

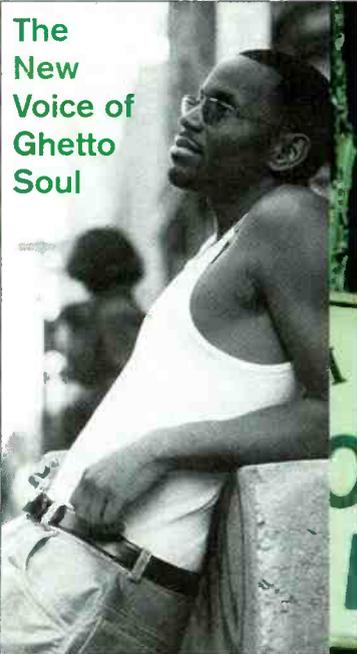
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

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Warner Launches Reissues

Retailers Applaud Catalog Series Despite Label's Late Start

BY MELINDA NEWMAN

LOS ANGELES—Retailers are responding with "better late than never" to Warner Bros.' decision to launch a reissue series, to be called Warner Remasters. The midline-price collection, which bows Sept. 19, will ultimately see hundreds of the label's catalog titles reissued with remastered music and the original liner notes and artwork as they appeared in the vinyl configuration.

The acts featured in the first batch, which comprises 20 titles, are Eric Clapton, Dire Straits, Rod



BILLBOARD EXCLUSIVE

Stewart, and Van Halen.

"It's late, but I'm glad they're doing it," says Eric Keil, VP at South Plainfield, N.J.'s Compact Disc World. "We just haven't seen them releasing whole catalogs like Atlantic did years ago with acts like Led Zepelin and Yes."

"They're behind the curve," says Storm Gloor, director of music for the 143-store Amarillo, Texas-based Hastings chain. "But I'm glad they're catching up."

The selections all came out on CD during the early years of the format's era, but as Warner Bros. Records Inc. VP of A&R Gregg Geller says, "I think it's fair to say a lot of this was done in haste way back when. Certain elements of original artwork" *(Continued on page 93)*

Innovative Route For Latino Tours

BY RAY WADDELL

NASHVILLE—A new booking agency is breaking touring markets for Hispanic acts by implementing a business model that has been used for years to develop Anglo rock bands.

New York-based Martinez, Morgalo & Associates, founded by Robert Morgalo and Arturo Martinez in association with Rubén Blades, is on target to exceed first-year projections by more than \$1 million. In business since January, the agency is breaking ground by expanding touring for Latino acts beyond the traditional "cuchi frito" circuit.

Similar to the old chitlin' circuit for R&B revues decades ago, cuchi frito is a phrase for the bread-and- *(Continued on page 92)*



R&B Acts Look Beyond Albums For New Singles

This story was prepared by Airplay Monitor's Dana Hall.

NEW YORK—Ever since the seven-single success of Michael Jackson's 1982 album "Thriller," it's been standard practice for labels to try to milk as many hits from an album as possible. But some labels have begun to take a different tack for R&B acts, sending them back into the studio to strip a new single onto an album already in the marketplace or going to a soundtrack or side project for a follow-up single, even when the current album is still successful.

Ideal's top 10 single "Whatever" was stripped onto the act's current

self-titled Noontime/Virgin album after its previous single, "Creep Inn," failed to match the success of breakthrough track "Get Gone." Carl



IDEAL

Thomas went to LaFace/Arista's "Shaft" soundtrack for "Summer Rain" as the follow-up to his No. 1 hit, "I Wish," even though he was only one single deep into his "Emotional" album. Donell Jones also went to "Shaft" for his new single. And Jay-Z went to "Anything" *(Continued on page 92)*

Curb's Messina Does It Her Way



BY DEBORAH EVANS PRICE

NASHVILLE—Much has happened to Jo Dee Messina since the vivacious songbird first walked into Curb Records and brazenly informed the label that it needed a redhead on its roster. In the few years since that colorful entrance, she's become one of the country music industry's most successful female artists.

Messina's hot streak looks sure to *(Continued on page 93)*

Cost Of U.K. Piracy On The Rise

Body's Proof Of Tax Losses May Spur Parliament Action

BY GORDON MASSON

LONDON—The U.K. music industry is looking forward to fostering better relations with the government after figures revealed that intellectual property crime throughout Britain's creative industries soared by more than 27% last year.

The year-old Alliance Against Counterfeiting and Piracy (AACP) revealed that the country lost 8.19 billion pounds (\$12.3 billion) to copyright and trademark thieves in 1999, compared with 6.42 billion pounds (\$9.6

billion) the year before. Members of the AACP include the British Assn. of Record Dealers, British Music Rights, and the British Phonographic Industry.

At the alliance's inaugural meeting July 6, Home Office Minister Charles Clarke spoke of the government's concern at the level of intellectual property theft, not least because the loss equates to about 1.36 billion pounds (\$2.1 billion) in taxes for 1999. Clarke pledged *(Continued on page 101)*



EXPANDED SECTION

Billboard Examines The Dance Music Revolution

See Page 49

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Senators Urge Use Of Digital Licensing

BY BILL HOLLAND

WASHINGTON, D.C.—Top Senate lawmakers are urging all parties involved in digital music downloading to continue to develop new and fair licensing procedures or face the possibility of imposed federal laws.

