in tempo, dynamics, and rhythm that free many passages from what he calls the "wash of sound you get from orchestras today." The effect is startling for both players and audiences. Orchestra members frequently break into spontaneous smiles at what they hear happening around them, and listeners pick up on and mirror the gleeful attentiveness of the ensemble.



GOODMAN

Wild Ginger imparted a buzz to the venue that June night, but not because the performance was note-perfect. The winds had some intonation struggles, and the low strings sometimes read a Goodman tempo shift slightly differently than the high strings. Ultimately, though, it didn't matter. The group's fresh take on this straightforward program (**Brahms' Symphony No. 3** and **Fauré's Op. 50 Pavane**, along with **Humperdinck** and **Wagner** overtures) sent the audience merrily into the New York night. Despite the conservative nature of the pieces on the program, the concert had the power to wow. In the audience, composer **Philip Glass** gave a ringing endorsement, saying that Goodman's take on the *Third Symphony* "made me wish I was Brahms."

NEW YORK-BASED PIANIST Alan Gampel has a problem. He's happy with his playing, with the audiences he's reaching, even with the privately produced CDs he's selling. Yet, of course, he'd like to get signed by a major label. This is where the problem arises: The 35-year-old Gampel is a talented, fiery, dedicated artist, but he is not—like one recent major-label signee—a former **Fendi** runway model. And he hasn't, like another, posed for **Playboy**.

What Gampel does is just play the piano extraordinarily well. In today's world, that may not be enough to get him signed—even though a single audition with **Daniel Barenboim** got him a performance with the **Chicago Symphony Orchestra**, playing **Leonard Bernstein's "Age Of Anxiety."** A single sitting with **Semyon Bychkov** also landed him a concert with the **Orchestre De Paris**. But when he met with a top New York publicist



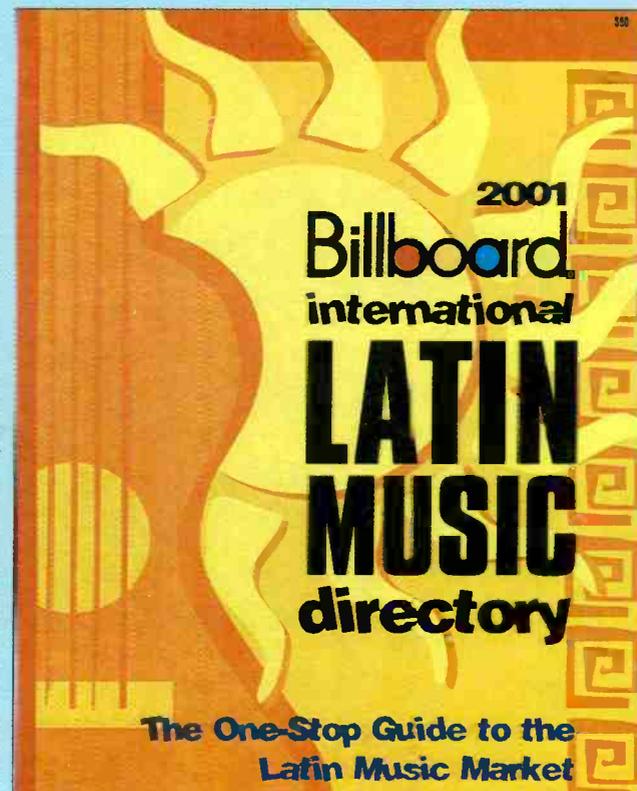
GAMPEL

recently, it was as though they spoke different languages. The publicist kept asking for Gampel's "angle," wanting to know how to sell him as a story. Gampel simply wants to succeed on his merits as a pianist.

Gampel laments that "50 years ago, A&R people were musicians who picked musicians they loved. Now, no one is interested in developing careers—they just want instant success by pop music standards." Gampel recorded a private **Chopin** disc in '97 that has sold relatively well by classical standards: 8,000 copies, almost entirely at his 40-odd concerts a year. He is now recording the **Liszt** and **Chopin B-minor Sonatas**, as well as his solo arrangement of **Chopin's "Fantasy On Polish Airs,"** for the audiophile imprint **Mapleshade**. So, despite his ambitions, working with big-name labels isn't the alpha and omega for the musicianly Gampel: "As long as I can keep playing concerts, communicating my passion to a diverse audience of music lovers, I'm happy."

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Songwriters & Publishers

ARTISTS & MUSIC

Songwriters Honored, Inducted



Among the many stars on hand to perform Leiber and Stoller songs were, from left, Taylor and Isaac Hanson, Paul McCartney, James Brown, Brian Wilson, and Ben E. King.



Shown, from left, are Jimmy Webb; ASCAP chairman Marilyn Bergman; Hal David; J.D. Souther, who performed the Eagles' "Best Of My Love," which he co-wrote with Glenn Frey and Don Henley; and BMI president/CEO Frances Preston.



Shown, from left, are Neil Diamond; show host Kim Catrall; Jill Sobule, who performed Diamond's "I'm A Believer"; and Hal David.



Shown, from left, are BMI president/CEO Frances Preston; singer Keely Smith, who performed "All Of Me" and "You Are My Sunshine"; Hal David; and ASCAP chairman Marilyn Bergman.



Shown, from left, are J.D. Souther, who accepts the inductee plaque for Glenn Frey, and Hal David, holding the inductee plaque for Don Henley.



Publisher Julian Aberbach, winner of the Abe Olman Publisher Award.

The Songwriters' Hall of Fame inducted new members and presented other awards of achievement at its 31st annual awards dinner, held June 15 in New York. Inducted this year were James Brown, the Eagles' Don Henley and Glenn Frey, the late Curtis Mayfield, James Taylor, and Brian Wilson. Special awards were given to Jerry Leiber and Mike Stoller (Johnny Mercer Award), Neil Diamond (Lifetime Achievement Award), Johnny Mathis (Hitmaker Award), and publisher Julian Aberbach (Abe Olman Publisher Award). Two Towering Song Award presentations were made for "All Of Me" by Gerald Marks and Seymour Simons and "You Are My Sunshine" by Jimmie Davis and Charles Mitchell.



Shown, from left, are Hal David, chairman of the Songwriters' Hall of Fame; Marilyn Bergman, ASCAP chairman; Mike Stoller; Ben E. King; Jerry Leiber; and Frances Preston, president/CEO of BMI.



Shown, from left, are Hal David, ASCAP chairman Marilyn Bergman, Brian Wilson, and BMI president/CEO Frances Preston.



Shown, from left, are Hal David; ASCAP chairman Marilyn Bergman; Brian McKnight, who performed Curtis Mayfield's "People Get Ready"; and BMI president/CEO Frances Preston.



Shown in the back row, from left, are Isaac, Zac, and Taylor Hanson, who performed Brian Wilson and Tony Asher's "God Only Knows." In front, from left, are ASCAP chairman Marilyn Bergman, Hal David, and BMI president/CEO Frances Preston.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

BE WITH YOU • Enrique Iglesias, Paul Barry, Mark Taylor • Enrique Iglesias/ASCAP, EMI April/ASCAP, Rive Droite/ASCAP

HOT COUNTRY SINGLES & TRACKS

YES • Chad Brock, Stephony Smith, Jim Collins • McSpadden-Smith/ASCAP, ICG/ASCAP, EMI Blackwood/BMI, Singles Only/BMI, Starstruck Angel/BMI, Makeshift/BMI, Cuts R Us/BMI

HOT R&B SINGLES

I WISH • Carl Thomas, Mike City • Tom/ASCAP, Mike City/ASCAP

HOT RAP SINGLES

FLAMBOYANT • L. Coleman, Mike Heron • Flamboyant/ASCAP, Ithica Street/ASCAP

HOT LATIN TRACKS

MUY DENTRO DE MI • Marc Anthony, Cory Rooney • Sony/ATV Songs/BMI, Cori Tiffani/BMI, Sony/ATV Tunes/ASCAP

All-Star Lineup Sets Smashing Finale To Songwriters' Hall Of Fame Dinner

STAR POWER alone can make award-night ending medleys an evening's entertainment highlight. But when star power is combined with a special energy and an audience that has nostalgic as well as aesthetic reasons to cheer the goings-on, a memorable event is likely.

This is the special magic that enthralled guests at the 31st annual Songwriters' Hall of Fame induction dinner June 15 in New York. Even the worst-kept "surprise" of the evening—a presentation by Paul McCartney to new inductee Brian Wilson—couldn't dampen everyone's enthusiasm, including, most important, the performers onstage who rock'n'rolled the evening into a truly historic occasion.

Those onstage for the finale were the result of good fortune, a confluence of a slate of rock'n'roll-era inductees and the presenters

themselves. So the stage was filled with the likes of McCartney, who was at one point wailing with Ben E. King on "Stand By Me," part of a Jerry Leiber and Mike Stoller song medley to honor the writers, who received the Johnny Mercer Award.

Besides Wilson, the new inductees were James Brown, James Taylor, the Eagles' Don Henley and Glenn Frey, and the late Curtis Mayfield. With another honoree on hand, Neil Diamond, winner of a Lifetime Achievement Award, the stage was set for the finale, which also included Carole King, Hanson, Bobby Womack, Aaron Neville, J.D. Souther, Keely Smith, Jill Sobule, and Phoebe Snow.

The audience demographics were just right for the occasion. It was largely made up of folks who were either part of the music industry in the late '50s or '60s or, more so, those who made frequent visits to their local retail shops to buy the works that those onstage represented in one way or another. The

evening was thus primed for musical magic, and it was executed memorably.

LENNON SCHOLARSHIPS: BMI Foundation president Theodora Zavin reports the first- and second-place winners of the third annual John Lennon Scholarship. The first-place winner of \$10,000 is Berklee College of Music student Thomas Jordan Zed for his song "Show Me Who You Are"; tied for second place are Vanderbilt University Blair School of Music student Taylor Jones for his "Why Can't You Say" and University of Miami student Carrie van Amerigen for "In My Life." Each is awarded \$2,500.

The scholarship was established in 1997 by Lennon's widow, Yoko Ono, for writers between the ages of 15 and 24.

SILENT AUCTION: A Songwriter's

Silent Auction has been set up by ASCAP and the Nashville Songwriters Assn. International (NSAI) to raise funds for NSAI's legislative fund to fend off attempts to erode copyright protection. Items include framed and autographed handwritten re-creations of the lyrics of hit songs by many writers.

Bids on the auction will be accepted through July 4 via the NSAI and ASCAP Web sites, nashvillesongwriters.com and ascap.com, or by calling NSAI at 800-321-6008 or 615-256-3364. Winning bids will be announced the week of July 10.

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

1. AC/DC, "Stiff Upper Lip" (guitar tab).
2. Tori Amos, "To Venus And Back."
3. Pink Floyd, "The Wall" (guitar tab).
4. Tom Waits, "Mule Variations."
5. Eddie Money, "His Greatest Hits."

Words & Music



by Irv Lichtman

Fairlight Marks 25 Years With Return To Music Production

ONE OF my most vivid musical memories was hearing Peter Gabriel's "Security" album in 1982 and falling in love with the otherworldly sounds he captured on tape.

Being an avid music fan even then, I sought information about the source of those sounds and found that they were created on a new instrument called the Fairlight Computer Musical Instrument (CMI), which sampled sounds at extremely high resolution and then allowed the user to manipulate them in unprecedented ways.

After Gabriel broke ground with the CMI, other artists followed suit, including Kate Bush and Stevie Wonder. By the mid-'80s, the use of the CMI was so prevalent it prompted Phil Collins to make a Fairlight-free album—a distinction he trumpeted in the liner notes.

Back then, I knew nothing about Fairlight the company but was knocked out by its flagship product. All these years later, I continue to be impressed by the quality of Fairlight's products, only now I've gained insight into what makes the company tick and what challenges it faces as it navigates an increasingly complex industry.

Perhaps the biggest obstacle in Fairlight's path is reclaiming a substantial share of the music market, which it dominated throughout the

'80s, only to migrate toward such areas as audio post-production and film dubbing starting in 1989 with the introduction of the MFX platform. The company's success in post and dubbing is illustrated by the sale of the 2,000th MFX system this year.

"We're turning the focus back toward music production, which is how we started out in 1975," says Fairlight USA CEO Peter Lancken, reflecting on the company's 25th anniversary. "We've established a



LANCKEN



pedigree in feature films, and we've learned a lot from disc recording in that high-pressure environment."

The result of that learning is the Merlin, the latest product in a suite that includes the CMI, the MFX, and the Fame systems (the latter a joint product with Amek).

The Merlin is a flexible, high-resolution recording/editing workstation priced at approximately \$50,000 for



by Paul Verna

a fully implemented, 48-track system, according to Lancken.

At that price point, Merlin is aimed at a higher-end user than rival workstations whose appeal is predominantly among project-studio users. To wit, Fairlight's customers include the likes of Steve Lipson, Stanley Clarke, Mike Clute, and multi-platinum producer Walter Afanasieff, who recently purchased two 48-track Merlins.

"We offer extremely high audio quality and an interface designed for that application," says Lancken. "We have a rock-solid foundation, proven reliability, and a keen understanding of punching in and out of 24 tracks without having a computer fail because of some management issue."

Besides its ruggedness, the Merlin's strengths include the capability for 96 kilohertz sampling and compatibility with such other systems as

Digidesign's Pro Tools, which has become an industry standard editing platform.

"We have stated and proven our development to be compatible with Pro Tools," says Lancken. "There has to be the opportunity for choice; our platform is more proven as a recorder, whereas theirs is proven as a design and editing platform."

Fairlight has also had a mutually beneficial relationship with console giant Solid State Logic, which has showcased its digital consoles with MFX systems. "We would like to continue that relationship in terms of the two products complementing each other," says Lancken.

In addition to targeting music users, Fairlight is trying to sell the Merlin as a replacement for MFX systems currently in use in TV and

film production. "There are about 95 TV shows that are recorded every week using an MFX," says Lancken. "We're already seeing some of that market look at Merlin as an upgrade platform. Some of those customers are considering redeploying their MFXs as full-fledged editors."

Founded in 1975 in Sydney by Kim Ryrrie and Peter Vogel, Fairlight recently relocated its corporate headquarters to Los Angeles, where Lancken is based. Other offices are in Sydney, London, Paris, Berlin, and New York.

The company celebrated its anniversary at the recent National Assn. of Broadcasters Convention in Las Vegas and will hold an event for its professional audio customers at the fall Audio Engineering Society Convention in Los Angeles.



Spicy Tracks. Emma Bunton, aka Baby Spice of Spice Girls, collaborated with the hit songwriter/producer team of Evan Rogers and Carl Sturken at the Loft in Bronxville, N.Y., on tracks for her upcoming Virgin Records solo album. Al Hemberger engineered the project. Shown, from left, are Sturken, Bunton, and Rogers.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 24, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	BE WITH YOU Enrique Iglesias/ M. Taylor, B. Rawling (Interscope)	I WISH Carl Thomas/ M. City, C. Thomas (Bad Boy/Arista)	YES! Chad Brock/ N. Wilson, B. Cannon (Warner Bros.)	(HOT S**T) COUNTRY GRAMMAR Nelly/ J. Epperson	KYRPTONITE 3 Doors Down/ P. Ebersold (Republic/Universal)
RECORDING STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND)	SOUND ON SOUND (New York) Ben Allen	EMERALD/OCEANWAY (Nashville) Billy Sherrill	UNIQUE (New York) Steve Eigner	ARDENT (Memphis, TN) Paul Ebersold Matt Martone
CONSOLE(S)/ DAW(S)	N/A	Neve VR/SSL 9000J	SSL 4000E/Oceanway Custom Neve 8078	SSL 4000E	custom Neve 8038
RECORDER(S)	N/A	Studer A827	Sony 3348HR	Studer A800	Ampex ATR 124
MIX MEDIUM	N/A	Quantegy 499	Quantegy 467	Quantegy 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DREAMHOUSE (London ENGLAND) Mark Taylor Walter Turbitt	ENTERPRISE STUDIOS (Burbank, CA) Prince Charles Alexander Paul Logus	GBT (Nashville) Brian Tankersley	SOUND ON SOUND (New York) Rich Travali	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	N/A	SSL 9000J	SSL 9000	Never VR72	SSL 4080 G plus
RECORDER(S)	N/A	Pro Tools	Sony 3348	Studer 827 Pro Tools	Pro Tools Sony 3348
MASTER MEDIUM	N/A	Quantegy 499	Ampex 467	Quantegy 499	GP-9
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers Jr. David Kutch	MASTERMIX Hank Williams	POWERS HOUSE OF SOUND Herb Powers	A&M MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	UNI	BMG	WEA	UNI	UNI

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Artists & Music

NOTAS

(Continued from preceding page)

negative publicity, harmed reputations, and loss of tour revenue and investments.

Producer **Tom Quinn**, another of the SFLP principals, said he plans to relaunch the tour soon.

"We still want to go forward with it," he said. "The Selena musical deserves to be seen by her fans."

TWO SIDES OF MARC: Salsa/pop singer **Marc Anthony** continues his North American tour with 19 more dates before wrapping up on July 28 at the Miami Arena. Upcoming dates include Sunday (25) at the Alamodome in San Antonio, Monday (26) at the Woodlands in Houston, Tuesday (27) at Radio City Music Hall in New York, and July 2 at Boston Pavilion in Boston.

In a recent interview, Anthony said his English-language self-titled pop album was not a radical step for him.

"That album just represents another side of me; it's another way of expressing myself," he said. "It is different than my last three [salsa] albums in that, except for the last song, 'Da La Vuelta,' it is not a Latin music album—it is a pop album."

"I grew up listening to **Gloria Gaynor**, **Air Supply**, **Barry Manilow** as much as I listened to **Hec-**

tor Lavoe, **Tito Puente**, etc.," he continued. "Some of the songs were inspired by personal experiences; others came out of my imagination. This album made me realize that I could write songs again as I hadn't written in almost 10 years."

"I can't even begin to describe myself," he added. "I really don't like all of the classifications. I am a pop singer and a salsa singer. My salsa albums belong in the salsa section, my pop albums in the pop section of the record store. If you come to one of my concerts you get both sides of me, the pop and the salsa, and I play with two bands because they are entirely different genres that tap into completely different sensitivities."

'That album just represents another side of me; it's another way of expressing myself'

- MARC ANTHONY -

TIDBITS: Latin jazz guitarist **Mark Towns** is wrapping up production of his upcoming album, "Flamenco Jazz Latino," scheduled for an August release on Salongo Records. The CD features the Houston-based Towns, along with Cuban pianist **Rainel Pino**, former **Grupo Niche** members **Douglas Guevara** and **Jorge Orta** on percussion, and special guest soloists **Kirk Whalum** on sax and **Hubert Laws** on flute. The album contains 10 original compositions by Towns

(Continued on next page)

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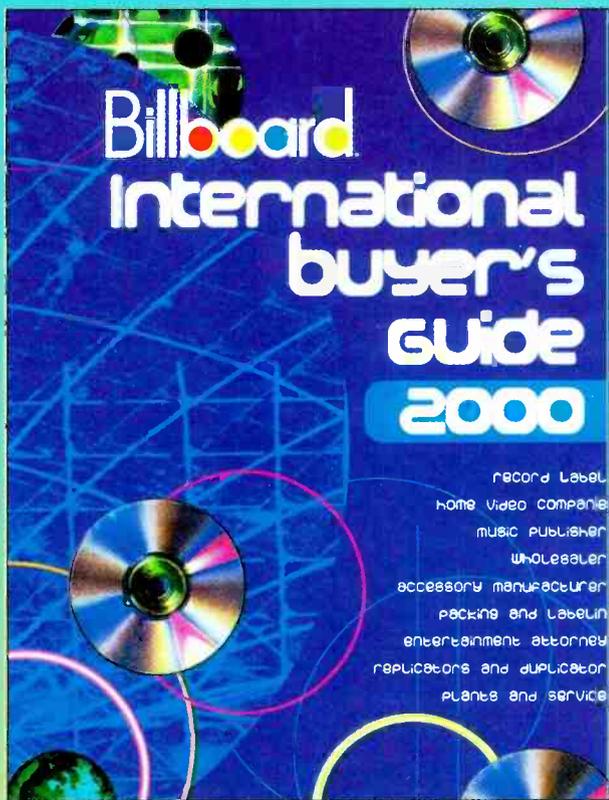
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(Continued from preceding page)

featuring his flamenco-influenced nylon-string jazz guitar blended with various Afro-Cuban rhythms, such as merengue, salsa, bolero, *guajira*, and *danzon*, plus a salsa instrumental version of Fastball's hit "The Way." A European tour is planned to follow release of the CD.

Renan Almendariz Coello (El Cucuy), radio DJ for KSCA-FM Los Angeles, has consistently grabbed top ratings in recent months. Now the DJ's morning show is being syndicated via satellite by KSCA owner Hispanic Broadcasting Corp. to nine other cities, including Chicago; Dallas; Houston; San Antonio; and El Paso, Texas.

The Afro-Cuban band Los Van Van and the eclectic Los Angeles band Ozomatli performed at the recent Playboy Jazz Festival held at the Hollywood Bowl.

'Every time we go [to Nick's Taste of Texas], we get a jampacked house'

- FLACO JIMÉNEZ -

Way out in Covina, a tiny community east of Los Angeles, is a far-flung Tejano music outpost known as Nick's Taste of Texas. Owned by San Antonio expatriate Nick Martinez, it's a small restaurant/live club with a big reputation. The likes of the Texas Tornados, Los Lobos, Little Joe Y La Familia, Emilio, and other Tex-Mex greats have played the place.

"It's my favorite place out in California," said accordionist Flaco Jiménez. "Those people out there are starved for Tejano, conjunto, and Tex-Mex, because every time we go, we get a jampacked house." Tejano pioneer Roberto Pulido played there June 16. Upcoming shows include the East L.A. band Los Blazers, Sunday (25); Jaime Y Los Chamacos, July 2; and Sisters Morales on Aug. 10.

Producers of the Aug. 13-15 Latin Alternative Music Conference (LAMC) in New York have extended the deadline for their Battle of the Bands contest to July 21. Interested bands should send a copy of their material (CDs preferred), along with a brief biography and contact information, to: LAMC Battle of the Bands Contest, 5631 Willowcrest Ave., North Hollywood, Calif. 91601.

According to spokesman Josh Norek, LAMC and conference sponsor ElSitio.com will fly the winning group to New York in August to perform at La Banda Elastica magazine awards show, which will be part of the LAMC activities.

Ramiro Burr is a San Antonio Express-News music reporter. Call 1-800-555-1551, ext. 3429, or E-mail rburr@express-news.net.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	4	GLORIA ESTEFAN	EPIC 62153/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
2	2	18	SON BY FOUR	SONY DISCOS 83181	SON BY FOUR
▶ GREATEST GAINER ◀					
3	4	32	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
4	3	8	ALEJANDRO FERNANDEZ	SONY DISCOS 83812	ENTRE TUS BRAZOS
5	6	6	OMARA PORTUONDO	WORLD CIRCUIT/MONESUCH 79520/AG	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
6	5	8	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN	SECRETO DE AMOR
7	9	8	THALIA	EMI LATIN 26232	ARRASANDO
8	10	2	GISSELLE	ARIOLA 74911/BMG LATIN	VOY A ENAMORARTE
9	8	16	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
10	7	4	LIMITE	UNIVERSAL LATINO 157887	POR ENCIMA DE TODO
11	11	65	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO...
12	12	16	SHAKIRA	SONY DISCOS 83775	MTV UNPLUGGED
13	13	73	MARCO ANTONIO SOLIS	FONOVIISA 0516	TROZOS DE MI ALMA
14	14	16	LOS TEMERARIOS	FONOVIISA 0519	EN LA MADRUGADA SE FUE
15	15	91	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
16	16	28	ENRIQUE IGLESIAS	FONOVIISA 0518	THE BEST HITS
17	19	35	CARLOS VIVES	EMI LATIN 22854	EL AMOR DE MI TIERRA
18	17	21	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVIISA	MORIR DE AMOR
19	22	55	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
20	18	52	MANA	WEA LATINA 27864	MTV UNPLUGGED
21	24	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS
22	28	54	IBRAHIM FERRER	WORLD CIRCUIT/MONESUCH 79520/AG	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
23	25	6	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
24	20	34	BANDA EL RECODO	FONOVIISA 80769	LO MEJOR DE MI VIDA
25	23	8	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS
26	21	29	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
27	31	50	GILBERTO SANTA ROSA	SONY DISCOS 83016	EXPRESION
28	26	41	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
29	43	13	VICENTE FERNANDEZ	SONY DISCOS 83810	LOBO HERIDO
30	27	47	INTOCABLE	EMI LATIN 21502	CONTIGO
31	49	9	LIMI-T 21	EMI LATIN 25308	SABE A LIMI-T
32	30	40	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
33	29	66	SELENA	EMI LATIN 97886	ALL MY HITS TODOS MIS EXITOS
▶ HOT SHOT DEBUT ◀					
34	NEW		FRANCISCO CESPEDES	WEA LATINA 82775	DONDE ESTA LA VIDA
35	32	36	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
36	44	33	LOS TRI-O	ARIOLA 70326/BMG LATIN	MI GLORIA, ERES TU
37	33	3	DLG	SONY DISCOS 83887	GREATEST HITS
38	36	33	RICARDO ARJONA	SONY DISCOS 83592	RICARDO ARJONA VIVO
39	39	20	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS	CIEGO DE AMOR
40	40	12	LOS ANGELES DE CHARLY	FONOVIISA 9863	LA MAGIA DEL AMOR
41	34	30	VARIOUS ARTISTS	J&N 83527/SONY DISCOS	MERENHITS 2000
42	42	27	ELVIS CRESPO	SONY DISCOS 83622	THE REMIXES
43	46	11	ANA GABRIEL	SONY DISCOS 83817	ETERNAMENTE
44	50	2	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
45	RE-ENTRY		DOMINGO QUINONES	RMM 284022	POETA Y GUERRERO
46	38	2	JAY PEREZ	SONY DISCOS 83934	MI ESTRELLA
47	41	4	TIGRILLOS	WEAEMX 82952/WEA LATINA	QUE SE MUERAN LOS FEOS
48	35	3	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
49	47	7	VARIOUS ARTISTS	SONY DISCOS 83869	LO NUESTRO Y LO MEJOR
50	NEW		GRUPO EXTERMINADOR	FONOVIISA 0023	LOS CORRIDOS MAS TORONES

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ALEJANDRO FERNANDEZ SONY DISCOS ENTRE TUS BRAZOS	1 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA...	1 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
2 THALIA EMI LATIN ARRASANDO	2 SON BY FOUR SONY DISCOS SON BY FOUR	2 SELENA EMI LATIN ALL MY HITS TODOS MIS EXITOS VOL. 2
3 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR	3 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO	3 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
4 SHAKIRA SONY DISCOS MTV UNPLUGGED	4 OMARA PORTUONDO WORLD CIRCUIT/MONESUCH/BUENA...	4 LOS TEMERARIOS FONOVIISA EN LA MADRUGADA SE FUE
5 MARCO ANTONIO SOLIS FONOVIISA TROZOS DE MI ALMA	5 GISSELLE ARIOLA/BMG LATIN VOY A ENAMORARTE	5 CONJUNTO PRIMAVERA G.M.P./FONOVIISA MORIR DE AMOR
6 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	6 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	6 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...
7 ENRIQUE IGLESIAS FONOVIISA THE BEST HITS	7 IBRAHIM FERRER WORLD CIRCUIT/MONESUCH/BUENA...	7 BANDA EL RECODO FONOVIISA LO MEJOR DE MI VIDA
8 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	8 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	8 LOS ANGELES AZULES DISA/EMI LATIN UNA LLUVIA DE ROSAS
9 MANA WEA LATINA MTV UNPLUGGED	9 LIMI-T 21 EMI LATIN SABE A LIMI-T	9 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO
10 JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA	10 DLG SONY DISCOS GREATEST HITS	10 INTOCABLE EMI LATIN CONTIGO
11 VARIOUS ARTISTS UNIVERSAL LATINO BILLBOARD LATIN ...	11 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2000	11 SELENA EMI LATIN ALL MY HITS TODOS MIS EXITOS
12 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	12 DOMINGO QUINONES RMM POETA Y GUERRERO	12 PEPE AGUILAR MUSART/BALBOA POR UNA MUJER BONITA
13 LUIS MIGUEL WEA LATINA AMARTE ES UN PLACER	13 MELINA LEON SONY DISCOS BANO DE LUNA	13 LOS ANGELES DE CHARLY FONOVIISA LA MAGIA DEL AMOR
14 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	14 MILLY QUEZADA SONY DISCOS TESOROS DE MI TIERRA	14 LOS ANGELES AZULES Y RAYITO COLOMBIANO DISA/EMI LATIN FRENTE...
15 LOS TRI-O ARIOLA/BMG LATIN MI GLORIA, ERES TU	15 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	15 JAY PEREZ SONY DISCOS MI ESTRELLA

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro); Certification of 200,000 units (Platino); Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatsseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Channel V Tunes Into Other Media Broadcaster's Korean Expansion Follows Print, Web Deals

This story was prepared by Winnie Chung and Davena Mok in Hong Kong and Elisa Kim in Seoul, South Korea.

Pan-Asian music broadcaster Channel V Networks is making a series of moves into media other than television as it attempts to increase its profile among Asian youth.

At the same time, the company is planning assaults on new markets that will increase its reach in the region—including a historic move

into Korea, where it will become the first overseas broadcaster to have a presence.

On June 10, the Hong Kong-based music channel made its first foray into print media with the launch of a weekly music and lifestyle magazine in Singapore aimed at the 13-27 age bracket. The English-language magazine, enV, with a main focus on music, is being published in collaboration with Singapore-based Gnomadic Publishing. The initial retail price will be \$1.50 Singapore (90 cents), with a target circulation of 30,000. Gnomadic Publishing also publishes an English-language regional lifestyle magazine titled East.

Channel V Networks managing director Steve Smith says, "This alliance is an excellent opportunity for us to further extend what has already become a highly recognizable brand." He describes Gnomadic Publishing as "the perfect print partner."

The magazine launch is designed as a precursor to Channel V's impending arrival in the country as part of a deal between Singapore Cable Vision and Channel V parent company Star TV. Gnomadic Publishing managing director/publisher Ian Fong says, "This partnership is proof of the long-term commitment that the companies have toward the project and its future in Singapore. We aim to make enV the No. 1 entertainment magazine in Singapore."

Besides print media, Channel V is expanding its local Internet presence through a recently signed deal to supply content to sharkstream.com, a Singapore-based entertainment and lifestyle site aimed at broadband users. Under the terms of its agreement with sharkstream.com, Channel V will provide 20 hours of original programming per week. The programs will span music, news, information, movies, and lifestyle and will be a mix of Mandarin-, English-, Hindi-, and Thai-language content.

Channel V has also taken a minority equity stake in Hong Kong-based DotMedia, which runs dotlove.com, a Chinese- and English-language matchmaking and relationship Web site targeted at teenagers. "The interests of our youth audience and the users of DotLove's dating Web site have a natural overlap which makes this deal especially attractive," says Smith.

Back in more familiar waters, the recent establishment of Chan-

nel V Korea (Billboard, June 17) marks a sea change in the territory's entertainment industry, as it is the first time a foreign company has been allowed to invest in a Korean broadcaster.

The deal between Hong Kong-based Channel V Music Networks and DoReMi Media, Korea's largest record label, will result in the launch of the music channel's seventh strand in September and youth-oriented Internet portal vkorea.com in October.

"We had been actively working on such a deal for about six months," says Channel V Networks GM Simon Dewhurst. "We were only confident to move when we knew that the [Korean] Broadcasting Bill, which was passed about three months ago, would get the go-ahead."

Dewhurst says that following the passing of the new regulations, the Korean government announced it would open the tendering of program provider licenses for its cable television system. Previously, Korea's cable network, with an audience of 1.7 million subscribers, comprised 28 channels whose con-

(Continued on page 62)



Trouble-Free 2nd Year For CCTV/MTV Show

BY JERRY CHAN

BEIJING—The second annual 2000 CCTV-MTV Music Honors ceremony, held June 16 here, went off without a hitch—in marked contrast to last year's inaugural awards ceremony.

The 1999 inaugural presentation was originally slated for February last year but was put on ice after objections from the Chinese Ministry of Culture. After being recorded

May 7, 1999, its planned showing on CCTV the weekend of May 8-9 was delayed until November after NATO forces mistakenly bombed the Chinese Embassy in Belgrade, Serbia.

This year the emphasis was on cross-cultural understanding, as international acts such as Alanis Morissette (Canada), Aqua (Denmark), and Atomic Kitten (U.K.) rubbed shoulders with Chinese performers at CCTV's Studio One in Beijing.

"I've been pleasantly surprised with my visit to China—it's so heartening to gain cultural insights through the exchange of music," said Morissette after performing

(Continued on page 62)



MORISSETTE



ROEDY

Swedish Supreme Court Dismisses Hyperlink Suit

BY KAI R. LOFTHUS

STOCKHOLM—An Internet-related lawsuit against a Swedish student who provided hyperlinks to sources of unauthorized copies of recorded music has been dismissed by Sweden's Supreme Court.

In its ruling, however, the court clarified its position on elemental details in copyright law and provided the music industry with enough ammunition for future legal proceedings.

The case, charging 18-year-old Tommy Olsson with conspiracy to wrongdoing, was filed last year by the local affiliate of the International Federation of the Phonographic Industry (IFPI), representing 53 local companies.

Olsson's site, containing direct links to some 300 songs, was later closed by the service provider, and the IFPI is said to have received assurances that the site will not be reinstated.

In the June 15 ruling, the court says that since the case was filed by phonogram producers alone, through the IFPI—and not in association with other industry organizations, music publishers, and composers—the matter is subject not

to criminal charges but to a civil lawsuit.

Such a suit would lead not to a jail sentence for the defendant but to an injunction to shut down the illegal service, as well as payment of damages.

In the initial legal process, the case was dismissed by the district court of Skövde, since it could not be proved that Olsson had personally downloaded or copied the files himself. The IFPI appealed that verdict (Billboard Bulletin, Oct. 15, 1999).

The Supreme Court, however, did assert that the case was a matter of rights holders' exclusive right to authorize and prohibit communication of their works to the public. In other words, links to downloadable files are to be rightfully viewed as communication to the public.

The loophole is expected to be closed by the pending European Union Copyright Directive, which acknowledges record producers' exclusive right to authorize interactive communication of their works.

Allen Dixon, London-based general counsel for the IFPI, notes, "[The verdict] doesn't present any barriers for us. It just says that we have to take a different approach next time. Since the criminal case against [Olsson] was dismissed, that was obviously something we were concerned about.

"But the rest of [the court's] opinion is extremely helpful," Dixon says. "It clears up what has been a myth in Internet circles—the persistent and incorrect view among Internet users that linking to illegal material on the Internet is perfectly acceptable."

According to Dixon, the case now will be actively used by the IFPI to maintain the federation's high-volume and high-visibility approach to the issue.

He explains, "The high-volume part deals with the sheer quantities of such sites. The music, film, and software industries are sending thousands of take-down notices to Internet service providers every month. IFPI itself takes down tens of thousands of sites every year. The high-visibility part relates to court cases such as the ones taken against Napster and MP3.com."

The IFPI is investigating other sites in different parts of the world and considering what potential damage to the industry they are causing.

Australian Web Music Merchant To Install Kiosks At Retail Chain

BY OWEN HUGHES

SYDNEY—Australia's largest online seller, ChaosMusic, has signed an agreement with a national electronic-goods retail chain to create in-store Chaos Bars selling CDs, DVDs, and video games.

ChaosMusic CEO Rob Appel says that under the deal, his company will create vending stands within Strathfield outlets in Australia and build cross-promotion between the two partners. The agreement kicks off with a three-month trial in seven Sydney and Melbourne outlets, after which the Chaos Bars concept will be rolled out into 80 Strathfield stores across the country.

Through the deal, Appel claims, "we get an immense retail-store reach without the brick-and-mortar expense of establishing an 'offline' chain."

Although ChaosMusic already has a brick-and-mortar outlet in

Melbourne, Gaslight Music, the agreement will give it a physical presence in Strathfield's chain of stores, which currently sell car audio equipment, consumer electronics goods, and mobile phones.

The deal allows for all of Strathfield's future stores to be part of the venture. However, Appel says, "It is likely we will use prime locations only."

Under the yearlong agreement, ChaosMusic will offer select CDs from Australia's top 40 titles in the Chaos Bars, while allowing

Strathfield customers to order product from an electronic browser of ChaosMusic's catalog for direct delivery to their home or office. To gauge interest levels, PCs enabling customers to access ChaosMusic's online catalog, which contains 450,000 titles, will be included at select locations. In turn, ChaosMusic will promote Strathfield's busi-

(Continued on page 62)



APPEL

Berman Offers Optimism At AMC

He Says New-Media Flexibility Is Key To Industry's Survival

The third annual MTV/Billboard Asian Music Conference (AMC) began with a bold declaration that the record companies of today will be a vital part of the music industry tomorrow, despite the disturbing short- and long-term effects of the new-media earthquake.

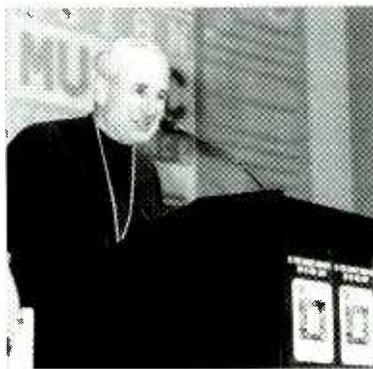
Opening AMC 2000 with that declaration was keynote speaker Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (IFPI). The event, which took place June 1-2 at the Hong Kong Convention & Exhibition Centre, attracted up to 350 entertainment and media industry professionals from Asia, Australia, North America, and Europe (Billboard, June 17).

"I'm absolutely convinced that there will be a music industry 10 years from now and that our member record companies will be as vital a part of that music scene as they are today," said Berman. "The scene may not look the same, and companies may not perform the same tasks. But recorded music is such an integral part of the fabric of our lives that it will not disappear, and someone will have to provide it."

Berman said the first issue for record companies in tapping the Internet's potential is to "begin to occupy some of the space which today almost exclusively is the preserve of people with business models based on the idea that music is ancillary. Some of them sell advertising, some just want to make music available for free. Neither of these is a business prescription for building a business and creating new music."

The second set of related issues, according to the IFPI chief, is how to make the music available in a secure way, what to charge, and how to eventually get paid. "And, finally, what is it that's actually being offered to the consumer?" he asked. "A digital download? The right to reproduce that download once, many times, to keep it forever? Is it a streaming service? A monthly subscription? Or some combination of all of these?"

Berman noted that while music's online future is seizing headlines, the record industry must also continue to



BERMAN

focus on the present. "We still have to deal with piracy. I can't imagine that our member companies are going to say to us, 'Stop looking at what's going on in the Ukraine,' or in Asia, where the number of optical disc plants is capable of producing twice the legitimate demand. Approximately 2 billion pirate CDs are sold in the world—and that's something we will have to worry about, today as well as tomorrow."

Berman also commented on the record industry's legal pursuit of MP3 and Napster, among others. "People have said to record companies, 'Come on, litigation's not a business model,' and in truth, it's not. But if we don't make the effort on behalf of our artists

to reclaim that space, there won't be room for us. It is not a business model, but it is an important part of the process."

The IFPI chief cited the Secure Digital Music Initiative (SDMI) as another important part of that process, saying it represented a "sea change" in the relationship between the record industry and technology companies. The SDMI has, he said, already proved its worth in "setting the rules" for portable music-downloading devices.

Berman closed by noting that at the IFPI's recent council meeting, a guest speaker said, "We were a \$40 billion industry in a \$100 billion body." Upon closer study, the \$60 billion difference did not represent music, Berman said, but "a lot of things that we now consider to be ancillary to the music business."

"You want to sell T-shirts the way the Spice Girls do? Fine," he said. "But that's not the record business, and in order to sustain all these other related businesses, there has to be an underlying business—and that underlying business is exactly the one we're in today. The business of creating, producing, and distributing music." That, Berman concluded, is the business of the future, "the one which will exist in the year 2010."

Will Technology Or Content Rule In Asia's Online Future?

Always a short step behind industry developments in the West, Asia's music companies have finally grasped online business as the next big thing. And on closer examination, professionals on both sides of the digital-delivery debate are finding more than a few unique issues that they must address.