At a July 11 overview hearing, Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, and Sen. Patrick Leahy, D-Vt., the committee's ranking minority member, both expressed the view that fair licensing solutions to ongoing problems in digital delivery of recorded music are needed to protect artist and company copyright owners. They also urged private-sector companies to continue licensing negotiations—or else.

An attitude of somewhat chilly cordiality prevailed at the hearing as the main parties in the digital download wars sat down together. It was one of the largest witness panels at a music-related hearing in recent memory.

Among the witnesses were Lars Ulrich of Metallica; Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA); and Fred Ehrlich, president of new technology and business development at Sony Music Entertainment. They sat at the same table as the CEOs of two Internet firms involved in lawsuits with the RIAA and its member companies: Hank Barry of Napster and Michael Robertson of MP3.com.

Also at the witness table were Roger McGuinn, singer/songwriter of the Byrds; Gene Hoffman Jr., president/CEO of EMusic.com; Gene Kan, a software developer for Gnutella; and Jim Griffin, CEO of Cherry Lane Digital & OneHouse LLCs.

Opening witness Ulrich set the tone for the proceedings. "We have many issues with Napster," he said. "First and foremost: Napster hijacked our music without asking. They never sought our permission—our catalog of music simply became available as free downloads on the Napster system." He added, "My band authored the music which is Napster's lifeblood. We should decide what happens to it, not Napster—a company with no rights in our recordings, which never invested a penny in Metallica's music or had anything to do with its creation."

The major labels didn't escape criticism,



ULRICH

MCQUINN

either: Lawmakers said download companies have complained bitterly about the unwillingness of labels to license material.

Hatch said, "One continuing problem is the complaint that the major labels have not been willing to license online distributors to

provide their music or have offered licenses on terms much different than online entities related to those labels." Such action, he said, "puts into question the labels' professed desire to be ubiquitous" and might "raise some concerns that this committee would have a duty to consider."

Both Hatch and Leahy said they do not want to restrict the blossoming technical downloading innovations that can promote artist advancement and enhance consumer music choice. They believe owners and users must continue to wrestle with the concerns created by central-server services like Napster and file-sharing programs like Gnutella and Freenet.

"History has shown that when new technologies emerge, they may initially seem to threaten to trump intellectual property protection," Leahy said. "In the end, things get

(Continued on page 101)

Artists Educate Public About Piracy New Coalition Takes Out Ads To Fight Free File-Sharing

BY MARILYN A. GILLEN

NEW YORK—While the music industry has used litigation as the main course of action in its battle against online piracy, it's now adding education to the mix.

An industry-backed group of some 70 recording artists is hoping to convince a generation of online music fans that "music has value," with a national public awareness campaign that kicked off July 11 with full-page ads in five U.S. newspapers.

Musician and online label executive Noah Stone, who heads the new organization dubbed Artists Against Piracy, says plans are under way to expand the outreach to include TV spots and radio and Internet ads featuring coalition artists as representatives.

Stone says he is in the process of incorporating the group as a nonprofit organization and expects to unveil a board of directors soon.

Funding for the organization—whose members include such high-profile acts as Alanis Morissette, Christina Aguilera, Faith Hill, Sarah McLachlan, Art Alexakis, Blink-182, Garth Brooks, and Sisqó—is coming

from industry groups the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers, as well as media company Walt Disney and such technology companies as Supertracks, Myplay, Reciprocal, Cognicity, and Everad/PlayJ.

"Mostly, what we have been seeing over the last several months have been legal remedies coupled with technological measures designed to help create legal alternatives to illegal file-swapping," says Larry Miller, president of Reciprocal Music. "Having the artists themselves address their fans and let them know directly that music has value and that this is how they make their living will be a first and very important step in what I hope will be a long-term educational campaign that will also be effective in fighting piracy."

"We applaud the artists who have come forward to fight for their right to distribute their music the way they want to distribute it," says an RIAA spokeswoman. "And we're hopeful that their efforts will resonate with

(Continued on page 101)

LETTERS

BILLBOARD/BET ON JAZZ CONFERENCE

The first Billboard/BET on Jazz Conference [June 7-9, in Washington, D.C.] was exciting and long overdue. Wonderful networking opportunities abounded. My radio station and I are committed to do what we can to bring the second conference to Atlanta!

Phil Clore, jazz music department manager
 WRFG 89.3 FM Atlanta

I wanted to thank Billboard for its hard work and dedication in organizing the Billboard/BET on Jazz Conference. We were extremely happy with the amount of attention that Derek Bronston received from his appearance at the showcases. Not only have we received festival offers and label interest as a result of his appearance, but our promotional efforts are paying off in the form of a proposed European tour. But

even more important is the event itself. We feel a jazz conference is a necessity and strongly encourage Billboard to continue the event next year.

Sarah-Chandera
 Hacate Entertainment Group
 New York

AUSTRALIAN ROYALTIES VS. REALITIES

In its reporting of the mechanical royalty dispute in Australia (July 8) Billboard portrayed the interim decision of the Copyright Tribunal as a "victory for the record companies" and referred to an interim royalty rate of 8.608% of published price to dealer (PPD). Both statements are wrong. The interim PPD rate pending the outcome of the case is 9.306%, with 7.5% held in escrow—half the amount sought by the record industry. In its interim decision the tribunal warned this "... might be seen as an indi-

cation the manufacturers' arguments will be adopted. The tribunal has not formed any such view."

Brett Cottle, chief executive
 Australian Mechanical Copyright Owners Society
 St. Leonards, New South Wales

THE FIGHT OVER THE 'WORK FOR HIRE' LAW

Hurrah for Timothy White's May 20 column ("Will Artists Fight For Rights As Noah Webster Did?," Music to My Ears, Billboard) about composers' rights! There is no justification for record companies to "own" this intellectual property of others. Composers, lyricists, artists and experts in copyright law should band together to lobby for and protect the rights of their intellectual property.

J. Bruce Nichols, president
 Central Entertainment Services Inc.
 Staten Island, N.Y.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 ★ THE MARSHALL MATHERS LP • EMINEM • WEB / AFTERMATH	98
CLASSICAL ★ SACRED ARIAS • ANDREA BOCELLI • PHILIPS	62
CLASSICAL CROSSOVER ★ VOICE OF AN ANGEL • CHARLOTTE CHURCH • SONY CLASSICAL	62
COUNTRY ★ FLY • DIXIE CHICKS • MONUMENT	59
HEATSEEKERS ★ LARA FABIAN • LARA FABIAN • COLUMBIA	24
INDEPENDENT ★ WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 THREE 6 MAFIA • HYPNOTIZE MINDS	75
INTERNET ★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK/REPRISE	78
JAZZ ★ WHEN I LOOK IN YOUR EYES • DIANA KRALL • VERVE	63
JAZZ / CONTEMPORARY ★ SHAKE IT UP • BONEY JAMES / RICK BRAUN • WARNER BROS.	63
NEW AGE ★ NOUVEAU FLAMENCO • OTTMAR LIEBERT • HIGHER OCTAVE	16
POP CATALOG ★ MY OWN PRISON • CREED • WIND-UP	16
R&B/HIP-HOP ★ RUFF RYDERS COMPLICATION: RYDE OR DIE VOL. II VARIOUS ARTISTS • RUFF RYDERS	40
• THE BILLBOARD HOT 100 ★ BENT • MATCHBOX TWENTY • LAVA	96
ADULT CONTEMPORARY ★ YOU SANG TO ME • MARC ANTHONY • COLUMBIA	88
ADULT TOP 40 ★ EVERYTHING YOU WANT • VERTICAL HORIZON • RCA	88
COUNTRY ★ I HOPE YOU DANCE LEE ANN WOMACK WITH SONS OF THE DESERT • MCA NASHVILLE	61
DANCE / CLUB PLAY ★ DON'T CALL ME BABY MADISON AVENUE • VICIOUS GROOVES/C2	57
DANCE / MAXI-SINGLES SALES ★ DESERT ROSE • STING FEAT. CHEB MAMI • A&M	57
HOT LATIN TRACKS ★ A PURO DOLOR • SON BY FOUR • SONY DISCOS	66
R&B/HIP-HOP ★ LET'S GET MARRIED • JAGGED EDGE • SO SO DEF	42
RAP ★ CALLIN' ME • LIL' ZANE FEATURING 112 • WORLDWIDE	38
ROCK / MAINSTREAM ROCK TRACKS ★ WITH ARMS WIDE OPEN • CREED • WIND-UP	89
ROCK / MODERN ROCK TRACKS ★ KRYPTONITE • 3 DOORS DOWN • REPUBLIC	89
TOP 40 TRACKS ★ IT'S GONNA BE ME • 'N SYNC • JIVE	90
• TOP VIDEO SALES ★ AMERICAN PIE • UNIVERSAL STUDIOS HOME VIDEO	78
DVD SALES ★ INDEPENDENCE DAY • FOX/VIDEO	78
KID VIDEO ★ MARY-KATE & ASHLEY: SWITCHING GOALS • DUALSTAR VIDEO	82
RENTALS ★ GIRL INTERRUPTED • COLUMBIA TRISTAR HOME VIDEO	78

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ RIDING WITH THE KING • B.B. KING & ERIC CLAPTON • DUCK / REPRISE
CONTEMPORARY CHRISTIAN ★ MOUNTAIN HIGH ... VALLEY LOW • YOLANDA ADAMS • ELEKTRA
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REGGAE ★ REGGAE GOLD 2000 • VARIOUS ARTISTS • VP
WORLD MUSIC ★ SOGNO • ANDREA BOCELLI • POLYDOR

TOP OF THE NEWS

3 The digital-download debate is taken to Washington, D.C., as the Senate holds hearings.

ARTISTS & MUSIC

8 Executive Turntable: Daniel Glass is promoted to president of Artemis Records.

12 Everclear gains support at radio for its new Capitol set, "Songs From An American Movie, Vol. 1: Learning How To Smile."

12 The Beat: The Diana Ross & the Supremes' Return to Love tour may come to a premature end.

14 Boxscore: Bruce Springsteen grosses more than \$12 million in New York.

22 Continental Drift: Mae Robertson makes grown-up music with "Stone By Stone."

24 Popular Uprisings: Jessica has listeners on their feet with her debut single, "Get Up," on G-Funk/Restless Records.



ARTISTS & MUSIC

EVERCLEAR: P. 12

36 R&B: Songwriter Tommy Sims makes his Universal debut with a little "Peace & Love."

38 Words & Deeds: Major Figgas' "Figgas 4 Life" marks the debut offering from Chris Schwartz's RuffNation imprint.

38 Rhythm Section: Jagged Edge is a triple threat, reaching No. 1 on three Billboard charts.

45 Reviews & Previews: Albums from Everclear, Brenda

REVIEWS & PREVIEWS



BAHAMADIA: P. 45

Russell, and Bahamadia are in the spotlight.