At the third MTV/Billboard Asian Music Conference (AMC), 300 or so regional executives got a condensed taste of the industry's online future. It came as no surprise that most of the major labels continue to tread cautiously until digital rules and regulations are ready for the world's most piracy-ridden market.

It was left to the AMC's "Sites + Sounds" panel to move the discussion away from the delivery-partnership idea so prevalent now in North America and Europe and into a region with more market idiosyncrasies than a world music search on Yahoo!. Participants were Discvault.com CEO Mark Brimblecombe, StarEast Net COO Philip Chan, Gogo.com CEO David Loiterton, Nokia Asia-Pacific strategy director Mauro Montanaro, and Soundbuzz.com co-founder Sudhanshu Sarronwala. The moderator was CNBC's Bernie Lo.

Asia's rapid and exuberant acceptance of cutting-edge technology, its multi-currency and multilingual retail model, and its incredibly diverse pricing structures are issues that continue to stymie the simple job of selling

music on the Internet. Yet it is the personal aspect that has local online entrepreneurs working overtime.

Asians consume their music in a much more personal way than in other markets; such things as fan clubs and premiums in CD jewel boxes have become organic parts of the process. This style means that content, and not just the music, could become more important than the technological side of the business.

Gogo's Loiterton is using his music industry background to incorporate the non-retail side of E-commerce in the region. "While technology platforms will obviously be the tool that

(Continued on page 59)

Samit Debunks 'Myths' Of Music On The Web

In a day filled with presentations, Jay Samit's conference offering, "The 10 Myths Of Music On The Internet," distinguished itself with wit as well as with insight. Samit, senior VP of new media at EMI Recorded Music, used classical imagery ("Geek mythology") to address what he termed the 10 myths of the musical dotcom.

• Myth 10: The Internet has created a borderless world. But, noted the executive, "The geopolitical nation-state doesn't disappear just because the Internet has wired the world. Unfortunately, the legal systems and the cultural values attached to them trail technology in each and every case." The good news about the Internet, he said, is that it offers a way to reach ethnic music markets everywhere.

• Myth 9: The Internet threatens the music industry. No, said Samit, the Internet is responsible for growth in the industry and the increased attention being paid to it. "That's because with existing bandwidth and compression rates, music is the only form of mass entertainment that fits through the pipes." But he warned, "If we don't develop a system that compensates those who take the financial and creative risks to develop content, content will cease to develop."

• Myth 8: The album is sacred. "Before there were records," Samit said, "there was sheet music—and humming." The key to success in the future is to package music in a way that fits both the means of delivery and consumer preferences.

• Myth 7: Dotcoms will destroy the major record companies. Samit explained that EMI, for one, has taken stakes in "dozens" of dotcom companies. "We want to work with them to be successful. It's not them vs. us."

• Myth 6: Artists won't need rec-

ord companies. The EMI officer pointed out that labels have considerable experience in promoting and developing acts—a major advantage in an immensely crowded, competitive marketplace, where there are now an estimated 600 million Web pages.

• Myth 5: The Secure Digital Music Initiative will fail. Samit said he is sanguine regarding the initiative's prospects, despite his earlier doubts, since it is being developed by top people from 170 companies in the record industry, the information technology business, consumer electronics, and the wireless community.

• Myth 4: Digital distribution is more profitable. But Samit countered that due to carrier fees, information technology fees, and technical support, it costs more

to upload a song onto a Web site than to put it on a CD.

• Myth 3: Broadband won't hit for years. Samit said the burgeoning music kiosk business means that broadband is already beginning to play an important role, via the retail sector.

• Myth 2: Consumers won't pay for digital content. "Twenty-five million [people] purchased something on the Internet today," he said. "Any business that ties together hundreds of millions of consumers who are thirsting for product... [and] just a click away from a purchase is a good thing, but you have to have a micro-payment system."

• Myth 1: Brick-and-mortar music retailers will expire. "The vast majority of all purchases [of music] will still be through retail," concluded Samit. "We need aggregators, we need physical assets. If retailers, the brands that you trust, offer you the product that you want, you'll pay for it."



Jay Samit, EMI Recorded Music senior VP of new media.

Behind The 3rd Annual Asian Music Conference

The third annual MTV/Billboard Asian Music Conference (AMC) took place June 1-2 at the Hong Kong Convention & Exhibition Centre.

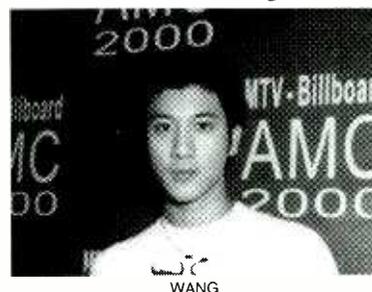
This coverage of AMC 2000 was provided by Billboard Asia bureau chief Steve McClure and correspondent Davena Mok. The conference was sponsored by Chivas Regal and InterTrust Technologies, co-sponsored by Soundbuzz.com and Gogo.com, and supported by the National Music Publishers' Assn. and PricewaterhouseCoopers.

Asian Artists Cite Pros, Cons Of Internet

Hidden behind the technological highlights of Asia's online revolution are some down-home truths that music executives ignore at their peril.

One is that any revolution tends to make Asians nervous. Another is that the Internet is bringing local artists and their fans closer together. But perhaps the most important truth is that the growth of online music is regenerating a core of emotion among Chinese singers that has been lacking in a slow—and slowly disintegrating—market.

Four of the brightest stars in Can-



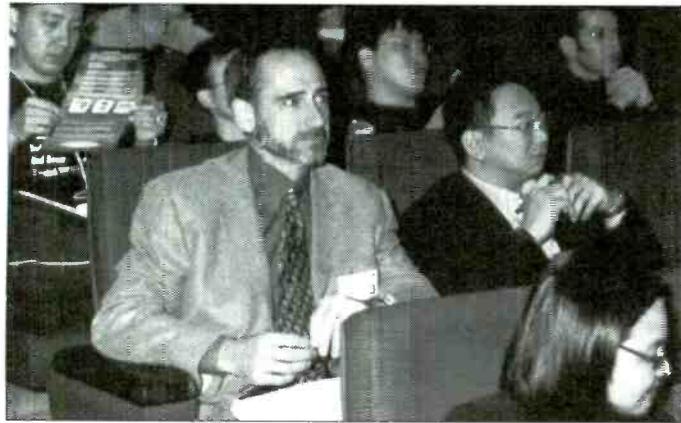
to- and Mando-pop were anything but reticent on the subject during an Asian Music Conference panel dubbed

"The Music Makers" that was moderated by MTV Networks Asia senior VP Harry Hui.

There isn't much that will get long-time idol Jacky Cheung to haul out his excellent command of the English language; being relegated to an exit on the digital-delivery highway was just the opportunity. "You can't say fans care more about the [hardware] than our music," he declared. "This [Internet] is something that can be controlled. Love of music is not."

The three other artists onstage—
(Continued on page 59)

Music Online Is Focus Of Hong Kong Conference



Warner/Chappell Music chairman/CEO Les Bider checks out an AMC panel prior to his keynote speech.

The third annual MTV/Billboard Asian Music Conference (AMC) drew approximately 350 entertainment industry professionals to the Hong Kong Convention Centre June 1-2 for a program of keynote speeches, panels, artist showcases, and social events. With a theme of "The Future Of Music: Content & Convergence," the event's business program opened with a keynote address by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry (Billboard, June 17), and continued with speeches by Jay Samit, senior VP of new media for EMI Recorded Music; Les Bider, chairman/CEO of Warner/Chappell Music; CCTV chief producer Meng Xin; and John Tsang, Hong Kong's commissioner for customs and excise. (Photographer: King On)



Panelists joking during "The View From The World," from left, are Larry Lieberman, Musicmaker.com president of global marketing; Nic Garnett, senior VP of InterTrust Technologies; and Chris Blackwell, chairman of Palm Pictures.



Alex Abramoff, president of Tokyo-based AIA International, enjoys his spell as a panelist for "The Japan Factor."



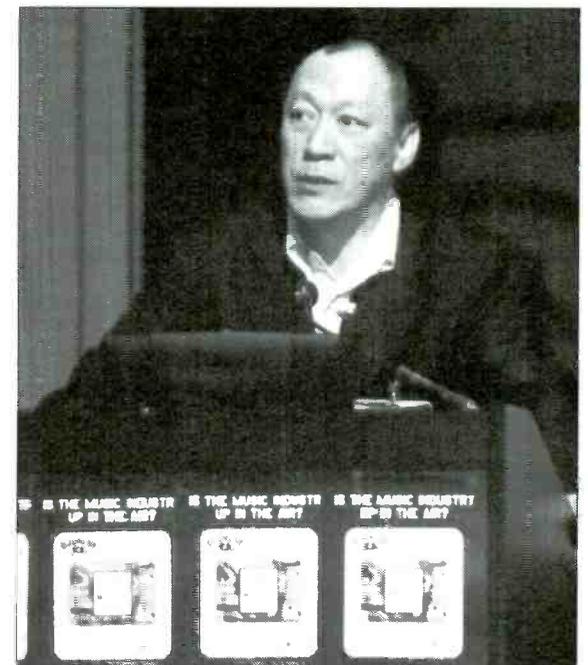
Exploring "Sites + Sounds In Asia," from left, are panelists David Loiterton, gogo.com CEO; Sudhanshu Sarronwala, Soundbuzz.com co-founder; Mauro Montanaro, Nokia Asia Pacific director of strategy; and Mark Brimblecombe, Discvault.com CEO.



Masao Morita, director of Sony Music Entertainment, speaks about music's role in TV soap operas during "The Japan Factor."



Jay Samit, senior VP of new media at EMI Recorded Music, explains the "10 myths of music on the Internet" during his conference presentation.



StarEast Net COO Philip Chan offers his view on Asian entertainment Web sites and a reaction to his company's recent IPO.



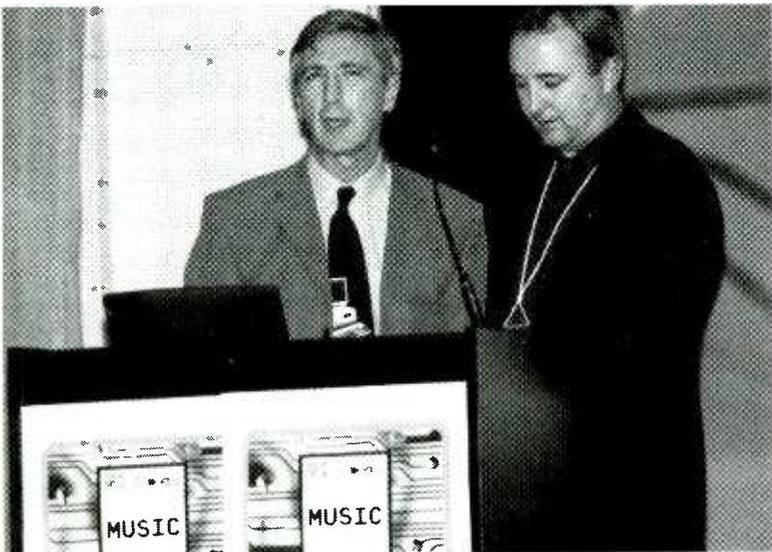
Asian superstar Jacky Cheung gives an artist's perspective on the Internet during the conference panel titled "The Music Makers."



CCTV chief producer Meng Xin, right, discusses music television in China. At left is translator Esther Ma.



Recording star Kelly Chen tells the AMC audience that music fans in Asia expect high levels of personal contact with their stars.



Billboard international editor in chief Adam White, left, and MTV Networks Asia president Frank Brown welcome delegates to the Asian Music Conference.

Warner/Chappell's Bider Reiterates Need To Protect Songwriters' Rights

The Internet offers exciting opportunities for music publishers, yet its unpredictable future has produced caution within this sector of the music industry. "Our client is the songwriter, whom we have to protect," said Warner/Chappell Music chairman/CEO Les Bider in an Asian Music Conference keynote speech titled "Climbing The Digital Mountain."

He mentioned the work of George and Ira Gershwin as an example of the catalogs that Warner/Chappell has an obligation to protect, while also noting that the company's profits from exploitation of such a treasure trove underwrite the investment in new young writers.

Bider pointed out that potential users of songs—particularly those looking to deploy them in major consumer-goods marketing campaigns—often do not understand the time required to obtain clearances for specific works or the creative sensitivities involved. And, he said, "publish-



BIDER

ers tend to say 'no' to [new ventures] because we're unsure of new technologies."

Bider extended a theme articulated earlier in the conference by Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, who said the record industry reacted slowly to the Internet. "Music publishers are fearful of losing our rights in the digital age," said Bider. "Therefore we are even slower to move."

The Warner/Chappell chief affirmed that the advantages of the

Internet range from facilitating communication among clients, publishers, and rights societies to creating a vehicle for more activity and interaction in general. But he expressed concern over practical matters. "Our industry does not have the light speed of the Internet. With the onset of broadband, a synchronization and performance license will be needed. But I'm not clear on [what] such rates should be."

The publishing executive speculated on the possibility of rights owners settling for a flat fee, similar to the practice in the movie industry. For performance fees on mobile phones, however, he could not say whether blanket or per-use fees should be charged.

Bider closed by fielding questions from the audience, including a request from Palm Pictures chairman Chris Blackwell for publishers to be more flexible in setting royalty rates for new media such as DVD, of which Blackwell is a proponent.

Piracy Strategy Detailed Hong Kong Official Urges Teamwork

Concerted efforts involving a regional approach, cooperation between law enforcement authorities and the copyright and music industries, and the formation of new business models are needed to tackle piracy in the borderless cyberworld, said Hong Kong Commissioner of Customs and Excise John Tsang in an Asian Music Conference speech.

"Digital technology today has made it possible for a much wider range of music to reach a much wider audience in a much shorter period of time than ever before," Tsang said. "But it has also provided a convenient avenue for piracy."

He urged the music industry to adopt a regional approach in battling online copyright infringement, saying that established worldwide sales networks could help facilitate investigations and prosecutions against infringers. "Without your help, local enforcement agencies with well-defined jurisdictions would be constrained in pursuing criminal activities which are committed across borders or in several countries at the same time," Tsang said.

The government official added that a modernized framework should be set up for such a mutually beneficial relationship and suggested those in the industry take the initiative in establishing such a scheme. Tsang said the music business needed a shake-up to match technological developments.

"No matter how technology can help guard against theft [of intellectual property], the best way is still to eliminate the desire to steal," he declared. "Setting out authorized Web sites where music can be downloaded at reasonable

prices will, I believe, reduce the temptation of piracy."

Under Tsang's direction, Hong Kong Customs and Excise set up an anti-Internet-piracy team last year. After months of training, the team scored its first "cyber hit" this past April when two men were arrested for supplying pirated computer software to an Internet Web site, he revealed.

Tsang also announced that his department's Special Task Force, established in June 1999 as a short-term initiative against the then-surge wave of piracy, has had its term extended for another six months until the end of 2000, when the 185-member group's future will be

reassessed.

As of April, the Special Task Force had investigated 3,581 cases, arrested 2,458 people, and seized more than 6.68 million pirated products. The group also slashed the number of shops in Hong Kong selling pirated CDs from 1,000 to 100, to where the number of illegal discs available has dropped from 5 million last year to 100,000 today.

Despite the optimistic outlook suggested by those statistics, Tsang acknowledged that his department still has a long way to go, not only in the digital arena but also geographically, where the past year of clampdowns has led to pirated goods being shipped to Hong Kong from territories such as Malaysia, Thailand, Vietnam, and Laos.

"These are serious issues which do not come with a ready set of solutions," Tsang said. "But it does not mean we should simply just abandon the technology and go back to vinyl 78s and turntables. We must face the music together."



TSANG

Personal Touch Paramount On Web

Localization and personalization are the key factors in building a successful E-commerce music Web site, with content that should be broadened through convergence methods and protected by a secure digital rights management (DRM) system.

That was the conclusion drawn by the MTV/Billboard Asian Music Conference's (AMC) "View From The World" panel, comprising Palm Pictures chairman Chris Blackwell, MTV Interactive (MTVi) president Nicholas Butterworth, InterTrust Technologies senior VP Nic Garnett, and Musiemaker.com president of global marketing Larry Lieberman. The moderator was CNN anchor Karuna Shinsho.

"[The industry is] in a transitional phase now, with consumers and the media caught up in the initial rush of excitement," Butterworth said. "Yet it is clear that the Internet is the best medicine for consumers ever." Music sites must address consumers locally and strive to differentiate themselves from others, he added.

"The MTVi Group's mission is to combine our brands of MTV, VH1, and Sonicnet and incorporate interactive technologies, such as television and radio. We're talking about a global convergence," he said. Butterworth also cited the importance of localizing content via local partnerships.

On the E-commerce side, Musiemaker's Lieberman said the "Internet plus music equals custom CDs" was a natural equation. Posing the question, "Do consumers want music downloads or free entertainment from the Internet?"

he suggested that the music buyer of the future will want and pay for customized CDs. The only hurdle today, however, is to make music shopping on the Net as exciting, flexible, and personalized as free digital downloads.

"In 1999 in the U.S.," said Lieberman, "hundreds of millions of songs were downloaded, yet only

a few thousand were paid for." Yet as CD sales are still high by comparison, Musiemaker assessed consumer satisfaction of music outlets and found that, compared with the list of attractive aspects of unlicensed music downloads, brick-and-mortar stores needed "some pizzazz." Additionally, the industry

(Continued on page 59)

J-pop's International Appeal Web Bolsters The Japan Factor Throughout Asia

Japanese pop culture will continue setting trends for Asian youth, with the Internet expected to further open up the market for J-pop music around the region, according to the members of MTV/Billboard Asian Music Conference's "The Japan Factor" panel.

"Just as Japan has learned a lot from the U.S. in the past," said Alex Abramoff, president of Tokyo-based entertainment consultancy AIA and a former president of Mercury Records in Japan, "Southeast Asian countries can learn from Japan, which will continue to play the role of trendsetter for music and fashion in the region." This is not a short-term trend, he continued. "Japan is becoming more and more globalized and very international. People can feel the essence of Japanese music without even understanding the lyrics."

The panel, moderated by Billboard Asia bureau chief Steve McClure, comprised Abramoff, Sony Music Entertainment director Masao Morita, Zigzagasia.com president Taro Koki, Avex Asia GM Holly Tan, and EMI Music Interna-

tional VP John Possman.

Morita attributed the growing success of J-pop around the region to the popularity of Japanese TV dramas. "Fans who don't speak a word of Japanese know the songs by heart after hearing them on television all the time," he said. "Yet some of them don't even know who the artist is."

Koki, whose English-language Zigzagasia site aims to cover all aspects of Japanese culture that could attract foreign interest, suggested the digital age will likely further Japan's trend-setting lead. "With the Internet, it will become much easier for people to access Japanese music," he said. But what's the attraction in the first place? "Japanese culture has very distinct characteristics—mainly the cuteness factor—which appeals to the Asian audience," he replied.

Avex's Tan said the influence of Japanese pop culture in Asia is strongest in Hong Kong and Taiwan. "I'm sure Korea will come into line sooner or later, when the government softens up [its prohibition of Japanese

(Continued on page 63)

Artists Join The Parties At Hong Kong Conference



Showcasing its choreography and vocal talents is U.S. quartet Mytown, performing at Club Ing.

Two nights of socializing and artist showcases were the hallmarks of the pre- and post-MTV/Billboard Asian Music Conference receptions, held June 1-2 in Hong Kong. The opening cocktail party was held at the StarEast Cafe and sponsored by the U.S. National Music Publishers' Assn. It featured a performance by Singapore's Tanya Chua and a surprise appearance by Hong Kong's Alan Tam. The conference closed with an after-show party at Club Ing, sponsored by Chivas Regal and featuring performances by Taiwan-based Wang Lee Hong and China's Ding Fei Fei and by U.S. vocal group Mytown. (Photos: King On)



Frank Rittman, left, Asia-Pacific regional director of Fox Agency International, chats with Dan Levi, senior VP of international marketing at Musicmaker.com.



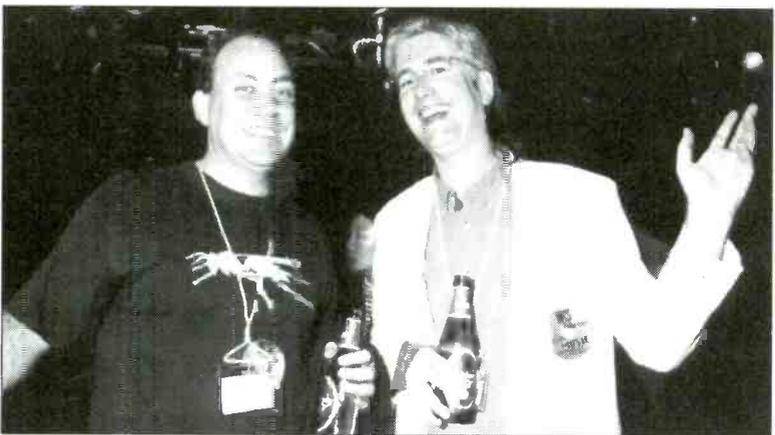
Mixing and mingling at the after-show party, from left, are Jim McMahon, director of partner development, Asia, for InterTrust Technologies; J.C. Giouw, Asia regional director of the International Federation of the Phonographic Industry; Terence Phung, managing director of Sony Music Singapore; and Nic Garnett, senior VP of InterTrust Technologies.



Harry Hui, left, senior VP of MTV Networks Asia, enjoys a beer with David Loiterton, CEO of Gogo.com.



Pausing for a photo opportunity, from left, are Anders Nelsson of Anders Nelsson Productions; Peter Hebbes, managing director of Universal Music Publishing Australia; and Jane English, Asia-Pacific VP at BMG Music Publishing.



EMI Music International VP John Possman, left, relaxes with Billboard Asia bureau chief Steve McClure.



Tanya Chua gives a distinctive performance at the pre-conference reception at the StarEast Cafe.



Ding Fei Fei shows her mastery of the electronic erhu, based on a traditional Chinese stringed instrument, at the Club Ing after-show party.



Wang Lee Hong, center, prepares for his performance at Club Ing, flanked by Metro Radio DJ Perrie Lai, left, and MTV VJ Allan Wu.



Alan Tam makes music during the conference's opening night reception at the StarEast Cafe.



Jason Berman, left, chairman/CEO of the International Federation of the Phonographic Industry, enjoys the company of Lachie Rutherford, president of Warner Music Asia-Pacific.

HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 06/26/00			GERMANY (Media Control) 06/20/00			U.K. (CIN) 06/17/00 Supported by worldpop			FRANCE (SNEP/IFOP/Tite-Live) 06/18/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SEASONS AYUMI HAMASAKI AVEV TRAX	1	NEW	GROSSER BRUDER ZLATKO & JUERGEN RCA	1	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA	1	1	CES SOIREES LA YANNICK EGP/SONY
2	2	NEVER GONNA GIVE YOU UP MAI KURAKI GIZA STUDIO	2	1	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	2	1	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	2	2	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	3	SAKURA ZAKA MASAHARU FUKUYAMA VICTOR/UNIVERSAL	3	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	3	NEW	SANDSTORM DARUDE NEO	3	3	AIMER CECILIA CARA & DAMIEN SARGUE BAXTER/UNIVERSAL
4	NEW	RESCUE ME EVERY LITTLE THING AVEV TRAX	4	3	ICH WILL NUR DICH ALEX POLYDOR/UNIVERSAL	4	2	REACH S CLUB 7 POLYDOR	4	4	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
5	5	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	5	4	SUPERGIRL REAMONN VIRGIN	5	NEW	PORCELAIN MOBY MUTE	5	5	EASY LOVE LADY EGP/SONY
6	7	AA SEISYUN NO HIBI YUZU SENHA & CO.	6	6	THE RIDDLE GIGI D'AGOSTINO ZYX	6	8	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	6	7	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
7	NEW	TONIKAKU MUSUYO NI... GLOBE AVEV TRAX	7	5	ICH VERMISST DICH (WIE DIE HOLLE) ZLATKO HANSA	7	4	ON THE BEACH YORK MANIFESTO	7	6	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
8	8	MAY B'Z ROOMS RECORDS	8	10	TAKE MY HEART BAND OHNE NAMEN EPIC	8	NEW	THE ONE BACKSTREET BOYS JIVE	8	10	I'M OUTTA LOVE ANASTACIA EPIC
9	10	SECRET OF MY HEART MAI KURAKI GIZA STUDIO	9	7	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	9	3	MAMA—WHO DA MAN? RICHARD BLACKWOOD EASTWEST	9	8	NE ME JUGEZ PAS SAWT EL ATLAS SMALL/SONY
10	14	AIJO YUKI KOYANAGI EASTWEST JAPAN	10	8	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	10	6	WHEN A WOMAN GABRIELLE GO:BEAT	10	9	PARDON JOHNNY HALLYDAY MERCURY/UNIVERSAL
11	20	TSUNAMI SOUTHERN ALL STARS VICTOR/UNIVERSAL	11	9	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OETZI EMI	11	NEW	CALL ME JAMELIA PARLOPHONE RHYTHM	11	16	MAMBO MAMBO LOU BEGA BMG
12	9	FAR AWAY AYUMI HAMASAKI AVEV TRAX	12	17	TRY AGAIN AALIYAH VIRGIN	12	7	GIRLS LIKE US B-15 PROJECT FEATURING CHRISSEY D & LADY G. RELENTLESS/ORBACABESS	12	11	IF I COULD TURN BACK THE HANDS OF TIME R. KELLY JIVE/VIRGIN
13	11	MINNA DE WA HA HA! TOKIO SONY	13	11	BON VOYAGE DEICKIND FEATURING NINA WEA	13	13	FORGOT ABOUT DRE DR. DRE FEATURING EMINEM INTERSCOPE	13	13	SAY MY NAME DESTINY'S CHILD COLUMBIA
14	12	HELLO ANOTHER WAY THE BRILLIANT GREEN SONY	14	NEW	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	14	12	THERE YOU GO PINK LAFACE/ARISTA	14	12	12/0013 MATT BARCLAY/UNIVERSAL
15	18	SEISYUN THE HIGH LOWS KITTY	15	NEW	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	15	10	JERUSALEM FAT LES 2000 PARLOPHONE	15	15	FREESTYLER BOMFUNK MC'S EPIC
16	19	WHY KEN HIRAI SONY	16	12	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	16	14	IT'S MY LIFE BON JOVI MERCURY	16	NEW	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
17	15	CHICKEN GUYS YAEN AVEV TRAX	17	20	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/EMI	17	NEW	MONEY TO BURN RICHARD ASHCROFT HUT/VIRGIN	17	17	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
18	17	WAIT AND SEE HIKARU UTADA TOSHIBA-EMI	18	13	JUNIMOND ECHT EDEL	18	16	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	18	20	THONG SONG SISQO BARCLAY/UNIVERSAL
19	16	RAKUEN KEN HIRAI SONY	19	15	ONE TO MAKE HER HAPPY MARQUE EDEL	19	9	IF I TOLD YOU THAT WHITNEY HOUSTON/GEORGE MICHAEL ARISTA	19	14	PRIVATE EMOTION RICKY MARTIN FEATURING MEJA COLUMBIA
20	NEW	VOGUE AYUMI HAMASAKI AVEV TRAX	20	NEW	GEMMA BIER TRINKEN ANTON AUS TIROL FEATURING DJ OETZI EMI	20	17	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	20	19	THE RIDDLE GIGI D'AGOSTINO EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	COCCO RAPUNZEL VICTOR	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	NEW	S CLUB 7 7 POLYDOR	1	1	SANTANA SUPERNATURAL ARISTA/BMG
2	3	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN! JIVE/ZOMBA	2	1	TOM JONES RELOAD GUT	2	6	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
3	2	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	3	3	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	3	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	3	2	MOBY PLAY VIRGIN
4	1	SADS BABYLON TOSHIBA-EMI	4	4	SANTANA SUPERNATURAL ARISTA/BMG	4	5	MOBY PLAY MUTE	4	4	ERA ERA 2 MERCURY/UNIVERSAL
5	5	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	5	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	5	3	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	5	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
6	4	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	6	10	REAMONN TUESDAY VIRGIN	6	4	BON JOVI CRUSH MERCURY	6	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
7	7	THE HIGH-LOWS RELAXIN' WITH THE HIGH-LOWS KITTY	7	6	IRON MAIDEN BRAVE NEW WORLD EMI	7	9	GABRIELLE RISE GO:BEAT/POLYDOR	7	7	AKHENATON COMME UN AIMANT VIRGIN
8	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	8	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	8	14	SANTANA SUPERNATURAL ARISTA	8	9	BON JOVI CRUSH MERCURY/UNIVERSAL
9	10	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	9	9	FURY IN THE SLAUGHTERHOUSE HOME INSIDE EMI	9	6	JANE MCDONALD INSPIRATION UNIVERSAL MUSIC TV	9	11	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	9	TUBE TUBEST III SONY	10	5	HELMUT LOTTI OUT OF AFRICA EMI	10	NEW	FRANK SINATRA CLASSIC SINATRA CAPITOL	10	8	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
11	8	BON JOVI CRUSH MERCURY	11	NEW	SOULTRACK ROMEO MUST DIE VIRGIN	11	16	TRAVIS THE MAN WHO INDEPENDIENTE	11	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
12	12	BOYZ II MEN END OF THE ROAD—BOYZ II MEN BALLAD COLLECTION POLYDOR	12	NEW	ABSOLUTE BEGINNER BAMBULE MOTOR/UNIVERSAL	12	8	TOPLOADER ONKA'S BIG MOKA SONY S2	12	16	PATRICK BRUEL JUSTE AVANT RCA
13	14	VARIOUS ARTISTS LOVE RING BEST TOSHIBA-EMI	13	NEW	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH	13	13	DAVID GRAY WHITE LADDER EASTWEST	13	15	VARIOUS ARTISTS ROMEO & JULIETTE MERCURY/UNIVERSAL
14	11	SUGAR SOUL UZU WARNER JAPAN	14	NEW	PETER GABRIEL OVO VIRGIN	14	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	14	14	LYNDA LEMAY LIVE WEA
15	NEW	ZEBBRA BASED ON A TRUE STORY POLYSTAR	15	8	MICHAEL MITTERMEIER BACK TO LIFE BMG KOLN	15	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE/WEA	15	18	FRANCOISE HARDY CLAIR OBSCUR VIRGIN
16	NEW	VARIOUS ARTISTS CLASSICAL EVER! TWO MILLENNIUM TOSHIBA-EMI	16	12	GUANO APES DON'T GIVE ME NAMES BMG KOLN	16	15	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS./WEA	16	10	IRON MAIDEN BRAVE NEW WORLD EMI
17	NEW	NAOMI CHIAKI NAOMI CHIAKI COLLECTION COLUMBIA	17	11	TONI BRAXTON THE HEAT ARISTA/ARIELA	17	11	DR. DRE DR. DRE—2001 INTERSCOPE	17	NEW	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
18	NEW	CASCADE ADRENALIN NO. 5 POLYDOR	18	13	BOMFUNK MC'S IN STEREO SONY MUSIC MEDIA	18	RE	STING BRAND NEW DAY A&M	18	12	VARIOUS ARTISTS HOMMAGES A BALAVOINE BARCLAY/UNIVERSAL
19	NEW	MISIA MISIA REMIX 2000 LITTLE TOKYO BMG FUNHOUSE	19	14	A-HA MINOR EARTH MAJOR SKY WEA	19	RE	SHANIA TWAIN COME ON OVER MERCURY	19	NEW	MICHEL JONASZ POLE OUEST EMI
20	16	ANRI ANRI THE BEST FOR LIFE	20	NEW	HANS ZIMMER & LISA GERRARD GLADIATOR SOUNDTRACK UNIVERSAL	20	17	SANTANA SUPERNATURAL ARISTA/BMG	20	19	TRACY CHAPMAN TELLING STORIES WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	THE TRAGICALLY HIP MUSIC MCA/UNIVERSAL	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	1	1	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	1	2	SANTANA SUPERNATURAL ARISTA/BMG
2	1	EMINEM THE MARSHALL MATHERS LP WEB/AFTERMATH/UNIVERSAL	2	2	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	2	2	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	2	1	BON JOVI CRUSH MERCURY/UNIVERSAL
3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	3	8	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	3	NEW	S2S ONE STD/FESTIVAL	3	6	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
4	NEW	BON JOVI CRUSH ISLAND/UNIVERSAL	4	RE	KREZIP NOTHING LESS WARNER	4	4	BON JOVI CRUSH UNIVERSAL	4	NEW	PETER GABRIEL OVO VIRGIN
5	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	5	14	KANE AS LONG AS YOU WANT THIS BMG	5	3	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	5	4	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
6	4	KID ROCK THE HISTORY OF ROCK LAVA/ATLANTIC/WARNER	6	6	SANTANA SUPERNATURAL ARISTA/BMG	6	5	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	6	3	IRON MAIDEN BRAVE NEW WORLD EMI
7	7	'N SYNC NO STRINGS ATTACHED JIVE/BMG	7	10	MOBY PLAY PIAS	7	9	RED HOT CHILI PEPPERS CALIFORNICATION WEA	7	5	RENATO ZERO TUTTI GLI ZERI DEL MONDO FONOPOLIS/SONY
8	5	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER	8	16	TOOTS THIELEMANS THE VERY BEST OF UNIVERSAL CLASSICS	8	6	BARDOT BARDOT WEA	8	7	JARABE DE PALO DEPENDE VIRGIN
9	6	VARIOUS ARTISTS PURE DANCE VOLUME 5 UNIVERSAL	9	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	9	8	MOBY PLAY MUSHROOM/FESTIVAL	9	11	MOBY PLAY VIRGIN
10	11	SANTANA SUPERNATURAL ARISTA/BMG	10	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	10	11	BLINK-182 ENEMA OF THE STATE UNIVERSAL	10	8	NEK LA VITA E' WEA
11	8	M.C. MARIO M.C. MARIO SUN FACTORY SONY	11	4	RENE FROGER ALL THE HITS DINO	11	15	ALEX LLOYD BLACK THE SUN EMI	11	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
12	9	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL	12	20	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER	12	12	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	12	10	PIERO PELU NE' BUONI NE' CATTIVI WEA
13	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING DUCK/REPRISE/WARNER	13	19	ERA ERA 2 MERCURY/UNIVERSAL	13	10	KILLING HEIDI REFLECTOR ROADSHOW/WARNER	13	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER BROS./WEA
14	10	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	14	17	ANDRE HAZES WANT IK HOU VAN JOU EMI	14	13	MACY GRAY ON HOW LIFE IS EPIC	14	13	EIFFEL 65 EUROPOP BLISS CO.
15	20	CREED HUMAN CLAY EPIC/SONY	15	7	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	15	17	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	15	9	PEARL JAM BINAURAL EPIC
16	12	MACY GRAY ON HOW LIFE IS EPIC/SONY	16	12	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	16	7	PEARL JAM BINAURAL EPIC	16	18	GLORIA ESTEFAN ALMA CARIBENA EPIC
17	13	VARIOUS ARTISTS GROOVE STATION 6 BMG	17	13	DOE MAAR KLAAR V2 UNIVERSAL	17	14	LIMP BIZKIT SIGNIFICANT OTHER INTERSCOPE/UNIVERSAL	17	15	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA RCA
18	14	MARC ANTHONY MARC ANTHONY COLUMBIA	18	9	VENGABOYS THE PLATINUM ALBUM VIOLENT	18	RE	TRAVIS THE MAN WHO EPIC	18	14	BLINK-182 ENEMA OF THE STATE MCA/UNIVERSAL
19	19	VARIOUS ARTISTS HOUSEMIX 2 UNIVERSAL	19	NEW	MARC ANTHONY MARC ANTHONY COLUMBIA	19	NEW	NOVUS PUMP UP THE VALUUM EPITAPH/SHOCK	19	16	STING BRAND NEW DAY A&M/UNIVERSAL
20	15	TONI BRAXTON THE HEAT LAFACE/ARISTA/BMG	20	11	ELISABETH MUZIEK UIT DE MUSICAL POLYDOR/UNIVERSAL	20	18	SANTANA SUPERNATURAL ARISTA/BMG	20	20	AQUA AQUARIUS UNIVERSAL
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
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ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	THE TRAGICALLY HIP MUSIC MCA/UNIVERSAL									

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN	
06/25/00			(AFYVE/ALEF MB) 06/14/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	2	IT'S MY LIFE BON JOVI MERCURY	1	1
2	1	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	2	2
3	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	3	3
4	4	CES SOIREES LA YANNICK LA TRIBU/SONY	4	5
5	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	5	NEW
6	6	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	6	4
7	NEW	REACH S CLUB 7 POLYDOR	7	6
8	NEW	L'ENVIE D'AIMER DANIEL LEVI MERCURY	8	NEW
9	10	AIMER CECILIA CARA & DAMIEN SARGUE BAXTER/UNIVERSAL	9	NEW
10	8	THONG SONG SISQO DEF SOUL/MERCURY	10	8
		ALBUMS		
1	1	BON JOVI CRUSH MERCURY	1	1
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	2	2
3	4	SANTANA SUPERNATURAL ARISTA	3	4
4	3	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	4	10
5	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	6
6	5	IRON MAIDEN BRAVE NEW WORLD EMI	6	3
7	7	MOBY PLAY MUTE	7	7
8	9	TOM JONES RELOAD GUT/W2	8	5
9	RE	ERA ERA 2 MERCURY	9	9
10	8	PEARL JAM BINAURAL EPIC	10	RE

MALAYSIA			HONG KONG	
(RIM) 06/13/00			(IFPI Hong Kong Group) 06/11/00	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	WESTLIFE SPECIAL EDITION BMG	1	1
2	2	SOUNDTRACK MISSION: IMPOSSIBLE 2 SONY	2	3
3	3	'N SYNC NO STRINGS ATTACHED JIVE/BMG	3	2
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	4	6
5	6	VARIOUS ARTISTS MTV NONSTOP HITS EMI	5	5
6	NEW	VARIOUS ARTISTS FOREVERMORE WARNER	6	NEW
7	10	BROERY MARANTIKA DALAM KENANGAN WARNER	7	7
8	NEW	AMY SUATU MASA NSR	8	8
9	NEW	BON JOVI CRUSH UNIVERSAL	9	10
10	5	RAIHAN KOLEKSI NASYID TERBAIK WARNER	10	4

IRELAND			BELGIUM/WALLONIA	
(IRMA/Chart-Track) 06/12/00			(Promuvi) 06/23/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR	1	1
2	2	IT FEELS SO GOOD SONIQUE MCA	2	2
3	3	THE BAD TOUCH BLOODHOUND GANG GEFEN/UNIVERSAL	3	3
4	4	WHO'S IN THE HOUSE FATHER BRIAN & THE FUN LOVIN' CARDINAL FATHA	4	6
5	NEW	YOU'RE MY ANGEL MIKEY GRAHAM PUBLIC/POLYDOR	5	4
6	6	IT'S MY LIFE BON JOVI MERCURY	6	7
7	5	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	7	NEW
8	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA	8	5
9	9	REACH S CLUB 7 POLYDOR	9	8
10	7	DON'T CALL ME BABY MADISON AVENUE VC RECORDINGS	10	10
		ALBUMS		
1	2	MOBY PLAY MUTE	1	1
2	1	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	2	2
3	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	3	4
4	3	TOM JONES RELOAD GUT	4	5
5	6	DAVID GRAY WHITE LADDER IHT	5	6
6	4	BON JOVI CRUSH MERCURY	6	3
7	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	7	7
8	NEW	SINEAD O'CONNOR FAITH AND COURAGE ATLANTIC/EASTWEST	8	NEW
9	NEW	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER BROS./WEA	9	NEW
10	10	SANTANA SUPERNATURAL ARISTA/BMG	10	8

AUSTRIA			SWITZERLAND	
(Austrian IFPI/Austria Top 40) 06/15/00			(Media Control Switzerland) 06/25/00	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	FREESTYLER BOMFUNK MC'S SONY	1	1
2	2	IT'S MY LIFE BON JOVI UNIVERSAL	2	2
3	3	YOU SANG TO ME MARC ANTONY SONY	3	3
4	4	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	4	4
5	7	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	5	5
6	5	ICH VERMISS DICH (WIE DIE HOLLE) ZLATKO BMG	6	7
7	8	ONE TO MAKE HER HAPPY MARQUEE EDEL	7	6
8	6	ICH WILL NUR DICH ALEX UNIVERSAL	8	9
9	NEW	SUPERGIRL REAMONN VIRGIN	9	NEW
10	NEW	RING OF FIRE H-BLOCKX VS. DR. RING-DING SONY	10	10
		ALBUMS		
1	1	BON JOVI CRUSH UNIVERSAL	1	1
2	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	2	4
3	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	3	2
4	NEW	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH	4	NEW
5	5	SANTANA SUPERNATURAL ARISTA/BMG	5	3
6	6	HELMUT LOTTI OUT OF AFRICA EMI	6	5
7	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	7	7
8	8	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	8	6
9	RE	PEARL JAM BINAURAL SONY	9	8
10	4	ANTON AUS TIROL FEATURING DJ OETZI DAS ALBUM EMI	10	9

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

A TUNE HUMMED casually on a Dutch television show has led to the first No. 1 hit record in the Dutch Mega Top 100 chart for Sony Music Holland's recently acquired Sony MM label, formerly known as Koch MM. The single, "Jij Bent De Zon" (You Are The Sun), is a cover of an old Dennis Franke song and came about after Jop, one of the characters on the daily SBS 6 TV series "De Bus" (The Bus), hummed the tune during the show. Franke heard it and suggested that Sony MM should cut a proper version with Jop, whose debut album is slated for release in July. By that time, Sony MM expects to have enjoyed its second No. 1 single with "Wat Ik Zou Willen" (What I'd Wished To), a duet by Frans Bauer and Marianne Weber. All proceeds will go to the survivors of the recent fireworks disaster in the Dutch city of Enschede.