48 Dance: Peter Rauhofer is energizing dancefloors with an eclectic batch of remixes.

58 Country: Country stars pay tribute to Bill Monroe on compilation from Skaggs Family Records.

62 Classical/Keeping Score: Dietrich Fischer-Dieskau celebrates his 75th birthday with a boxed set on Deutsche Grammophon.

63 Jazz/Blue Notes: Percussionist Kahil El'Zabar looks to his musical predecessors for paths to the future.

64 Songwriters & Publishers: Writer Frank Muster re-teams with Pendulum Music partner Johnny Stirling to promote his song catalog.

65 Pro Audio: Sony Music Studios brings in a second OXF-R3 "Oxford" console to accommodate growing production work.

66 Latin Notas: Latin artists are recognized with nominations for the first-ever Latin Grammy Awards.

INTERNATIONAL

68 The French music quotas are revised, to the benefit of certain radio formats.

70 Hits of the World: The Corrs'

"Breathless" debuts atop the U.K. singles chart.

71 Global Music Pulse: AraQue's "Del Otro Lado" offers new pop sounds from Spain.

MERCHANTS & MARKETING

73 Universal continues its stronghold on market share.

75 Declarations of Independence: Staffers shuffle again as Bayside Entertainment Distribution and Wildcat Distributing merge.

76 Retail Track: As minimum-advertised-price policies end, Retail Track wonders if price wars are ahead.

78 Sites + Sounds: EMI and BMG plan to test the digital-download waters.

79 Home Video: Paramount's "Blue's Clues" hits the big time with its first direct-to-video feature.

82 Child's Play: Blackboard Entertainment prepares the release of two new series, "The Jewel Kingdom" and "Amazing Adventures."

PROGRAMMING

87 Radio unions may grow stronger as stations continue to consolidate.

89 The Modern Age: Moby attributes the success of his singles to radio's more diverse pro-

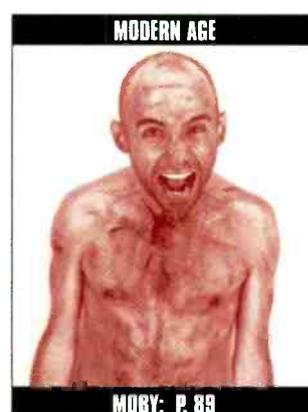


LATIN NOTAS

KETAMA: P. 66

gramming.

91 Music Video: Subscribers are given the right to vote for the 2000 Billboard Music Video Awards.



MODERN AGE

MOBY: P. 89

FEATURES

83 Classifieds

86 Update/Goodworks: The ninth annual Sin Fronteras festival will benefit the Jeopardy "Balancing The Odds" program for high-risk youngsters.

97 Hot 100 Spotlight: Matchbox twenty lights up the top spot on The Billboard Hot 100 with "Bent."

100 Between the Bullets: "Ryde Or Die, Vol. II" sells more than 250,000 units in its first week, giving Interscope the No. 1 and No. 2 spots on The Billboard 200, as Eminem stays at No. 1.

101 This Week's Billboard Online

102 Market Watch

102 Chart Beat: Successive No. 1 singles for Vertical Horizon and matchbox twenty signal a return to form for male rock bands.

102 Homefront: Heineken and Billboard team for Billboard/BET R&B Hip-Hop Conference.

GUEST COMMENTARY

Indies Must Evolve To Enjoy Global Economy

BY STEVE LEWIS

In less than two years, the geography of the music industry has changed so much that no one is certain about the appropriate road maps for our business in the new century.

In quick succession, we have seen Universal's acquisition of PolyGram, the intended merger of AOL and Time Warner, the prospect of a combined Warner EMI Music, and Seagram/Universal's imminent takeover by Vivendi. These moves could be seen as the latest maneuvers in a process that started a decade or so ago, when the major corporations bought such pioneering independent labels as A&M, Island, Chrysalis, and Virgin. Indeed, at that time, I remember Island founder Chris Blackwell claiming that he decided to sell because his com-

pany was too big to be small, too small to be big.

Ten years later, however, it's not simply a question of the big buying the small. We're now in a significantly different



Steve Lewis is the London-based chief executive of the Chrysalis Group's music division.

environment, with extraordinary realignments by the major corporations and the emergence of new players in our industry. What hope, therefore, for the indepen-

dents in a time of rampant globalization?

There is the simplistic view that as in the '50s, when a few large corporations dominated the music business, the creative imperative will be claimed by companies that are small, flexible, and intelligent. There is obviously some truth in this, but the essential problem is that the cost of entry into the music business is now dictated by the corporations. They will be happy to focus more resources on fewer acts, forcing independents to replace large amounts of cash with larger amounts of ingenuity.

The history of independent record companies is essentially the story of pioneering individuals—from Sam Phillips, Berry Gordy, and Ahmet Ertegun to Chris Blackwell, Alan McGee, and Chris (Continued on page 101)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Carolyn Horwitz, Billboard, 770 Broadway, New York, N.Y. 10003.

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Growth Of DVD Hardware, Software Is Major Focus Of VSDA Conference

BY EILEEN FITZPATRICK

LAS VEGAS—The exploding growth of DVD was at the forefront of the Video Software Dealers Assn.'s (VSDA) 19th annual convention, held July 8-10 here, as the DVD Entertainment Group (DEG) gave another glowing report on the public's unending appetite for the format.

During the first half of 2000, more than 2.7 million players have shipped to dealers, more than double the shipments during the same period of 1999, according to the Consumer Electronics Assn. More than 9 million players will ship to market by the end of the year, the DEG estimates, nearly a million more than were predicted in January.

"Most of our projections have been revised," said DEG president Steve Nickerson, who is also VP of worldwide DVD marketing at Warner, during a supersession devoted to developments in the format.

The DEG estimates that since DVD's launch in 1997, player penetration has reached 7.5 million households, and software-unit shipments have reached 190 million units. The group estimates that another 40 million units will ship by the end of the year. Cumulatively, retail revenue should top \$4 billion since inception.

The hardware predictions for this year don't include the 1 million

PlayStation2 units that are expected to be shipped to dealers during the fourth quarter. The game consoles can also play DVD movies.

Nickerson says that the launch of DVD Audio at the end of the year will also boost DVD Video.



In his state of the association address at the convention, VSDA president Bo Andersen praised suppliers, particularly Warner Home Video president Warren Lieberfarb, for "the gift" of DVD, which he said has turned casual movie watchers into movie buffs.

Andersen predicted that, thanks to the technology, the video business will remain a major profit center for at least the next decade.

"Stopping at the neighborhood store to rent or buy a new release or a classic has been as common for 60 million Americans as a trip to the laundry or grocery," he said. "There is no reason that cannot continue for the better part of the decade."

In fact, the profits derived from the

rental of DVDs may force studios to develop a new business model. Lieberfarb, for instance, has floated the idea of DVD following the same pay-per-transaction model that has become commonplace for VHS.

A Warner spokeswoman says the studio has no plans to roll out a DVD pay-per-transaction plan. But she acknowledges that Warner, like other studios, must develop a strategy to compensate for the likelihood that DVD rental will cut into VHS rental revenue.

However, a report presented by New York-based video research firm Alexander & Associates indicates that DVD is not cannibalizing VHS rentals. The firm estimates that between DVD players and DVD-ROM-equipped computers, more than 11 million U.S. homes are capable of playing a DVD disc. Of those, one-third rent VHS tapes only, and 9% rent DVD only. More than half, however, rent both VHS tapes and DVDs. Alexander predicts that by the end of the year, 17 million homes will be "DVD-capable."

Despite the prospects for DVD, gloom-and-doom predictions for the home video industry prevail. In his address, Andersen told retailers to become more competitive and stop complaining.

"We are up to no good when we wallow in negativism," he told the group of mostly indie retailers. "It suppresses our basic instincts for innovation and growth."

Andersen rejected the commonly held view that the "enemies" of the video industry are pay-per-view, video-on-demand, and Blockbuster.

"No, I would argue that our front-
(Continued on page 94)

Yahoo! Posts Strong Earnings, Ramps Up Web Music Projects

BY BRIAN GARRITY

NEW YORK—Yahoo! Inc. reports better-than-expected results for the second quarter, with net revenue and *pro forma* net income more than doubling. The period also saw the Internet giant ramp up its digital media offerings in areas that include music.

Net revenue for the three months that ended June 30 totaled \$270.1 million, up 110% from \$128.6 million a year ago. *Pro forma* net income for the quarter was \$74 million, or 12 cents per diluted share, vs. net income of \$27.1 million, or 5 cents per diluted share, in 1999.

Wall Street had anticipated income of 10 cents per share. However, that earnings number excludes charges related to acquisitions and employer payroll taxes on gains realized by employees from non-qualified stock-option exercises. Including those costs, net income for the second quarter was \$65.5 million, or 11 cents per diluted share, vs. a net loss of \$263,000, or \$0.00 per share, the year before.

Yahoo! president/COO Jeff Mallett says the company made significant strides during the quarter in the development of its so-called "rich media" offerings—one of its stated key areas of focus. As part of that effort, the company released its Yahoo! Player, a free media player with an

embedded browser that allows Yahoo! Music consumers to play digital music and video files, including streamed and downloaded MP3 files and CDs.

In addition to its media player, Yahoo! is home to streaming media service Broadcast.com. It also offers a hub music site with music news and reviews from a host of content providers, a shopping service in conjunction with a number of retail partners, digital download information, chat rooms, message

boards, and club listings. The company has been identified by Wall Street analysts and industry observers as a possible consolidator within the digital music space. During the quarter, it reportedly expressed interest in a handful of potential acquisition targets, including privately held digital locker company Myplay.com. No deals have yet been struck, however.

Shares in Yahoo! rallied more than 18% on the news of the earnings July 12, rising \$19.44 to \$124.94. Word of Yahoo!'s results also sparked a rally in other Internet stocks, on hopes that they too would post better-than-expected earnings in a sector generally considered to be struggling. In the Internet music space, the reaction was somewhat more muted: MP3.com, CDnow, and Launch Media all posted gains of less than 5% on July 12.



James Hill Dead At 83; Sang With Fairfield Four

BY WADE JESSEN

NASHVILLE—James Hill, baritone singer with Grammy-winning gospel quartet the Fairfield Four, died July 6 at Baptist Hospital here. He was 83.

Born in Bessemer, Ala., Hill lived in Nashville most of his life.



HILL

In addition to his contributions to the Fairfield Four, a gospel group founded by a Baptist minister in 1921, Hill's vocals have been heard on country, gospel, and rock recordings by such luminaries as Johnny Cash, B.B. King, Elvis Costello, Steve Earle, Charlie Daniels, and John Fogerty.