ROBERT TILLI

SENEGALESE STAR Baaba Maal is using a tour of rural areas of Western Africa to break the silence about HIV/AIDS in the region. Maal will carry with him two videos made by UNAIDS and MTV to be shown in special screenings in the desert villages and rural communities where he performs. The tour started in Senegal last month and now visits Mali, Mauritania, Guinea, and Gambia. "I want to help break down ignorance and prejudice wherever I can," the singer says. Next month Maal begins recording the follow-up to his 1998 Palm Pictures album, "Nomad Soul." The album will be recorded in Senegal, the U.S., and the U.K. Maal is also involved in organizing international performers to participate in concerts and events across the globe on World Aids Day, Dec. 1, 2000.



MAAL

FOR THE LAST SIX YEARS, Rwanda-born singer Jean Bosco Safari has been devoting his career to Hope, a charity project devoted to the benefit of Médecins Sans Frontières (Doctors Without Borders). Safari (aka Kid Safari) gained recognition in the early '90s with albums like "Wow" and the gold-selling "Romantic Heroes" (PolyGram). "The idea was to ask artists and songwriters to split royalty proceeds 50-50 with Médecins Sans Frontières," Safari says. A number of well-known Flemish singers and songwriters have joined the project, including Kris Wauters of Clouseau, singers Barbara Dex and Yasmine, and media personali-

HER FIRST SOLO RELEASE, a dance cover version of the Bee Gees' "If I Can't Have You," had South Africa's Jade Davies camped out on the Austrian charts for 10 months. Now, the German and Swiss markets are being targeted, with airplay on such stations as Antenne Bayern and Bayern 3. If the single is a success in the rest of the German-speaking market, a video and album will follow, says Gordon Gajski, A&R manager for Sony Music Austria. Meanwhile, Jade's new single, the pop song "Why Did You Go," has so far spent 13 weeks on the Austrian charts, climbing to No. 19.

SUSAN L. SCHUMAYER

ties Mark Tijsmans and Tom Van Landuyt. After the release of a debut album, "Spirit Of Hope," in 1997, Hope has developed into a coordination unit organizing charity events for Médecins under the banner "Where business meets humanity." The Hope Band just released a new single, "Love, Love, Love."

IN ITS FIRST STEP into the U.S. market, Singapore's power-pop act Popland will be featured in a tribute to Minneapolis legends the Replacements. The group will contribute "Swinging Party To Left Of The Dial" to "A Pop Tribute To The Replacements," which comes out in August on the indie label Facedown Records. Says Popland's lead singer/songwriter, Kevin Mathews, "We're doing the song in a neo-lounge style." Twenty-one other, mostly U.S. groups are featured on the tribute, including the Andersons, Crash Into June, Lolas, and Evelyn Forever. Facedown Records owner Mick Chorba first heard Popland when Mathews sent him a four-track sampler in an effort to secure licensing for the band's next album.

PHILIP CHEAH

BROOKLYN, N.Y., saw the opening June 22 of the Celebrate Brooklyn! festival. Grammy-nominated blueswoman Susan Tedeschi was booked for opening night, followed June 23 by Afro-Cuban dance group Bamboleo and laoud (lute) player Barbarito Torres. The concerts continued June 24 with funk artists Kenny Banks & the Rhythm Makers sharing the bill with the soulful Chocolate Genius. Jack Walsh, who is co-producing the festival with Rachel Charnoff in Brooklyn's historic Prospect Park for BRIC/Brooklyn Information and Culture, says the featured acts reflect the borough's ethnic diversity. This year's event, which will include evenings of film, dance, and orchestral music, runs through Aug. 19. Among the highlights: Brooklyn blues/folk singer Toshi Reagon and Afro-Celtic artist Laura Love, Dominican changra legend Johnny Pacheco, Celtic rocker Susan McKeown, South Africa's Bayete, salsa superstar Willie Colon, Louisiana's Buckwheat Zydeco, Brooklyn choreographer Donald Byrd, and Brooklyn-based They Might Be Giants.

THOM DUFFY

Canada's Retailers Shun Consignment Merchants, Citing Glut Of Product, Depend On Distributors

BY LARRY LeBLANC

TORONTO—The sheer volume of independent album releases in Canada is leading to a change in attitude toward such repertoire from the country's music retailers.

While innumerable Canadian artists on the grass-roots level continue to release their recordings independently, Canadian music retailers—citing the sheer number of such releases—have become increasingly unwilling to deal with more than a few sources of independent domestic music.

Such powerful music merchants as the Sam the Record Man, HMV Canada, A&B Sound, Tower, Virgin, and Sunrise Records chains, plus numerous specialty stores, continue to support independent music. However, the days of independent artists or representatives of small/boutique-style labels leaving their records with retailers on a sale or return basis are coming to an end—those stores are no longer as willing as they were before to accept such consigned goods.

Individual stores in chains, especially those in downtown locations of the major R&B markets, may still accept product on consignment—but this is declining rapidly as well.

"It has reached the point where I am so deluged by indie releases that it's impossible to listen to it all," says Phil Hayes, consignment buyer with HMV Canada's Winnipeg, Manitoba, downtown outlet.

"In the days of vinyl, an artist had to make a substantial investment to release a record, but it's not that big an investment to put out a CD today," explains Lane Orr, head buyer of A&B Sound, which has 18 stores in western Canada. "However, much of today's indie product is sub-par."

A golden era of grass-roots Canadian acts enjoying success by releasing their own independent recordings here began in the early '90s with the Barenaked Ladies. This trend sparked enormous interest from major labels and led to breakthroughs by alternative acts like Moxxy Frivious, the Waltons, Sloan, and Moist and contemporary folk acts such as Loreena McKennitt, Ashley MacIsaac, the Rankin Family, and Barra MacNeils.

However, in the past three years, with a few exceptions—ranging from

the Matthew Good Band to R&B act Choclair—sales successes by indie acts and major-label interest in such acts have significantly diminished. Industry sources blame an overflow of indie product, lessened airplay opportunities for indie releases at commercial and campus radio, and a recent shift toward mainstream pop by major labels.

Today, the primary sources of independent domestic music for Canadian retailers are grass-roots distributors Indie Pool (which has eight independently owned franchises nationally) and Spirit River Distribution in Edmonton, Alberta, and such larger distributors as Song Entertainment Distribution and Outside Music in Toronto; Tidemark Music & Distribution in Halifax, Nova Scotia; and Festival Distribution in Vancouver; British Columbia.

"We now try to steer independent artists to Indie Pool or Spirit River," says Orr. "It's better than dealing with all the artists individually. Product is also better represented in the stores [than by consignment]; you see it sectioned and displayed better, and there's usually more than one copy. We do big numbers with Festival; they have a lot of local Canadian artists."

"Distribution makes it easier for independent artists to get their product in stores," says Hayes. "I have received discs from artists from Indie Pool from Alberta that I would not have looked up otherwise. Festival is great in terms of Canadian folk and jazz acts. [Year-old] Song Entertainment still seems like a work in progress."

"Distribution is not a process requiring the personal touch of each artist," notes Indie Pool president Gregg Terrence. "It is a really dry job, consisting of delivery, administration, and invoicing. Distributed artists don't have to figure out which retailers accept consignments or learn their paperwork system, do invoicing or stock checking."

In 1995, Indie Pool co-founders Terrence and producer Frank "Fish" Levin—who now oversees operations of Indie Pool Toronto—realized the need for a grass-roots independent distributor in Canada after distributing their own recordings to Ottawa, Ontario, stores. Contacting several retailers in Vancouver, they discovered a similar need there.

The first two of the company's eight franchises, Indie Pool Ottawa and Indie Pool Vancouver, launched simultaneously in October 1996. Among notable artists utilizing Indie Pool have been zany comic Tom Green, singer/songwriter Sarah Slean, and veteran jazz singer Carol Welsman. Indie Pool distributes independently released product at a per-franchise cost of \$19.99 Canadian (\$14) monthly plus 99 cents Canadian (70 cents) per CD delivered to stores. Each franchise has its own catalog, representing over 1,900 Canadian titles in total.

"We deal directly with artists and

(Continued on page 62)



TERRENCE

newsline...



THIS YEAR'S TECHNICS MERCURY MUSIC PRIZE nominees for the annual U.K. album of the year award will be announced July 25. A music media panel will select a short-list of 12 albums from a total of more than 130 that are believed to have been entered for the eighth annual award, which celebrates the best albums by British or Irish artists. The winner will be announced at a gala evening at an as-yet-unnamed London venue Sept. 12. The Charlatans, Doves, and Tom Jones are among those artists known to have been nominated before the June 2 deadline; to qualify, albums must have been released from Aug. 1, 1999-July 24, 2000. Last year's winner was U.K. Asian artist Talvin Singh's "OK" (Island).

LARS BRANDLE

TOM YODA, chairman of leading Japanese independent label Avex, has been elected to a four-year term as a member of the main board of the International Federation of the Phonographic Industry (IFPI), representing Asia-Pacific independents. Yoda remains a member of the IFPI Asia-Pacific regional board, where he has been since Avex joined the IFPI regional body in October 1999. Yoda is the second Japanese member of the main board; the other is Recording Industry Assn. of Japan chairman Isamu Tomitsuka.

STEVE McCLURE

TORONTO'S AFRO-CANADIAN COMMUNITY is to finally get its own radio station. The Canadian Radio-Television and Telecommunications Commission (CRTC) announced June 16 a decision to give the 93.5 FM frequency to Milestone Radio Inc., ending a decade-long battle by owner Deham Jolly to land an urban radio station in the city. The decision ends a controversy that began in 1990, when Milestone applied for an FM frequency and lost out to country station CISS launched by Rawleo Communications of Calgary, Alberta. A controversy erupted again in 1998 when Milestone lost its bid for an FM signal to CBC Radio One. Milestone aims to be on the air by May 2001, with programming to include rap, hip-hop, R&B, Latin, *soca*, and reggae.

LARRY LeBLANC

PETER ROSENBERG, director of new markets at Stockholm-based Popwire.com, has been named managing director of Popwire Asia K.K., a new Web site focusing on unsigned Japanese acts. Masa Hori, formerly an A&R manager at Polydor K.K., becomes senior marketing manager at the Tokyo-based operation japan.popwire.com. Meanwhile, Popwire—which offers free MP3 files from 800-1,000 unsigned acts, according to Rosenberg—has forged a deal with Japan's Casio Computer to supply downloads for distribution via its new Wrist Audio Player. Users download the MP3 files from PCs to a memory device that attaches to the wrist player, which is available in Japan and Hong Kong for \$380.

STEVE McCLURE

FORMER BMG ENTERTAINMENT INTERNATIONAL president/CEO Rudi Gassner was elected chairman of edel's supervisory board on June 14, effective Sept. 1 (*Billboard Bulletin*, May 23). He succeeds attorney Walter Lichte, who remains on the board. News Corp. Music Group chairman James Murdoch also joins the board, effective immediately. At the meeting, edel CEO Michael Haentjes said the group expects profits this year of 100 million deutsche marks (\$50 million) on revenue exceeding 1 billion deutsche marks (\$500 million).

WOLFGANG SPAHR

WARNER MUSIC INTERNATIONAL (WMI) has promoted José Carlos "Charlie" Sanchez to managing director of its DRO EastWest Spain label, where he had been deputy managing director since February. He fills the void left by Mariano Perez, who was upped to managing director at Warner Music Mexico (*Billboard Bulletin*, Dec. 3, 1999). Madrid-based Sanchez reports to Saul Tagarro, president of Warner Music in Spain and Portugal. Sanchez was a co-founder in 1981 of DRO. WMI bought the indie label in 1993 and formed DRO EastWest.

HOWELL LLEWELLYN

LEADING BELGIAN DANCE INDEPENDENT Antler/Subway has moved its operations into the Brussels headquarters of EMI Music Belgium, which acquired a majority share in the label in 1995. The Aarschot-based indie, founded by partners Roland Beelen and Maurice Engelen in the mid-'80s, was a pioneer of new beat and modern Belgian dance music. Among its acts to have gained international attention are Lords Of Acid, Praga Khan, and Milk Inc. Previously, only promotion for Antler was handled within EMI; Antler/Subway's management, A&R, and product divisions remained in Aarschot, some 30 kilometers away from Brussels.

MARC MAES

SONY MUSIC is restructuring its reporting lines in Austria. Martin Pammer, managing director of Sony Music Austria, has exited; he will not be replaced. Instead, Vienna-based director of artist marketing Gerald Hajos has been promoted to the new position of GM, reporting to Sony Music Germany/Switzerland/Austria president Jochen Leuschner.

WOLFGANG SPAHR

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Harry Potter, Powerpuff Girls On A-List At Licensing 2000

BY STEVE TRAIMAN

NEW YORK—Music, video and multimedia retailers rang up record sales of \$74 billion for licensed consumer products in the U.S. and Canada last year, according to the Licensing Letter Databook. Based on activity at Licensing 2000, the outlook for this year is positive as well.

Opportunities abound from merchandise and soundtracks related to blockbuster movies, TV series, and real and fictitious characters.

But observers at the expo—which occupied a record 334,000 square feet June 13-15 at the Javits Convention Center here—said the threat from copyright infringement is no fiction.

“To the surprise of many, copyright and trademark laws do apply to cyberspace,” emphasizes Brian Mudge, an attorney with Kenyon & Kenyon, a 120-year-old Manhattan-based intellectual property firm, referring to recent litigation involving Web companies Napster and MP3.com. The law firm had a booth at Licensing 2000 to reinforce clients’ interests in protecting their licensed properties.

Both Mudge and fellow attorney Allen Baden believe that the Recording Industry Assn. of America has an excellent shot at getting its injunction against Napster, “since as much as 80% of [Napster] music downloads are of infringing material.” Baden also calls attention to the quiet work of an unofficial entity called FADS—a market-

ing and licensing “arrangement” involving MP3 co-developer Fraunhofer, AT&T, Dolby, and Sony to support music licensing, encryption, and secure distribution.

Among the most eagerly anticipated licensing activities are those surrounding the blockbuster Harry Potter book series. “The Harry Potter phenomenon has changed family communications unlike anything else in recent times,” says Michael Harkavy, VP of worldwide licensing, Warner Bros. consumer products.

About the soundtrack being developed by Warner Music Group for the “Potter” movie—pushed back from next summer to Nov. 16, 2001—Harkavy says, “It will be music for the child in us all, something we hope to take around the world that will take us to the next level of synergy between consumer products, the [TBS] Cartoon Network, our music, film, and home video groups—building a longtime franchise for Harry as a team effort.”

He notes that more than 116 Potter licenses have already been granted.

Other music-related highlights from the expo follow.

“The Powerpuff Girls,” the Cartoon Network Emmy-nominated hit show about a trio of kindergarten heroes, gets a Rhino soundtrack release on July 18. Produced by Devo’s Mark Mothersbaugh and Bob Casale, “Heroes & Villains” features tracks by Devo, Frank Black, Shonen Knife,

Apples In Stereo, Optiganally Yours, Komeda, Cornelius, the Sugarplastic, Dressy Bessy, and Bis, who also wrote and performs the show’s end theme. A summer 2002 Warner Bros. movie is set.

Elvis Presley Enterprises (EPE) will represent Rick Nelson Co. for

licensing and merchandising, a partnership that marks the first-ever licensing expansion for EPE.

Presley and Nelson “were friends in life who respected each other’s differences and recognized their similarities,” observes actress Tracy Nelson, Rick’s daughter, who was on hand at

the show with brothers Sam, Matthew, and Gunnar. “Most important, we want to keep Dad’s music legacy alive and feel the Presley group will do the best job for us all.”

A definitive four-CD, 116-track Nelson boxed set from EMI/MCA is due in October, including a number from unreleased masters his children discovered. More albums are due in the next three to four years. Nelson had a total of 88 charted songs on Billboard, says Tracy, including No. 1 hits like “Poor Little Fool.”

Among the newest Elvis music merchandise licensees are Herbko International, with electronic guitar replicas; Applause Inc., Elvis beanbag bears; and Radica Games, electronic handheld games.

Signatures Network, which has built merchandise markets for such acts as Kiss, Britney Spears, and the Beatles, has added a number of what licensing

(Continued on page 53)



Brian Mudge, left, and Allen Baden of Kenyon & Kenyon emphasize that copyright and trademark laws do apply in cyberspace. (Photo: Steve Traiman)

Musicmaker Deal With AOL Canceled

BY BRIAN GARRITY

NEW YORK—Musicmaker.com, a custom-compilation retailer, says its three-year joint marketing agreement with America Online (AOL) has been canceled.

Both companies declined further comment.

As part of the deal last September, Musicmaker agreed to pay AOL \$18 million in cash and issue 134,454 shares of common stock, originally valued at roughly \$2 million. (Shares in Musicmaker are off more than 90% in the last year. Its stock closed June 19 at \$1.93.)

The company paid \$3 million of the cash portion to AOL in October, with the remainder set to be distributed in quarterly installments of \$1.5 million through September 30, 2002.

However, the contract provided AOL with an early-exit clause if it gave notice of its intent to terminate the deal by December 31, 2000, or if either company engaged in a merger or sale. The latter stipulation, Musicmaker has said, “appears to include a merger of the type currently contemplated by AOL and Time Warner.”

Meanwhile, Musicmaker hired the investment bank Allen & Co. to explore its own strategic alternatives with possible merger partners back in February.

In its most recent quarterly earnings report, Reston, Va.-based Musicmaker said that its sales and marketing expenses increased 1,271% to \$3.56 million for the three months that ended March 31, compared with \$259,852 during the same period a year ago, due in part to costs associat-

ed with its AOL agreement.

Under terms of the agreement, AOL and Musicmaker teamed on a co-branded, co-promoted version of the Musicmaker Web site in which the two parties would split the profits, minus production and fulfillment expenses. In turn, AOL agreed to provide an unspecified number of impressions or links to Musicmaker through its service and additional properties including AOL.com, Spinner, Winamp, and Netscape Netcenter.

At the end of the first quarter, Musicmaker reported \$46.8 million in cash and cash equivalents, compared with \$1.7 million the year before. While estimating at that time it had enough cash on hand to sustain operations for at least the next 12 months, the company did not rule out further financing activities during the year.



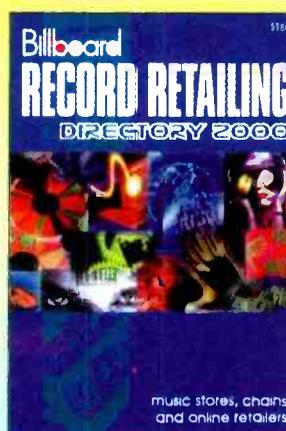
Rick Nelson’s kids, from left, Tracy, Sam, Matthew, and Gunnar, announce that Elvis Presley Enterprises will handle all Nelson licensing. (Photo: Steve Traiman)

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No Strangers To Change, DNA Staffers Receive New Surprises At Conference

DATELINE DNA: It was all too appropriate that when Distribution North America (DNA) salespeople convened at the company's Woodland, Calif., headquarters June 14, the first full day of the DNA convention, one of the initial sessions they participated in was called "Managing Nonstop Change."

While some of DNA's more case-hardened sales pros questioned the feel-good, new-age tone of corporate consultant **Kate Powers'** presentation, none would contest that the timing for her pitch was ideal, considering recent doings at the distributor's parent, Valley Media.

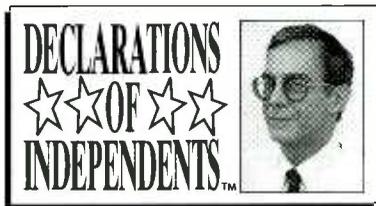
Most of the assembled staffers had learned just the Friday previous to their arrival at the Radisson in Sacramento, Calif. (where the convention was based for most of its duration), that Valley's longtime VP of purchasing **Ron Phillips** had exited. Some didn't even know yet that former Camelot purchasing chief **Lew Garrett** had been brought in as senior VP of purchasing and marketing, essentially replacing Phillips (Billboard, June 24). That stunning development followed the resignation of Valley CEO **Rob Cain** by less than a month.

As if these and other head-spinning changes were not enough, DNA GM **Jim Colson** assembled his troops at the start of a June 14 party in a Sacramento pool hall to inform them that Alligator Records, one of the firm's longest-running (albeit nonexclusive) labels, was exiting DNA for an exclusive deal with Ryko Distribution (Billboard, June 24). The Chicago-based blues label had been scheduled to make a product presentation at the convention two days later.

Not all the changes were disquieting. DNA announced that it had signed an exclusive distribution deal with Sonic Images, the Los Angeles-based ambient, electronic, and soundtrack label run by **Tangerine Dream's Christopher Franke**. The label had formerly been handled by Universal Music and Video Distribution. DNA also unveiled a nonexclusive national agreement with Metropolis Records, the Philadelphia-based dance and industrial label that counts **Frontline Assembly**, **Front 242**, and **Bauhaus** among its acts. Metropolis had previously gone through Caroline and will continue to shift its titles through some boutique indies as well.

The world must have felt as if it was rotating faster than usual to some of the DNA staffers as the convention unfolded. For his part, Colson appeared to be reacting to the plethora of changes coolly (see story, page 6), and his calm, upbeat leadership kept the staff on track during the confab.

However, if truth be told, no distributor in the country is probably



by Chris Morris

as capable of handling massive change as DNA, which has undergone a remarkable metamorphosis recently.

Just three years ago, the distributor's bread and butter and probable volume leader was partner Rounder Records, with its large slate of roots releases and enormous catalog.

Today—following the departure of most of Rounder's topline titles to Universal—DNA's No. 1 label is probably indie rock giant Matador Records, which came on board in 1999. During the convention, the

No distributor in the country is probably as capable of handling massive change as DNA, which has undergone a remarkable metamorphosis recently

distributor and label celebrated the smashing chart debut of **Belle & Sebastian's** new album, "Fold Your Hands Child, You Walk Like A Peasant," which scanned more than 17,000 its first week, entering The Billboard 200 at No. 80 and the Top Independent Albums chart at No. 3.

With the ascension of Matador, the arrival of more and more electronic-oriented labels like Sonic Images and Metropolis, and a very evident commitment to Christian music (with Christian distributor Diamante and label Pamplin much in evidence at the convention), it was immediately apparent to anyone who knows its history that DNA has changed plenty. Though some attendees wondered aloud what the future would hold for Valley, it's just as obvious that DNA and its people, who have seen the ground move beneath them before, are very well-equipped to roll with any changes the future has to offer.

MUSIC, MUSIC, MUSIC: The standout forthcoming release highlighted during two days of product presentations at DNA 2000 was, by acclamation, Skaggs Family's Aug.

29 set "Big Mon: The Songs Of Bill Monroe." The tribute to the late bluegrass founder **Bill Monroe** was put together by label owner and Monroe acolyte **Ricky Skaggs**; the staggering guest list includes **John Fogerty**, **Dolly Parton**, **Joan Osborne**, **Dixie Chicks**, **Patty Loveless**, **Bruce Hornsby**, **Travis Tritt**, **Dwight Yoakam**, **Charlie Daniels**, **Mary Chapin Carpenter**, **Steve Wariner**, and **the Whites**. The album's a beauty, full of soulful performances.

In other product news, Miramar now plans July 25 as the release date for "Consider This," the successor to "Both Sides," the 1999 best seller by smooth jazz keyboardist **Roger Smith**; **Dave Koz**, **the Temptations**, and **the Tower Of Power Horns** guest on the new album... On July 11 Miramar drops "Voices Of Other Times," the first U.S. release in eons by British keyboard ace **Brian Auger's Oblivion Express**... Topping the offerings from Valley Entertainment, the Santa Fe, N.M., label run by Valley founder **Barney Cohen**, is the July 25 release "Perfect Day," a live-in-the-studio set on which singer/guitarist **Chris Whitley** is backed by **Billy Martin** and **Chris Wood of Medeski, Martin & Wood**... On Sept. 26 Diamante will rerelease the long-unavailable album "Brown" by Christian thrash behemoths **P.O.D.**... On Aug. 15 Castle Entertainment drops "Crimson Moon," a two-CD set that mates English folk/rock vet **Bert Jansch** with **Johnny Marr** (ex-Smiths) and **Bernard Butler** (ex-London Suede)... In September, Welk Music Group will release a two-CD set devoted to Vanguard Records' 50th anniversary; the collection, including current and pathfinding Vanguard acts, will be priced the same as a midline single-CD set.

Live talent was showcased during evening performances at the Radisson. Especially impressive were Beatville Records' **Bargain Music**, a Southern California reggae/punk unit that also does a handsome skanking version of "Ziggy Stardust," and Dressed to Kill's **Jemima Price**, who showed off strong **Kate Bush**-style pipes (she was featured on a Bush tribute album for the label).

However, pick-to-click honors went to **Allyson Taylor**, a South Carolina-bred, Nashville-based singer/songwriter probably best known as the co-writer of **Alison Krauss'** "Stay." Taylor, just signed by Miramar, strummed and stomped through a striking set of original songs that wowed the hard-to-impress DNA-ers. She simply exudes star quality from every pore. And we should add, from experience, that anyone shooting pool against her proceeds at his or her own risk.

Top Independent Albums

THIS WEEK	LAST WEEK	WAS ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW		THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1* 1 week at No. 1
2	NEW		VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV THE RETURN OF THE ROCK
3	NEW		NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
4	2	23	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
5	7	23	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
6	5	23	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
7	1	2	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
8	4	20	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
9	3	2	BELLE & SEBASTIAN FOLD YOUR HANDS CHILD YOU WALK LIKE A PEASANT JEEPSTER 429*/MATADOR (16.98 CD)	FOLD YOUR HANDS CHILD YOU WALK LIKE A PEASANT
10	6	9	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
11	10	14	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
12	NEW		POISON CYNANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
13	9	4	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
14	13	7	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
15	8	9	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
16	20	23	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
17	NEW		SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
18	15	23	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
19	14	7	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
20	25	9	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
21	19	23	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME
22	30	19	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
23	31	7	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
24	16	14	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
25	32	7	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
26	22	8	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
27	23	3	VARIOUS ARTISTS SQUINT 86029 (10.98/16.98)	ROARING LAMBS
28	26	13	METHRONE CLATOWN 2000 (11.98/16.98) HS	MY LIFE
29	24	4	XTC IDEAL 3260*/TVT (16.98 CD)	WASP STAR (APPLE VENUS VOLUME 2)
30	12	21	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
31	21	4	WIDESPREAD PANIC FEATURING THE DIRTY DOZEN BRASS BAND WIDESPREAD 0012 (17.98 CD)	ANOTHER JOYOUS OCCASION
32	28	3	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
33	17	2	SANDRA COLLINS KINETIC 54648 (15.98 CD) HS	TRANSPORT. 3
34	11	2	ALICE COOPER EAGLE ROCK 15038*/SPITFIRE (16.98 CD)	BRUTAL PLANET
35	29	23	VENGABOYS ● GROOVILICIOUS 100*/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
36	18	7	KATHIE LEE GIFFORD ON THE LAMB 15115/VALLEY (10.98/17.98) HS	BORN FOR YOU
37	36	22	MARCO ANTONIO SOLIS ● FONOVIISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA
38	48	2	YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98)	THE GHETTO MADE ME CRAZY
39	46	2	VARIOUS ARTISTS NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
40	39	11	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
41	RE-ENTRY		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
42	38	16	LOS TEMERARIOS ● FONOVIISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
43	RE-ENTRY		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MASTERTONE 9018/POINT (11.98/17.98) HS	THE IRISH TENORS LIVE IN BELFAST
44	50	7	SUPREME BEINGS OF LEISURE PALM 2006 (11.98 CD) HS	SUPREME BEINGS OF LEISURE
45	43	8	SEAN PAUL 2 HARD 1572*/VP (9.98/14.98)	STAGE ONE
46	37	7	VARIOUS ARTISTS COLD FRONT/BMG SPECIAL PRODUCTS 6477/K-TEL (13.98/18.98)	THE BEST OF CLUB MIX
47	42	7	PAUL OAKENFOLD KINETIC 47120*/REPRISE (15.98 CD)	TRANSPORT
48	44	8	JERRY GARCIA/DAVID GRISMAN/TONY RICE ACOUSTIC DISC 41 (16.98 CD)	THE PIZZA TAPES
49	49	22	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES
50	40	23	ENRIQUE IGLESIAS FONOVIISA 0518 (10.98/16.98)	THE BEST HITS

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

HARRY POTTER, POWERPUFF GIRLS ON A-LIST AT LICENSING 2000

(Continued from page 51)

director Matt Hautau calls "ground-breaking talents," such as International 5, Marc Anthony, O-Town, and Methods Of Mayhem.

A Spears program with Wal-Mart and its rackjobber, Anderson Distributing, will feature merchandise displays in 2,000 stores starting in July, with CDs, posters, plush dolls, and greeting cards. Spears and Kiss have online boutiques at signatures superstars.com.

"We'll be launching a new consumer products brand this fall," Hautau says. "We've seen the strength on MTV in marketing to the kids, and we're in the midst of a growing phenomenon in music licensing and marketing."

At MTV, licensing VP Heidi Eskenazi says there is a broad spectrum of licenses for the brand. There's a new MTV Store in Times Square below the MTV/VH1 studios; an exclusive deal with Bed Bath & Beyond for a back-to-school program with an MTV-branded slumber bag and cargo pocket on the circular cover; an exclusive Target back-to-school line of urban and performance themes for notebooks, finders, and backpacks; a new deal with Take Two for original MTV computer and console video games; and, through Devecka, a Drumscape drumming simulator for video game arcades.

On the audio side, Roadrunner Records just released MTV's "The Return Of The Rock," a 19-track CD with Kid Rock, Korn, Static-X, Staind, P.O.D., and others, backed by a two-week mini-tour that launched June 15 and will make a dozen stops. O-Town,

from MTV's "Making The Band" fame, performed one afternoon and has a label deal that will be announced very soon, according to Eskenazi.

At New Line Cinema, David Imhoff, executive VP, worldwide licensing and merchandising, discusses the licensing deal for MGM and StudioCanal's upcoming revival of "This Is Spinal Tap." In addition to the extensive tie-in promotions for the upcoming DVD special edition of the movie (Billboard, June 17), New Line previewed models of Sideshow Toys' 12-inch action figures for David St. Hubbins (Michael McKean), Nigel Tufnel (Christopher Guest), and Derek Smalls (Harry Shearer). There are deals for posters, apparel, trading cards, stickers, patches, and lighters, among other items.

New Line also has significant deals for Adam Sandler's "Little Nicky," due

in theaters Nov. 17. UbiSoft will have games for Game Boy Color; McFarlane Toys has action figures, and a major soundtrack deal is in the works, Imhoff notes.

Kodak, holding its Christmas in June preview off-site, is continuing its year-long tween and teen program for its MaxFlash one-time-use cameras.

"We just wrapped up a successful 20-city mall tour co-sponsored by Sam Goody that featured Hollywood Records' Youngstown," reports Lynn Deal, associate product manager, strategic targeting. The band performed at each stop, attracting an average turnout of 3,000-plus. Kodak used its PictureMaker Kiosk to provide digital photos of the band that were autographed for five trivia contest winners at each site.

My World division of John Roberts Printing came up with Restickable CD inserts that use a new adhesive process to let users re-stick mini graphics and photos from a 3/4-inch square without losing any grip, reports president Steve Brennan. Tested with local Minneapolis band the Blenders for their Love Land CD, the concept was shown to Target, which has committed to an extensive test on the upcoming 98° CD, he says.

"A Target icon will be in the center of the artwork, and the test will involve about 125,000 inserts across the country in the chain's 1,000 stores," he says. "We'll advertise and promote the concept, working with Katie Miller at Target."

Speed Racer Enterprises, built around the hit animated TV series "Speed Racer," will have a cutting-edge album this fall, produced by Narada Michael Walden and Wade Hampton at E-lan Records. According to CLA, E-lan executive producer, the themed album will include drum'n'bass, electronica, hip-hop, and Gypsy music from artists such as Carol Ann, Felix the Dog, David Kalya, Majik, JP Orbit, 99 Dementia, Ms. E, Chunk, Wish, and Susan Carter.

"The delivery of a top-notch, hard-driving musical tribute will rock the new millennium for Speed Racer fans," says company executive VP Jim Rocknowski. More than 2,500 items of officially licensed merchandise will be on sale by late summer at a new speedracer.com Web site in development with Bayweb.

Winterland, the San Francisco company that emerged from the legendary rock venue, was on hand representing 'N Sync, Backstreet Boys, and Ricky Martin for T-shirts and other merchandise.

"We're adding up-and-coming artists to the roster, such as Mandy Moore, Pink, the Moffatts, Incubus, and Shakira," notes president/CEO Donn Tice. "My goal is global alliances for Winterland," adds Susan Valero, VP of licensing and marketing.

"The Backstreet Project," an Internet programming partnership of Backstreet Boys, [Spiderman creator] Stan Lee's Stan Lee Media, and Winterland, premieres Aug. 25, in which the band members become superheroes, marking the launch of the first-ever Webisodes from Lee's creative mind.



MTV licensing VP Heidi Eskenazi and retail development director Ken Freda show off the new Devecka Drumscape drumming simulator for video game arcades. (Photo: Steve Traidman)

newsline...

KMART "soft launched" its E-commerce site, Bluelight.com, the week of June 18, with music ranking among the leading items for sale. According to a company representative, Bluelight is currently offering "tens of thousands" of music titles and ultimately will offer "hundreds of thousands" of titles when the site formally launches, just ahead of the Christmas shopping season in late September/early October. Content and fulfillment for the music portion of the store is being provided by Alliance Entertainment.

CIRCUIT CITY STORES says its overall first-quarter sales rose 11% to \$2.45 billion from \$2.2 billion the year before. Earnings from continuing operations increased 19% to \$46.7 million, or 23 cents per share, from \$39.3 million, or 19 cents per share, in the first quarter of last year. Comparable-store sales for the period, which ended May 31, increased 7%.

EZCD.COM, a custom-compilation CD retailer, is teaming with emerging artist site Riffage.com to provide custom-compilation CDs of Riffage artists online. EZCD will handle all the manufacturing and back-end fulfillment for the compilations, known as MyCD, through a storefront set up on Riffage.com. In addition, EZCD will work with participating Riffage artists to provide royalties and management rights.

REALNETWORKS says it plans to collaborate with Matsushita Electric Industrial Co., maker of Panasonic home electronics products, to enable consumers to transfer digital music files between its RealJukebox and Panasonic SD Memory Card compatible devices.

S3, maker of the Diamond Rio digital download player, has entered into a marketing partnership with Hollywood Records. Under terms of the arrangement, S3 will pre-load two tracks from the "Mission: Impossible 2" soundtrack—"Karma" by Diffuser and "Immune" by Tinfed—on the Rio 600 player, which is set to ship later this month. Microsoft's Windows Media will be used to encode the files to ensure usage rights.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			◀ NO. 1 ▶		
1	NEW ▶		TWO AGAINST NATURE Image Entertainment 9584	Steely Dan	15.98
2	9	8	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
3	1	30	TIME OUT WITH BRITNEY SPEARS ▲² Jive/Zomba Video 41651-3	Britney Spears	19.98
4	4	222	HELL FREEZES OVER ▲² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
5	10	8	OH, MY GLORY Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
6	NEW ▶		TALES FROM MARGARITAVISION MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.98
7	3	5	WHITNEY: THE GREATEST HITS Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
8	RE-ENTRY		A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
9	16	4	50 YEARS Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.98
10	5	84	'N THE MIX WITH 'N SYNC ▲³ BMG Video 65000	'N Sync	19.95
11	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.98
12	7	31	LISTENER SUPPORTED ▲ BMG Video 65015	Dave Matthews Band	19.98
13	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.98
14	RE-ENTRY		FIFTY FAITHFUL YEARS Spring House Video Chordant Dist. Group 24602	The Cathedrals	29.95
15	8	32	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	9.98
16	6	24	DEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
17	12	58	LIVE ▲³ USA Home Entertainment 45059955	Shania Twain	19.95
18	20	8	SILVER & GOLD Warner Reprise Video 3-38521	Neil Young	19.98
19	22	31	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
20	2	2	25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY Arista Records Inc. BMG Video 15748	Various Artists	19.98
21	21	145	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
22	15	79	CUNNING STUNTS ▲² Elektra Entertainment 40202	Metallica	34.98
23	11	3	ONE LOVE: THE BOB MARLEY TRIBUTE Palm Pictures 3016	Various Artists	19.95
24	RE-ENTRY		GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.98
25	13	107	ALL ACCESS VIDEO ▲⁵ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
26	18	32	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
27	17	30	S & M ▲ Elektra Entertainment 40218-3	Metallica	19.95
28	14	60	HOMECOMING-LIVE IN ORLANDO ▲³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
29	27	221	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
30	34	31	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 3-38510	Eric Clapton	19.98
31	24	28	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
32	19	25	LIVE ON VH-1 BMG Video 32121	Weird Al Yankovic	19.98
33	30	75	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
34	25	27	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.98
35	35	55	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
36	RE-ENTRY		KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
37	26	32	THE VIDEO COLLECTION 93-99 Warner Reprise Video 38506	Madonna	19.98
38	36	5	LIVE IN DETROIT Image Entertainment 8816	Peter Frampton	19.99
39	31	27	RICKY MARTIN LIVE! ONE NIGHT ONLY ▲ Columbia Music Video Sony Music Entertainment 50209	Ricky Martin	14.95
40	28	28	MARIAH #1'S ● Sony Music Video Columbia Music Video 50195	Mariah Carey	14.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

Tower's Solomon Shares Plans For Growth

TOWER RECORDS held its convention earlier this month, and unfortunately, I was unable to attend. But the company was gracious enough to provide me with a copy of the speech that **Michael Solomon**, president of the West Sacramento, Calif.-based company, gave at the meeting.

"When I was appointed president about a year and a half ago, we made some senior management changes in an effort to open more efficient lines of communication among all divisions of the company. We hoped to create a management structure that rewards accountability, nurtures creativity and independence, while maintaining our historical sense of family," he said.

"So where are we now?" he asked the audience.

"Up until 1995, we saw consistent annual sales growth," thanks to the company's concept of "carrying a comprehensive inventory in an exciting and comfortable environment, using extensive advertising and well-presented merchandising."

Right around then, numerous new competitors and several of their existing competitors began to adopt Tower's basic ideas. "Since necessity is the mother of invention, slow sales growth has required us to tighten our belts and operate much more efficiently."

Still, while the company seeks further growth, it has to prioritize how it goes about achieving it. Having said that, Solomon noted that the company has "several domestic sites on the drawing

board or at least peeking into the hopper," including stores in Minneapolis; Providence, R.I.; Boston; Phoenix; Denver; Detroit; San Diego; Miami; Memphis; Seattle; Santa Barbara, Calif.; New York; and Portland, Ore.

Also, the company plans a 30,000-square-foot store in Brea, Calif., with a bookstore filling half the space; and one in Sherman Oaks, Calif., which will be 50,000 square feet, with half the space dedicated to books and a cafe.

In fact, since hit CDs are fast becoming commodities, easily available at hundreds of locations, Solomon said that Tower is diversifying its product mix; this will be aided by the recent hirings of **Bob Marshall**, specialist electronics buyer, and **Kevin Winnik**, whom he termed a sidelines wizard.