The Fairfield Four originated as a
(Continued on page 97)

Supremes Tour Off?

BY RAY WADDELL

NASHVILLE—It started out as a bold idea to bring back a well-loved diva, but the Diana Ross & the Supremes tour appears to have collapsed amid a pile of canceled dates, finger-pointing, and bruised egos. However, at press time, the Return to Love tour had not been officially canceled, despite numerous reports to the contrary.

That's not to say that things are going well, and many believe the tour is finished, no matter what's announced. The cancellations started less than halfway through the run, beginning with the planned July 7 show at Jones Beach Amphitheatre in Wantagh, N.Y., and followed by shows in Washington, D.C. (July 9); Pittsburgh (10); Hartford, Conn. (12); and Atlantic City, N.J. (14). Fleet-Center in Boston received a cancellation notice the day before its July 13 show.

Before tour producers SFX/TNA could make an announcement regarding the tour's future, Ross' camp issued a pre-emptive strike, expressing in a prepared statement how "severely disappointed" she was that the outing had been canceled (*Billboard Bulletin*, July 11).

However, at press time, neither Toronto-based TNA nor SFX's New York headquarters had issued an official cancellation of all remaining dates, and some so far appear to be going on as scheduled. TNA did not return phone calls.

As of July 13, several venues did not have official confirmation that their shows had been canceled, including Bradley Center in Milwaukee (16) and Gund Arena in Cleveland (17). Officials at Target Center in Minneapolis say they are moving forward with their July 19 show.

The same goes for the Rose Garden Arena in Portland, Ore. "We've talked to TNA three times a day for three days, and as far as we're concerned, our date is going on," says building director Jim McCue. He adds that when initial ticket sales were slow, "we rolled up our sleeves

and tried to do a lot of marketing to assist [TNA] and make it work."

Other venues are relying on media reports regarding the tour's cancellation. "We haven't been officially notified by the promoter, but I am making the assumption that we do not have a date," says John Rhamstine, director of event production at KeyArena in Seattle, where the tour was to visit July 24.

Off the record, officials at most arenas believe the tour is dead and say that contractual intricacies between Ross and TNA/SFX are likely holding up an announcement.

Some venues expressed disappointment in not getting their shows in. Tim Ryan, director of the Arrowhead Pond in Anaheim, Calif., says that, including suites and premium seating, more than 8,000 tickets were sold. "This was a show we would've really liked to see happen," he says.



WHAT WENT WRONG?

Return to Love boasts high production values and artist fees for Ross and is an extremely expensive tour to produce, especially in light of weak ticket sales. Earlier this month, TNA president Arthur Fogel told *Billboard* that TNA had not considered pulling the plug on the tour but admitted, "Sometimes tours capture the public's imagination, and sometimes they don't."

Despite the problems, TNA—which was acquired last year by SFX—has a solid track record. It promoted more than \$750 million worth of worldwide Rolling Stones dates in the '90s and, more recently, put out a Crosby, Stills, Nash & Young tour that grossed more than \$43 million and played to 92% capacity (*Billboard Bulletin*, April 24).

But something appears to have gone wrong with Return to Love. Billed as a reunion of Diana Ross and the Supremes, the tour caught heat out of the gate when it became known that former Ross partners Mary Wilson and Cindy Birdsong would not participate. Instead, pro-
(Continued on page 94)



BBMak Attack. British pop trio BBMak has been racing up The Billboard 200 with its Hollywood Records debut, "Sooner Or Later." The album debuted at No. 1 on the Heatseekers chart in the June 3 issue, then spent another two weeks at the top. Meanwhile, first single "Back Here" has been a top 20 hit on The Billboard Hot 100. "Sooner Or Later" is No. 70 on The Billboard 200 this issue. BBMak recently wrapped up a U.S. tour with Britney Spears and will be touring the U.S. through the fall. Upcoming dates include Aug. 3 in Concord, Calif.; Aug. 17 in San Diego; and Aug. 31 in Allentown, Pa. Pictured proudly wearing their Billboard Heatseekers T-shirts, from left, are band members Christian Burns, Ste McNally, and Mark Barry.

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Digital Music Made Simple

MP3 Patent-Holder Eyes New Revenue Streams

BY KAI R. LOFTHUS

OSLO—While MP3 technology has yet to be associated with the generation of revenue, the developers of the still controversial audio compression standard are gradually developing a financially viable platform for it.

The Fraunhofer Institute for Integrated Circuits, the Erlangen, Germany-based research facility that holds the patent rights to MP3, claims that it is making money from licensing. In addition, Fraunhofer recently contributed its technology to a groundbreaking consumer-oriented feature to be known as Powerline Communication (PLC), a service that can deliver MP3-encoded music through a home's electricity sockets.

MP3Licensing.com, the San Diego-based operation jointly owned by Fraunhofer and Thomson Multimedia of Paris, sees new distribution models such as PLC as an important source of growth for the licensing of MP3 technology.

Henri Linde, VP of new business for Thomson Multimedia, claims to have experienced what he calls "an enormous demand over the last six months." Although Linde declines to disclose earnings, he says the company licensed 5 million hardware MP3 encoders in the first three months of 2000. "That's the only number of meaning," he claims.

Linde expects the growth potential to increase even further in January, when licensing fees become mandatory for Internet-based radio stations that want to use MP3.

"We expect an increase, of course, but how much of an increase is hard to predict," says Linde. "I still have doubts on what the various broadcast models will look like. The extreme schools of thinking say that music will be free, but I continue to have doubts about that. Our fee model is not fin-

'We're actively searching for [hardware manufacturers] for them to integrate our technology'

- THOMAS WENINGER -

(Continued on page 94)

Europe Stores Boost HMV

BY GORDON MASSON

LONDON—The performance of HMV Media Group's music stores in Europe provided the drive to increase the company's sales and earnings in 1999. For the 53 weeks ending April 29, the group reported a sales increase of 10.4% to 1.39 billion pounds (\$2.1 billion).

Earnings before interest, taxes, depreciation, and amortization (ebitda) increased by 2.4 million pounds (\$3.63 million) to 121 million pounds (\$183 million), after E-commerce losses of 5.7 million pounds (\$8.6 million). Overall, HMV Media Group's operating profits were down 1.7% from the previous year, to 83.2 million pounds

(\$125.9 million).

Says CEO Alan Giles, "We are pleased to have increased the ebitda result for the group, in what has been a challenging year. This reflects an excellent performance by HMV, particularly in Europe, in a year when the market experienced relatively low growth and intense pricing competition."

The results would have been better had it not been for the group's ailing book retailer, Waterstone's, which has consistently under-performed in recent years. Waterstone's sales grew from 390.6 million pounds (\$591.4 million) to 403.9 million pounds (\$611.6

(Continued on page 94)

New MuXXIc Latina Outlines Goals

BY HOWELL LLEWELLYN

MADRID—The partners in MuXXIc Latina—Universal Music Group (UMG) and Spain's largest audiovisual company, Grupo Prisa—are ironing out details in their goal of creating the world's biggest Latino music label. Their aim is to rip up the rule book on the traditional territory-by-territory development of new artists.

The partnership has undergone a number of key changes since it was first outlined in March (Billboard, March 25). MuXXIc Latina now will be based in Miami, not New York. Instead of the 50/50 deal that was originally planned, 75% of the \$5 million initial share capital will be controlled by Prisa through its music conglomerate arm, Gran Via Musical (GVM), with 25% going to UMG. The deal is for an initial three-year period, and there are options for the entry of a third partner.

President Jaime de Polanco describes MuXXIc Latina as the world's premier Latino music group,

with the focus on signing and promoting Spanish-language artists. Polanco, who is also CEO of GVM and director general of New York-based Prisa International, says the label will start signing mainly new artists in September and will launch its first product in December or January.



DIAZ

One of the deal's signatories, UMG president Latin America Manolo Diaz, says that MuXXIc Latina will focus mainly on pop and "other light music." He says the deal combines UMG's international distribution expertise with GVM/Prisa's recognized flair for identifying "what music the public likes" through its music radio arm, Cadena SER, which dominates national music radio in Spain.

He explains, "Radio is perhaps closer to the street than the labels,

who are more involved in the studio and the production side. Radio often knows better than we do which song from an album is better suited to the public taste, and in Spain for example, SER can act as a bridge between us and the public."

MuXXIc Latina will concentrate not only on Latino territories, but on North America and Europe, especially Germany and France. The "highly selective" search for artists will focus on Spain, the Dominican Republic, Cuba, Puerto Rico, and Colombia.

"Our aim is to sign few artists but with great potential, because we don't want to sell thousands but millions of records," says Polanco. "We shall invest more in marketing than other companies to ensure a high percentage of success for each launch."

The agreement, reached after months of negotiations, was signed July 6 by Diaz and Polanco, as well as Prisa managing director Juan Luis Cebrían, Universal Music Spain and

(Continued on page 86)

British Phonographic Industry Bids Farewell To Deacon, Welcomes Yeates

BY GORDON MASSON

LONDON—The end of an era was contrasted with a glimpse of the future during the British Phonographic Industry's (BPI) annual general meeting here July 12. Members of the trade association bade farewell to director general John Deacon, who is retiring after 21 years in the role.

Deacon received a standing ovation, led by BPI chairman Rob Dickins, who also praised Deacon's successor, Andrew Yeates, assuring members that he is the right man to take the organization forward into the digital age.

Complementing that theme, the event's guest speaker was Hans Snook, CEO of mobile phone giant Orange. Snook addressed the British music industry's top brass as the rep-

resentative of a company that hopes to forge alliances with record labels and publishers. He said Orange would look to carry music as content but admitted he did not know the best way in which to deal with the numerous labels. But he said the idea is to have



"any piece of music delivered to your ears, wherever and whenever you choose," adding that

consumers should effectively be able to create their own tailored radio stations through their mobile phones. "There is a clear opportunity for a legal, commercial, universal, mobile jukebox," said Snook.

Snook also divulged his belief that governments do not have to draw up new legislation to cover the digital age.

BPI members' opinions on the presentation were divided. Some found it self-serving, while others claimed it offered an insight into the motivation of a type of company often seen as a threat but increasingly viewed as a potential partner.

However, the entire hall was united in acclaiming the achievements of Deacon, overseeing his final BPI general meeting. An emotional Deacon tells Billboard he was "deeply moved by the whole event. I found toward the end of [my] speech, I was getting a bit croaky. The nostalgia started to take over, but it was marvelous."

Deacon, known affectionately as "the Commander" by his staff after being installed in 1999 as a Commander of the Order of the British Empire by the Queen, will continue working as a consultant at the BPI until the end of the year. But he admits he is finding it hard to end his love affair with the music industry. "After having gone through 21 years, I suppose it really is the end of an era," he says. "To be quite honest, I'm genuinely finding it quite hard to appreciate that I'm now in a different position—but everybody has been wonderful about it."