Solomon also noted that Tower will renew its commitment to books. "I want to seriously develop this business," he said, adding that the company had hired two veteran book executives, **Mark Evans** from Ingram and **John Fraser** from Barnes & Noble.

"With their expertise and motivation, I hope to have first-class book selections in all record stores, along with some new combo stores [30,000 square feet plus] which devote at least half the space to a full-line bookstore selection," he said. "Our edge over our competi-

tors will exist if we have an excellent bookstore combined with a great record store [with separate environments]."

Another avenue that Tower plans to explore in order to achieve growth is opening a concept called "Tower Express," which will have 2,000-5,000 square feet in selected Good Guys! stores.

RETAIL TRACK

by Ed Christman



"If this formula proves successful, we will expand it into other markets," he added.

Internationally, Solomon said that Tower plans to open stores in London, Islington, Clapham, Southampton, and Manchester in the U.K.

In Japan, which supplies one-third of the company's overall revenue, the chain will open stores in Odawara, Nagasaki, Saga, Okazaki, Yokohama, Hachinohe, Kawaguchi, Takamatsu, and Ibaraki in Osaka.

Meanwhile, the international and franchise operations continue to expand "at a dramatic pace," Solomon said.

"Our total store count comes to 61 in the countries of Taiwan, Hong Kong, Singapore, Thailand, Korea, Malaysia, Philippines, Colombia, Ecuador, and Israel," he said.

In another move to diversify, Solomon acknowledged a desire "to form our own label, especially since with the many knowl-

edgeable musicologists in the field, we have an enormous built-in A&R team. Keith Cahoon [who heads up Tower's Japan division] has had success with a label and publishing company in Japan, and I would love to expand this worldwide," he said.

IN AN UPDATE on a story I reported in the June 17 issue of Billboard, on the retail fate of the **Jimmy Page & the Black Crowes** live album, **Jerry Kamiller**, division merchandise manager/music at Trans World Entertainment, reports that senior management at the chain has decided to maintain its stand on Internet exclusives.

"If any artists on the front end go directly to the Web and omit brick and mortar, when they realize how miserably they sell [there] and want us to then become their partners, we respectfully decline," he says. "If you choose to omit us, then we choose to omit you."

HELPING HAND: T.J. Martell's Midwest division, a recent start-up covering places like Minneapolis, Chicago, Detroit, and all points in between, is looking for people to assist with the events committee. Contact events committee chairman **Michael Meyer** of the Pinnacle Music Group. Meyer can be reached at 612-472-7623.

MAKING TRACKS: **Rob Sides**, VP of sales at Capricorn, has left the label and is seeking opportunities. He can be reached at 404-607-0807.

ELTON JOHN AND TIM RICE'S AIDA

AIDA

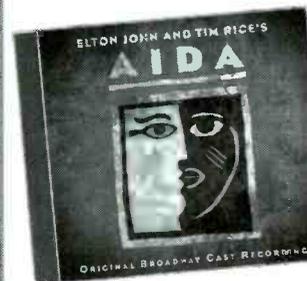


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Ambitious Long Hill Launches Original Book/Audio Series

UP THE HILL: The intrepid Long Hill Entertainment Group, of Clarendon Hills, Ill., is doing what few these days would dare: launching a character-centered series of original book and audio releases without any ties to TV or film.

But execs at Long Hill believe they've got what it takes to make these unknown characters fly. Distribution and marketing were still being locked down at press time, but according to company president **Kurt Reetz**, four initial titles should be hitting stores right about now: "Kasey And The Dream Forest," "Sten Gizzle, Time Traveler," "Outer Space Earl," and "The Yuggs."

Both the book/cassette and book/CD configuration are priced at \$7.95. And, Reetz says, "we're in the process of developing an interactive CD-ROM as well." One major advantage Long Hill has in this ambitious venture, he notes, is an in-house recording and film production facility.

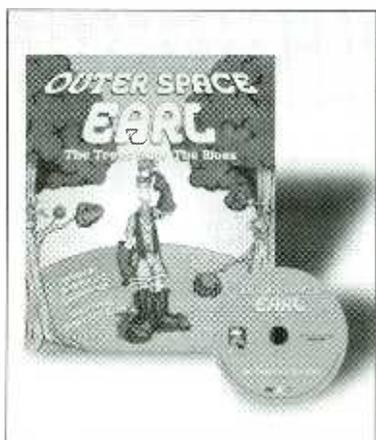
Long Hill (whose children's division is known as Short Mountains) co-released the audio title "The Adventures Of Lana Ladybug" over this past holiday season with independent company Double Horned Unicorn, of which Reetz owns a part. Long Hill music director **Scott May** wrote and arranged the score and produced the album, which was distributed to retail by Baker & Taylor. "Our next step was to create our own read-along audiobooks," says Reetz.

The Long Hill crew, including Reetz, May, and VP **John McDaniels**, became involved in the children's business indirectly, through



by Moira McCormick

a theatrical venture they were involved in. When that ended, says May, it left them "with video and audio equipment and a lot of talent. Kurt had always wanted to do kids'



entertainment; he and John sought out artists, Web design people, etc., and began planning the books."

Their goal was to have 12 books in print (sans audio counterparts) in time for Book Expo America, and they did—Long Hill and Double Horned Unicorn shared a booth at Chicago's McCormick Place June 2-4. Reetz himself creates "all the stories and characters, and do some of the writing; I contract out the rest of the writ-

ing."

May describes the stories as "fun and educational, with elements of geography, history, ecology, brotherhood, and underlying moral themes." Messages range from "it's OK to be silly" to "obey your parents," he says.

"Kasey And The Dream Forest" is about a 7-year-old boy; "Outer Space Earl" was written in conjunction with Reetz's 15-year-old stepdaughter **Stephanie Hall** and is about "an intergalactic maintenance man whose job is keeping the sky blue and water wet." "The Yuggs" are a family of "misfit Stone Age tribespeople who keep getting things wrong—they invent a square wheel, for instance." "Sten Gizzle" is "a good student but has trouble with history; then his next-door neighbor invents a time machine to help him get a grip on the subject," May says.

May says all 12 Long Hill books will have audio counterparts by September. CD-ROMs featuring the Long Hill characters are also in the works.

"Each of these characters will have five book/audio titles apiece," notes May, who adds that the voiceover talent involved in these projects are Chicago-area comedians and performers.

Also in the fold is another veteran Chicago figure, recording engineer **Larry Millas**, formerly of local hitmaker **the Ides Of March** (best known for the 1970 horn-rock hit "Vehicle"—May plays in a current version of the band).

While Reetz says marketing plans are still being worked on, some details are available. "We'll have two roving buses that'll hit different outdoor events in New York, Los Angeles, and Central Florida—where we're starting up a sales network—this summer. The buses, which will feature our logo and characters, will distribute our books—giving them away, or making them available in buy-two-get-one-free promotions.

"We're also forming a book club, and we'll be donating a lot of books to service groups and hospitals," he adds. "Plus, we'll be doing a promotion with a big candy company, to be named later, involving collectible cards and downloadable audiobooks."

"It's almost a Don Quixote thing," says May. "Our motto is, 'Move over, Mickey.'"

ALL THAT JAZZ: Boston-area singer **Lisa Yves** has produced and compiled "Jazz For Kids—Everybody's Boppin'," featuring Yves singing with her own students on standards like "Twisted," "In A Mellow Tone," and "Sing Sing Sing" and on a number of her own compositions. The album appears on DCC Compact Classics, wholesaled by Ryko Distribution.

Yves, reportedly the first woman to major in vocal jazz performance at New York University's School of Music, altered lyrics where necessary to make them more appropriate for young kids: **Miles Davis'** "Freddie The Freeloader," for instance, is metamorphosed into "Roy G. Biv"; **Dizzy Gillespie's** "A Night In Tunisia" here becomes "A Night With Bach In Tunisia," with Yves' lyrics wondering how **Johann Sebastian Bach** might have reacted to some of the legendary

originators of bebop.

"Jazz For Kids" is available at Tower Records, Best Buy, Borders, Barnes & Noble, and traditional record retailers. Yves herself is currently on a publicity tour of the East Coast; when performing in her native Boston, she'll occasionally have members of her children's jazz choir sit in on her dinner shows.

Assistance in preparing this column was provided by **Lindsay Powers**.

Billboard®

JULY 1, 2000

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				No. 1
1	1	16	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
2	2	7	READ-ALONG WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
3	3	184	VARIOUS ARTISTS ● WALT DISNEY 84056(3.98/5.98)	TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS
4	4	233	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	5	6	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
6	6	252	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	7	115	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
8	8	86	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
9	9	198	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
10	13	187	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
11	11	17	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER
12	12	167	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
13	14	196	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
14	10	12	CEDARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS
15	16	216	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
16	18	52	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY
17	19	164	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
18	17	238	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
19	20	61	VARIOUS ARTISTS WALT DISNEY 860642(9.98/12.98)	RADIO DISNEY KID JAMS
20	22	32	READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
21	24	50	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
22	15	12	VARIOUS ARTISTS BENSON 83349(3.98/5.98)	GOSPEL PRAISE SONGS
23	23	97	VARIOUS ARTISTS BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
24	25	87	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS
25	RE-ENTRY		WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

EXECUTIVE TURNTABLE

HOME VIDEO. New Line Home Video promotes **Matt Lasorsa** to senior VP of marketing, **Roy Millonzi** to VP of sell-through sales, **Jim Chapman** to executive director of rental sales, and **Norm Burrington** to executive director of sell-through sales in Los Angeles. They were, respectively, VP of promotions and publicity; executive director of sell-through sales; rental director, mid-South; and rental director, East Coast.



MILLONZI

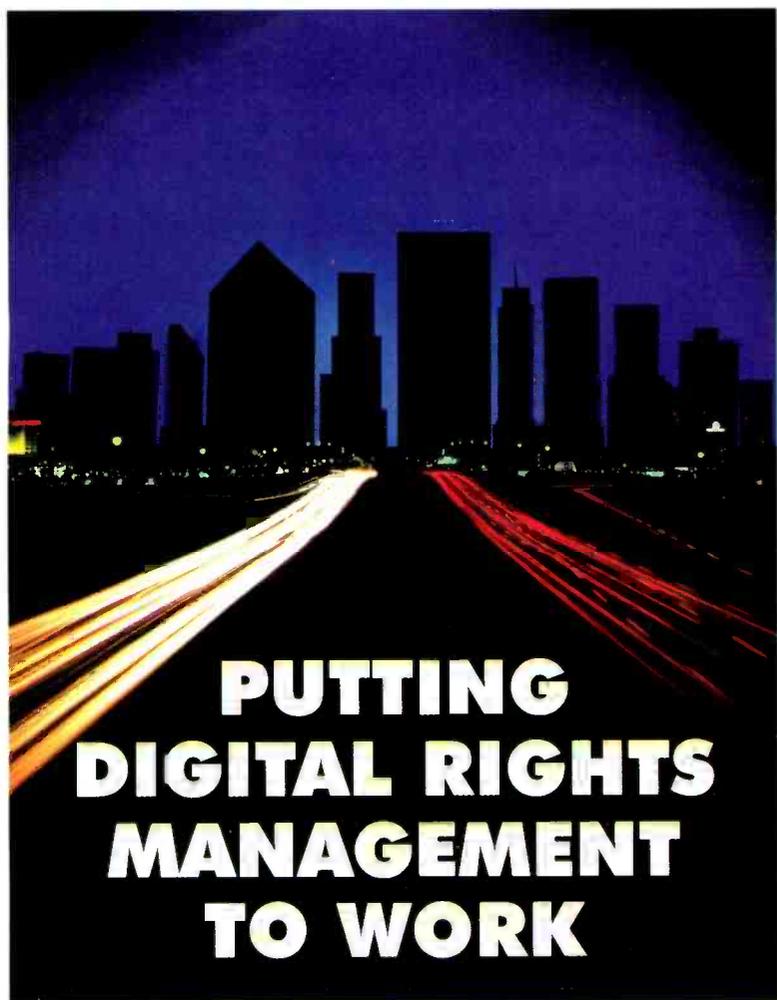


DONOHUE

sales.

NEW MEDIA. Solutions Media Inc. names **Bryan Jones** VP of business development and **Brian Keith** VP of sales in San Diego. They were, respectively, VP of strategic programming for MP3.com and online sales manager for MP3.com.

Gary Brotman is named director of corporate communications for MusicMatch Inc. in San Diego. He was a technology and new-media account supervisor for Golin/Harris International.



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New Media

MERCHANTS & MARKETING

Launch Is Newest Dotcom To Expand Offline

Acquires Warped Tour As MusicBlitz Debuts Metal Site/Radio Show

This issue's column was prepared by Marilyn A. Gillen.

THE WIRED WORLD UNPLUGS: Online music company Launch Media has become the latest dotcom to add offline assets with its acquisition of the Warped tour in a mostly stock deal estimated by sources at \$10 million-\$18 million. (The final value of the multi-year payout is keyed to tour performance.)

Former owners Creative Artists Agency, law firm Codikow, Carroll, Guido & Groffman, and promoter Kevin Lyman will remain involved with the 39-date trek, which continues to be sponsored by Vans and kicked off June 23 with acts including Green Day and the Mighty Mighty Bosstones. It runs through Aug. 6.

Launch will now take on promotion, marketing, and sponsorship sales for the tour, which combines extreme sports, punk-fueled music, and leverage of its 3.5 million-user database to sell tickets and merchandise. It will also establish a branding presence at venues, according to CEO Dave Goldberg.

As part of the deal, the tour's official Web site, warpedtour.com, will become one of Launch's online properties and, eventually, a year-round



music destination.

The move by Launch follows by a few weeks the purchase of San Francisco venue the Great American Music Hall by Riffage.com (Billboard, June 10). It also comes as the Los Angeles-based MusicBlitz simultaneously bows its new metal-music Web site, MetalBlitz.com, and a like-titled syndicated "real-world" radio show, which has found its first distributor in KLSX-FM Los Angeles.

The MetalBlitz radio show, to be aired on KLSX Saturdays from 9-10 p.m., will also be Webcast on the MetalBlitz site, which will offer exclusive free downloads of newly recorded music from such acts as Kittie, Motorhead, Static-X, and Nashville Pussy, according to MusicBlitz founder Kevin Nakao.

There may indeed be a trend developing here, but the rationales behind the moves offline are as individual as the companies themselves.

"We're not looking to lock ourselves into any one camp—online or offline," says Nakao, whose company has already bowed two other genre-

based sites, ReggaeBlitz and BluesBlitz, alongside its main MusicBlitz page. "There are many strengths in both the traditional music world and new media that can be combined for the benefit of the artists, consumers, and music industry, and we are leveraging the strengths of each to grow our business."

Nakao believes the online world's muscle right now lies in promotion, not sales. Thus the company uses its online site to offer exclusive free downloads of newly recorded music from more than 100 acts that it has signed to one-off singles deals.

MusicBlitz derives revenue from those songs—whose recording it funds—by licensing them for use in films or other programming and selling compilations of the material. Its full albums go to traditional stores via independent distributor Koch.

The radio show promises to bring a wider base of people to the MetalBlitz site, Nakao believes, while the site will turn wired fans on to the show. "Let's face it: Metal sounds so much better with 50,000 watts on the FM airwaves," he says of the offline audio component.

Afterward, the hope is that fans who have heard the radio broadcast will click onto the site to explore and download some music before heading

(Continued on page 72)

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)
Home/Work

ALL PERSONS

1. mtv.com	2,427
2. mp3.com	2,302
3. sonicnet.com	1,655
4. launch.com	1,013
5. rollingstone.com	890
6. vh1.com	739
7. listen.com	736
8. peeps.com	712
9. nsync.com	702
10. bmg.com	641

FEMALES

1. mtv.com	1,268
2. sonicnet.com	883
3. mp3.com	848
4. nsync.com	522
5. peeps.com	417
6. rollingstone.com	414
7. launch.com	395
8. vh1.com	383
9. listen.com	325
10. bmg.com	280

MALES

1. mp3.com	1,454
2. mtv.com	1,158
3. sonicnet.com	772
4. launch.com	619
5. rollingstone.com	476
6. listen.com	411
7. bmg.com	362
8. vh1.com	355
9. ubl.com	351
10. musicmatch.com	299

Source: Media Metrix, April 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. More than 40,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard.

JULY 1, 2000

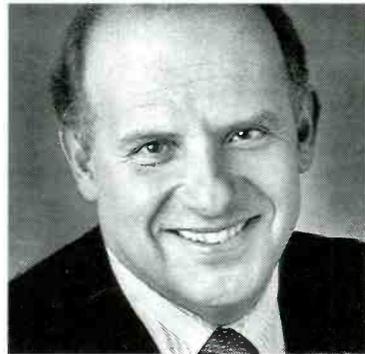
Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		NO. 1 RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 1 week at No. 1	3
2	1	4	THE MARSHALL MATHERS LP WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
3	NEW		CRUSH ISLAND 542474/IDJMG	BON JOVI	9
4	2	5	OOPS!...I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
5	3	5	MAD SEASON LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	8
6	NEW		MUSIC @ WORK SIRE 31135 HS	THE TRAGICALLY HIP	139
7	5	4	INSIDE JOB WARNER BROS. 47083	DON HENLEY	14
8	NEW		FAITH & COURAGE ATLANTIC 83337/AG	SINEAD O'CONNOR	55
9	4	3	THE HISTORY OF ROCK LAVA/ATLANTIC 83314*/AG	KID ROCK	4
10	7	4	MER DE NOMS VIRGIN 49253*	A PERFECT CIRCLE	23
11	12	26	HUMAN CLAY ▲ WIND-UP 13053*	CREED	7
12	NEW		POP TRASH HOLLYWOOD 162266	DURAN DURAN	135
13	8	53	SUPERNATURAL ◆ ¹² ARISTA 19080	SANTANA	10
14	RE-ENTRY		AUDIBLE SIGH COMPASS 4295	VIGILANTES OF LOVE	—
15	11	13	NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	5
16	6	5	WHITNEY: THE GREATEST HITS ▲ ² ARISTA 14626	WHITNEY HOUSTON	20
17	15	27	BRAND NEW DAY A&M 490443/INTERSCOPE	STING	24
18	9	6	MISSION: IMPOSSIBLE 2 ▲ HOLLYWOOD 162244	SOUNDTRACK	11
19	16	4	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	13
20	14	20	PLAY ▲ V2 27049* HS	MOBY	49

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.

Home Video

MERCHANTS & MARKETING



DVD Pioneers Honored. The Video Software Dealers Assn. (VSDA) has selected Columbia TriStar Home Video president Ben Feingold, left, and Warner Home Video president Warren Lieberfarb as co-Video Person of the Year. Both executives are being lauded for their valuable contributions in launching the DVD format, which has revitalized the home entertainment business since its 1997 introduction. The awards will be presented to Feingold and Lieberfarb during the opening general session July 8 at the VSDA's upcoming convention in Las Vegas, July 8-10 at the Venetian/Sands Exposition Center.

'Braveheart' Will Debut On DVD Oscar-Winning Title To Feature Mel Gibson's Commentary

BY JIM BESSMAN

NEW YORK—This summer and fall is shaping up to be a DVD collector's dream as some previously unavailable films head to stores. And on Aug. 29, "Braveheart" will be added to the list.

The five-time Academy Award winner joins "Jaws," "Men In Black," "Jurassic Park," and "The Lost World: Jurassic Park," all of which weren't scheduled but will be released on DVD this summer or in the fourth quarter.

"Braveheart," Mel Gibson's 1995

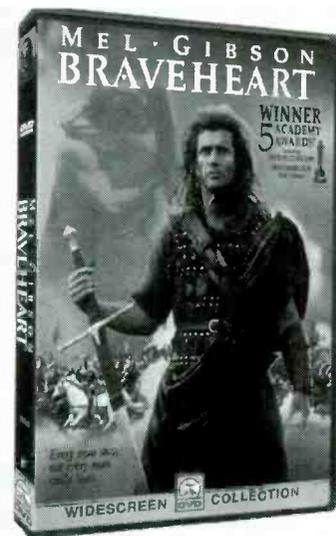
epic from Paramount Home Entertainment, will be priced at \$29.99.

"We've had numerous queries from consumers and our retail customers as to when 'Braveheart' was coming out on DVD, so we're delighted to be introducing it," says Paramount senior VP of marketing Michael Arkin. "Online retailers and daily papers have rated it among the three most-requested DVDs, along with 'Star Wars.'"

The disc will feature a widescreen version of the 179-minute historical epic, based on the 13th-century Scottish freedom fighter William Wallace, and full commentary by Gibson, who directed the spectacle and played Wallace.

In addition, there is a 28-minute behind-the-scenes featurette titled "Braveheart: A Filmmaker's Passion," which was created at the time of the film's theatrical release and was included on the film's laserdisc version; two theatrical trailers; interactive menus; and scene selections.

While Paramount isn't marketing "Braveheart" as a special edi-



tion, Arkin notes that it contains all the elements needed to earn the special-edition treatment.

"Mel's commentary is so informative and insightful and gives a whole new edge to the movie," says Arkin, who notes that Gibson juggled his schedule while shooting "The Patriot" to supervise the DVD transfer from a new high-

(Continued on page 59)

Special 'Jurassic Park,' 'Men In Black' DVDs Coming From Universal, Columbia TriStar

FALL CLASSICS: Right behind the DVD release of "Jaws" on July 11, three more films produced and/or directed by **Steven Spielberg** are headed to DVD, loaded with enough extras to satisfy the appetite of even the heartiest sci-fi fan.

First up are three special editions of "Men In Black" from Columbia TriStar Home Video, due in stores Sept. 5. A two-disc limited-edition series will contain a unique and innovative interactive editing feature that allows viewers to reconstruct three scenes from the film.

"It lets the viewer become the filmmaker," says Columbia marketing manager **Molly Kiechler**. "When the viewer completes the scene, it compares to the final cut." And you don't need a computer to access the feature, which works through the remote control of the DVD player.

The limited edition comes with a poster signed by director **Barry Sonnenfeld** and special effects supervisor **Rick Baker**. Other bonus elements include edited footage, the documentary "The Metamorphosis Of Men In Black," storyboards, photo galleries, and cast and crew information.

The title will also be available in a Digital Theater Systems (DTS) collectors' version, which features everything on the limited edition along with the DTS sound option.

A scaled-down collectors' series contains a widescreen version of the film, surround sound or DTS, and the documentary.

Price points are \$39.95 for the limited edition, \$29.95 for the collectors' edition, and \$14.95 for a VHS version that contains the alternate scenes and a music video starring "Men In Black's" **Will Smith**. "We just wanted to give consumers all the options they want," says Kiechler.

Special DVD editions of "Jurassic Park" and its sequel, "The Lost World: Jurassic Park," follow on Oct. 10 from Universal Studios Home Video. There's a gift set with both titles for \$53.98 and a deluxe set with both CD soundtracks and collectible senitype (movie frames from the film), all in a specially designed collectors' box for \$119.98. The titles are also available individually for \$26.98, featuring the DTS sound option in addition to surround sound.

The titles will feature heavy DVD-ROM enhancements, including a chance to participate in a live on-location chat with the cast, crew, and special effects team of

"Jurassic Park III," currently in production.

Consumers will also get a behind-the-scenes preview of the new film and a link to a live Webcast of the world premiere when it opens next year. Details about the chats and Webcast are at jurassicpark.com, which consumers can jump to from the disc. Other extras include a making-of documentary, footage of pre-production meetings, a dinosaur encyclopedia, storyboards, and other insider information about the film. There is more than one hour of bonus footage altogether.

DVD-ROM enhancements on "Men In Black" link viewers to various contests, rebate offers, and Web sites. Columbia has teamed with Eruptor.com and Ign.com for two sweepstakes that will award, respectively, a walk-on role in "Men In Black 2" and a Sony DVD player and collectors' set. Both



by Eileen Fitzpatrick

contests will run throughout the summer and can be accessed through the DVD.

Columbia is hosting its "Men In Black" branded site, which is also linked to the DVD. When consumers jump to the Web site, they will be offered a rebate coupon for \$5 with the additional purchase of the "Men In Black 2" video game from Game Boy. More than 150,000 packages of the game will advertise the rebate offer.

An insert in the DVD will also offer a coupon worth \$350 off a four-night stay at Universal Studios Orlando, which is featuring "Men In Black—The Ride."

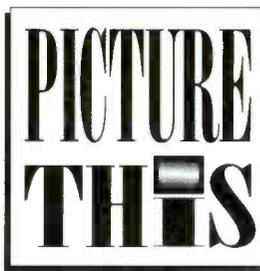
A wide assortment of print and broadcast advertising is slated for all the titles, which combined have grossed nearly \$2 billion at the box office.

SHARING MOVIES: Internet movie distributor Sightsound.com has made a deal with the controversial file-sharing application Gnutella.

Under the deal, Sightsound will make its 20-film library available through Gnutella. The company says, though, that films from its latest deal with Miramax will not be supplied to Gnutella.

In order to obtain the movie file, consumers must purchase a license, which costs between \$2.95 and \$5.95 for a pay-per-view rental or \$15 and \$19.95 to own the download. The films will be encrypted to guard against piracy.

A spokeswoman for Sightsound says that the films are not yet available through Gnutella and that a start date has not been determined.



Cinram Expands Into N. America With Fox Video Distribution Deal

BY SAM ANDREWS

LONDON—Canadian video duplicator Cinram International has signed an exclusive \$510 million multi-year contract with 20th Century Fox Home Entertainment to manufacture and distribute the studio's U.S. and Canadian videos.

The announcement ends Fox's 10-year-old agreement with Los Angeles-based Deluxe Video Services, which is owned by U.K. leisure and entertainment company Rank Group. Deluxe, though, will keep Fox as a client for video replication in Europe and for U.S. film processing services.

To gear up for the Fox business, Cinram will be building a new 800,000-square-foot warehouse next to its existing facility in Huntsville, Ala. Also included in the expansion plan is a state-of-the-art distribution facility.

"This agreement leverages our existing relationship with 20th Century Fox Home Entertainment in Canada," says

Cinram chairman/CEO Isidore Philosophe. "It also provides a solid foundation for future U.S. expansion in the VHS and DVD marketplace."

The move is a shot in the arm for Cinram, which last month reported a decline in first-quarter net sales as a result of lower average selling prices and slower demand for audio-cassettes.

Rank said in a statement that the move was part of a restructuring plan for its U.S. video replication and distribution business, which "has not been at the required levels since 1998." It also cited the increasing expectation that demand for videos will decline

over time. Rank also said that an exceptional charge of approximately 35 million pounds (\$53 million) would be included in its 2000 results to cover the costs of the restructuring program and write-offs of certain assets relating to Fox.

Cinram also operates plants in Latin America.

'This agreement leverages our existing relationship with [Fox] in Canada'

— ISIDORE PHILOSOPHE —

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	Suggested List Price	
			◀ No. 1 ▶				
1	2	4	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	19.98	
2	1	5	THE WORLD IS NOT ENOUGH	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	19.98	
3	6	4	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	19.98	
4	4	7	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	22.99	
5	5	9	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	24.96	
6	3	10	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	24.98	
7	7	6	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	19.98	
8	17	25	BUENA VISTA SOCIAL CLUB	Arisan Home Entertainment 10171	Buena Vista Social Club	22.98	
9	8	11	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	19.98	
10	21	26	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	19.98	
11	25	3	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	39.92	
12	23	29	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	19.98	
13	11	30	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	5.98	
14	12	20	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	26.99	
15	19	13	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	26.99	
16	10	6	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	19.99	
17	9	10	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	19.96	
18	16	26	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95	
19	15	4	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	15.98	
20	13	12	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	19.98	
21	18	4	WALKING WITH DINOSAURS	BBC Video FoxVideo 2000090	Various Artists	24.98	
22	35	32	MARY-KATE & ASHLEY: PASSPORT TO PARIS	Dualstar Video Warner Home Video 36878	Mary-Kate & Ashley Olsen	19.96	
23	39	10	ENTRAPMENT	FoxVideo	Sean Connery Catherine Zeta-Jones	19.98	
24	20	14	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	19.98	
25	27	2	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	24.98	
26	14	4	GANGSTRESSES	Ground-Zero Entertainment 2040	Mary J Blige	19.95	
27	22	3	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	19.95	
28	33	15	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	24.99	
29	30	9	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	19.99	
30	34	10	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	19.98	
31	28	9	ANALYZE THIS	Warner Home Video 16988	Robert De Niro Billy Crystal	19.98	
32	24	8	NOTTING HILL	Universal Studios Home Video 20640	Julia Roberts Hugh Grant	19.98	
33	NEW ▶		PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	19.98	
34	36	2	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	19.98	
35	26	11	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	19.98	
36	29	6	CINDY CRAWFORD: A NEW DIMENSION	GoodTimes Home Video 79908	Cindy Crawford	14.98	
37	40	33	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	21.96	
38	32	4	BURN THE FLOOR	Universal Studios Home Video 85714	Various Artists	19.98	
39	37	2	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	19.98	
40	31	10	MONSTER RANCHER: LET THE GAMES BEGIN	A.D.V. Films 001D	Animated	14.98	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.							
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
			◀ No. 1 ▶				
1	1	5	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening		
2	8	2	MAN ON THE MOON (R)	Universal Studios Home Video 84440	Jim Carrey		
3	6	6	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz		
4	3	6	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck		
5	2	4	SLEEPY HOLLOW (R)	Paramount Home Video 329623	Johnny Depp Christina Ricci		
6	4	4	THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau		
7	7	7	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton		
8	5	3	EYE OF THE BEHOLDER (R)	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor		
9	NEW ▶		GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie		
10	14	8	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny		
11	12	5	BRINGING OUT THE DEAD (R)	Paramount Home Video 335643	Nicolas Cage Patricia Arquette		
12	10	9	THREE KINGS (R)	Warner Home Video 17862	George Clooney Mark Wahlberg		
13	NEW ▶		NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube		
14	17	2	SNOW FALLING ON CEDARS (PG-13)	Universal Studios Home Video 83661	Ethan Hawke		
15	11	9	THE INSIDER (R)	Touchstone Home Video Buena Vista Home Entertainment 19298	Al Pacino Russell Crowe		
16	9	6	GALAXY QUEST (PG)	DreamWorks Home Entertainment	Tim Allen Sigourney Weaver		
17	18	11	THE SIXTH SENSE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osmont		
18	16	8	END OF DAYS (R)	Universal Studios Home Video 85240	Arnold Schwarzenegger		
19	15	4	MYSTERY ALASKA (R)	Walt Disney Home Video Buena Vista Home Entertainment 18291	Russell Crowe		
20	19	5	ANYWHERE BUT HERE (PG-13)	FoxVideo 2000378	Susan Sarandon Natalie Portman		

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VIDEO SCAN							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers		
			◀ No. 1 ▶				
1	NEW ▶		THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan		
2	1	2	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton		
3	2	2	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube		
4	NEW ▶		BICENTENNIAL MAN (PG) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 18303	Robin Williams		
5	6	39	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne		
6	5	5	THE WORLD IS NOT ENOUGH (PG-13) (34.98)	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau		
7	4	4	SLEEPY HOLLOW (R) (29.99)	Paramount Home Video 335647	Johnny Depp Christina Ricci		
8	9	12	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osmont		
9	13	10	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg		
10	3	2	GIRL, INTERRUPTED (R) (27.95)	Columbia TriStar Home Video 04746	Winona Ryder Angelina Jolie		
11	16	13	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery		
12	11	9	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger		
13	NEW ▶		CHASING AMY (R) (32.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 17244	Ben Affleck Joey Lauren Adams		
14	RE-ENTRY		THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman		
15	14	26	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan		
16	10	7	GALAXY QUEST (PG) (26.99)	DreamWorks Home Entertainment 86017	Tim Allen Sigourney Weaver		
17	7	3	MAN ON THE MOON (R) (24.98)	Universal Studios Home Video 20720	Jim Carrey		
18	12	7	DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck		
19	RE-ENTRY		HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino		
20	NEW ▶		PLAY IT TO THE BONE (PG-13) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20152	Antonio Banderas Woody Harrelson		

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'BRAVEHEART' WILL DEBUT ON DVD*(Continued from page 57)*

definition master print.

"He was very eager to do the commentary and sat down with us the week he wrapped 'The Patriot,'" says Arkin. "His commentary throughout the entire feature gave him the opportunity to talk about things that may not have materialized during the theatrical release."

Arkin says Paramount waited for Gibson's availability to enhance the DVD program with his commentary. He adds that the Aug. 29 release, while not planned as such, will dovetail nicely with the heightened Gibson visibility due

to the Wednesday (28) theatrical release of "The Patriot."

The DVD release of "Braveheart," which earned Academy Awards in 1995 for best picture, best director, best cinematography, best makeup, and best sound effects, also allowed Gibson to reflect upon the richness of the film's images and performances, Arkin says.

Unlike other Paramount titles, which have little supplementary material, Arkin says "Braveheart" utilizes all the bells and whistles that the format

**'Online
retailers and
daily papers
have rated it
among the three
most-requested
DVDs'**

- MICHAEL ARKIN -

PERSONAL TOUCH PARAMOUNT ON WEB*(Continued from page 46)*

faces an image problem, since buying legal, licensed digital music is perceived as simply "not cool."

Lieberman added that Musicmaker plans to make inroads into Asia, where relatively new markets present opportunities such as local repertoire deals, international sales promotions, new sales initiatives for Asian music in the U.S., and new fulfillment channels.

InterTrust's Garnett discussed copyright protection in the E-entertainment field. "The music industry is collectively losing a large proportion of income to new forms of technology which do not cover rights protection," he said. "Content providers cannot live with the compromises of copyright law in the Internet age, and new business models are vital. [DRM] is the answer."

Ideally, Garnett suggested, a DRM system features "persistent" protection and management of content, flexibility in tracking movements, support for multiple delivery platforms (such

as radio and video) operated online and offline, and assessed payment integration.

Palm Pictures' Blackwell, the founder of Island Records, stressed the Internet's value in developing and promoting artists. "The Internet is a tremendous way to get music out to people. The toughest part for any record company is getting the public to know your artist. Yet with the Internet, it's possible to get your artist on different sites in no time."

When asked what Bob Marley would think of his songs being freely downloaded via sites such as Napster, Blackwell replied, "Bob Marley is one of the most bootlegged artists in the world. We need to assess if the industry is really losing value." Blackwell also repeated a point made earlier in the panel—that an anti-establishment air is part of Napster's appeal for many young music consumers. "How can you get around the system?" is a really exciting game [for them]."

ASIAN ARTISTS CITE PROS, CONS OF INTERNET*(Continued from page 44)*

Kelly Chen, Wang Lee Hong, and current chart king Nicholas Tse—were also bursting to explain how the online music industry is both boon and bane. Chen said the online fan club link is more important in Asia than in the West because fans in the former expect higher levels of personal contact with their stars—speedy and efficient contact.

"This bridge is very important, and anything that makes it stronger I feel is good," she said. "This is what artists want, what makes them excited about the business."

Another major Asian star, Andy Lau, is in the process of negotiating with merchant bankers to take his andylau.com site public. He would be the first artist to take a fan Web site to the equity market in the region.

Youngsters Tse and Wang were equally adamant about a potential onslaught of piracy problems that

could kill a career. Many Chinese artists feel they are already losing as much as half their revenue to pirated compact discs. Before the online industry can take hold in Asia, it must "be ready to accept that music for free is not the proper way," Wang said.

Still, both can see the benefits. Wang has solicited lyrics through his online fan clubs, and Tse said he is launching a second personal Web site in July despite being "computer brain-dead."

He added, "I don't want people watching when I go to the bathroom or something like that, but I understand how important it is for promotion."

While these comments may not be revolutionary for many artists, in Asia image is everything, and opinion is not always welcome. But times change, and the potential changes coming for the music industry are grist for everyone's mill.

offers.

"It's the kind of film that DVD was created for," says Arkin. "Say what you will about some of our titles in the past not having special features, but certainly this one is a shining example of the best quality of DVD."

Paramount will support the

"Braveheart" disc with a "very significant" TV and print ad campaign, says Arkin, which is concentrated at street date and later during the holiday season.

Arkin adds that the timing of "Braveheart" mirrors the time for "Titanic," which was also released for the fourth-quarter holiday gift-

giving season.

"It's becoming our 'epic release window,'" says Arkin of the late-summer scheduling. "It allows us to get it out just prior to the Labor Day holiday—when there's a lot of traffic in stores—and allows us a long window leading into the holiday season."

TECHNOLOGY OR CONTENT?*(Continued from page 44)*

everyone uses," he said, "it is music and other content that will have to be the core of the online experience [for Asian consumers]."

"Mass customization means mass marketing, but we have to make technology work both ways," Loiterton continued. "That means using personalization software to refine the commercial experience, giving them what they want more efficiently." Which is why Gogo is aiming to become an incubator of "baby" artists as well as to

offer downloads compatible with whatever digital hardware is on the market.

Nokia's Montanaro isn't convinced; he is focusing more on the region's appetite for technological innovation. Asia seems to be skipping much of the personal computer revolution in favor of wireless technology, he says. "There is no sure answer to what will happen here. I mean, in Japan people are willing to pay \$1 for a custom ringing tone for their phone. The paradox of the

music industry is that it has huge marketing exposure, but there are so few ways of buying the product. I think Asians will look to technology for the next stage [of industry growth]."

Sarronwala of Soundbuzz is less speculative. "Credit card use is much more limited, and consumers are not used to paying full price for anything [in Asia]," he said. "With multi-currencies and price differentials, we have some basic issues to work out yet."

Billboard.

JULY 1, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
NO. 1					NO. 1				
1	1	9	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	1	77	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95	
2	4	53	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	2	69	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98	
3	8	8	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	3	50	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95	
4	14	30	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	4	25	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98	
5	2	5	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	19.95	5	RE-ENTRY	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98	
6	9	10	THE STORY OF GOLF Ventura Distribution 148	49.98	6	RE-ENTRY	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98	
7	RE-ENTRY		WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	7	RE-ENTRY	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95	
8	6	9	WWF: MICK FOLEY-MADMAN UNMASKED World Wrestling Federation Home Video 255	14.95	8	7	TOTAL YOGA Living Arts 1080	9.98	
9	19	53	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	9	5	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95	
10	7	9	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 9630600413	14.95	10	RE-ENTRY	THE CRUNCH: FAT BLASTER GOES LATIN Anchor Bay Entertainment 10973	9.99	
11	3	3	WWF: WRESTLEMANIA 2000 World Wrestling Federation Home Video 246	39.95	11	20	THE CRUNCH: BOOT CAMP TRAINING Anchor Bay Entertainment 10974	9.99	
12	RE-ENTRY		WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95	12	6	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98	
13	5	9	XTREME WRESTLING: HARDCORE CONCEPTION DGD 001	14.95	13	RE-ENTRY	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99	
14	RE-ENTRY		SUPER BOWL XXXIV 2000 USA Home Entertainment 4400616512	19.95	14	11	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98	
15	15	92	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98	15	RE-ENTRY	DENISE AUSTIN: SIZZLER Parade Video 909	12.98	
16	11	52	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	16	RE-ENTRY	DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98	
17	RE-ENTRY		WIDE WORLD-SPORTS BLOOPERS 5-PACK Madacy Video 9745	19.95	17	8	WEIGHT LOSS-YOGA Living Arts 21	9.95	
18	20	77	WWF: BEST OF WRESTLEMANIA I-XIV ◇ World Wrestling Federation Home Video 214	14.95	18	RE-ENTRY	THE CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment 2853	9.99	
19	17	76	WWF: D-GENERATION X ◇ World Wrestling Federation Home Video 212	14.95	19	9	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98	
20	RE-ENTRY		BULL BUSTERS ALL-STAR RODEO 2-PACK Goldhill Home Video 268	9.99	20	13	LIVING YOGA COLLECTION Living Arts 61187	17.98	

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

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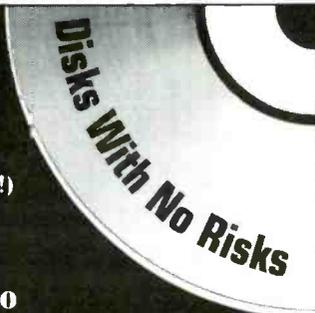
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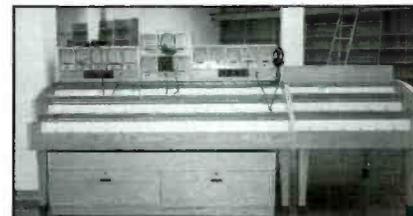
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CANADA'S RETAILERS SHUN CONSIGNMENT

(Continued from page 50)

don't usually distribute labels," says Terrence. "Only five or six artists have hired all eight franchises to distribute an album. A grass-roots independent artist in Vancouver usually doesn't need distribution in Toronto. None of our clients have gone on yet to sign a record deal with a major label, but we have had artists move on to Song Entertainment, Festival, and Outside Music."

"I'm impressed with the way Indie Pool deals with indie artists who really have nowhere else to go," says Bill Ott, president of Song Entertainment Distribution, which handles DJ Freaky Flow, Sarah Slean, Kim Mitchell, and Liona Boyd. "They take product and place it [in stores]. It's then up to the artist or the indie label to make sure that there is product happening in the marketplace."

"There is a synergy that can work between what Indie Pool does and what we do; there's a finite amount of product we can put through our system," Ott says.

Lloyd Nishimura, president of Outside Music, which distributes Danko Jones, the Flashing Lights, Emm Gryner, and Quartette, believes distributors provide a screening process for retailers. "If a retailer has not heard of the album or artist, they are not willing to give the album a chance," he says. "There is just too much product in the marketplace. But it's often hard for us

'There has to be something that makes the album stand out; we look at the marketing support that will be available'

- LLOYD NISHIMURA -

to make a judgment. Most albums today are well-packaged and sound good. There has to be something that makes the album stand out; we look at the marketing support that will be available."

Shelly Nordstrom, VP of sales with Tidemark Music & Distribution (which has a domestic catalog of 250 titles), says that artists are generally releasing albums too early. "So many entry-level artists hope that God and Mother will pull them through," she jokes. "Usually, the missing factors are knowledge of marketing and promotion, and a lack of touring."

"If a band is not touring we will likely not work with them," confirms Jack Schuller, president of Festival Distribution, which handles Shirley

ACTS HONORED AT CCTV/MTV SHOW IN CHINA

(Continued from page 43)

her hit "You Learn" before the live studio audience.

Leslie Cheung was named Asia's biggest superstar at the ceremony, while Sun Nan and Na Ying were named best mainland male and female artists of the year, respectively. Enrique Iglesias and Coco Lee were named international artists of the year. The award for Hong Kong male artist went to Aaron Kwok, and Sammi Zheng was named Hong Kong female artist of the year.

For Taiwan, the awards went to Wang Lee Hom (male artist) and

Shino Lin (female artist). Best new artist honors for Hong Kong went to Nicholas Xie. Sun Nan and Na Ying were honored in the new viewers' choice category as male and female artists of the year, respectively.

Other awards went to mainland pop-punkers Flower (rock band of the year), Yi Ren (best new folk artist), and Pu Shu (new mainland artist). Singer Tian Zhen was awarded mainland song of the year for her single "Close To Me."

MTV Networks International president William Roedy declared himself "very pleased" with the program.

"Tonight's success represents eight years of hard work, and we plan to continue focusing on MTV's channel development in the China market," he added. "Partnering with CCTV was one of our main goals, and we will continue promoting mainland artists like Dadawa and the Yi Ren band."

The 2000 MTV-CCTV Music Honors will be aired on CCTV to more than 500 million households in China, as well as on MTV Mandarin and MTV Southeast Asia. Portions of the show will also air on other MTV channels globally, reaching an additional 310 million households across 136 territories.

Most categories in the awards were voted on by an industry panel, but consumers voted in the newly instituted best male and female artist categories via telephone, mail, and the sina.com and mtv-china.com Web sites.

Eikhard, the Peter Drury Trio, Connie Kaldor, and the Arrogant Worms. "There are exceptions, but if the band is playing only in its hometown region we are unlikely to pick it up unless it is really good or if we figure airplay can develop."

Distributors concede that artists they develop will, if successful, eventually sign major-label deals. "We wish artists well when they leave us," says Nishimura. "It's limited what we can do for them. We're not a record company willing to invest in hiring video directors or backing big tours. Yet, at the same time, we are responsible for their product. If it doesn't sell, it costs us to bring it back from stores."

CHANNEL V

(Continued from page 43)

tent, distribution, and subscription fees were wholly determined by the government.

"We don't think foreign bids for these cable licenses will get approval, so we are [hoping to bypass this] by having only a 33% share in Channel V Korea," Dewhurst says.

Channel V Korea, whose remaining 67% is owned by DoReMi, will mainly feature content from the network's English-language international strand, with Korean subtitles. New, locally produced Korean-language live shows will account for four to six hours of programming daily, gradually increasing to 12 hours a day by next March.

The deal also means Korean music programs will be broadcast via Channel V's other Asian strands. "DoReMi Records' ultimate goal in this deal is not only to make a profit but mostly to provide a tool that can effectively promote Korean music outside of Korea," says DoReMi executive director Hwang-In-suh.

Web portal vkorea.com is a 50-50 joint venture between the two companies. "DoReMi has special value for our new Web site, as it offers a tremendous amount of local proprietary content," Dewhurst adds. "We hope to unify the two ventures through convergence, such as running a live chat room while a show is on TV." Dewhurst says the joint ventures' total capitalization is \$11 million, with Channel V's stake worth \$2 million.

"With South Korea currently being one of Asia's most dynamic marketplaces, this is a perfect time to be creating dedicated broadcast and online services," says Smith. At present, Korean audiences can watch Channel V's Mandarin-language Greater China feed, which carries only three Korea-oriented shows. The 24-hour strand has been distributed to about 3.5 million Korean homes for the past four years through the unregulated MATV terrestrial network.

DoReMi Records, which was founded in 1989 and today has a roster of more than 80 artists, claims to have a 35% market share in Korea. In 1997, it established subsidiaries DoReMi Media and DoReMi Music Publishing.



Preston Honored By City Of Hope. The City of Hope National Medical Center and Beckman Research Institute in Los Angeles recently began its annual fundraising campaign with a luncheon at the Four Seasons Hotel in Beverly Hills. Its Music and Entertainment Industry group has also named Frances W. Preston, president/CEO of BMI, recipient of this year's Spirit of Life Award, to be given at a black-tie gala in the fall. Preston appears prior to the luncheon with members of City of Hope's Music and Entertainment Industry executive board. Pictured, from left, are Neil Portnow, senior VP of West Coast operations for Jive/Zomba; Mary Jo Mennella, senior VP/GM for Fox Music Publishing Inc.; Don Passman, Esq., of Gang, Tyre, Ramer & Brown; Preston; Zach Horowitz, president/COO of Universal Music Group; and Bruce Resnikoff, president of Universal Music Enterprises.

GOOD WORKS

MAP FOR RECOVERY: The Musicians' Assistance Program (MAP) is sponsoring two benefit concerts to raise funds for its substance abuse recovery programs. On Sunday (25), the "Street MAP" show, aimed at the R&B music market, will feature **Tha Alkaholiks**, **Fatlip**, **Self Scientific**, and **DJ DAZ**. The concert takes place at the House of Blues in Los Angeles, and tickets are \$22.50. The "Road MAP" show, taking place on Wednesday (28) at the Gig in Los Angeles, is part of the organization's alternative/college rock series. Participating acts include **the Kurstins**, **the Matt Young Band**, and **the enemies**. Tickets are \$7. Contact: **Gregory Butler** at 323-993-3197.

ARTS EDUCATION: The new non-profit organization, Arts in Education Aid Council, is holding a "Night of Comedy" fund-raiser on Thursday (29) to benefit arts education programs for students in the Los Angeles Unified School District. The event takes place at LA Cabaret in Encino, Calif. Tickets are \$10. Contact: Arts in Education Aid Council Inc. at 818-705-8758.

GOLFING GEAR: The golf apparel company Original Tee is sponsoring the Original Tee Golf Classic on Monday (26) in New Hempstead, N.Y. Funds raised at the event will support junior golf programs for minority youth. Participants will include hip-hop's **Luke and Fab 5 Freddie**, Def Jam president **Lyor Cohen**, Motown president **Kedar Massenburg**, and Flavor Unit president **Shakim Compare**. Contact: **Dana Baxter** at 212-532-5217.

COMEDIANS FIGHT CANCER: On Oct. 3, **Don Rickles** and **Joan Rivers** will perform at the Ryman Auditorium in Nashville to benefit the Minnie Pearl Cancer Foundation. The

foundation was established in the memory of **Pearl**, who was named to the Comedy Hall of Fame and the Country Music Hall of Fame prior to her death in 1996. The organization funds cancer research, education, and patient and family services. Contact: **Paul Shefrin** at 323-931-8200.

TEERING OFF: The 18th annual Academy of Country Music Bill Boyd Celebrity Golf Classic, hosted by country artist **Kenny Chesney**, will take place Oct. 9 at the De Bell Golf Course in Burbank, Calif. Proceeds from the event will be donated to a variety of charitable organizations, such as the T.J. Martell Foundation, Los Angeles Shriners Hospital for Crippled Children, Bill Boyd Memorial Foundation, and Mr. Holland's Opus Foundation. The tournament will be played in teams, each of which will consist of a celebrity and four other players. Entry fees are \$400 per person. Contact: **Paul Shefrin** at 323-931-8200.

J-POP'S INTERNATIONAL APPEAL

(Continued from page 46)

pop culture]," he said. "Avex sees Korea as a very important market because it is so close to Japan."

EMI's Passman suggested that Japan, Asia's biggest music market, was not the only country to experience cross-border success in the industry. "Sure, Utada Hikaru sold 900,000 copies of her album 'First Love' outside of Japan," he said. But Chinese star Faye Wong is also popular outside her obvious markets. "So it's not a one-way street anymore."

One problem, said Tan, is what he described as the unwillingness of Japanese record companies to market Chinese acts or treat them as priorities. "Avex would like to contribute to

JUNE

June 23-29, **L.A. Music 2000**, sponsored by SpinRecords.com, the University of Southern California (USC), 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 Warehouse Music and USC, USC campus, Los Angeles. 213-740-8748.

June 27, **ASCAP Writers Reception**, the Leopard Lounge, New York. 212-621-6416.

June 27, **Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

June 28, **BMI Acoustic Roundup**, the Living Room, New York. 212-586-2000.

June 28, **BMI Circle Of Songs Showcase**, the Gig, Los Angeles. 310-659-9109.

June 28, **Music Business 101—The Art Of Producing**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

June 28, **Music, Money, And Success**, presented by ASCAP and L.A. Music Week, Borders Books & Music, Sherman Oaks, Calif. 323-883-1000, ext. 222.

June 28, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

June 28-30, **EMediaWorld**, Westin Bonaventure Hotel, Los Angeles. 800-535-1812.

June 29, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

June 29, **L.A. Weekly Music Awards**, Henry Fonda Theatre, Los Angeles. 323-653-1588.

JULY

July 5, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 6, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 10-13, **SGA Week**, Songwriters Guild of

America, Nashville. 615-329-1782.

July 11, **Latin Grammy Awards Press Conference**, Beverly Hills Hotel, Los Angeles. 310-392-3777.

July 11, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

July 12, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 12, **What A&R Reps Have To Say**, presented by ASCAP, ASCAP New York office. 212-621-6243.

July 12-14, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 212-536-5002.

July 13, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 14, **Florida Music Showcase**, the Station, Orlando, Fla. floridashowcase.com.

July 19, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

July 20, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozart, Salzburg, Austria. 201-461-6630, ext. 101.

July 22-25, **Executive Development Program For Radio Broadcasters**, presented by the National Assn. of Broadcasters, Georgetown University, Washington, D.C. 202-775-3511.

July 26, **Straight Talk**, presented by ASCAP, ASCAP Nashville office. 615-742-5000.

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.

July 27, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 27, **Pearl Awards**, presented by the Faith-Centered Music Assn., Grand Theatre, Salt Lake City. 801-355-2787.

CALENDAR

AUGUST

Aug. 9-12, **Atlantic Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York, 212-957-9230.

Aug. 15-17, **NAB Americas Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 212-536-5002.

Aug. 17-19, **Bandwidth Conference And Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Center, San Antonio. 615-269-7071, ext. 144.

Aug. 18-19, **Music And Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

SEPTEMBER

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriot Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 212-536-5002.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 20-22, **Bluegrass Fan Fest**, the Galt House, Louisville, Ky. 270-684-9025.

NOVEMBER

Nov. 5-7, **NAB European Radio Conference**, Grand Hyatt, Berlin. 202-429-3191.

Nov. 18, **How To Get A Record Deal**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, Lorenzo Alexander, to **Brandon C. Rodegeb** and **Lorena Carillo**, May 29 in Sacramento, Calif. Father is director of urban operations for Bay-side Entertainment Distribution.

Twin boys, Samuel Clayton and Nicholas Ray, June 6 in New York. Mother is **Patricia Kiel**, senior VP of communications at Sony Music En-

tertainment. Father is **Tim Steele**, a visual artist.

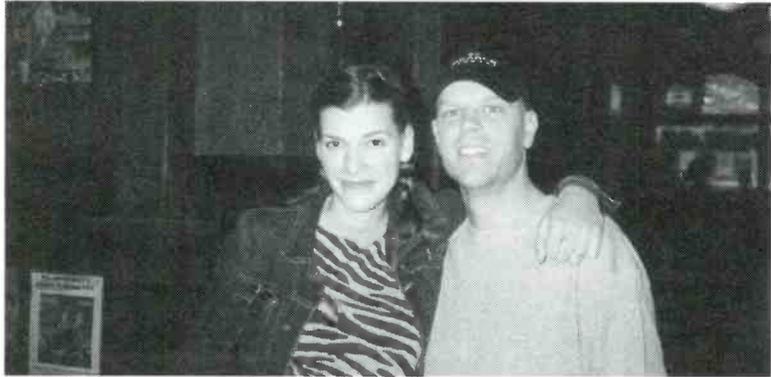
DEATHS

Margie Rayburn, 76, of natural causes, June 14 in Oceanside, Calif. Rayburn was a Liberty Records and Capitol Records vocalist who recorded such 1950s hits as "I'm Available," which reached No. 9 on The Billboard Hot 100 chart in 1957, and "Freight Train." She was also a member of the vocal group the Sunnysiders, known for "Hey, Mr. Banjo," and of Ray Anthony's Orchestra. Rayburn also performed for troops during World War II and later entertained in Reno, Nev., and Las Vegas. She is survived by her sister, a brother, and two nieces.

Forest Hamilton, 55, of a heart attack, June 15 in Tarzana, Calif. Hamilton, a music industry veteran whose career spanned more than 30 years, was an artist manager and consultant. He guided the careers of such acts as the Pointer Sisters, Bill Withers, Isaac Hayes, A Taste Of Honey, and the Gap Band. He was recently involved in the launch of the new Lazy Bones/Mo Thugs project and the new Cameo CD. Hamilton is survived by his wife, a daughter, a son, his mother, his father, and a sister.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Moon Over Chicago. Capitol Records recording act Shivaree is working its way across the country in support of current single "Goodnight Moon." Here, front woman Ambrosia Parsley strikes a pose with Robert Chase of modern rock WKQX (Q-101) Chicago.

newsline...

EMMIS PURCHASE OF CLEAR CHANNEL OUTLETS BOOSTS STOCK. When the Department of Justice quashed Hispanic Broadcasting Corp.'s \$127 million purchase of three Clear Channel spinoffs, Emmis Broadcasting—thwarted thus far in the Clear Channel sales—stepped in and snatched them up. Wall Street, which has punished Emmis since it purchased the Lee TV group for \$562 million, rewarded CEO Jeff Smulyan with a near \$5 gain June 15, a one-day boost of 14%. "The more Emmis becomes a pure radio company, the better," says First Union analyst James Boyle. Smulyan says another radio deal is imminent. Meanwhile, the company has delayed its annual stockholder meeting as it determines if and how it could spin off its TV division, which has weighed down the stock. Boyle says the fact that Emmis has had two straight weeks of consecutive \$100 million deals indicates that Emmis is back in the game. Earlier this month, it agreed to buy a Phoenix TV station and three AMs from Hearst-Argyle Television for \$160 million.

Separately, Emmis may be nearing an out-of-court settlement with Sinclair over its purchase of six radio stations and one TV station in St. Louis. Sources say an agreement may be reached within the next two weeks. "Clearly, our preference is to settle the matter," says a company insider. An Emmis spokeswoman declined to comment on the negotiations. Sinclair and Emmis had traded lawsuits over the latter's stalled \$366.5 million deal with former Sinclair CEO Barry Baker, who was given the cluster as part of his severance package. Because Emmis already owns crosstown album rock KSHE, country WKKX, and sports WXTM, it will need to divest three FMs to buy the Sinclair cluster.

INFINITY AND BACK? Rumors that Viacom will buy back Infinity Broadcasting has run up Infinity's stock to near its 52-week high. Although neither company would comment, analysts believe the deal could be worth \$16 billion, or \$42 a share. Infinity's \$1 billion in annual profits would give Viacom more leverage in buying new properties.

STREAMING MAD. The battle between the National Assn. of Broadcasters (NAB) and the record industry over Web streaming fees went to Capitol Hill June 15. In a hearing before the House Copyright Subcommittee, NAB president/CEO Eddie Fritts said broadcasters already pay \$300 million a year to copyright licensing groups such as ASCAP and BMI. "We see no change in that system any time soon for either over-the-air or Internet services," said Fritts. Meanwhile, the NAB is returning two months' worth of a station's annual dues to radio members because its spring show in Las Vegas made so much money. And Federal Communications Commission (FCC) Chairman Bill Kennard is not going to the NAB show in San Francisco. The surprising snub may be the result of bad blood between Kennard and the NAB over low-power FM. No comment from the FCC.

BANKS RETURNS TO CHICAGO. ABC Radio Networks syndicated R&B personality Doug Banks, who hosted afternoons at WGCI Chicago for 12 years before leaving the market to take on mornings for the network, will return to the Windy City's airwaves July 10 at WVJM (New 102.3), which flips to R&B.

FRANK SAXE

Keeping Station Concerts Peaceful

The Right Security Measures Are Crucial, Programmers Say

This story was prepared by Airplay Monitor's Dana Hall.

NEW YORK—As soon as the summer radio station concert season starts, so do the stories of station events marred by violence.

Sometimes, programmers say, the stories are blown out of proportion by TV stations or newspapers that, when things don't go horribly wrong, refer to a concert-giving outlet only as "a local radio station," without giving the call letters.

But there's less ambiguity about what happened in Boston, where a Ruff Ryders/Cash Money tour date was canceled due to a brawl backstage involving the stabbing death of a man. Or at a club event in Augusta, Ga., where WFXA staffer Stephanie Huff, along with several others attending, was injured in a shooting.

So how does one protect a station in what some programmers view as an increasingly violent world? WROU (U92) Dayton, Ohio, VP of operations Stan Boston says, "You

have to take precautions, knowing that anything could happen, even if you've never had an incident."

WBLX Mobile, Ala., PD Myronda Reuben recalls that after an incident last year in which violence erupted on a local beach, the station now takes extra precautionary measures. "It wasn't even an event sponsored by the station, but our van was there. It can happen in even the most unlikely situations. Now we are always thinking about the safety of our staffers and the

(Continued on page 66)

Violence In Lyrics, Life An Issue For Radio

While much of rap and hip-hop's lyrical content in recent years has emphasized the baller lifestyle—money, women, and cars—instead of the violent content of the gangsta era, hip-hop stars seem to be getting into more trouble than ever.

In the past six months, headlines have detailed the alleged involvement of Puff Daddy, Jay-Z, Da Brat, Q-Tip, and others in violent altercations. And there are even more incidents of arrests on drug and weapons charges.

Has the violent content in music, which was once debated in the industry, moved from lyrics to real life? While programmers can try to image around an artist's music, not his actions, what happens when the violence spills over into radio's special events, concerts, and work life? Is there simply more violence in society overall?

Tony Rankin, PD of WIZF (the Wiz) Cincinnati, says, "There is more violence in general, not just in music. I mean, look at what's happening in professional sports. You have players on trial for murder, others for assault. It's becoming the normal way of life, even when it's not accepted. People are so desensitized to violence. What's next? [In our business], if you don't like what your PD is saying or you don't want to deal with a particular rep, do you have someone go out and 'get him'? It's crazy."

Not only is there less sensitivity to violence, according to Rankin, there is less concern over the consequences of one's actions.

"With some of these stars, they truly start to believe they are invincible," he says. "When you have that much money and you think you have that much power, they believe they can get away with anything. And it's not just rap artists. Look

at Whitney Houston in Hawaii or Halle Berry's car accident. They think they are above the law, or better yet, they have enough money to hire the best lawyers to make sure they are above the law. But we have to consider what message that is sending to young people who look up to them. Maybe they should be punished to make a point."

KPRS Kansas City, Mo., PD Sam Weaver doesn't think the music is any more violent than in the past, but "there are just more nut-case artists. There are a lot of acts out there who have a lot of issues—maybe with the law, maybe with their personal habits. But the key is they're famous, so we're going to

'For some of these acts, bad publicity is good publicity for them. It just adds to their legitimacy with their fans'

— SAM WEAVER —

hear about everything they do. So the perception is that there are more artists involved in cases where violence is an issue. But then again, I often ask myself, How much of it is planned or created for their image? For some of these acts, bad publicity is good publicity for them. It just adds to their legitimacy with their fans."

Weaver adds, "In general, we get information a lot quicker and from many more sources than we ever did before. So even though the

amount of incidents might be the same, we're just more aware. Even 10 years ago, people weren't on the Net, we didn't have the abundance of prep services for radio that we have now, and our general news programs [didn't focus as much] on entertainment-type issues. Even CNN."

But others disagree, seeing more violence in lyrics. The bigger problem, says WBLX Mobile, Ala., interim PD Myronda Reuben, is that "the music can be violent and negative without any mention of the possibilities or the positive. Back in the day, when a rapper was talking about 'the life,' it was usually about getting out or away from the violence and the streets. Now, the music glorifies it, and there are so many contradictory messages out there. Puffy will rap about how the death of his friend Biggy was senseless, yet he turns around and acts the exact opposite."

WROU (U92) Dayton, Ohio, VP of operations Stan Boston says that he feels "it all starts at home in terms of instilling values, but as a programmer, I'm still concerned over violent images in music. For example, the Eve record 'Love Is Blind' had a really positive message—until the end. She shoots the guy. I mean, what is that saying to kids? That revenge is the answer?"

"And it's those types of records that put pressure on me as a programmer," Boston says. "On one hand, you want to stay competitive and play the hit records, but you feel guilty for putting that message out there. And even if I don't play it, someone else or a video channel will. It has to be a concerted effort amongst the whole music industry to address the issues of violence in music."

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Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept 1.

Adult Contemporary

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	22	BREATHE WARNER BROS. 16884 †	FAITH HILL 11 weeks at No. 1
2	3	3	17	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
3	2	2	42	AMAZED BNA 65957 †	LONESTAR
4	4	4	38	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
5	5	6	13	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
6	7	8	8	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
7	6	5	22	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
8	8	7	36	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
9	10	10	27	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
10	9	9	18	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
11	12	13	8	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
12	11	11	63	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	14	14	13	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	13	12	9	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
15	15	19	5	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT	WHITNEY HOUSTON & ENRIQUE IGLESIAS
16	16	15	35	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	17	17	61	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	18	16	44	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
19	19	18	60	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
20	20	20	54	I COULD NOT ASK FOR MORE LAVA ALBUM CUT/ATLANTIC †	EDWIN MCCAIN
21	21	21	11	I TRY EPIC ALBUM CUT †	MACY GRAY
22	22	24	4	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
23	23	22	7	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE
24	24	26	5	IF YOU BELIEVE REPRISE 16904	SASHA
25	30	—	2	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ

Adult Top 40

T. WK.	L. WK.	2. WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	30	EVERYTHING YOU WANT RCA ALBUM CUT †	VERTICAL HORIZON 11 weeks at No. 1
2	3	4	10	BENT LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
3	2	2	26	I TRY EPIC ALBUM CUT †	MACY GRAY
4	6	8	12	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
5	4	3	22	BREATHE WARNER BROS. 16884 †	FAITH HILL
6	7	6	12	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	5	5	25	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
8	9	10	19	HIGHER WIND-UP ALBUM CUT †	CREED
9	8	7	52	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
10	11	13	10	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
11	10	9	36	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
12	12	11	15	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
13	15	16	16	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
14	13	14	11	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	16	15	11	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
16	14	12	24	AMAZED BNA 65957 †	LONESTAR
17	17	18	48	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
18	18	19	13	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
19	22	23	4	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
◀ AIRPOWER ▶					
20	20	22	6	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
21	19	17	12	MARIA MARIA ARISTA 13773 †	SANTANA FEATURING THE PRODUCT G&B
22	21	20	21	TELLING STORIES (THERE IS FICTION IN THE SPACE BETWEEN) ELEKTRA ALBUM CUT/EEG †	TRACY CHAPMAN
23	23	21	15	BYE BYE BYE JIVE 42681* †	'N SYNC
24	26	29	5	SIMPLE KIND OF LIFE TRAUMA 490365/INTERSCOPE †	NO DOUBT
25	24	25	19	ONLY GOD KNOWS WHY 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 generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications.

Radio

PROGRAMMING

KEEPING STATION CONCERTS PEACEFUL

(Continued from page 64)

listeners."

Jason Gani, promotion director for WJMZ Greenville, S.C., has planned hundreds of events. His first rule is to "map out the whole game plan for the event. From there, you will be able to determine what concerns you might have. What is the venue set-up? What about access? We think about the surrounding area as well as the inside area."

WPHI (Philly 103.9) Philadelphia promotion director Amber Noble agrees. "The first thing we do is meet with the venue management," she says. "Unfortunately, what I have found is that because of situations like what happened in Boston at the Ruff Ryders show, many venues assume any show with an urban, black audience attending means there will be trouble. That's frustrating, but we have to deal with it. Often that means they require extra security measures."

SECURITY, SECURITY, SECURITY

Without a doubt, the most important aspect of any event, large or small, is the right security measures, programmers say. "Any time you have a large group of people, things will happen," says KPRS Kansas City, Mo., PD Sam Weaver. "It could be a concert by the Backstreet Boys or the Boys Choir Of Harlem. You can never have enough security. It's all about crowd control."

"It never hurts to have more security," says WJMZ's Gani. "But there are things you must consider when hiring a security company. They should be a professional company. The one I used when I was back in Philly was top of the line. Many of their employees were cops as well. You can't just have a bunch of beefy guys from the local gym. They may cause more problems than eliminate them. Professionals know police tactics and how to deal with a situation without using violence. You have to be able to squash any problems quickly—otherwise, they just become bigger problems. "You also want to have a few uniformed officers in the area, but not a lot," adds Gani. "If you have a lot of cops in blue standing around, they can cause more tension with your listeners. It's best to work with the police and see if they will wear security T-shirts or stay only in certain areas. And always let the local police know what the station is doing."

OUTDOOR EVENTS ARE DIFFERENT

"Outdoor events are a little different," says WPHI's Noble. "We have an annual concert during the Greek picnic here, so we have to work with the organizers of that, as well as the local police. You have to have two or three times more security, because you're dealing with a much larger perimeter and areas that may be out of direct view. Also, in summer it can get pretty hot outside, which can cause tempers to flare."

"There are times when metal detectors and a 'pat down' are necessary when listeners enter a venue. But again, that requires the proper security people," says Gani. "If you have never dealt with a club before, meet with [its managers] prior to booking the event. Talk with their security to find out what their perceptions are of your listeners. You want to make sure that they aren't going to be the cause of any potential problems. If they've never dealt with the black audience before, you may decide to go somewhere else for your event."

CHOOSE YOUR ARTISTS WISELY

In addition to actual bodies performing security, there are other measures these programmers take when planning an event. The first consideration is the artist.

'You have to take precautions, knowing that anything could happen'

- STAN BOSTON -

Says Weaver, "Sometimes, the label will steer you away from certain artists, because they know. Listen to them."

WROU's Boston recommends investigating "an artist's stage performance. And if you play a single from an act, but the rest of the album has lyrics and content that you wouldn't play on the radio, you might want to think twice about having them at your show. After all, you don't want to be in a situation where you are begging the [act] not to swear, take off their clothes, or

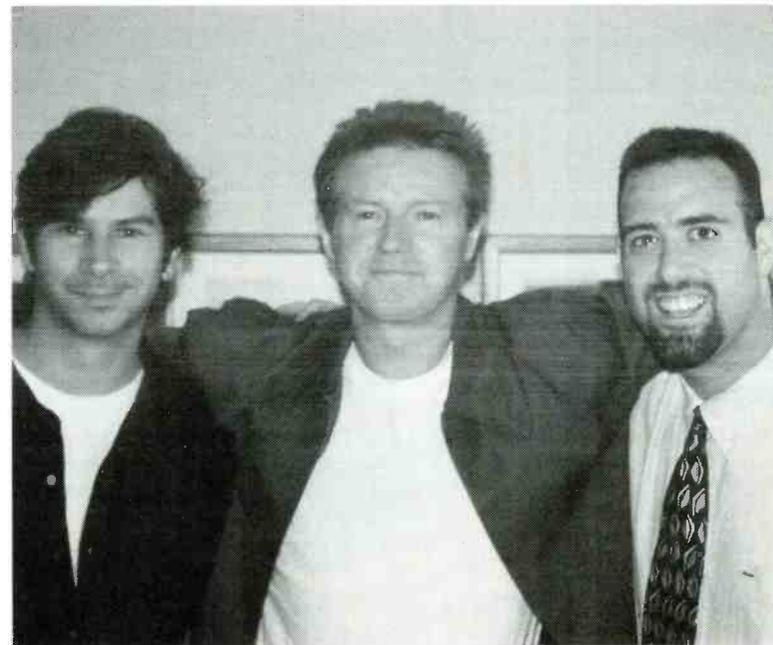
do anything else that might cause problems."

Gani says, "Establish the rules in advance with the production company working your show, with the label, and with the artist and management. If you don't want [an artist] to show up in your small backstage area with his entourage of 50 people, he has to know that in advance."

"When planning a show, we always bear in mind the image of the artist, and does that reflect our station and the event we are currently promoting," says Noble. "But sometimes we have trouble when we are doing something for the younger audience. At many of the clubs we utilize, I find there are dress codes in place—no jeans, sneakers, boots, or hats. I don't necessarily agree with that, though. If someone is in the mind to cause trouble, [that person is] going to do it whether in jeans or dress slacks."

"Other clubs now have age limits as well," Noble adds. "Even though the drinking age is 21, there are clubs that don't allow you in unless you're 23. These are various measures some clubs take, although we don't."

WIZF (the Wiz) Cincinnati PD Tony Rankin adds that sometimes it's a matter of using positive messages and "reverse psychology. When we had our big outdoor event in the park last year, we had about 10,000 people come out. There were no problems. And we made a point of stressing that on the stage then and on the air afterward. We want people to be proud of the fact, despite the image that any time black folks get together in mass there is violence. That's not true. Also, I like to believe if you earn the respect of your audience at an event, they will respect you and those around them as well."



Boys Of Summer. Don Henley recently made a promotional stop at WPLJ New York, where he performed at a private sound-check party for listeners at Radio City Music Hall. Pictured, from left, are WPLJ on-air host Race Taylor, Henley, and WPLJ research director Marc Hilsenrath.

Knowing what you want to do with your life when you're 18 years old is a feat unto itself. But getting signed to a music label at that age in the rock arena is even more unusual.

This rarity was the reality for the members of Eve 6, who were grabbed by RCA while still in high school and soon thereafter released a debut self-titled album that spawned the hit "Inside Out."

At the time, says drummer Tony Fagenson, "People wanted to criticize us because we were young and they didn't think we'd paid our dues."

When facing the prospect of recording the act's second album, "Horrorscope," he says, "there was some degree of worry, especially because people said we were a one-hit wonder. But that kind of

stuff fueled us. We said, 'Screw them. We're gonna go make a record twice as good or 10 times as good.' We kind of thought of it as a clean slate. I think this record is far superior to our first. Our



whole perspective has changed from three years ago, and we've grown up as people" (see story, page 14).

The first single off of the album, "Promise,"

which is No. 9 on this issue's Modern Rock Tracks chart, is already vaulting Eve 6 past any one-hit wonder talk. "We really took a lot of time with this one," Fagenson says. "We actually wrote it last year when we were on tour. The song is kind of about caution before jumping into something, like watching yourself when you get involved in a new relationship. Things may be exciting, but there should be some caution."

The single's unique lyrical style, with interesting line pickups and musical drama, runs through all of Eve 6's songs. "The lyrics are really what drive the band. We're just trying to make music that doesn't get in the way of the lyrics and that just adds to it," Fagenson says.

WORK FOR HIRE

(Continued from page 1)

lawmakers calling for repeal.

The law, which was put forward at the end of last session at the request of the Recording Industry Assn. of America, robs recording artists of future rights to gain control of their recordings, the organizers say.

The letter was mailed June 22 to Rep. Henry Hyde, R-Ill., chairman of the House Judiciary Committee; Rep. Howard Coble, R-N.C., chairman of the Judiciary Committee's Courts and Intellectual Property Subcommittee; and all members of that subcommittee. It was also sent to Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and all members of that committee.

The text of the letter reads:

'Sending one letter with everybody's signature shows we are unified and will put any misinformation to bed that we're fragmented'

- ANN CHAITOVITZ -

"The undersigned groups and individuals represent a vast cross section of the performing artist community. We are united in our opposition to Section 1011 (d) of the Intellectual Property and Communications Omnibus Reform Act of 1999. The provision, which added sound recordings to the categories of works made for hire, is a substantive change to the Copyright Act and is detrimental to recording artists. We urge you to support the full and immediate repeal of Section 1011 (d) of H.R. 3194."

The letter is signed by representatives of the American Federation of Television and Radio Artists (AFTRA); the American Federation of Musicians; the Music Managers Forum; ASCAP; BMI; AmSong, a group of top singer/songwriters; independent managers; artists' lawyers; the Nashville Songwriters Assn. International; and the Artists' Coalition. The latter is an ad hoc group founded by Don Henley and Sheryl Crow and now includes 42 recording acts, such as Billy Joel, Bruce Springsteen, Dixie Chicks, the Beastie Boys, Q-Tip, Hanson, and Joni Mitchell, and Raphael Saadiq of Lucy Pearl.

Ann Chaitovitz, AFTRA's national representative/staff counsel, says, "Sending one letter with everybody's signature shows we are unified and will put any misinformation to bed that we're fragmented."

Chaitovitz notes that the letter is a result of a recent meeting at which all the groups agreed on a no-compromise, repeal-only position (Billboard, June 24).

Billboard®

JULY 1, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	9	I DISAPPEAR 4 weeks at No. 1 "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
2	2	2	22	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	3	3	11	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
4	5	5	11	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
5	4	4	10	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	7	9	11	GODLESS NO PLEASANTRIES	U.P.O. EPIC
7	9	13	5	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
8	6	7	23	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
9	12	14	9	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
10	8	8	18	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
11	14	19	5	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
12	11	12	8	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
13	16	15	43	HIGHER HUMAN CLAY	CREED WIND-UP †
14	13	10	20	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
15	15	11	33	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
16	17	21	8	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †
17	19	16	31	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
18	18	17	31	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
19	10	6	10	NOTHING AS IT SEEMS BINAURAL	PEARL JAM EPIC
20	22	25	6	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
21	29	33	3	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
22	20	22	8	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
23	26	30	4	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
24	24	24	26	WHAT IF HUMAN CLAY & "SCREAM 3" SOUNDTRACK	CREED WIND-UP †
25	25	26	7	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
26	NEW ▶	1		CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
27	23	20	21	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
28	32	34	3	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE
29	27	28	9	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
30	38	—	2	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
31	21	18	14	SILVER FUTURE "HEAVY METAL 2000" SOUNDTRACK	MONSTER MAGNET RESTLESS
32	28	23	14	NOW YOU KNOW FULL DEVIL JACKET	FULL DEVIL JACKET THE ENCLAVE/ISLAND/DJMG
33	30	29	20	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
34	31	27	18	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
35	34	38	3	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
36	NEW ▶	1		LIGHT YEARS BINAURAL	PEARL JAM EPIC
37	NEW ▶	1		HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND
38	33	36	5	BASIC BREAKDOWN HALLUCINATING	APARTMENT 26 HOLLYWOOD
39	36	37	3	MAINLINE FOOT FETISH	JESSE JAMES DUPREE V2
40	35	32	6	FIRST TRIP TO THE MOON LATEST THING	THE NIXONS KOCH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

JULY 1, 2000

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	15	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
2	2	2	13	WITH ARMS WIDE OPEN	CREED WIND-UP †
3	3	4	11	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
4	5	5	5	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
5	6	6	10	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	4	3	16	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
7	8	11	11	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
8	10	15	10	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
9	14	32	3	PROMISE WWW.EVE6.COM	EVE 6 RCA
10	9	10	6	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	7	7	34	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
12	11	16	9	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
13	12	17	9	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
14	16	14	8	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
15	13	13	12	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
				AIRPOWER	
16	32	37	3	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
17	19	23	6	RIGHT NOW SR-71	SR-71 RCA
18	15	8	27	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
19	21	24	8	PORCELAIN PLAY	MOBY V2
20	17	9	14	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
21	18	12	20	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
22	24	27	10	ALL MY FAULT FENIX TX	FENIX TX DRIVE/THRU/MCA †
23	22	20	20	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
24	25	31	5	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
25	26	30	13	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
26	20	19	10	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
27	33	36	3	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
28	30	22	19	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
29	23	21	9	10 DAYS LATE BLUE	THIRD EYE BLIND ELEKTRA/EEG †
30	29	26	17	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
31	27	29	8	TOTALIMMORTAL "ME, MYSELF & IRENE" SOUNDTRACK	THE OFFSPRING ELEKTRA/EEG
32	31	28	11	LETTERS NASTY LITTLE THOUGHTS	STROKE 9 CHERRY/UNIVERSAL
33	35	34	7	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
34	39	—	2	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
35	28	18	13	SO SAD TO SAY PAY ATTENTION	THE MIGHTY MIGHTY BOSSTONES BIG RIG/ISLAND/DJMG †
36	NEW ▶	1		STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
37	38	—	2	SUNDOWN THE PARLANCE OF OUR TIME	ELWOOD PALM †
38	36	33	18	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
39	37	35	4	WHY DOES IT ALWAYS RAIN ON ME? THE MAN WHO	TRAVIS INDEPENDENT/EPIC †
40	NEW ▶	1		LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON CHART	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	5	9	IT'S GONNA BE ME JIVE <i>1 week at No. 1</i>	'N SYNC
2	1	1	24	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
3	4	6	19	THERE YOU GO LAFACE/ARISTA	PINK
4	6	9	12	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
5	3	2	13	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
6	9	10	10	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
7	7	8	16	HIGHER WIND-UP	CREED
8	8	4	21	I TRY EPIC	MACY GRAY
9	11	13	11	I WANNA KNOW JIVE	JOE
10	5	3	15	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
11	13	20	7	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
12	12	11	8	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
13	10	7	11	THONG SONG DRAGON/DEF SOUL/DJMG	SISQO
14	14	12	12	I TURN TO YOU RCA	CHRISTINA AGUILERA
15	17	19	12	BROADWAY WARNER BROS.	GOO GOO DOLLS
16	19	21	14	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
17	21	22	7	THE ONE JIVE	BACKSTREET BOYS
18	15	14	20	BREATHE WARNER BROS.	FAITH HILL
19	18	15	23	BYE BYE BYE JIVE	'N SYNC
20	16	16	22	MARIA MARIA ARISTA SANTANA FEATURING THE PRODUCT G&B	
21	20	17	23	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
22	30	33	5	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
23	29	30	9	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
24	22	18	24	SAY MY NAME COLUMBIA	DESTINY'S CHILD
25	26	29	10	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
26	24	27	7	BACK HERE HOLLYWOOD	BBMAK
27	31	36	5	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
28	23	24	13	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
29	25	25	23	NEVER LET YOU GO ELEKTRA/VEEG	THIRD EYE BLIND
30	27	26	19	YOU SANG TO ME COLUMBIA	MARC ANTHONY
31	32	32	7	I THINK GOD CAN EXPLAIN C2	SPLENDER
32	37	—	2	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
33	34	34	6	BIG PIMPIN' ROC-A-FELLA/DEF JAM/DJMG	JAY-Z FEATURING UGK
34	38	37	10	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/DJMG	DMX
35	33	28	11	OTHERSIDE WARNER BROS.	RED HOT CHILI PEPPERS
36	NEW	1	1	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
37	35	31	24	AMAZED BNA	LONESTAR
38	36	35	13	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	KID ROCK
39	39	40	5	SWEAR IT AGAIN ARISTA	WESTLIFE
40	40	—	2	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 246 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally 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

Womack's Heartfelt 'I Hope You Dance' Wins Radio Support For MCA Nashville

SWINGING IN THE SPOTLIGHT: For as long as singers have performed other writers' songs, they've had to offer an interpretation of events they haven't necessarily endured on a personal level.

But in the case of "I Hope You Dance," which tells of wanting the best for those near to one's heart, country songbird Lee Ann Womack says the lyric hit close to home.

"It made me think about my daughters and the different times in their lives," she says. "As a parent, you just hope those are the kinds of things you will make your children think of."

"But it can be so many things to different people," she continues. "Certainly, it can represent everything a parent hopes for their child, but it can also be for a relationship that's ending as a fond wish for the other person's happiness or for someone graduating, having a baby, or embarking on a new path. It fits almost every circumstance I can think of."

The heartwarming lyric encourages us to hold on to faith and keep the glass half full as life moves forward: "I hope you still feel small when you stand beside the ocean/Whenever one door closes, I hope one more opens/Promise me that you'll give faith a fighting chance/And when you get the choice to sit it out or dance, I hope you dance."

The MCA track has waltzed up Hot Country Singles & Tracks, holding at No. 2 with a bullet this issue. The single also helped prompt Womack's third album, titled "I Hope You Dance," to debut on the country album chart at No. 1 in the June 10 issue—she is one of only eight female performers

ever to enter at the top. On The Billboard 200, its entry point was a lofty No. 17; three weeks after release, the set has already sold half a million copies.

"When I first heard 'I Hope You Dance,' I cried. It just overwhelmed me," says Carey Dunn, music director of KIKF Anaheim, Calif. "It has touched a chord with our listeners, male and female, and people are very passionate about it. I think it says something that so many have never been able to put into words. Lee Ann really has herself a tremendous hit, and it couldn't happen to a better lady. She sings it great."

"It's working wonders for us," adds Tad Svendsen, music director of KYGO Denver, which is playing a special version of "I Hope You Dance" to commemorate the first anniversary of the shooting tragedy at nearby Columbine High School. "We've used it as a springboard to get people to pledge donations as we raise money to rebuild the library there," he says. "It lends itself ex-

tremely well, because it makes such an emotional connection with our listeners."

"I was already working on the album when I first heard it," the Texas-bred Womack notes. "About halfway through, not only did I know



by Chuck Taylor

that I had to record it, but I was already planning what musicians I wanted to have on it," including vocal accompaniment by Sons Of The Desert. "They are so talented; I love their voices and thought they would be perfect," she says.

"I Hope You Dance" hails from Womack's finest full project to date, a 12-song set that is already drawing praise as a career album and one destined to elevate the artist into country's female royalty. In many ways, it also represents a new beginning for the artist, after the closing of her previous label, Decca, last year and her signing to MCA Nashville.



WOMACK

"It was a chance to regroup," she says. "I was sorting out all kinds of things, and I wanted to take the time to do it right."

Womack involved herself not only in the choice of musicians and songs but in the mixing process as well. She says, "It is my responsibility to make sure that the record is mine, that I'm able to make it my way. I don't go to the same publishers or the same studio musicians every time. You can end up with a formula that way, and I wanted to try different things and explore what each song is about and what they needed."

"Thankfully, I have a label and a producer [Mark Wright] that are right on board with that," she continues. "I like all kinds of music, from Ray Price and Nat 'King' Cole to James Taylor, as long as they're done well. I'm a fan first of music."

That includes walking the delicate line between modern country, which these days is leaning pop, and Womack's roots, which include traditional country and bluegrass (her first concert was Conway Twitty in junior high school).

"I do like traditional country—I was raised listening to it—but I've also always done very contemporary stuff. On the new album, I wanted to take the listener on a kind of a journey and to push both sides further

out to see just how far country music can go and still be country music.

"There is a definite beginning and definite end as far as style goes," she adds. "The first and last songs are like bookends; it's very clear to see where I came from and where I'm going. The order of the songs was very much deliberate."

Says Bruce Hinton, chairman of MCA Nashville, "Musically, she comes from a very traditional base, but she's put in a very contemporary setting. That, to me, is as good as country music gets. I certainly think this will be a career album that ultimately goes platinum."

"I feel like an evangelist for Lee Ann," he continues. "Every time I would hear that another station was on board with 'I Hope You Dance,' I felt like I'd brought another soul to salvation. It's a chill-bump kind of song to me; it just stops me in my tracks. The eloquence of the lyric makes it stand out as one of the best country songs ever written."

The track's videoclip—which is top five on CMT—is made all the more compelling by the presence of Womack's two daughters, Aubrie, who is 9, and infant Anna Lise.

"That really makes it come across like a personal message to them," says Jon Allen, assistant PD/music director of KMLE Phoenix. "I think it's a career record and hands-down the song of the year. It's going to make a huge difference for her, too. Many still see her as a newcomer, but it's going to up her a notch on the scale and make Lee Ann more of a household name."

Svendsen at KYGO echoes the sentiment, predicting that "I Hope You Dance" will score awards for song of the year at both the Country Music Assn. (CMA) Awards this year and Academy of Country Music (ACM) Awards next year. "From the beginning, we were getting requests and good early call-out in our research," he says.

For the Grammy-, ACM-, and CMA-nominated singer, such a feat would please Womack to no end, but she is quick to point out that her name is only one slice of the project pie.

"Awards are certainly a nice pat on the back from your peers in the music industry, but I'm definitely a team player. I love it when a song like this shows some success and we are all able to celebrate. I feel like we're all in this together," she says. "Even though the artist is the one that gets up there and accepts the award, it's never just about them, because there are so many people involved along the way."

Still, Womack maintains that the most important connection remains that between herself and the listener. "I like to think that I can bring as much as possible to my own projects, but what it all comes down to is making great music and sharing it with the people."

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 Avant, Separated
- 2 Carl Thomas, I Wish
- 3 504 Boyz, Wobble Wobble
- 4 Ice Cube, Hello
- 5 Eminem, The Real Slim Shady
- 6 Jagged Edge, Let's Get Married
- 7 Mary J. Blige, Your Child
- 8 Ideal Feat. Lil' Mo, Whatever
- 9 Busta Rhymes, Get Out
- 10 Big Tymers, Get Your Roll On
- 11 Eve & Jadakiss, Got It All
- 12 Donell Jones, Where I Wanna Be
- 13 Da Brat Feat. Tyrese, What'Chu Like
- 14 Lucy Pearl, Dance Tonight
- 15 Kelly Price, As We Lay
- 16 D'Angelo, Send It On
- 17 Nelly, (Hot S**t) Country Grammar
- 18 Juvenile, I Got That Fire
- 19 Trick Daddy, Shut Up
- 20 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 21 Aaliyah, Try Again
- 22 Next, Wifey
- 23 R. Kelly, Bad Man
- 24 TG, Daily
- 25 Aaliyah & DMX, Come Back In One Piece
- 26 Ruff Endz, No More
- 27 Common, The Light
- 28 Three 6 Mafia, Sippin' On Da Syrup
- 29 Torrey Carter, Take That
- 30 Ruff Endz, No More
- 31 Jay-Z Feat. UGK, Big Pimpin'
- 32 Lil Wayne, Respect Us
- 33 Beanie Sigel Feat. Eve, Remember Them Days
- 34 Gerald Levert, Baby U Are
- 35 Jermaine Dupri, I've Got To Have It
- 36 Macy Gray, Why Didn't You Call Me
- 37 Tha Eastsidaz, Got Beef
- 38 Lil' Mo, Ta Da
- 39 Ghostface Killah, Cherchez LaGhost
- 40 Brian McKnight, 6, 8, 12
- 41 Toni Braxton, He Wasn't Man Enough
- 42 MC Eht, The Hood Is Mine
- 43 Arr i! Feat. Beanie Sigel, 4 Da Family
- 44 Ke is, Get Along With You
- 45 Mya Feat. Jadakiss, Best Of Me
- 46 Yolanda Adams, Open My Heart
- 47 1NC (One Nation Crew), Nobody
- 48 Hangmen 3, Holla Back
- 49 Bone Thugs-N-Harmony, Can't Give It Up
- 50 Big Punisher, It's So Hard

NEW ONS
 Lil' Kim, No Matter What They Say
 Joe, Treat Her Like A Lady
 Toni Braxton, Just Be A Man About It
 Stephen Simmonds, I Can't Do That
 Wyclef F/The Rock, It Doesn't Matter
 Beanie Man F/Mya, Girls Dem Sugar
 Devyne Stephens, Uh Huh



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Ty Herndon, No Mercy
- 2 Rascal Flatts, Prayin' For Daylight
- 3 Dixie Chicks, Goodbye Earl
- 4 Eric Heatherly, Flowers On The Wall
- 5 Shedaiss, I Will...But
- 6 Chad Brock, Yes!
- 7 Lee Ann Womack, I Hope You Dance
- 8 Aaron Tippin, Kiss This
- 9 Trace Adkins, More
- 10 Faith Hill, The Way You Love Me
- 11 Collin Raye, Couldn't Last A Moment
- 12 Keith Urban, Your Everything
- 13 Clay Davidson, Unconditional
- 14 Trisha Yearwood, Where Are You Now
- 15 Reba McEntire, I'll Be
- 16 Garth Brooks, When You Come Back To Me Again *
- 17 Phil Vassar, Just Another Day In Paradise *
- 18 Diamond Rio, Stuff *
- 19 Allison Moore, Send Down An Angel *
- 20 Joe Diffie, It's Always Somethin' *
- 21 LeAnn Rimes, I Need You *
- 22 Tammy Cochran, If You Can *
- 23 Chely Wright, She Went Out For Cigarettes *
- 24 Billy Gilman, One Voice *
- 25 Toby Keith, Country Comes To Town *
- 26 The Kinleys, She Ain't The Girl For You *
- 27 Clint Black W/Steve Wariner, Been There
- 28 Warren Brothers/Sara Evans, That's The Beat... *
- 29 Coley McCabe, Grow Young With You
- 30 Brad Paisley, Me Neither
- 31 Mark Wills, Almost Doesn't Count
- 32 Anita Cochran, Good Times
- 33 Vince Gill, Feels Like Love
- 34 Marty Raybon, Searching For The Missing Peace
- 35 Nickel Creek, Reasons Why
- 36 Charlie Major, Right Here Right Now
- 37 Andy Griggs, She's More
- 38 Craig Morgan, Something To Write Home About
- 39 Alecia Elliott, You Wanna What?
- 40 Darryl Worley, When You Need My Love
- 41 River Road, Breathless
- 42 Steve Wariner, Faith In You
- 43 Toby Keith, The Chain Of Love
- 44 Clay Aiken, How Do You Like Me Now
- 45 Gary Allan, Lovin' You Against My Will
- 46 Mark Chesnut, Fallin' Never Felt So Good
- 47 Kathy Mattea, Trouble With Angels
- 48 Ricky Van Shelton, Call Me Crazy
- 49 Tim McGraw, Something Like That
- 50 Blackhawk, I Need You All The Time

NEW ONS
 Billy Ray Cyrus, You Won't Be Lonely Now
 Collin Raye/Bobbie Eakes, Tired Of Loving This Way
 Jo Dee Messina, That's The Way



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 3 Papa Roach, Last Resort
- 4 Kid Rock, American Bad Ass
- 5 Jay-Z Feat. UGK, Big Pimpin'
- 6 Red Hot Chili Peppers, Californication
- 7 Nine Days, Absolutely (Story Of A Girl)
- 8 Aaliyah, Try Again
- 9 Busta Rhymes, Get Out
- 10 Britney Spears, Oops!...I Did It Again
- 11 Jessica Simpson, I Think I'm In Love With You
- 12 'N Sync, It's Gonna Be Me
- 13 Backstreet Boys, The One
- 14 Santana Feat. Everlast, Put Your Lights On
- 15 Blink-182, Adam's Song
- 16 Everclear, Wonderful
- 17 Toni Braxton, He Wasn't Man Enough
- 18 3 Doors Down, Kryptonite
- 19 No Doubt, Simple Kind Of Life
- 20 Metallica, I Disappear
- 21 Kittie, Charlotte
- 22 Kina, Girl From The Gutter
- 23 A Perfect Circle, Judith
- 24 DMX, Party Up
- 25 Matchbox Twenty, Bent
- 26 Creed, With Arms Wide Open
- 27 Hanson, If Only
- 28 Aaliyah & DMX, Come Back In One Piece
- 29 Joe, I Wanna Know
- 30 Mandy Moore, I Wanna Be With You
- 31 Moby, Bodyrock
- 32 Dynamite Hack, Boyz-N-The Hood
- 33 Foo Fighters, Breakout
- 34 Sisqo, Thong Song
- 35 Limp Bizkit, Break Stuff
- 36 Third Eye Blind, 10 Days Late
- 37 D'Angelo, Send It On
- 38 Travis, Why Does It Always Rain On Me?
- 39 Da Brat Feat. Tyrese, What'Chu Like
- 40 Fenix TX, All My Fault
- 41 Disturbed, Stupify
- 42 Staind, Just Go
- 43 Stone Temple Pilots, Sour Girl
- 44 P.O.D., Rock The Party (Off The Hook)
- 45 Goo Goo Dolls, Broadway
- 46 Mark Chesnut, Fallin' Never Felt So Good
- 47 Eve & Jadakiss, Got It All
- 48 Timbaland And Magoo, We At It Again
- 49 Christina Aguilera, I Turn To You
- 50 BBMak, Back Here

NEW ONS
 Incubus, Stellar
 Macy Gray, Why Didn't You Call Me



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Faith Hill, Breathe
- 2 Vertical Horizon, Everything You Want
- 3 Red Hot Chili Peppers, Otherside
- 4 Matchbox Twenty, Bent
- 5 Creed, Higher
- 6 Goo Goo Dolls, Broadway
- 7 Santana Feat. The Pro, Maria Maria
- 8 Nine Days, Absolutely (Story Of A Girl)
- 9 Enrique Iglesias, Be With You/portas Tu
- 10 Foo Fighters, Breakout
- 11 Red Hot Chili Peppers, Californication
- 12 Macy Gray, Why Didn't You Call Me
- 13 Creed, With Arms Wide Open
- 14 Sting Feat. Cheb Mami, Desert Rose
- 15 Bon Jovi, It's My Life
- 16 Backstreet Boys, The One
- 17 Mariah Carey, Can't Take That Away
- 18 No Doubt, Simple Kind Of Life
- 19 Don Henley, Taking You Home
- 20 Stone Temple Pilots, Sour Girl
- 21 Macy Gray, I Try
- 22 3 Doors Down, Kryptonite
- 23 Sinead O'Connor, No Man's Woman
- 24 Travis, Why Does It Always Rain On Me?
- 25 Christina Aguilera, I Turn To You
- 26 Lenny Kravitz, American Woman
- 27 Guster, Fa Fa (Never Be The Same Again)
- 28 Joe, I Wanna Know
- 29 Toni Braxton, He Wasn't Man Enough
- 30 Lenny Kravitz, I Belong To You
- 31 Lenny Kravitz, Fly Away
- 32 Smash Mouth, When The Morning Comes
- 33 Lara Fabian, I Will Love Again
- 34 Sugar Ray, Sometime
- 35 Jennifer Lopez, Waiting For Tonight
- 36 Goo Goo Dolls, Slide
- 37 Fiona Apple, Paper Bag
- 38 Goo Goo Dolls, Iris
- 39 Kina, Girl From The Gutter
- 40 Isaac Hayes, Theme From Shaft
- 41 Sugar Ray, Every Morning
- 42 Foo Fighters, Learn To Fly
- 43 Goo Goo Dolls, Name
- 44 Splendor, I Think God Can Explain
- 45 Jennifer Lopez, If You Had My Love
- 46 Brian McKnight, Back At One
- 47 Red Hot Chili Peppers, Scar Tissue
- 48 Sinead O'Connor, Nothing Compares 2 U
- 49 Shania Twain, That Don't Impress Me Much
- 50 AC/DC, Satellite Blues

NEW ONS
 Whitney Houston & Enrique Iglesias, Could I Have...
 Santana Feat. Everlast, Put Your Lights On
 Everclear, Wonderful
 D'Angelo, Send It On
 Kelly Price, As We Lay

Music Video PROGRAMMING

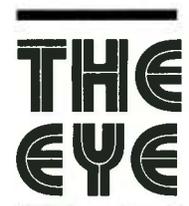
Info On Billboard Conference, MTV Video Awards Announced

MARK YOUR CALENDARS: The dates and locations of two of music video's biggest annual events have been set. First, this year's Billboard Music Video Conference will take place Nov. 8-10 at the Universal Hilton in Universal City, Calif. If you're on the mailing list for the conference, Billboard will be sending you more information this summer. If you're not on the mailing list and would like to be, or if you're not sure whether you're on the list, then please contact me. (My new contact information is at the end of this column.) It's too early to register for the conference, but keep reading this column for updates.

KNAC.com has obtained exclusive rights to show Primus' latest video, "Lacquer Head." The video was directed by Primus front man Les Claypool and features live concert footage and animation. But perhaps some of the video's subject matter is too controversial for some video outlets—including MTV, which won't play the video.

According to Claypool, "Along comes a Primus video addressing the dangers of chemical abuse [glue sniffing], and those MTV hypocrites run for cover. I assume our youth needs to see a video about breaking stuff or the virtues of wearing a thong rather than a couple of puppets going to hell for sniffing gasoline." MTV had no comment.

The 2000 MTV Video Music Awards (VMAs) will be held Sept. 7 at New York's Radio City Music Hall. MTV executives who will produce the program again this year include Salli Frattini and Dave Sirulnick as executive producers and Alex Coletti as producer.



by Carla Hay

MTV LATIN AMERICA CHANGES: MTV Latin America has combined its music programming and talent/artist relations departments to form a new department called music and artist relations. The new department will be headed by VP José Tillán, who has been promoted from executive director of talent/artist relations. Based in Miami, Tillán reports to Charlie Singer, MTV Latin America VP of programming and production.

Some videos that MTV will be showing are those for the channel's "Making The Video" program. After a brief hiatus, the weekly series returns on Wednesday (28) at 10:30 p.m. Eastern Time with an episode about the making of Janet's "It Doesn't Really Matter."

Upcoming "Making The Video" episodes will include LL Cool J's "Imagine That" (July 5), Britney Spears' "Lucky" (July 12), Busta Rhymes' "Fire" (July 19), 98's "Uno Noche" (July 26), and Christina Aguilera's "Come On Over" (Aug. 2).

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Milwaukee-based pop program "Five Star Videos."

TV affiliate: Time Warner Cable in Milwaukee.
 Time slot: 10-11 p.m. Fridays.
 Key staffers: Nick Allard, executive producer/music director; Eric "Ezo" Domenech, associate producer/host.
 E-mail address: fivestartv@aol.com.

- Following are five of the videos from the episode that aired June 9:
1. 'N Sync, "It's Gonna Be Me" (Jive).
 2. Madison Avenue, "Don't Call Me Baby" (Vicious Grooves/C2/Columbia).
 3. DJ Jean, "Launch" (Strictly Rhythm).
 4. Filter, "The Best Things" (Reprise).
 5. Busta Rhymes, "Get Out" (Flipmode/Elektra).

BILLBOARD'S NEW NEW YORK OFFICE: Billboard's New York office has moved. The new address is 770 Broadway, 6th Floor, New York, N.Y. 10003. My new phone number is 646-654-4730. My new fax number is 646-654-4681. My E-mail address (chay@billboard.com) stays the same.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 1, 2000.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

- BOXTOPS**
- Eminem, The Real Slim Shady
 - Sammie, Crazy Things I Do
 - 'N Sync, It's Gonna Be Me
 - Britney Spears, Oops!...I Did It Again
 - Nelly, (Hot S**t) Country Grammar
 - Papa Roach, Last Resort
 - Metallica, I Disappear
 - Kittie, Charlotte
 - Big Tymers, Get Your Roll On
 - Bone Thugs-N-Harmony, Can't Give It Up
 - Donnell Jones, Where I Wanna Be
 - Vitamin C, Graduation (Friends Forever)
 - Aaliyah Feat. DMX, Come Back In One Piece
 - Jagged Edge, Let's Get Married
 - Busta Rhymes, Get Out
 - A*Teens, Dancing Queen
 - Lil' Wayne, Respect Us
 - Eve & Jadakiss, Got It All
 - Juvenile, I Got That Fire
 - Sisqo, Thong Song
 - Alice Deejay, Better Off Alone
 - Avant, Separated
 - Da Brat Feat. Tyrese, What'Chu Like
 - Three 6 Mafia, Sippin' On Da Syrup
 - Jermaine Dupri & Nas, I've Got To Have It
 - Mo Thugs, Did You Really Wanna Before Dark, Monica
 - Pink, There You Go
 - Jay-Z Feat. UGK, Big Pimpin'
 - Kid Rock, American Bad Ass

NEW

- Big Punisher Feat. Tony Sunshine, 100% Destiny's Child, Jumpin, Jumpin
- Korn, Somebody Someone
- Lil' Kim, No Matter What They Say
- Lil' Zane, Callin' Me
- Mary J. Blige, Your Child
- Next, Wifey
- Red Hot Chili Peppers, Californication



Continuous programming
 1515 Broadway
 New York, NY 10036

- Deftones, Change (In The House Of Flies)
- Incubus, Stellar
- Ice Cube Feat. Dr. Dre & MC Ren, Hello
- Ben Harper And The Innocent Criminals, Steal My Kisses
- Beck, Nicotine & Gravy
- The Dandy Warhols, Godless



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- B2Krazy, Something To Say (NEW)
- Essex Court F/Quiz, Ya Can't Standin' Ground (NEW)
- Next, Wifey (NEW)
- Deftones, Change (In The House Of Flies) (NEW)
- Limblifter, Wake Up To The Sun (NEW)
- BBMak, Back Here (NEW)
- Red Hot Chili Peppers, Californication
- Toni Braxton, He Wasn't Man Enough
- Christina Aguilera, I Turn To You
- Jacksoul, Can't Stop
- Kid Rock, American Bad Ass
- Backstreet Boys, The One
- Eminem, The Real Slim Shady
- Rascalt, Top Of The World
- Hanson, If Only
- Edwin, Alive
- Stone Temple Pilots, Sour Girl
- 3 Doors Down, Kryptonite
- Metallica, I Disappear
- 'N Sync, It's Gonna Be Me



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Britney Spears, Oops!...I Did It Again
- Toni Braxton, He Wasn't Man Enough
- Savage Garden, Crash And Burn
- Ricky Martin Feat. Meja, Private Emotion
- No Doubt, Simple Kind Of Life
- Hanson, If Only
- Bloodhound Gang, The Bad Touch
- Aqua, Around The World
- Oasis, Who Feels Love
- Thalia, Entre El Mar Y Una Estrella
- Paulina Rubio, Lo Hare Por Ti
- La Ley, Fuera De Mi
- Eiffel 65, Move Your Body
- Christina Aguilera, I Turn To You
- Blink-182, Adam's Song
- M2M, Mirror Mirror
- 'N Sync, Bye Bye Bye
- Madonna, American Pie
- Shakira, No Creo
- Mandy Moore, Candy



2 hours weekly
 390D Main St
 Philadelphia, PA 19127

- Nelly, (Hot S**t) Country Grammar
- Sisqo, Thong Song
- Major Figgas, Yeah That's Us
- Mary J. Blige, Your Child
- Amil, Fo Da Fam
- Common, The Light
- Next, Wifey
- Mo Thugs, Did You Really Wanna
- Busta Rhymes, Get Out
- Eve & Jadakiss, Got It All
- Jermaine Dupri & NAS, I've Got To Have It
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Beanie Sigel Feat. EVE, Remember Them Days
- En Vogue, Riddle
- Def Squad F/Erick Onasis & Slick Rick, Why Not



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Britney Spears, Oops!...I Did It Again
- Don Henley, Taking You Home
- Everclear, Wonderful
- Kid Rock, American Bad Ass
- No Doubt, Simple Kind Of Life
- Fiona Apple, Paper Bag
- The Temptations, I'm Here
- Nine Days, Absolutely (Story Of A Girl)
- Foo Fighters, Breakout
- Toni Braxton, He Wasn't Man Enough
- Stir, New Beginning
- A Perfect Circle, Judith
- Christina Aguilera, I Turn To You
- Metallica, I Disappear
- Primus, Lacquer Head
- Leona Naess, Charm Attack
- LeAnn Rimes, I Need You
- Dixie Chicks, Goodbye Earl
- Stone Temple Pilots, Sour Girl
- Kina, Girl From The Gutter



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

- Vitamin C, Graduation (Friends Forever)
- 'N Sync, It's Gonna Be Me
- Eminem, The Real Slim Shady
- Sammie, Crazy Things I Do
- Joe, I Wanna Know
- Aaliyah, Try Again
- Ideal, Anything
- Britney Spears, Oops!...I Did It Again
- Mya Feat. Jadakiss, Best Of Me
- Mandy Moore, I Wanna Be With You
- Christina Aguilera, I Turn To You
- Backstreet Boys, The One
- Mariah Carey Feat. Snoop Dogg, Crybaby
- Vertical Horizon, Everything You Want
- Lucy Pearl, Dance Tonight



The legendary Holland-Dozier-Holland songwriting trio received its 10th BMI Pop Award for "Baby I Need Your Loving." Pictured, from left, are songwriter Eddie Holland; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; songwriters Lamont Dozier and Brian Holland; and Del Bryant, senior VP of performing rights and writer/publisher relations for BMI.

Publishers, Writers Win BMI Awards

BMI recently honored top songwriters, composers, and publishers at the 48th annual Pop Awards, the Film/TV Awards, and the Latin Awards.



Singer/songwriter Tal Bachman and songwriter Itaal Shur were on hand to receive accolades. Shown, from left, are Bachman; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; Shur; Frances Preston, president/CEO of BMI; and Del Bryant, senior VP of performing rights and writer/publisher relations for BMI.



BMI composer Michael Kamen, who has composed scores for such movies as "Frequency," "X-Men," "101 Dalmations," and "Mr. Holland's Opus," is shown with Frances Preston, president/CEO of BMI.



Diane Almodovar, assistant VP of Latin music for BMI, congratulates Kike Santander on winning the songwriter of the year award for the second year in a row.



Shown, from left, are BMI award-winning songwriters Kool Moe Dee and Rodney Jerkins.



BMI's top Latin winners show off their awards. Shown in the front row, from left, are Robi "Draco" Rosa, co-writer of "Livin' La Vida Loca" (song of the year); Rick Shoemaker, Warner/Chappell Music president; Ellen Moraskie, senior VP of Latin music at Warner/Chappell Music; and Mario Quintero, songwriter of the year. Shown in the back row, from left, are Frances Preston, president/CEO of BMI; Les Bider, chairman/CEO of Warner/Chappell Music (Latin publisher of the year); Diane Almodovar, assistant VP of Latin music for BMI; Marco Antonio Perez (songwriter of the year); and Kike Santander (songwriter of the year).



BMI songwriter Robi "Draco" Rosa won a Pop Award for co-writing the Ricky Martin hit "Livin' La Vida Loca." Shown, from left, are Rick Shoemaker, president of Warner/Chappell Music; Frances Preston, president/CEO of BMI; Rosa; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; and Les Bider, chairman/CEO of Warner/Chappell Music.



For the third consecutive year in a year, EMI Music Publishing was named publisher of the year. Shown, from left, are Del Bryant, senior VP of performing rights and writer/publisher relations for BMI; Bob Flax, executive VP of EMI Music Publishing Worldwide; Frances Preston, president/CEO of BMI; Barbara Cane, VP/GM of writer/publisher relations for BMI in Los Angeles; and Martin Bandier, chairman/CEO of EMI Music Publishing.



John Williams won a BMI Film/TV Award for his score to "Star Wars: Episode 1—The Phantom Menace." Shown, from left, are Doreen Ringer Ross, VP of film/TV relations for BMI; Williams; Thomas Newman, winner of the Richard Kirk Award for outstanding career achievement; and Frances Preston, president/CEO of BMI.



Shown, from left, are Itaal Shur, co-writer of the Carlos Santana/Rob Thomas hit "Smooth"; singer/songwriter Tal Bachman ("She's So High"); and Bachman's son, Jed.



Smash mouth's Greg Camp, left, and Paul DeLisle show off their BMI Pop Awards for their hit "All Star."



BMI songwriter Wayne Cochran won his second Pop Award for Pearl Jam's "Last Kiss" at the BMI awards dinner. Shown, from left, are Monica Cochran, Cochran's wife; Cochran; and Charlie Feldman, VP of writer/publisher relations for BMI in New York.



Songwriters/producers Evan Rogers and Carl Sturken picked up an award for their 'N Sync hit "God Must Have Spent A Little More Time On You." Shown, from left, are Rogers; Phil Graham, VP of European writer/publisher relations for BMI; and Sturken.

NEW FILE-SHARE PROGRAM IS THE TALK OF MP3 CONFAB

(Continued from page 1)

"There is no way I foresee to enforce copyright with systems like Freenet," said Clarke, who was a featured speaker at the June 20-21 conference that was presented by MP3.com and that attracted 2,000 attendees. "I'm trying to help artists survive and believe they could do a lot better without copyright."

The software, Clarke said, will level the playing field, instead of concentrating the wealth among an elite group of artists. "There will be fewer superstars, and you'll have a much wider group of people making money."

As its name implies, users do not pay for the Freenet software or to access material. Clarke said he is forming a company, called Uprizer, that will "find a way to compensate artists in the world of Freenet." The company should be up and running in a few months, but he declined to disclose further details.

During his talk, Clarke attacked traditional music-industry models, predicting that record companies will become little more than publicity machines as the Internet evolves. "Their role is distribution, and that will be done over the Internet," said Clarke. "It's like if you're selling water in the desert and it starts to rain, you have to find a different business model."

While music plays a large part in Clarke's invention, he said he created it to allow people living in restrictive cultures to access information. For example, in addition to music, users can access political information.

Clarke, who has a full-time job with a London-based auction Web site, also attempted to dispel the idea of songs as property and the notion that making them freely available on the Internet constitutes stealing.

"Stealing involves property, and you can't treat information as if it's real estate or gold," he said.

MP3.COM'S MODEL EVOLVES

Beyond talk of the pros and cons of this newest Napster, much of the confab focused on reactions to MP3.com's recent lawsuit settlement and

subsequent licensing deals with BMG Entertainment and Warner Music Group over the company's controversial My.MP3.com storage system.

One attendee suggested that instigating the lawsuit by putting up the majors' music without authorization was part of a business strategy to force the majors into a deal. MP3.com reportedly will pay BMG and Warner \$20 million each to settle their copyright-infringement suits (filed under the auspices of the Recording Industry Assn. of America [RIAA]) and is expected to pay an additional \$20 million to each of the remaining majors.

MP3.com chairman/CEO Michael Robertson says the theory isn't far from the truth.

"One of the biggest challenges is that we've been misunderstood," he says. "At our core is to provide more access and better personalization. We're not embracing [being sued] as a serious strategy, but if that was the ticket [to getting label content], then it's a small price to pay."

He still contends that the company did not violate copyright law and that courts will eventually rule in favor of that position in future litigation on the subject. "We haven't seen the last of the copyright tug of wars, but technology marches on, and litigation will take a back seat," he says.

The company's president and chief negotiator, Robin Richards, said here that there has been no progress made in settling the suit filed against it by music publishers or in settlement talks with the remaining majors that were part of the RIAA suit.

"All the issues in this space are so difficult," he says. He described both the talks with the publishers and the labels as a "thoughtful dialogue."

Both Robertson and Richards continue to deny industry scuttlebutt that the company is for sale.

As MP3.com and other companies work out their legal problems, litigation will move to the back seat, Robertson says, because as more and

'There's so much advantage to the consumer, and the content has to go where the users are. And there's so much pressure on the labels to deliver'

- MICHAEL ROBERTSON -

more music fans migrate to the Web, music labels will need technology companies to deliver their content.

"It's foolhardy for labels to think they can do it themselves," he says. "It's not their core expertise, and this is a massive technology that's really hard to do."

Of the company's 300 employees, 160 are engineers working to build out the company's infrastructure.

"There's so much advantage to the

U.K.'S AIM SETS DIGITAL RULES ON CONTENT, EYES U.S. MARKET

(Continued from page 1)

business using AIM members' copyrights for an initial six months. At the end of that period, AIM hopes to have agreed-on royalty rates for that content, and the resolution states that any collection fees agreed on by users will be backdated for the six-month period. A crucial clause excludes any service that involves digital downloads or other means of delivering copies of recorded music.

AIM chairman/CEO Alison Wenham tells Billboard that the purpose behind the resolution is to allow AIM members to immediately start growing online business opportunities, while ensuring that they receive payment for the use of their material.

Those attending the meeting were given free rein to express their opinions on the issue and were also invited to submit their ideas as to how they would like AIM to help pursue growth opportunities in North America. "We intend to set up an office in the United States within a year," says Wenham, adding that New York is the preferred location.

Comments AIM vice chairman Martin Mills, who also is founder of the Beggars Banquet label, "The hopes and needs of one company may be entirely different from those of another, so we are inviting members to submit their thoughts on how we should approach North America."

Wenham explains that AIM has decided to target the U.S. market as a priority because market share for British indies in that territory has fallen dramatically over the past decade.

She admits that there is a school of thought that contends that U.S. consumers simply are not into British music. However, she adds, "There is an equal and more encouraging view that the U.S. has not heard British music for quite a long time. [The U.S.] is now such a hostile market to access in terms of promotion and marketing, let alone distribution and

consumer, and the content has to go where the users are," he says. "And there's so much pressure on the labels to deliver."

During his keynote, Robertson hammered away at the company's solutions, which include My.MP3.com's Beam It, Instant Listening, and subscription music channels, as ways that companies can plug into the MP3.com infrastructure.

The company, which is dubbing itself a music service provider (MSP), announced a deal with the Beggars Banquet Group that will feature the company's acts on a new alternative music subscription channel. The offerings include acts from such labels as 4AD and Bauhaus. The channel is expected to launch in July, along with a separate, co-branded Beggars channel.

Beggars receives MP3's infrastructure for free and takes a 50% cut on revenue.

To date, MP3.com has 20 companies using its MSP program, but major retailers with an Internet presence have delayed signing up due to the company's legal problems. Robertson, though, says that could

change quickly. "Prior to the settlement they'd say, 'Yes, we could probably sell more CDs with this; however, we get co-op dollars from the major labels,'" he says. "But a lot has changed since then."

The company has signed the retail chain Djangos to plug in to its Instant Listening service. When the consumer purchases a CD, it is immediately put into their My.MP3 account when the bar code is scanned at the checkout counter.

Also new to the program is lifestyle site About.com, which will integrate MP3.com's music services on its site.

"We have a wealth of tools to monetize music online," Robertson said during the keynote. "We're an infrastructure company that can power hardware or software devices and Web applications."

Robertson predicted that the music business could grow greatly if the industry embraced the new revenue streams put forth by the Internet.

"It could grow to \$100 billion," he said, "but that won't happen by just selling CDs."

becoming too London-biased, but I'm happy to say my fears were unfounded," Wilson said after the vote, which elected Eliza Tyrrell (Grand Central Records), Peter Quicke (Ninja Tune), Mike Heneghan (PIAS Recordings), and Korda Marshall (Mushroom Records), some of whom are outside London, to the AIM board.

Paying tribute to the new organization, Wilson adds, "AIM has already started to get [indies'] money out of PPL [Phonographic Performance Ltd.], and to be quite honest, I didn't even know that PPL existed until I'd been in the [industry] six years."

That kind of confidence in the fledgling organization delights Wenham, who says that without the feedback of members, AIM would not be what it is. "We do get feedback on a lot of issues, which gives us a general steer on whether we are going in the right direction. One wants to do things with as much consensus as possible."

"Obviously on issues that are to do with legislation or policy and European Union matters, AIM has an agenda on behalf of its members," she says. "But where the commercial interests of our members lie, we would be stupid not to listen to our members and make damn sure that you are representing them in a way that is meaningful and relevant to them."

Wenham adds, "Describing AIM as a trade association does not describe properly or do justice to the whole of AIM's agenda. For example, a trade association does not normally enter into commercial activities for, and on behalf of, its members... But where you've got 100% of the sector representing 25% of the market, then there is obviously a real interest in capitalizing and optimizing market share. Our job is to exercise that power and interest to achieve things that otherwise could not be done by any one of our members."

SNEP CHIEF TO FOCUS ON RIGHTS

(Continued from page 8)

the law [introducing broadcasting rights for record producers], the time has come to look at the rates paid by broadcasters." Independent radio federation SIRTI has already complained about SNEP's intentions.

Rony says that this new mandate will probably open the doors for a greater cooperation between indies' body UPFI and SNEP. He says that there are more issues on which the two bodies agree than on which they differ.

Lumbroso, who was the only candidate for the president's post, was elected to a two-year term. Gilles Bressand, managing director of indie XIII Bis Records, remains VP. The SNEP board also welcomed new member Zomba Records, which is represented by French managing director Christophe Lameignere.

Lumbroso replaces Pascal Negre, who held the post for a six-month interim period. Many SNEP members wanted Negre to continue as the

head of the industry body. As president of collecting body SCPP, Negre says he prefers to concentrate on this aspect of the activities.

"I made it clear that when I took the job six months ago, it would only be for a transitory period," he says. "I have enough at SCPP to keep me busy, and besides, I don't think it is desirable that the market leader is also in charge of the industry body. Lumbroso is a real pro, a very smart professional, and he's going to bring a new approach to SNEP."

Lumbroso, a rather media-shy personality, says he wasn't originally a candidate, but he "succumbed to the unanimous pressure of my colleagues, because I think it is an interesting aspect of this industry. I have always been involved in the artistic side of the business, never on its political aspects, and I'm curious. I think I can bring the vision of someone who is close to the terrain and to the artists."

EMMYLOU HARRIS PLANS NONESUCH DEBUT

(Continued from page 1)

With her upcoming Nonesuch Records debut, "Red Dirt Girl," due Sept. 12, the timeless Harris aims to reach out and share her own perspectives on life, love, and longing.

She wrote 11 of the 12 tracks on the set—her 31st record and her first solo effort since 1995's innovative "Wrecking Ball," which won a Grammy for best contemporary folk recording.

"I didn't want to bring the same old casserole to the potluck dinner this time," Harris says. "I figured that the only way to follow 'Wrecking Ball'—which was really important to me creatively—besides my voice and abilities as an interpreter, would be with my own words and music.

"I set out to write four or five good songs, but once I got the first good one out, it gave me the confidence to move forward, and I just kept writing," she says. "I'm still kind of stunned by it."

"Red Dirt Girl" is only the second solo album for which Harris has written the bulk of the songs, following 1985's "The Ballad Of Sally Rose."

"Red Dirt Girl" showcases the diversity of influences in Harris' musical palette, from folk Americana and rock-reflective seasonings to traditional country.

"Emmy has been making records for 30 years now, and one of the things I'm stuck on is that she's now making the best recordings of her career," says David Bither, senior VP of Nonesuch. "There's a semi-tragedy in this business today, where it's increasingly about young artists, but she continues to be prolific, inspirational, and not about [resting] on past successes. She's pushing forward and making the most interesting records she's ever made. Signing her was an easy call to make."

The album comes after a four-year period in which the nine-time Grammy winner intended to take time off from the industry—to the point that she exited her previous label deal and let go of her former management company and previous band. However, this period involved anything but turning her attention away from music.

During the break, she recorded a live album with her band Spyboy, joined Willie Nelson on his "Teatro" set, saw the release of the "Trio" reunion album with Linda Ronstadt and Dolly Parton, oversaw a Gram Parsons tribute album, recorded "Western Wall—The Tucson Sessions" with Ronstadt, and wrote the songs for "Red Dirt Girl."

"I had always wanted to start writing some of the next record after I finished 'Wrecking Ball,' but it really did turn into a non-sabbatical," she says with a smile.

Thematically, Harris says, her songs address human needs and emotions, "the same things I've always been drawn to in other people's music."

"I always have a song stewing around in my head, but I either don't take the time to write it or don't put myself into a situation where I'm in that frame of mind," she says.

"Some of them were quick, some took their time coming out, some were written and discarded, and some were dismantled for parts. It was a combination of all of those things. I'd start off with an idea and not know where it would end up. I've spent my life recording other people's songs and was just grateful that I was able to somehow do even more than I set out to do."

In fact, the title cut, "Red Dirt Girl," a melancholy tale about an Alabama girl whose big dreams are never realized, came to Harris while in the car during the last leg of recording the album. "We were taking a break, and that song just came knocking on the door," she says. "It really wanted to be born, but I didn't think we needed any more songs. And it ended up being the title track."

Other tracks on "Girl," which was primarily recorded in New Orleans, include collaborations with some of Harris' greatest heroes and friends. First, on the production side, she worked with Malcolm Burn, who also helmed "Wrecking Ball" as engineer and mixer.

"I did not want to go in again and re-create 'Wrecking Ball,' but I wanted a musical place I was comfortable with and inspired by," she says. "I definitely wanted to start from there, which is one of the reasons that Mal-

colm was involved. He appreciated and was moved by that project. We were of the same mind in that we loved what that record was and knew it inside and out."

Burn suggested that they hire a versatile group of musicians who could play multiple instruments so that even with the same players, the nuances of sound would vary. In the group were Daryl Johnson, Ethan Johns, Buddy Miller, Jill Cunniff from Luscious Jackson on three songs, Burn on bass, and Harris on acoustic guitar.

The album also includes a number of guest vocalists, including Harris' close friend Patty Griffin, who wrote "One Big Love," the only non-Harris-penned song on the album, and sang background vocals on "My Baby Needs A Shepherd" and "Hour Of Gold."

"I just think she's the greatest thing since sliced bread," Harris says. "I was in New Orleans starting the record, and she was just finishing hers there. She asked me to sing with her on a song for her album, and I used the same opportunity to get her on something for mine."

Other vocalists included Dave Matthews, with whom Harris first sang at a Johnny Cash tribute in New York last year and then while taping an episode of "Austin City Limits" in January, and Patti Scialfa of the E Street Band, with husband Bruce Springsteen spontaneously joining in.

"I've always been a huge fan of Patti's—she's an untapped singer/

songwriter of great ability—and I'm obviously a fan of Bruce's. Who isn't?" Harris says. "I thought her voice would be perfect on the song Malcolm and I had just cut ["Tragedy"]. They were playing in New Orleans and had the next day off and graciously came over. While Patti and I were working on the part, Bruce just started spontaneously singing a third part, so it turned out as a duet with Patti and me, and Bruce coming in at the end.

One of the reasons that the project took on such a spontaneous breadth of life is that Harris recorded much of it before signing with a label (see story on Nonesuch, this page). Manager Ken Levitan, head of Vector Management, sought out the company as a perfect match for Harris' eclectic leanings.

"To me, what Emmy has done that so few artists do is to manage to stay fresh and push boundaries," he says. "Her going with Nonesuch was the right fit, because they have one of the classiest rosters out there and they do an unbelievable job of marketing. The other thing is that Emmy is an adventurous artist who transcends a number of genres. Her album has to find its way and not be just about radio. Nonesuch has definitely proven to be all about that."

"They really are the quintessential independent label," Harris adds. "They understand that there are artists who don't live and die by radio. They think that left field is a great place to play. I'm a survivor, but I'm

also practically outside of the field. It all just felt right the first time Ken mentioned them to me."

Nonesuch is part of the Warner Classics division of Warner Music International and is distributed in the U.S. by Atlantic Records. Harris is signed to Grapevine Records for European distribution.

Coming up, the 53-year-old artist has a flurry of activities planned around the album's September release date, including stops by David Letterman's and Conan O'Brien's shows, the daytime television circuit, and the taping of a new "Austin City Limits." She'll also perform at the WEA Convention in August and is set for a U.S. tour that opens Sept. 23 and closes Oct. 25 at the Ryman Auditorium in Nashville. In addition, she'll headline a three-night gig in September at the intimate Joe's Pub in New York, with a follow-up Manhattan tour stop in October at the Beacon Theatre.

No single will be targeted for radio, though Nonesuch will work the project at triple-A, roots-music, and NPR outlets.

"We're not going to be shy about this record and will do our best to make it very visible," says Bither at the label. "There is a wide range of ages who will be potentially interested in what Emmy is doing. There's tradition attached to her, but there's also a vitality to what she's doing. We're going to make sure she is treated with the respect that she deserves."

Nonesuch Bucks Company Trends To Focus On Art

BY CHUCK TAYLOR

There's no such record company out there like Nonesuch.

With a rare focus on long-term artist and project development instead of today's more common business outlook of a quick-hit mentality, the 35-year-old New York-based boutique label has a vision that stands apart in this bottom line-driven era.

With only 20 acts signed to the label's roster, president

N NONESUCH

Robert Hurwitz says that his foremost goal is to find the best handful of artists in the half a dozen or so genres that the label favors—classical, jazz, traditional American, world music, music theater, dance, and a few satellite styles—and embrace them with persistent care and nurturing.

Among the premier acts on the label are Emmylou Harris (see story, page 1), Buena Vista Social Club, Laurie Anderson, Mandy Patinkin, Cheikh Lo, Audra McDonald, the Kronos Quartet, Henryk Gorecki, Ruben Gonzalez, and Dawn Upshaw.

Hurwitz says, "Time has many meanings—the fact is that we will work a record over several years if needed and recognize that some artists, to find their voices, might take many years and many records for the public to respond."

He says that his ideal for the label is to release fewer than 25 albums a year, keep staff neatly trimmed (15 are on board)

(Continued on page 74)

SITES & SOUNDS

(Continued from page 56)

back offline to tune in to the next week's broadcast. "It's a perfect circle—or at least that's the plan," Nakao says.

For Launch Media, its offline initiative gives the company a chance to expand the exposure it can offer its advertisers and sponsors and a way to prove to the tour business that it can help them sell tickets, according to Goldberg.

"We're a media company, and as a media company you have to be able to offer advertisers what they are looking for, and that is a combination of an online and an offline presence," Goldberg says. "The core of our business is going to continue to be the online side, but we recognized that there was a need to be able to offer that offline element. And clearly this tour is a great way to do that."

The Warped tour also offers Launch a "proof of concept," as it were, that it hopes to leverage into a new business stream.

"We think we've got this great user base of more than 3.5 million registered users who are hardcore music fans—and we know where they live, and we know what kind of music they like," he says. "And we've been trying for a while to prove to the concert business, the promoters, that we can help them sell a lot more tickets using that great database. But they've been a little slow to accept that, so we think that by actually owning the tickets for the Warped tour we can prove that we can drive a lot of incremental ticket sales using our user base."

Or as Nakao would say, at least that's

the plan.

STATS ENTERTAINMENT: The markets for digital music and dedicated digital audio devices will grow much faster than current projections would suggest, according to a national consumer study unveiled June 20 in New York by Andersen Consulting that found that more than half of consumers surveyed—from ages 15-55—were interested in adopting digital devices and accessing digital content. In the study, based on a survey of 600 U.S. consumers, the company says the digital music market will account for \$3.2 billion in revenue by 2005, at which time 37 million digital audio devices will be in consumers' hands.

STATS ENTERTAINMENT, II: The latest survey salvo in the debate over whether Napster-like services are impacting music sales comes from the Norman Lear Center at the University of Southern California's (USC) Annenberg School for Communication, which says its survey of USC students—69% of whom say they download MP3s—reveals there is little evidence use of MP3 technologies is harmful to the music industry. Among the findings: 63% who download MP3s say they are still buying the same number of CDs; 10% of MP3 users say they are buying more CDs; and 39% of students who download MP3s say that after listening, they often buy CDs containing that music.

AND A LAWYER, TO BOOT: Napster, meanwhile, continues to buff up

its image with the addition of another seasoned executive as COO. Milt Olin, who takes the reins at the San Mateo, Calif.-based company Monday (26), joins from online firm FirstLook.com, where he was senior VP of business development. Prior to that, Olin had been senior VP of business and legal affairs for A&M Records.

The embattled file-sharing site, which is being sued by the Recording Industry Assn. of America, among others, has also just brought on board—as part of its legal team—the U.S. government's lead attorney in the antitrust case against Microsoft Corp., attorney David Boies.

Olin says that Boies and new interim CEO Hank Barry—who joined from venture capital firm Hummer Winblad as part of its \$15 million investment in the company—were major factors in his decision to make the move. "Those were two key additions that tipped the scales for me," he says.

"This is just a terribly exciting opportunity to take what everybody is talking about and hopefully add some music business acumen to it and build out a company," Olin adds, though he declines to spell out yet what blocks of revenue might be used in that construction effort.

The fact that not everybody talking about Napster is saying *nice*—or even printable—things doesn't deter him, Olin adds. "I think that for every negative thing said, there is a positive countervailing opinion," he contends. "And I know a lot of marketing people at the labels who think that the potential for Napster is for good."

MUSIC CENTRAL TO VIVENDI'S PLANS

(Continued from page 1)

have a reason to be concerned," says Shawn Stockman of Boyz II Men, whose new Universal album, "Nathan Michael Shawn Wanya," is set for a Sept. 12 release. "But we've met all the Universal executives, and everyone is very supportive and excited about our new album. And that makes us feel good."

Many Universal staff members and artists first learned of the merger through the media, even before the three companies publicly acknowledged they were in merger discussions. Larsen, who was traveling in Asia when the transaction was officially unveiled June 20, says he expects that UMI artists "will react only positively to this news, since it gives us added presence in related areas of distribution, as opposed to being a stand-alone music company."

Universal Music will become one of the five operational units of Vivendi Universal in the new integrated structure. One of the five units will deal with Internet issues and will function in a horizontal way, across the different units (see story, this page).

According to Bronfman, "One of the most attractive assets [of Universal Music] is its extraordinary management. Don't expect any changes."

The division will continue to be run by current chairman/CEO Doug Morris, to whom Larsen reports. Messier described Universal Music's management team as "the best in the industry."

For his part, Messier spoke enthusiastically about the "whole range of services . . . entertainment, music, games, and cinema" that the Internet would offer. Using a comparison relevant to his newly expanded movie business, he said, "Between [where the Internet was] two years ago and [where it will be] in three years' time, there's the same difference as between silent movies and 'Gladiator.'"

Messier added that the group "is the ideal setup for Internet's second generation," adding that broadband would see "the return of the content king." In this perspective, music, said Messier, is a key to the success of new digital services. "Music will flow through the Internet," he predicted.

Messier made his comments after Seagram's board agreed June 19 to sell the company to the French group

Vital Details Of The Vivendi Deal

PARIS—In addition to Jean-Marie Messier as chairman and Edgar Bronfman Jr. as vice chairman, the new Universal Vivendi company will have two co-CEOs: Canal+ chairman Pierre Lescure and Vivendi VP Eric Licoys.

An executive committee will make up the operational structure of Vivendi Universal. It will include Messier, Bronfman, Licoys, Lescure, and Philippe Germond, as well as Guillaume Hannezo as CFO.

There will be five different divisions:

- Image (TV with Canal+, cinema with Universal Studios, and StudioCanal theme parks), headed by Pierre Lescure.

- Publishing (mostly the books and press activities under the Havas moniker), headed by Eric Licoys.

- Music, headed by Doug Morris.
- Telecoms, with Philippe Germond.

- A horizontal Internet division, designed to make the most of Internet opportunities, also headed by Germond.

The board of Vivendi Universal will comprise 14 members, five of whom will come from Seagram, including three seats for the Bronfman family.

An "integration committee" of 20 people, 12 from Europe and eight

from the U.S., and the executive committee will meet approximately once every month to identify and implement synergies in areas of distribution networks, new marketing initiatives, new business models, new services, and new products.

The acquisition was approved by the boards of Vivendi, Seagram, and Canal+ June 19. Messier confirmed that the deal is an all-stock swap. The transaction will be made on the basis of one share of Seagram for 0.7 share of Vivendi, which values Seagram's shares at \$77.35 and the company at \$33.8 billion. The share price of reference is June 13, when Seagram's shares traded at \$53.

As expected, Seagram's spirits division will be sold, but theme parks have been integrated in the new company. The transaction is designed to be tax-free to Seagram shareholders in the U.S. and Canada.

Messier revealed that the price was agreed upon 10 days ago with negotiations starting at \$75. He says that "the price reflects the value of Seagram."

He added that the Bronfman family, which owns 24% of Seagram's stock, has signed a binding commitment to vote its shares in favor of the transaction, which he

referred to as "an extraordinary vote of confidence [from the Bronfman family] in the future of Vivendi Universal."

The Bronfman family will own 8% of the shares of the new company. "We made a decision to own stock [in the new company], and we expect to be long-term shareholders," explained Bronfman, who said he believes Seagram is paid "a full and fair value."

At the end of August, Vivendi, Seagram, and Canal+ shareholders will be sent all the legal documents for the transaction, and all three companies are expected to hold board meetings between September and November, pending approval from competition bodies in Europe, in Canada, and in the U.S.

The combined revenue of the new company will reach \$55 billion, with approximately \$7 billion in earnings before interest, tax, depreciation, and amortization. Messier added that the group is debt-free and will start with cash flow and investment capacity. Vivendi Universal will be listed on the Paris, New York, and Toronto stock exchanges.

Vivendi was advised by Lazard Freres, Seagram by Goldman Sachs and Morgan Stanley Dean Witter, and Canal+ by Merrill Lynch.

EMMANUEL LEGRAND

what Styponias terms, "just in case."

A PORTAL APPROACH

Messier said that several business models and platforms will be used to distribute music to Vivendi's 80 million phone clients and 14 million pay-TV subscribers and through the new Vizzavi portal, launched June 19, which will distribute Universal's products.

Music, he explained, will be available through mobile phones, PCs, interactive TV, and through pay-per-listen models or subscription for unlimited access to catalogs.

"There will be countless new models to access music," said Messier. "Mobile and digital devices will drive the changes."

Messier anticipates much cross-promotion among the different components of the group. For example, Universal Music CDs would carry a connection link to Vizzavi—the joint-venture Internet portal Vivendi and Canal+ share with telecom giant Vodafone-AirTouch.

Vizzavi is designed to grant users instant access to the Internet using a variety of devices—mobile phone, personal computer, personal digital assistant, and television. Messier didn't elaborate if the platforms will have exclusive access to Universal's products.

Vizzavi's headquarters are in London, and national subsidiaries exist in the U.K., France, Germany, and Italy. The company is expected to hold its initial public offering within two years.

Bronfman, who becomes vice chairman of the new structure, said that Vivendi Universal has "an extraordinary combination of assets and management" and that the new company is "the best-positioned to deliver content through a wide array of distribution platforms."

The deal will now have to go through regulatory and competition authorities on either side of the Atlantic, but both Messier and Bronfman said they didn't expect many problems.

Assistance in preparing this story was provided by Brian Garrity in New York and Gail Mitchell in Los Angeles.

in a deal valued at \$34 billion, which integrates Seagram's music and film divisions into "a worldwide leader in the communication business," in the words of Messier.

Bronfman said he was also convinced that the Internet would create many new opportunities that will be fully exploited through Vivendi's assets. He admits that the file-sharing service Napster case raises some concern.

"What MP3 and Napster prove is that there is intense interest by users for music in a digital form," he says. "There are risks, but the opportunities are greater than risks. Technology can allow and can prevent piracy."

He adds, "This takes place in a vacuum, and the best response is to make music available [for downloads] as quickly as possible."

On Wall Street analysts applauded the deal, saying that the combination moves Universal to the top of the media pyramid and accelerates its opportunity in music.

"Seagram's music business remains at the heart of the company and is clearly a major impetus for joining with Vivendi/Canal+," notes Salomon Smith Barney analyst Jill Krutick. "The Vizzavi portal provides a tremendous platform for the quickened dissemination of music across Europe."

And while Universal's pipeline is still limited in the U.S., Kathy Styponias, an analyst with Prudential Securities, says that she doesn't expect the company to experience problems distributing its content domestically. Everyone still has to "play nice," she points out.

But while common wisdom dictates that the interests of disseminating content as widely as possible will necessitate open pipeline access to all media/music players, many of the recent deals within the industry have centered around companies increasing distribution outlets through satellite, Internet, and cable networks in preparation for

Vivendi's Seagram Purchase A Matter Of French Pride

BY EMMANUEL LEGRAND

PARIS—"At last, a French major!"

In just a few words, Gilles Bressand, president of independent label XII bis Records, spoke for many in the local music industry after it was confirmed that Vivendi was acquiring Seagram and, therefore, bringing the world's largest music company under French control.

Such an idea has long been a favorite talking point here—especially within indie circles and even at government level—but attempts to build a French-owned music heavyweight have previously failed. Even now, it's not clear what benefits will flow to the local industry from having one of the four music

multinationals (even better, the global leader) in French hands.

To be sure, there is a sense of pride, expressed by none other than the chairman-designate of Vivendi Universal, Jean-Marie Messier.

"Two years ago, when we saw PolyGram quit Europe for the U.S., we felt a twinge of regret," he said in announcing the Seagram transaction. "Bringing it back to France is for us a major satisfaction. No one here is indifferent to the cultural aspects of this merger."

Messier also noted that Universal Music is responsible for almost half the French industry's domestic repertoire output. "This is," he said, "quite cool." Artists on the compa-

ny's roster include Johnny Hallyday, Mylene Farmer, Florent Pagny, and Zebda, alongside the heritage works of Jacques Brel, Leo Ferre, Georges Brassens, and Barbara.

Hervé Rony, managing director of French labels' body SNEP, says that the current turn of events is ironic, considering how many French firms have previously been acquired by the multinationals. "It feels good to know that there will be a French company playing a major role in the worldwide environment," he says.

Henri Belolo, president and founder of independent dance label Scorpio Music, applauds the French ownership of Vivendi Universal, call-

ing its combination of content and multimedia "very positive."

He also sees plenty of opportunities for independents ahead. "The bigger the distributors become, the more they need structures like indies to identify, nurture, and develop the music."

EMI Music CEO Marc Lumbruso, SNEP's newly elected president, says, "All things considered, I prefer to see record companies owned by French interests. This is going to change the market."

He does warn of potential conflicts if Vivendi Universal pushes integration too far and closes its business to other suppliers. But he says he has faith in "the sense of

ethics" of Pierre Lescure, who becomes co-CEO of Vivendi Universal and Canal+.

Does French music now stand to gain greater visibility and exposure internationally? SNEP's Rony, for one, does not expect to see Vivendi Universal suddenly becoming "the ambassador of French production in the world." The company will be run according to what the market dictates, he says, not its corporate nationality.

Universal Music France president/CEO Pascal Negre has an even more succinct view. Asked what will now change in the day-to-day life of his record company, he replies, "Nothing."

newsline...

DAVID BYRNE'S world music label, Luaka Bop, has announced plans to rerelease in Europe through Virgin 28 albums from its back catalog—the first Luaka Bop product to appear in Europe under a deal with Virgin/EMI inked earlier this year. Details of the four-stage release plan were outlined by the world-beat label's VP for European operations, Jenny Adlington, in Madrid. A deal with Warner Music, who previously distributed Luaka Bop in Europe, ended in '99. According to the London-based Adlington, albums by Luaka Bop acts currently touring Europe, such as Brazil's Os Mutantes, Mexico's Los De Abajo, and Afro-Peruvian specialist Susana Baca, would receive immediate release to coincide with dates in specific territories. In areas where no Virgin label exists, Luaka Bop product will be distributed by that territory's EMI label. Byrne's own new album will be released next January and distributed in Europe by Virgin/EMI; his previous albums on Luaka Bop remain with Warner. In the U.S., the label is distributed by Virgin Associated Labels, and Virgin handles it in the rest of the world except Australia and New Zealand.

HOWELL LLEWELLYN

VETERAN INDIE rap label Select Records has signed an exclusive nationwide distribution deal with West Sacramento, Calif.-based Bayside Entertainment Distribution and Long Island City, N.Y.-based Wildcat Distributing. The New York-based label—whose catalog includes titles by the Jerky Boys, Kid N'Play, AMG, and UTFO—has been without a distribution deal since the demise last year of M.S. Distributing; several M.S. principals went on to found Wildcat. July titles by Dani Girl, Ike Dirty, and Cash & Computa will kick off Select's new agreement.

CHRIS MORRIS

THE SONGWRITERS' Hall of Fame's dream of creating a museum in New York appears closer to reality, as talks are under way with New York University (NYU) to house a facility in a building currently under construction on 14th Street. The talks were revealed by hall chairman Hal David June 15 at the hall's annual induction dinner. The building is expected to be completed in fall 2001. A fund-raising campaign for the 31-year-old hall should begin shortly. Meanwhile, initial funding for the museum has already been realized, with contributions from performance right groups ASCAP and BMI and the National Music Publishers' Assn., among others. The hall is currently associated with NYU in the university's creation of a hall Web site, which is expected to go online later this year. This site was funded largely through a \$1 million donation by publisher Howard Richmond, one of the hall's founders.

IRV LICHTMAN

JAMAICA MARKETS CULTURE

(Continued from page 8)

place Feb. 6, 2001. The Franciscan Ministries is currently assisting the TTDA to complete lower First Street's metamorphosis into a historic tourist site. Under the direction of architect Chris Stone, the Culture Yard faithfully preserves the site's original look, although the single rooms that were once homes now house such treasures as Marley's first guitar, the bed in which he and Rita Marley first made love, examples of Rastafarian art, and local crafts.

Other rooms are now the yard's bar, souvenir shop, and administration office. The yard's back wall is covered with murals depicting the original Wailers, the late Raphael Smith (who was a pioneering force behind the project), and depictions of Rastafari. On next year's birthday, the TTDA hopes to have completed the Bob Marley Museum, a performing stage, and the full kitchen for the Casbah restaurant.

All work is supported by contributions and by a grant awarded by the Tourist Product Development Co., an arm of the Jamaica Tourist Board.

Pipe Matthews of the legendary Wailing Souls harmony group spent his youth in the yard; the group recently donated \$50,000 to the project. The TTDA requests anyone who wishes to contribute money, Trench Town mementos, or books or instruments for the community's children to contact it at 1-876-948-1455. Tours of the Culture Yard can be arranged through Sister Grace at the Franciscan Ministries at 1-876-924-1719/2141/3555, the Jamaica Tourist Board, McGyver's Nice Tours at 1-876-989-5597/0025, or through E-mail at nicetours@yahoo.com.

The multimedia International

The International Reggae Day aims to enhance the positioning of Jamaica's music internationally

Reggae Day (IRD), taking place Saturday (1) from noon to 8 p.m. Jamaican time, is a more direct marketing effort from the reggae community, sponsored and promoted by Jamaica Arts Holdings. It aims to enhance the positioning of Jamaica's music internationally through traditional media channels and the World Wide Web.

A local on-air and international online media festival, IRD is dedicated to celebrating and promoting the roots-style music established by Marley, Jimmy Cliff, and other legends of the music's golden '60s and '70s.

The Jamaican media will serve as hosts for this global reggae party. Among the flagship Jamaican media are CVM TV, celebrating Reggae Month during July in recognition of International Reggae Day; IRIE FM, extending its IRD celebration from Thursday (29) to July 2; and the Barry G show on RJR, celebrating the event the week of June 24-Saturday (1).

Internet links will allow participating international media in North America, Europe, the Caribbean, Africa, and elsewhere to join discussions via telephone and the Internet that will focus on the past, present, and future of reggae in various markets.

Participating by telephone are

reggae artist "ambassadors," including Jimmy Cliff, Diana King, Shaggy, Maxi Priest, Sly & Robbie, Cutty Ranks, Luciano, Morgan Heritage, Kymani Marley, Buju Banton, Anthony B, Toots Hibbert, Tony Rebel, Third World, and Culture.

Among the event's specific objectives are stimulating airplay locally and internationally, promoting talent, educating through media, affirming Jamaica's cultural authenticity vis-à-vis reggae music, fostering a sense of responsibility to create quality music, exploring programming opportunities for Jamaican production companies, and providing a worldwide forum on the music. This event will be an annual initiative and will be anchored online at dereggae-mail.com.

The official celebration in Kingston takes place at the Bob Marley Museum on 56 Hope Road. Music will be provided by guest media, sound selectors, and the Alpha Boys Band, and booths will offer arts, crafts, and food. The day's online and local on-air broadcasts will also include special programming, contests, interviews, archival material, and concert highlights, as well as the activities taking place at dereggae-mail.com.

The Web site's grand opening will be part of the celebration, and, in addition, voting will continue on candidates for the Jamaican Music Hall of Fame.

Media can register by E-mail at rasta@cwjamaica.com or by visiting the International Reggae Day 2000 site at dereggae-mail.com.

For further information, phone Jamaica Arts Holdings at 1-876-702-1147/702-1394/702-3291/931-5628 or fax 876-702-1394/931-1365/929-9121.

DNA MAY GROW DESPITE PARENT VALLEY'S LOWS

(Continued from page 6)

the urban genre, which is something that in the past we've kind of been discouraged [from pursuing], because of, sometimes, some of the personalities involved, and the risks, and the faddish nature of the product. We've been gently steered away from that. But now we're looking really hard at it."

He notes that the arrival at DNA last year of indie rock label Matador Records, which now also releases rap by such acts as the Arsonists and Non Phixion, has also influenced the firm's direction. "That actually is what gave us the original idea that it could be successful for us. These records are going where other records go, and kids are buying them. It's not going to be a huge leap for us to be really good at that."

A deeper incursion into hip-hop and R&B lines will likely entail new staffing for DNA—even as Valley undergoes cuts that will reduce the number of employees by 30%.

Colson says that he doesn't envision the creation of a separate R&B division, such as the one formed by Bayside Entertainment Distribution.

"We'll need to bring in some specialized people, perhaps one or two people in the marketing area who really understand the genre," he says. "I think that makes a good deal of sense—use the existing sales

force, have some new buyer contacts with the accounts to push the records, and maybe do something on the sales side to shore up some support there. But I don't see that it's really worth the cost of establishing a separate thing to do that."

Colson also foresees the hiring of additional field marketing reps (DNA currently employs a field marketing staff of six). He adds, "We'll probably do more with Internet marketing. We may bring in someone who's dedicated to that exclusively on staff. We may bring in someone, or contract out, a Web site, to make sure that gets maintained and updated."

In the current independent distribution climate—with competitors Caroline and Alternative Distribution Alliance bracing for the merger of Warner Music Group and EMI and with the status of some other indie distributors uncertain at best—Colson sees a multitude of opportunities to acquire some strong new labels.

"I think the challenge is really deciding what to do with it," he says. "You could pick up everything—if you wanted to, if you were not being smart about it—or look really closely at what you have, to see how it matches up with your current mix, if it fixes areas that need fixing or enhances something you're already doing well. The challenge is not to

look at it as simply 'Oh, great, more, more, more' but to be really careful about how you do it.

"The thing to do is to make sure the infrastructure can handle what you're doing," he adds. "I think right now we're in a pretty good spot."

Of the immediate future, Colson

says, "We've got a strong release schedule coming in the fall, starting with August and September books, and October will be really good as well. It's a little bit of a light situation with the summer, which is actually kind of typical with us. Summer can sometimes be the dog days. It's

a great time to focus on catalog. We do a lot of promotions during the summer."

Those promotions include sales on Fantasy's newly upgraded Creedence Clearwater Revival catalog and Castle Music's Iron Maiden catalog.

NONESUCH BUCKS COMPANY TRENDS TO FOCUS ON ART

(Continued from page 72)

now), make reasonable deals, pay artists fairly, put good covers on its records, "and hope that each one will be good enough to sell 10 years from now. And that the artists will continue to grow and develop. These are, of course, mostly lessons from experience," he says.

Nonesuch was founded in 1964 in New York and soon thereafter was guardian by Teresa Sterne, who established a reputation for offbeat projects—primarily in the classical arena—that were both innovative and of the highest quality.

In 1980, then-parent Elektra Asylum replaced Sterne with Keith Holzman when the label relocated to Los Angeles. He kept her on as a producer, and the label continued to flourish.

When Nonesuch returned to New York in 1984, Hurwitz took over, not

only maintaining the company's reputation for quirky releases but expanding its field of expertise.

The label is now part of the Warner Classics division of Warner Music International and is distributed in the U.S. by Atlantic Records.

Previous to his role at Nonesuch, Hurwitz ran the American operations of ECM Records, and from 1972-74, he worked at Columbia Records.

Today, he holds true to the idea that quality and reputation come first, with record sales the anticipated bonus of effective marketing.

"Most of our successes have been big surprises to us," he says. "We knew that the Gorecki [Third Symphony], Kronos' 'Pieces Of Africa,' and the Buena Vista Social Club were all great records and that they would do well but could never imagine that

they would sell as well as they did.

"Rather than steer us toward a new vision, they have simply reminded us that there is a public that shares our enthusiasm for the music we release and will support great records," he adds. "So our job is, first, finding great artists and helping them make great records and then making sure that they are exposed to as many people as possible."

Coming up this year, the label demonstrates its diversity of genres, with releases that include the Gipsy Kings double-CD "Best Of," former Atlantic Records artist Duncan Sheik's shift to Nonesuch with "Phantom Moon," the Kronos Quartet's "Requiem For A Dream," and Richard Goode's "Mozart Concertos With Orpheus No. 27 In B-Flat Major, K. 595 And No. 19 In F Major, K. 459."

GOUDIE IS FIRST 'PEEP' FROM LARS ULRICH'S MUSIC COMPANY

(Continued from page 11)

Ulrich adds that the time the band spent fine-tuning its material and its show was well-spent. "We're not in a rush with this band," he says. "We're not interested in a flash in the pan. We're building a long-term career for this band."

Elektra is approaching the marketing of "Peep Show" with the same philosophy. Since Goudie has a solid fan base in Austin, Texas, the label has zeroed in on that territory in its setup for the album. They've already done a series of shows in the area, and a pre-release party, at which the band will do an acoustic set, is planned for Monday (26) at a local venue.

Also, Goudie will do an in-store appearance at a local music store (still to be confirmed) July 11.

"It's a slow build, but it's a build that's moving steadily forward," says Dana Brandwein, senior director of marketing at Elektra. "We're going to walk away from this first album with an established band that has an

extremely loyal following."

On a national level, Elektra has had the band on the road visiting rock radio stations (to which the single shipped June 12) and retail outlets, where it often performed acoustic versions of several songs from "Peep Show."

"This band is so refreshing and different," says Jen Landry, owner of World Discs, an indie retailer with outlets in both San Francisco and Los Angeles. "The label is going to have to work a little harder than usual to break them. But it's going to be worth it, because this is the kind of band that can possibly set a trend. That's pretty rare."

To that end, the label has assembled a promotional street team to distribute album samplers, T-shirts, and stickers in clubs, assorted shops and malls, and at various rock-oriented concerts.

The team is also fanning out on the Internet, passing out snippets of

'This is the kind of band that can possibly set a trend. That's pretty rare'

- JEN LANDRY -

music from the album via E-mail postcards, which also provide details on the project and a link to the band's site (goudie.com).

Actually, the Web is a crucial element in the marketing strategy behind "Peep Show."

"The band has put a lot of work into their site, and we're working closely with them to supplement their efforts," says Brandwein.

The site offers streaming music from the album, as well as photos of the band, bio material, and news about the project. Johnny Goudie has also kept a road journal throughout the band's promotional tour. In addition to diary-style entries, there is streaming video of the band greeting fans.

"We're going to be updating all of this constantly," says Brandwein. "Our intention is to chronicle the rise and development of Goudie from day one. It's been fascinating to see things evolve, and it's great to be part of the process. This is the kind of band that inspires tremendous passion from

anyone who truly gets the music."

That's precisely what Johnny Goudie and his bandmates—drummer Bill Lefler, bassist Einar, and guitarist Jimmy Messer—had in mind when they started writing and recording "Peep Show."

"There was no point in going halfway," he says. "We knew that we were making music that's somewhat different from the rest of what's out there. So we tried to totally break out like this was going to be our only shot."

"Peep Show" is rife with the type of immediate hooks that radio hits are made of, but the album is also awash in quirky vocals and instrumentation that consciously avoids replicating tried-and-true rock riffs. Rather, the band delights in blending seemingly disparate elements, like the jittery rockabilly/gothic hybrid of "Buy Me" or the creepy punk/pop concoction of "Julia."

Even when the band strives to be commercial, as it does on the air-punching first single, "Baby Hello," and "Valentine," it flavors the tracks with left-field keyboard lines and vocal distortions.

"This album is the product of our diverse influences," says Einar. "I was a huge Kiss fan, a huge Pretenders and Police fan."

Meanwhile, Johnny Goudie says he's "very much the result of having a mom who was a hippie. I was raised

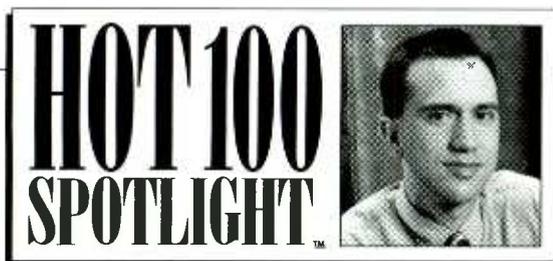
on Bob Dylan, the Beatles, Joan Baez, that kind of stuff. I never studied music, because I wanted to develop my own musical identity. I chose style over technique."

On the flip side, Lefler came to the band after attending the Berklee College of Music. Rounding out the stew of influences that make up the Goudie band sound is Messer, whose work references Led Zeppelin, Black Sabbath, and Danny Elfman.

"I love the fact that, individually, we're coming from so many different angles," says Johnny Goudie. "It keeps things constantly interesting and challenging."

In addition to the band's own compositions, the album includes a handful of songs that Johnny Goudie co-wrote with such friends as Kevin Hunter (Wire Train) and Go-Go's guitarist Jane Wiedlin. The set also features a guest vocal by Aimee Mann on the album's dreamy closer, "When Will You Be Mine?"

"I listen back to this album, and I can't believe our good fortune," he says. "We've been given the opportunity to make music on our own terms, which is pretty hard to have in this business. The fact that someone like Lars is willing to take a chance on a band that doesn't immediately resemble any of the other bands out there is staggering to us. We're maximizing every moment of this experience."



by Silvio Pietroluongo

IT'S STILL 'YOU': It was just a few weeks ago that Enrique Iglesias' vocal cords were being called into question. Iglesias quelled that dispute with his live appearance on the syndicated "Howard Stern Show," which just happened to coincide with his "Be With You" single (Interscope) hitting retail. Thanks in part to this controversy and the media blitz that ensued, sales of "Be" remain solid and Iglesias maintains his hold at No. 1 on The Billboard Hot 100, staving off the advances of two lovely ladies, Aaliyah and Christina Aguilera. Although down in audience, "Be" improves upon last issue's sales tally by 8,000 units, ringing up 66,500 scans. Aaliyah remains on the cusp of returning to the top of the chart with "Try Again" (Blackground/Virgin) by gaining 3 million audience impressions and holding at No. 2. Aguilera's "I Turn To You" (RCA) moves 45,500 units in its initial week at retail and debuts at No. 3 on the Hot 100 Singles Sales chart while climbing 17-3 on the Hot 100. "Turn's" audience total has taken a turn for the worse, however, dropping 4.5 million listeners.

DOUBT BOUT: No Doubt earns its second Hot 100 single, as "Simple Kind Of Life" (Trauma/Interscope) splashes in at No. 50. First-week sales of 20,000 units place "Life" at No. 8 on the Hot 100 Singles Sales chart, and airplay continues to build, as "Life's" current audience is 16 million, up 1 million this issue. No Doubt's other Hot 100 song was "Just A Girl," which peaked at No. 23 in May of 1996. No Doubt's largest radio hit, "Don't Speak," was No. 1 for 16 weeks on the Hot 100 Airplay chart but was not eligible for inclusion on the Hot 100 at that time since it was not released as a retail single. The 16 weeks that "Speak" spent atop the airplay chart trails only the Goo Goo Dolls' "Iris" (Warner Sunset/Reprise), which spent 18 weeks at No. 1 in 1998.

THE CRAWL: Last month (Hot 100 Spotlight, Billboard, June 3), I noted that Joe's move into the top 10 in the 23rd week of "I Wanna Know" (Jive) was in line with some of the slower-climbing songs in recent memory. Joe continues his trek this issue, moving 6-4 in his 27th week. This is the slowest climb into the top five in a single chart run since Des'ree's "You Gotta Be" (550 Music/550-Work) went 7-5 in its 28th week on the chart, which is the record in the Broadcast Data Systems (BDS)/SoundScan era of the Hot 100 (Nov. 1991-present).

CHART HITS: Sting has his biggest solo Hot 100 hit with "Desert Rose" (A&M/Interscope) at No. 35 since July 1993, when "Fields Of Gold" peaked at No. 23. . . . Faith Hill falls out of the top five, as "Breathe" (Warner Bros. Nashville) dips 5-8. "Breathe" spent 18 weeks in the top five, which ties it for seventh place in the BDS/SoundScan era with "Another Night" by Real McCoy (Arista). The song with the most weeks in the top five is "How Do I Live" by LeAnn Rimes, with 25 weeks. . . . Jessica Simpson debuts with her third Hot 100 hit, "I Think I'm In Love With You" (Columbia). "Think" samples "Jack & Diane," John Mellencamp's—or as he was known at the time, John Cougar's—classic No. 1 hit from 1982.

DREAMWORKS' KINA PREPS SET WITH NONSTOP TOURING

(Continued from page 11)

With that, Kina hit the road with a seven-piece band, and she's rarely taken a break over the past six months. It's an opportunity that she believes has been crucial to breaking the project.

"We have played every venue possible," she says. "Each time we play, it seems like more and more people are showing up. It feels like we're developing something special."

Along the way, DreamWorks has been gradually leaking portions of the album onto the street. Actually, the label first introduced Kina to listeners via a multi-act sampler that was circulated during 1999's Lilith Fair concert tour. After the artist started touring, a three-song CD sampler was given out at the gigs. Among the cuts on both samplers was the project's first single, "Girl From The Gutter."

The rock-edged track, which critics have begun to hail as the "get-even" anthem of the summer, was shipped to top 40, triple-AC, and AC stations May 8. According to Broadcast Data Systems, it got 287 spins for the week ending June 21, with a 69-spin gain from the previous week.

"I recently heard my single on the radio for the first time, and I felt like I'd won a million dollars," says Kina. "It was extraordinary. . . . a total out-of-body experience."

"Girl From The Gutter" is supported by a music video, directed by Paul Hunter, and it's getting active play on MTV and VH1. The label has begun to explore other television-related options for the artist.

As the project's story at radio

and television continues to develop, retailers are beginning to show interest in the project. "There's a tremendous word-of-mouth building," says Mary Rothman, manager of Borders Books & Music in Fort Lauderdale, Fla. "The people who are aware of the album—or at least parts of it—are intrigued because it's not easily categorized."

And that's exactly what the label wants for Kina—to not be creative-

'Performing is such a natural thing for her that it's almost eerie'

- LENNY WARONKER -

ly narrowcast. "This album is a wonderful mixture of sounds from all over the map," notes Waronker. "It's reminiscent of early rock'n'roll in that it blends different genres into a cohesive, very attractive package."

Although Kina, who is managed by Benny Medina, is apprehensive about describing her music as more than "energetic with a variety of influences and flavors," she does agree that the set "has rock elements that some people might not normally expect from a black woman."

She continues, "The songs on my record are not about color, though. They're about honest emotion. My goal was to create an album of songs that were real—

and relatable."

Ultimately, Kina says that she's not willing to carry a specific genre tag because she's likely to always make more than one kind of music. Prior to this project, she spent two years as a member of popular R&B female vocal group Brownstone.

Upon hitting the solo trail, the singer moved from her native Detroit to Los Angeles in search of a collaborator. A former manager introduced her to producer/songwriter London Jones, who has worked with Jessica Simpson and Shanice Wilson, among others.

"The chemistry was immediate," she says. "I spent all of 45 minutes with him, and it was magic. I wrote 'I Love You' and 'Gotta Go' that night, both of which ended up on my album."

While recording tracks with Jones, Kina was signed to DreamWorks. Since then, she says, "it's been the most incredible ride of my life. I couldn't predict or plan any [part] of what's happened these past few months."

The next few months promise to keep the singer busy. She's recently begun another round of club dates, which will keep her on the road throughout much of the summer. According to Reid, dates in Canada and Europe will begin to be "gradually sprinkled" into her itinerary. At this point, the album does not have a release date outside of the U.S.

"We're going to bring Kina into these markets much in the same way that we've done so in the States," she says. "We're going to give people time to get to know and fall in love with this artist."

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



JULY 1, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				▶ No. 1 ◀		
1	1	1	4	EMINEM WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98) 4 weeks at No. 1	THE MARSHALL MATHERS LP	1
2	2	3	5	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
				▶ Hot Shot Debut ◀		
3	NEW ▶		1	B.B. KING & ERIC CLAPTON DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
4	3	2	3	KID ROCK LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
5	4	5	13	'N SYNC ▲ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	NEW ▶		1	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
7	6	7	38	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
8	5	4	4	MATCHBOX TWENTY LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
9	NEW ▶		1	BON JOVI ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
10	8	8	53	SANTANA ◆ ¹⁵ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
11	7	6	6	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
				▶ Greatest Gainer ◀		
12	19	28	8	PAPA ROACH ● DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	12
13	11	19	19	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	11
14	12	12	4	DON HENLEY WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
15	10	13	9	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
16	9	9	29	SISQO ▲ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
17	15	16	31	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
18	13	14	3	VARIOUS ARTISTS WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
19	17	20	47	DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
20	14	11	5	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
21	24	24	42	DIXIE CHICKS ▲ ³ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
22	NEW ▶		1	SOUNDTRACK GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
23	16	10	4	A PERFECT CIRCLE VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
24	31	37	38	STING A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
25	18	15	5	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
26	20	17	47	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
27	28	31	8	CYPRESS HILL ● COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
28	23	18	8	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
29	22	21	77	KID ROCK ▲ ³ LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
30	21	22	25	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
31	29	30	4	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
32	25	23	43	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
33	27	25	26	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
34	32	34	32	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
35	35	36	54	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
36	33	35	38	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
37	26	27	7	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
38	30	29	15	VITAMIN C ● ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
39	34	26	5	PEARL JAM EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
40	38	45	22	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
41	45	41	52	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
42	43	40	6	MANDY MOORE 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
43	47	42	31	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
44	39	32	69	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
45	36	33	4	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
46	40	43	12	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
47	37	38	10	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
48	42	47	10	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
49	51	55	45	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	48
50	NEW ▶		1	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV THE RETURN OF THE ROCK	50
51	46	46	57	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
52	49	48	11	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
53	44	50	30	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33

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54	53	54	6	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
55	NEW ▶		1	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH & COURAGE	55
56	48	52	36	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
57	67	69	15	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	2
58	52	49	32	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
59	41	51	3	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41
60	50	44	9	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
61	NEW ▶		1	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61
62	60	63	137	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
63	55	57	55	BLINK-182 ▲ ² MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
64	54	64	75	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
65	56	62	24	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
66	90	130	30	JESSICA SIMPSON ● COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	52
67	58	67	76	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
68	78	97	5	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	68
69	NEW ▶		1	SOUNDTRACK ISLAND 542793/IDJMG (17.98 CD)	GONE IN 60 SECONDS	69
70	61	70	14	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	61
71	79	80	59	TIM MCGRAW ▲ ¹ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
72	59	68	7	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
73	63	61	29	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
74	75	72	55	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
75	82	81	125	DIXIE CHICKS ▲ ³ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
76	65	58	4	GLORIA ESTEFAN EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
77	105	91	8	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
78	101	95	16	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
79	70	—	2	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
80	76	75	49	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
81	57	56	16	BLOODHOUND GANG ▲ REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
82	69	65	11	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
83	86	86	91	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
84	72	66	5	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
85	77	76	13	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
86	62	53	4	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
87	64	59	8	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
88	96	—	23	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	88
89	87	90	24	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
90	73	73	16	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
91	83	71	7	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
92	68	60	5	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
93	120	118	34	ALAN JACKSON ▲ ARISTA NASHVILLE 18892 (10.98/17.98)	UNDER THE INFLUENCE	9
94	92	104	21	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
95	89	84	110	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
96	71	74	18	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
97	121	129	5	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	97
98	88	85	12	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
99	128	111	39	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
100	110	106	24	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
101	112	123	68	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
102	111	138	5	BBMAK HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	102
103	104	136	15	YOLANDA ADAMS ELEKTRA 62439/EEG (10.98/16.98) HS	MOUNTAIN HIGH...VALLEY LOW	103
104	93	98	29	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
105	99	114	58	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
106	85	79	5	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
107	106	102	30	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
108	81	78	3	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	119	142	8	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	109
110	74	39	3	IRON MAIDEN PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
111	102	107	4	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
112	108	128	24	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
113	94	92	31	KORN ▲ ² IMMORTAL 63710*EPIC (11.98 EQ/17.98)	ISSUES	1
114	152	150	16	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
← PACESETTER →						
115	158	173	5	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98) HS	FENIX TX	115
116	117	117	43	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
117	84	77	19	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
118	97	96	44	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
119	109	93	23	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT	79
120	NEW ▶		1	MODEST MOUSE EPIC 63871* (16.98 EQ CD) HS	THE MOON & ANTARCTICA	120
121	66	—	2	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	66
122	98	94	20	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
123	115	113	55	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
124	135	110	7	BILLY JOEL ● COLUMBIA 63792/CRG (19.98 EQ/29.98)	2000 YEARS — THE MILLENNIUM CONCERT	40
125	91	83	15	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	8
126	123	125	47	STAIND ▲ FLIP/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
127	136	137	26	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
128	131	131	66	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
129	134	144	12	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
130	100	87	15	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	3
131	132	115	30	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
132	107	101	3	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN	101
133	127	132	12	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
134	116	109	85	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
135	NEW ▶		1	DURAN DURAN HOLLYWOOD 162266 (11.98/17.98)	POP TRASH	135
136	113	88	3	BILLY BRAGG & WILCO ELEKTRA 62522/EEG (11.98/17.98)	MERMAID AVENUE VOLUME 2	88
137	126	108	43	LOU BEGA ▲ ³ RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
138	RE-ENTRY		22	BRAD PAISLEY ● ARISTA NASHVILLE 18871 (10.98/16.98) HS	WHO NEEDS PICTURES	138
139	NEW ▶		1	THE TRAGICALLY HIP SIRE 31135 (10.98/16.98) HS	MUSIC	139
140	124	121	4	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
141	141	116	58	RICKY MARTIN ▲ ² C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
142	149	149	39	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
143	147	134	54	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
144	103	89	6	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	56
145	140	124	6	SOUNDTRACK SONY MUSIC SOUNDTRAX 63969/EPIC (11.98 EQ/18.98)	CENTER STAGE	120
146	133	120	5	CARLY SIMON ARISTA 14627 (11.98/17.98)	THE BEDROOM TAPES	90
147	122	—	2	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	122
148	151	159	11	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	148
149	80	—	2	BELLE & SEBASTIAN JEEPSTER 429*/MATADOR (16.98 CD)	FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT	80
150	129	163	9	WESTLIFE ARISTA 14642 (11.98/17.98) HS	WESTLIFE	129
151	148	135	53	SARAH MCLACHLAN ▲ ³ ARISTA 19049 (11.98/17.98)	MIRROBALL	3
152	130	100	13	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
153	114	82	9	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	45

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154	143	127	28	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
155	170	158	9	PINK FLOYD COLUMBIA 62055/CRG (20.98 EQ/34.98)	THE WALL LIVE 1980-81: IS THERE ANYBODY OUT THERE?	19
156	156	161	33	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
157	173	186	6	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	157
158	177	167	3	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	158
159	95	—	2	VARIOUS ARTISTS DIVINE 26095/PRIORITY (10.98/16.98)	NATIVITY IN BLACK II: A TRIBUTE TO BLACK SABBATH	95
160	118	103	4	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	74
161	NEW ▶		1	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	161
162	142	119	32	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
163	167	152	66	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
164	171	148	6	HANSON MOE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND	19
165	139	122	13	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
166	NEW ▶		1	POISON CYNANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE	166
167	138	112	12	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	5
168	183	183	88	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
169	144	126	11	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	18
170	RE-ENTRY		7	JEFF FOXWORTHY DREAMWORKS (NASHVILLE) 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	143
171	153	143	8	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) HS	S CLUB 7	112
172	162	155	9	VARIOUS ARTISTS RAZOR & TIE 89028 (11.98/17.98)	MONSTER MADNESS	89
173	197	—	22	SOUNDTRACK PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
174	RE-ENTRY		59	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4
175	168	166	5	DIDO ARISTA 19025 (10.98/16.98) HS	NO ANGEL	144
176	145	99	4	EN VOGUE EASTWEST 62416/EEG (12.98/18.98)	MASTERPIECE THEATRE	67
177	178	—	12	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
178	159	140	18	TRACY CHAPMAN ● ELEKTRA 62478/EEG (11.98/17.98)	TELLING STORIES	33
179	155	141	8	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/16.98)	NEW MILLENNIUM HIP-HOP PARTY	100
180	160	146	12	SOUNDTRACK SPARROW 51730/CAPITOL (12.98/17.98)	JESUS — THE EPIC MINI-SERIES	79
181	161	153	33	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
182	180	175	21	CLAY WALKER GIANT (NASHVILLE) 24717/WRN (10.98/17.98)	LIVE, LAUGH, LOVE	55
183	157	154	11	M2M ATLANTIC 83258/AG (10.98/16.98) HS	SHADES OF PURPLE	89
184	150	139	18	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
185	RE-ENTRY		7	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
186	RE-ENTRY		28	STROKE 9 ● CHERRY 153157/UNIVERSAL (8.98/12.98) HS	NASTY LITTLE THOUGHTS	83
187	154	133	19	VARIOUS ARTISTS GRAMMY 67945/RCA (11.98/17.98)	GRAMMY NOMINEES 2000	9
188	166	157	5	MXPX TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
189	179	172	7	COLLIN RAYE EPIC (NASHVILLE) 69995/SONY (NASHVILLE) (10.98 EQ/17.98)	TRACKS	81
190	137	170	9	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
191	172	156	4	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
192	191	177	40	DIANA KRALL ● VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
193	RE-ENTRY		4	AIMEE MANN SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO	134
194	189	180	23	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
195	174	151	12	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	27
196	165	145	19	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	7
197	182	—	33	VARIOUS ARTISTS ▲ SPARROW 51703 (19.98/19.98)	WOW-2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
198	164	162	9	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	57
199	RE-ENTRY		2	NOBODY'S ANGEL HOLLYWOOD (8.98/12.98) HS	NOBODY'S ANGEL	195
200	169	160	16	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 13	Kenny Chesney 101	Lara Fabian 132	Billy Joel 124	Miracle 144	Collin Raye 189	Romeo Must Die — The Album 46	MTV The Return Of The Rock 50
504 Boyz 37	Charlotte Church 163	Fenix TX 115	Donell Jones 56	Shaft 49	Red Hot Chili Peppers 35	Nativity In Black II: A Tribute To Black Sabbath 159	New Millennium Hip-Hop Party 179
AC/DC 114	Phil Collins 168	Foo Fighters 156	Juvenile 134	Tarzan 123	Kenny Rogers 99	Britney Spears 2, 64	Now 3 154
Yolanda Adams 103	Common 133	Jeff Foxworthy 170	Toby Keith 100	Staind 126	S Club 7 171	Steeley Dan 78	Reggae Gold 2000 191
Christina Aguilera 32	Creed 7	Ghostface Killah 196	Kid Rock 4, 29	Steady Dan 78	Sammie 70	Cat Stevens 148	Totally Hits 162
Alice Deejay 98	Cypress Hill 27	Godsmack 67	B.B. King & Eric Clapton 3	Santana 10	Santana 10	Sting 24	Totally Hits 2 18
Marc Anthony 36	Da Brat 47	Goo Goo Dolls 83	Kittie 119	Savage Garden 58	Savage Garden 58	Stone Temple Pilots 89	Ultimate Dance Party 2000 79
A*Teens 97	D'Angelo 94	Macy Gray 26	Korn 113	SheDaisy 105	SheDaisy 105	George Strait 57	WOW-2000: The Year's 30 Top Christian Artists And Songs 197
Avant 54	Destiny's Child 19	Mary J. Blige 118	Diana Krall 192	Beanie Sigel 200	Beanie Sigel 200	Carly Simon 146	WOW Worship Orange: Today's 30 Most Powerful Worship Songs 129
Backstreet Boys 51	Dido 175	Blink-182 63	Lenny Kravitz 95	Carly Simon 146	Carly Simon 146	Jessica Simpson 66	WWF: World Wrestling Federation — Aggression 152
BBMak 102	Dilated Peoples 160	Bloodhound Gang 81	Limp Bizkit 41	Jessica Simpson 66	Jessica Simpson 66	Sisqo 16	Vertical Horizon 65
The Beach Boys 185	Celine Dion 43	Andrea Bocelli 174	Lit 128	Sisqo 16	Sisqo 16	Slipknot 80	Vitamin C 38
Lou Bega 137	Disturbed 109	Bon Jovi 9	Lit 128	Slipknot 80	Slipknot 80	Smash Mouth 143	Clay Walker 182
Belle & Sebastian 149	Dixie Chicks 21, 75	Bone Thugs-N-Harmony 90	Lonestar 74	Smash Mouth 143	Smash Mouth 143	Snoopy Dogg & Tha Eastsidaz 122	Westlife 150
Big Punisher 82	DJ Quik 92	Billy Bragg & Wilco 136	Lucy Pearl 45	Son By Four 190	Son By Four 190	A Perfect Circle 23	Mark Wills 194
Big Tymers 25	DMX 33	Toni Braxton 28	M2M 183	Phish 84	Phish 84	Phish 84	Lee Ann Womack 31
Black Rob 130	Drag-On 167	Tracy Chapman 178	Aimee Mann 193	Phish 84	Phish 84	Phish 84	Trisha Yearwood 195
Mary J. Blige 118	Drama 117		Ricky Martin 141	Papa Roach 12	Papa Roach 12	Papa Roach 12	Neil Young 77
Blink-182 63	Dr. Dre 17		Mary Mary 72	Brad Paisley 138	Brad Paisley 138	Brad Paisley 138	
Bloodhound Gang 81	Duran Duran 135		matchbox twenty 8	Pearl Jam 39	Pearl Jam 39	Pearl Jam 39	
Andrea Bocelli 174	Dynamite Hack 111		Reba McEntire 127	A Perfect Circle 23	A Perfect Circle 23	A Perfect Circle 23	
Bon Jovi 9	Steve Earle 121		Tim McGraw 71	Phish 84	Phish 84	Phish 84	

IMPENDING SALES TAX CAUSES WORRY IN AUSTRALIA

(Continued from page 8)

town of Byron Bay, says record companies are "leaving it late" to work out their new wholesale prices. "But the public thinks that CDs are going to cost less, so I think staff [will have] to deal with the customers or else we are going to have unpleasant scenes."

Highlighting the point that the 22% tax was at wholesale, whereas GST is a point-of-resale tax, Australian Record Industry Assn. executive director Emmanuel Candi says, "There is only a marginal difference between the two." Candi says that because record companies have different deals with retailers, it is difficult to know to what extent prices should drop.

Confusion about the new tax already is having an effect on CD shipments. Candi tells Billboard that the June figures will reveal a drop in orders, as retailers play a cautious waiting game ahead of the GST deadline.

Online retailer ChaosMusic—the market leader with a 20% share—is so concerned local music buyers will start ordering CDs from overseas because of the GST that it has explored the possibility of shifting its operations offshore. Rob Appel, CEO of ChaosMusic, says the new tax does not address what will happen when the volume of goods purchased by Australians over the Internet "really mushrooms."

Appel says the government does not have the resources to levy GST on consumers buying online. A report by Sydney-based retailing consultancy Ideaworks on GST, published in February, details how Canadian online buyers sidestep sales taxes by ordering from the U.S.

The live music sector also will be hard hit because many aspects of it have not been taxed before. For international promoters, already working on a tight margin, concert prices, hotel accommodations, and transport and booking fees will rise. A ticket that cost \$45.20 Australian (\$27.16) in June would be \$50.20 Australian (\$30.16) after Saturday (1).

Most live performances by bands in Australia take place in pubs and clubs. These venues could suffer lower short-term attendance and are divided on whether to pass added costs on to customers.

In the past, individuals such as painters and musicians have bypassed paying tax by dealing only in cash. But under the new GST regime, the government is determined that everyone pays up, so every band regardless of size has to become a partnership.

To achieve this, each act will need an Australian business number (ABN). Each time a member leaves, a band has to apply for a new ABN. Under GST guidelines, if an act does not have an ABN, venues are obliged to hold a 48.5% portion of that act's fee for the Australian Tax Office (ATO). Most venues now will not employ acts without ABNs. Guest musicians must also have their own ABN, or they too will not receive full payment.

In any case, musicians will receive less take-home money because the cost of a road crew, lighting, and a personal assistant will incur the additional 10% GST. Terry Noone, a

state secretary with the Musicians Union, says this change in the musician's role from casual employee to de facto contractor makes musicians more vulnerable to exploitation. "The ATO is out of touch with the real world," Noone says.

Music NSW, a government-run body that provides information and career advice to musicians, says it was forced to hold seminars since acts, managers, booking agents, and venue owners were confused about the effects of GST. Says coordinator Rose Pearse, "Independent acts are the worst hit, because most of them don't even have managers."

Adds Maria Bernadis, managing director of Sydney-based Step in Time Management and a former employee of the Taxation Institute of Australia, "Artists are terrified because they're asked to do bookkeeping and accounting, which is out of the realm of being artists and which they never had to do. It is a hell of a lot of paperwork. There is a deadline of 28 days [from the receipt of payment] where the tax invoice has to be issued. They also have to file monthly or quarterly business activity statements [for tax purposes]."

Another area of red tape: All recording, publishing, and performing contracts have to be revised to include a GST clause so that all payments will include the 10%.

Already some artist managers have announced they will charge an extra fee over their usual commission for their extra bookkeeping or for hiring an accountant to do it. Bernadis predicts that managers with no accountancy or business backgrounds will be unemployable and that high-income Australian acts will follow the U.S. system of employing a business manager as well as a manager.

"If you're going to look at the impact as a whole on the music

industry," she says, "you have to look at the Canada and New Zealand experience. The first three months will be turmoil. The bands who don't take their paperwork seriously nor approach their partnership as a business will go out of business."

In New Zealand, the GST was introduced in 1986 at 10% and now stands at 12.5%. According to Sony Music New Zealand managing director Michael Glading, things returned to normal after considerable uncertainty in the marketplace. "[Music sales] stagnated for a couple of months there," he recalls, "but after it came into effect it had basically no impact on sales at all."

Glading notes that from a consumer perspective, the New Zealand introduction of GST meant that a 20% sales tax was removed and that the retail price of albums actually decreased. "Even so, it was only a couple of dollars," he says, "so it didn't boost sales."

Tour promoter Manolo Enchieve, who represents Frontier Touring in New Zealand, says GST added overhead to his business. "It forced us to admit that the time had come to employ an accountant. Prior to GST we'd been able to get by without one."

At New Zealand-based Pacific Entertainment, veteran promoter Ian Magan says his company was compelled to absorb some of the 10%, as there was a negative reaction from concertgoers to the increase in ticket prices. "For the first three or four months, there was a definite downturn," he says, "so we had to think really carefully about what we priced at and had to take a hit ourselves in some instances, just to keep the prices palatable."

Additional reporting was provided by David McNickel in Auckland, New Zealand.

RIGHTS GROUPS BEGIN DIGITAL PROJECT

(Continued from page 8)

ital Music Initiative (SDMI).

Entry applications will be accepted until July 14, and the names of companies whose technologies meet the STEP 2000 criteria will be published on or after Sept. 15. Entry application details can be found on the JASRAC home page (jasrac.or.jp/ejhp) and the NRI home page (nri.co.jp).

Music copyright consultant Kazuhiro Ando says he wonders why JASRAC is embarking on the STEP 2000 project instead of joining forces with groups such as the Recording Industry Assn. of Japan (RIAJ) in the SDMI.

"I don't think this is a good approach," says Ando. "They should work with the RIAJ or the [Recording Industry Assn. of America]." Ando speculates that JASRAC has launched the STEP 2000 project to maintain interest in Dawn 2001.

But JASRAC director Mamoru

'We're sure that this will have a positive effect on the record industry. This initiative supports SDMI'

— MAMORU KATO —

Kato says STEP 2000 is designed to complement rather than compete with efforts by the recording industry to protect copyright in the digital era. "It's not that we're refusing to cooperate with record labels," says Kato. "We're sure that this will have a positive effect on the record industry. This initiative supports SDMI."

A RIAJ spokesman says the association will leave it up to its individual member companies to decide what stance to take regarding the STEP 2000 initiative.

Ichiro Asatsuma, president of leading Japanese music publisher Fujipacific Music, says he supports JASRAC's move. "It's a step in the right direction," Asatsuma says, expressing his support for JASRAC's decision to seek the cooperation of music copyright societies from other countries in the STEP 2000 project.

BETWEEN THE BULLETS™



by Geoff Mayfield

BLUES POWER: Can the pairing of a 75-year-old blues master and a 55-year-old guitar god find chart happiness in an era dominated by rough-edged rap and young teen-oriented pop acts? Affirmative, say **B.B. King & Eric Clapton**, whose "Riding With The King" captures The Billboard 200's Hot Shot Debut at No. 3 with first-week sales of 193,000 units.

It's by far the highest rank on the big chart of King's long and storied career (see Chart Beat, page 82). The new one, naturally, also tops Top Blues Albums, King's second No. 1 on that chart, following 1997's "Deuces Wild." He has placed seven albums on the blues list since it bowed in our Sept. 2, 1995, issue; two others also made The Billboard 200, with "Deuces" rising as high as No. 73.

This marks Clapton's biggest sales week since his 1994 blues homage, "From The Cradle," bowed at No. 1 with 218,000 copies. He has placed five other albums on The Billboard 200 since then. The first week was the only week that "Cradle" exceeded the new album's opening sum, and there were only four weeks when 1992's "Unplugged," which earned multiple Grammys and spent three weeks at No. 1, sold more. The Warner Bros. crew targeted the King/Clapton album as a Father's Day gift in a launch campaign that included ads in USA Today and other leading newspapers.

Clapton, who has enjoyed considerable success in the rock and pop arenas, now earns his third No. 1 blues set. "Cradle" was Top Blues Albums' first leader and held that post for 10 weeks. Last year, a Polydor/Universal compilation titled "Blues" also had a 10-week reign on that chart. Another sign of his affection and respect for the genre: It was at Clapton's insistence that King's name be listed before his on "Riding."

STILL LARGE: While 'N Sync's "No Strings Attached" recently established the biggest sales week, 2.4 million units, in Billboard chart history, current champ **Eminem** casts a big shadow in his fourth week at No. 1 (520,000 units). Since starting with a solo-act record of 1.7 million copies, his "The Marshall Mathers LP" has exceeded half a million units in each of its first four weeks, a claim the 'N Sync album cannot make. In fact, last issue's Eminem total (598,500 units) and the new sum are bigger figures than "No Strings" had in its third and fourth weeks (when it sold, respectively, 533,000 and 423,000 units).

I doubt that trend will hold next issue. Buoyed by Easter weekend business, "No Strings" had a 55% gain in its fifth week, a 654,500-unit frame that was a testament to the holiday week's bustling store traffic... Meanwhile, **Britney Spears** remains at No. 2 with a still-thick total of 324,000 copies.

DEAR DAD: Speaking of holidays, Father's Day, as proved by this issue's sales charts, has emerged as an effective sales draw for labels and stores. Although down a tad from the comparable 1999 week (see Market Watch, page 82), album sales are up by almost 13% over last issue, marking the third straight year that this gift-giving occasion has helped music stores earn gains over prior-week sales. Consequently, we had to adjust to higher bullet criteria on most of our sales lists. Bullets earned by **Don Henley** (No. 14), **Sting** (31-24), **George Strait** (67-57), **Neil Young** (105-77), **Steely Dan** (101-78), **Alan Jackson** (120-93), **Billy Joel** (135-124), and **Andrea Bocelli** (a re-entry at No. 174 on a 68% gain) indicate some of the albums that benefited from dads' gift lists, while all but three of 50 titles on Top Pop Catalog Albums show gains over last issue. Cable helped some of the mentioned beneficiaries: Strait and Jackson were on the TNN Music Awards (see Country Corner, page 32), Young was featured on a VH1 special, and Steely Dan's PBS special had reruns in some markets.

PAST AND FUTURE STARS: There are echoes of the '80s on The Billboard 200, with the bows of **Bon Jovi** (No. 9), **Sinéad O'Connor** (No. 55), **Duran Duran** (No. 135), and **Poison** (No. 166). Boosted by VH1's "Behind The Music," "Today," and "The Late Show With David Letterman," Bon Jovi's album starts at the same rank as the band's last set, 1995's "These Days," but that one had first-week sales of 73,000 units, far less than the new title's 115,000-unit opener. This also dwarfs the 1997 solo outing by front man **Jon Bon Jovi**, which peaked at No. 31... MTV's "Buzz Bin," which later became "Buzzworthy," now goes by the handle "buzzworthy.mtv.com." Call it what you will, but the video channel's attention helps **Papa Roach** funnel a 40,000-unit increase, 68% more than last issue and good for the Greatest Gainer (19-12). Track "Last Resort" is the third most-seen clip at MTV, has made the channel's "Total Request Live," and is gaining friends at radio: No. 7 on Modern Rock Tracks and No. 9 on Mainstream Rock Tracks... With play from 146 stations, **Jessica Simpson's** "I Think I'm In Love With You" reaches 24.6 million audience impressions. The listener gain of 4.6 million stirs a chart debut, at No. 63, on The Billboard Hot 100 (see Hot 100 Spotlight, page 77) but also throws her album into higher gear, sending it 90-66 on a 54% gain... Plays of "Dancing Queen" on Nickelodeon's "Snick House" shake a 37% increase for **A*Teens** (121-97). The act, which pays tribute to **Abba**, travels with **Britney Spears** July 19-Aug. 14 and does a Nickelodeon tour Aug. 15-Sept. 3.

RONETTES SUIT RULING HAILED

(Continued from page 1)

have no other rights than that which are expressly stated in the contract," says Alex Peltz, the Ronettes' chief litigator in the case.

"Each time one of these cases is resolved in favor of the artist—and more and more are—it should start to establish a precedent that these old agreements, unless you have a broad grant of rights, are limited to the phonograph records and tapes," says attorney Robert Cinque, who has argued a number of cases for older acts, including the Crests ("16 Candles").

"I'm so happy, I feel I can finally move on with my career," says Ronnie Spector. "The obstacle I faced every day is gone. I'm just this girl from Spanish Harlem, and all these powerful people were trying to push me down."

The Ronettes' suit, originally filed in 1988, charged Phil Spector and his labels with nonpayment of royalties.

At the heart of the suit was a 1963 contract between Phil Spector's Philles Records and Ronnie Spector (then known as Veronica Bennett), her sister Estelle Bennett, and cousin Nedra Talley. The women, collectively known as the Ronettes, agreed to record exclusively for Spector in return for royalties based on sales.

Despite recording approximately 28 songs for Phil Spector, including such hits as "Be My Baby," "Walking In The Rain," and "Baby, I Love You," the Ronettes claimed they received only \$14,482 in royalties.

The Ronettes charged that they were owed damages based on sync licensing (among other things, "Be My Baby" was used in the movie "Dirty Dancing"). The girl group alleged that based on the 1963 agreement, the

defendants were given the right to record, manufacture, and sell records but that exploitation of the sync rights without permission or compensation to the Ronettes was a breach of contract.

The defendants claimed that the 1963 recording contract obligated Philles Records to compensate the Ronettes solely on income derived from the sale of phonograph records.

According to the court papers, it took several years for Phil Spector to even acknowledge a contract. In her decision, Manhattan Supreme Court Judge Paula Omansky wrote, "When this suit was begun, Phil Spector denied the existence of the 1963 recording contract. Indeed, for five years after the suit began in 1988, the parties litigated the existence of the 1963 recording contract until documentation produced by Spector's accountants tended to corroborate its existence."

The case dragged on for years as the defendants, according to Peltz, "threw up every roadblock they could. They defended every point vigorously, including filing appeals and everything necessary to the delay, which of course their lawyers are hired to do."

Phil Spector's attorney also maintained Ronnie Spector gave up her rights to royalties by signing a release agreement as part of her divorce proceedings from Phil Spector. The pair dissolved their marriage in 1974.

In her decision, the judge dismissed the divorce agreement as having a major role in the case, writing, "As for Spector, he did not believe that any recording contract with his wife existed, so he could hardly have testified that it was his intention that it was to be covered in the 1974 release."

The plaintiffs' attorneys claimed that \$3.05 million in income had been derived from the licensing of Ronettes' masters, according to available docu-



RONETTES

mentation.

Opening arguments for the case finally began June 9, 1998, more than 10 years after the lawsuit was originally filed (Billboard, June 20, 1998).

Omansky heard the evidence in fits and starts over the next year, then took another year to make her decision.

The judge ruled that the plaintiffs were entitled to 50% of the \$3.05 million (as well as half of \$300,000 derived from other sources) and pre-judgment interest of \$925,907, for a total of \$2.6 million. She also awarded the plaintiffs post-judgment interest and court costs.

The decision did not grant the Ronettes everything they requested. Omansky ruled that despite the girl group's request, it was not entitled to the masters of its recordings.

"[Phil] Spector's contributions to the Ronettes' success cannot be underestimated, as the composer of their songs and as creator of the sound for which the Ronettes' recording hits became famous," wrote the judge. "Rescinding the 1963 recording contract and taking ownership of the masters away from the Spector defendants is not warranted under the circumstances."

Los Angeles-based attorney Owen Sloane says the decision is a good one

for artists, but he wishes the judge had provided the Ronettes with their masters. "Every case turns on its own facts, but it seems if there's consistent under-reporting or no reporting of royalties, a remedy of rescission is not inappropriate."

Without ownership of the masters, the victory is not as sweet, admits Robert Donnelly, Ronnie Spector's music attorney. "The thing that a lot of people don't realize is because Phil Spector refuses to license 'Walking In The Rain' or 'Be My Baby,' Ronnie can't perform these songs in television or film. There's a whole part of her career that has been obliterated."

The decision, while stopping short of saying the Ronettes were taken advantage of, does acknowledge their naiveté. "The plaintiffs, barely out of their teens in 1963, represented by their mothers, untutored and unskilled in the nuances of recording contracts, were hoping for hit records, fame, and fortune. They did not intend anything more than record production, never mind synchronization licensing, which, although not unknown, did not become widespread industry practice until the 1980s."

Although clearly not business-savvy, the Ronettes brought with them to Philles a compact but polished recording catalog that including singing background vocals for Joey Dee & the Starlites, as well as cutting assorted pop/R&B sides for a variety of labels in 1961 and 1962, among them May, Colpix, and Dimension.

Recording as Ronnie & the Relatives or the Ronettes for such tracks as "My Guiding Angel" and "Good Girls" (May) and "I Want A Boy" (Colpix)—all since collected on the 1991 Rhino anthology "The

Ronettes: The Early Years '61-'62"—the trio displayed the same soaring vocal agility and distinctive harmonic mesh that would soon be featured on their Philles recordings.

After her divorce, Spector focused on a solo career begun back in 1969-1971 when she cut singles for A&M and Apple. Steven Van Zandt of Bruce Springsteen's E Street Band produced Ronnie's acclaimed 1977 single rendition of a song Billy Joel had written for her, "Say Goodbye To Hollywood." In 1986 she dueted with Eddie Money on a No. 4 hit, "Take Me Home Tonight." In 1999, she issued a well-received five-song collection produced by Joey Ramone, "She Talks To Rainbows."

That the Ronettes continued to pursue the case, despite such lengthy delays, is also being heralded as a victory by Donnelly. "This sends out a great message for artists who feel you just can't beat the system," says Donnelly. "You had an artist who was willing to fight their record company for 13 years. Most artists, unfortunately, don't have the money, will, or courage to stay the course, and the record companies rely on that."

For her part, Ronnie Spector is just ready to move on. According to her manager Jonathan Greenfield, she is recording new material for an album for a label still to be selected. She also will be seen singing "I Can Hear Music" with Brian Wilson in a tribute to songwriter/producer Jeff Barry that will air on PBS in August.

Phil Spector's attorney, Andrew Bart, did not return phone calls. However, Peltz says he believes Spector will appeal the decision.

ROBERT JOHNSON'S SON

(Continued from page 6)

he saw him at his home on two occasions.

"I've heard his music through the years, but I never knew him that well," Claud explained to Billboard editor in chief Timothy White in an exclusive interview just prior to the Supreme Court decision, "because I had never seen him but twice, and that was at an early age. I was just a kid. But I do remember seeing him. He was a clean-cut guy; that's about all I can remember about him, but I didn't get the chance to be with him because he and my mom wasn't married. And he just went out of my life, and the next thing I heard he had gotten killed." (Robert Johnson was poisoned.)

In its June 15 decision, the Mississippi Supreme Court noted that "an illegitimate child may inherit through a natural parent when there has been an adjudication of paternity based upon clear and convincing evidence."

During the 1998 trial Claud's mother (since deceased) had testified on videotape that Robert Johnson was the father of her first-born son, that he was the only man with whom she was intimate at the time, and that Robert came to see Claud after he was born. Virgie Cain's testimony about her relationship with

Robert Johnson was corroborated in 1998 by childhood friend Pearlina Strickland and by Mack Brown, Virgie's nephew.

Finally, another childhood friend of Virgie's, Eula Mae Williams, asserted under oath in '98 pretrial testimony that she and her own beau witnessed Virgie and Robert having sex in the woods in March of 1931 prior to Claud's birth in December. The Mississippi Supreme Court quoted at length from the then 80-year-old Williams' testimony in its ruling:

Question: "You watched other people make love?" Answer: "Yes, sir. Yes, sir." Q: "Really?" A: "You haven't?" Q: "No. Really haven't." A: "I'm sorry for you."

Attorneys for Robert Harris, grandson of Robert Johnson's sibling, Caroline Thompson (who died in 1983), and for Thompson's half-sister Annje Anderson, who jointly contested Claud's rights and claims, had cited hearsay jotted by the public registrar on the back of Johnson's 1938 death notice that a local plantation owner thought Robert succumbed to syphilis. Thus, the attorneys argued, Johnson might thereby have been impotent or sterile at the supposed time of Claud's conception. However, the Mississippi Supreme

Court cited the chancery court's ruling of "insufficient proof" for such allegations—since Johnson was known to have wed a woman named Virginia in May of 1931 who died months later while giving birth to a stillborn child.

"The chancellor did not err in adjudicating Claud L. Johnson to be the biological son of Robert L. Johnson," Justice Mills concluded. "Accordingly, the judgment of the Leflore County Chancery Court is affirmed."

As for any other possible surviving offspring of Robert Johnson, "the record has been searched," Claud told Billboard's White, "and they haven't found anybody else that I know of."

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Billboard Moves Into Downtown Digs

At press time, the Billboard Music Group in New York was making its way downtown to 770 Broadway after 27 years of residence at 1515 Broadway. As of Monday, June 26, Billboard's new Manhattan home will be in the historic Wanamaker Building of Greenwich Village.

Built in 1907, this landmark building was the original home of the John Wanamaker Department Store. The building has recently gone through a \$38 million renovation to modernize the facility and keep up with Billboard parent company VNU Inc.'s increasing emphasis on communication, and accessibility



ity between its business units.

Billboard's move is part of an overall effort to consolidate all of VNU Inc. in New York under one roof, as well as leverage its considerable resources to better serve its customers.

The Billboard Music Group and the rest BPI Communications, including Adweek, Brandweek, Mediaweek and Backstage, will be joined in its new location by sister companies Bill Communications, VNU eMedia, VNU Marketing Information, and SRDS.

Billboard's new main phone number is 646-654-4400. The mailing address is 770 Broadway, New York, N.Y. 10003.

PERSONNEL DIRECTIONS

Leilla Brooks has been appointed composition technician in the Billboard production department in New York. She will assist in composing editorial and chart pages. Brooks will report to Terry Sanders, editorial production director.



Prior to joining Billboard, Brooks worked as an editorial assistant for John Wiley and Sons publishing company and as a freelance designer for a variety of groups including SUNY Potsdam and the Manhattan School of Music.

Brooks received her B.A. in English literature and writing from Potsdam College.

Also in New York, Jason Acosta has joined Billboard's circulation department as cir-

ulation assistant. Acosta will report to Jeanne Jamin, circulation director, and be responsible for a wide variety of circulation duties for Billboard, Airplay Monitor, Billboard Bulletin, and the Billboard directories. Prior to joining the circulation department, Acosta was a mail services assistant.



Marin Jorgensen has joined Billboard's L.A. staff as specials issues coordinator. She will provide support to the specials editorial staff and reports to Gene Sculatti, director of special issues.



Previously, Jorgensen was assistant director at Summit Educational Group in Watertown, Mass. She received her B.A. in English and philosophy from Boston College.

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It's Good To Be King And Clapton

THANKS TO HIS TEAM-UP with Eric Clapton, blues icon B.B. King has his first top 10 album on The Billboard 200 since... well, wait a minute, since ever. As hard as it may be to believe, the No. 3 debut of "Riding With The King" (Duck/Reprise) is the first time the veteran guitar ace has risen above No. 25 on the album chart. That was the peak position achieved by his 1971 set, "Live In Cook County Jail."

Since King made his debut on the album chart in October 1968 with "Lucille," he has only had two albums appear in the top 30. In 1970, "Indianola Mississippi Seeds," the predecessor to the "Cook County" LP, peaked at No. 26.

King and Clapton are also riding high on the Top Blues Albums chart, where their collaboration enters at No. 1. This is only King's second No. 1 blues disc; his first was "Deuces Wild," which spent 13 weeks on top, beginning in November 1997. His last two releases, "Let The Good Times Roll" and "Makin' Love Is Good For You," both reached the No. 2 spot.

HE'S A BAD... YOU KNOW: The date was Aug. 21, 1971, and the No. 1 album in Billboard was Carole King's "Tapestry." James Taylor, the Carpenters, and Marvin Gaye were in the top 10, and the highest debut was "Every Good Boy Deserves Favour" by the Moody Blues at No. 30. Further down the chart, making the second-highest debut at No. 53, was the soundtrack to "Shaft," featuring the music of Isaac Hayes.

This issue, "Shaft's" back, as the soundtrack to the film about the latest incarnation of the private dick debuts at No. 22. The original "Shaft" peaked at No. 1 in November 1971.



by Fred Bronson

ROSE RISE: With the 45-35 move of "Desert Rose" (A&M), Sting collects his first top 40 hit on The Billboard Hot 100 since "When We Dance" peaked at No. 38 the week of Dec. 17, 1994. "Desert Rose," which features Cheb Mami, is the third consecutive Sting single to be a collaboration. Sting guest-starred on Toby Keith's cover of his "I'm So Happy I Can't Stop Crying," a No. 84 hit in December 1997. And a month later, Puff Daddy's remix of "Roxanne" was credited to Sting & the Police.

'BE' HERE NOW: By remaining No. 1 on the Hot 100 for a second week, "Be With You" (Interscope) matches the two-week reign of Enrique Iglesias' "Bailamos." The strength of "Be With You"

and "Try Again" by Aaliyah prevents Christina Aguilera from moving 17-1 with "I Turn To You" (RCA). "Turn" has to settle for leaping 17-3.

DOUBT FULL: Trauma/Interscope act No Doubt scores only its second entry on the Hot 100, as "Simple Kind Of Life" enters at No. 50. The other No Doubt song to appear on the chart was "Just A Girl," which peaked at No. 23 in 1996. "Don't Speak," which set a record by remaining No. 1 for 16 weeks on Hot 100 Airplay, was not released as a commercial single and, under chart policy at the time, was not eligible for the Hot 100.

PAPER ANNIVERSARY: In just three weeks, "Smooth" (Arista) by Santana Featuring Rob Thomas will complete its first year on the Hot 100. There's every indication the single will make it into a second year, as it rebounds 33-32 this issue.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	345,973,000	355,348,000 (UP 2.7%)	CD	255,460,000
ALBUMS	304,364,000	327,725,000 (UP 7.7%)	CASSETTE	48,191,000
SINGLES	41,609,000	27,623,000 (DN 33.6%)	OTHER	713,000

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,853,000	14,940,000	913,000
LAST WEEK	LAST WEEK	LAST WEEK
14,110,000	13,231,000	879,000
CHANGE	CHANGE	CHANGE
UP 12.4%	UP 12.9%	UP 3.9%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
16,702,000	14,975,000	1,727,000
CHANGE	CHANGE	CHANGE
DOWN 5.1%	DOWN 0.2%	DOWN 47.1%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE	1999	2000	CHANGE
CHAIN	21,881,000	13,519,000	DOWN 38.2%
INDEPENDENT	6,062,000	4,345,000	DOWN 28.3%
MASS MERCHANT	13,561,000	9,660,000	DOWN 28.8%
NONTRADITIONAL	105,000	99,000	DOWN 5.7%

ROUNDED FIGURES FOR WEEK ENDING 6/18/00

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