On the financial side, the BPI said at the meeting that its revenue for 1999 totaled 5.4 million pounds (\$8.2 million). The year-end results also revealed that the BPI's national group contributions to the International Federation of the Phonographic Industry were 795,000 pounds (\$1.2 million), while donations to the BRIT Trust charity were 90,000 pounds (\$136,000). The BPI's anti-piracy unit ate up nearly 702,000 pounds (\$1.06 million) of the annual budget.

Assistance in preparing this story was provided by Tom Ferguson in London.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Daniel Glass is promoted to president of Artemis Records in New York. He was executive VP.

Larry Mestel is named executive VP of Arista Records in New York. He was COO for Palm Entertainment.

Bill Wilson is promoted to senior VP of worldwide marketing for BMG Entertainment in New York. He was VP of worldwide marketing.

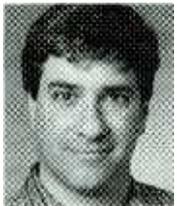
David Ehrlich is named VP/GM, East Coast, for Priority Records in New York. He was president of DME Management.

Stu Bergen is named VP of promotion for the Island/Def Jam Music Group in New York. He was VP of promotion for Epic Records.

Capitol Records names Johnny Coppola VP of crossover promotion



GLASS



MESTEL



WILSON



EHRlich



BERGEN



COPPOLA

and Jim Kuha director of administration in Hollywood. They were, respectively, VP of promotion at Priority Records and director of facilities for E! Entertainment Television Inc.

Kevin Law is promoted to senior director of A&R/staff producer for Universal Records in New York. He was an A&R executive.

Diana Fragnito is promoted to senior director of A&R for Island Records in New York. She was man-

ager of A&R.

Select Records names Alan Gnoli national sales director and Josh "Big Josh" Kelly director of urban promotions in New York. They were, respectively, national sales manager for H.O.L.A. Recordings and national manager of college promotions at Frontline Marketing Inc.

Rhino Entertainment names Tom Bout manager of trend research and Audra Colquittie senior re-

cruiter in Los Angeles. They were, respectively, national director of radio promotions for Immortal Records and executive recruiter for AccountPros-Human Resources International.

RELATED FIELDS. John Penn is promoted to VP of marketing and sales for Sony Music Special Products in New York. He was director of marketing and sales.

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Verbow Takes Long Road To Epic/550 Music's 'White Out'

BY MOIRA McCORMICK

CHICAGO—Verbow has been paving the way for its striking sophomore album, "White Out," since October. The set, which hits stores Tuesday (18) on Epic/550 Music, is the follow-up to the iconoclastic Chicago-based band's acclaimed, Bob Mould-produced 1997 debut, "Chronicles."

Since October, Verbow—led by singer/songwriter/guitarist Jason Narducy and cellist Alison Chesley—has been offering via verbow.com a free three-song EP featuring "White Out" tracks "New History" (the first single, which goes to radio Tuesday [18]) and "Ambulance," plus a live version of "Chronicles" track "Holiday."

"We've already gone through 8,500 of [the EPs]," says Narducy, taking five with Chesley in late June in Chicago.

Verbow has also been performing since October, opening for the likes of Morrissey, Frank Black, Travis, Ben Folds Five, Brad, Train, Joseph Arthur, and Stir. In addition to full-band tours,

says Narducy, "Alison and I have been doing a lot of acoustic touring as well. It's so cheap and easy for the two of us to get out there, and it's a great way to introduce music to people."

Narducy and Chesley are no strangers to performing as an acoustic duo, since Verbow began that way as Jason & Alison (Billboard, May 6, 1995). Narducy says the full band—with bassist Lennie Dietsch and new drummer Randy Morris ("Chronicles" timekeeper David Sycott played drums on the album)—will tour again in the fall.

"White Out," produced by Brad Wood (Liz Phair, Smashing Pumpkins), proffers a dozen tracks of Narducy's intense, angular-melodic guitar pop, which is given wings by Chesley's supernal cello. The title refers to the New Year's blizzard of 1999, which deposited two feet of snow on the Indiana hamlet where Verbow was recording in a rented house on Lake Michigan. It had taken the act until then to



VERBOW

get together with Wood, who had agreed to produce but had previous commitments. "So, we did our record probably four months after we thought we were going to do it," says Narducy. "But in the meantime, I kept writing and came up with, I think, some of the better songs on the record."

The release of "White Out" was further delayed by the fact that six months after it was recorded, Verbow changed managers, signing with Gregg Latterman, president of Chicago label Aware Records. "We'd needed a change," says Narducy. "And fortunately, Don Muller, our booking agent from Artistdirect,

ran into Gregg at Woodstock last year. Don said, 'Hey, Verbow's looking for a manager; you should manage them.' And he called us."

As for the recording locale, Narducy says, "Brad told us his recording system was completely portable. So I said, 'Why don't we do something kind of unconventional?' " They worked in a winterized summer home, which Narducy describes as "an interesting environment to make a record... We had drums in this bedroom, bass cabinet in the other, cello in this one—different setups and different rooms for different recording processes." And, in the long tradition of bands that record in houses, Verbow worked in the acoustically reverberative bathroom as well.

Joel Klaiman, VP of promotion for Epic/550, says "New History" will be worked first to triple-A radio, then to alternative. Klaiman says the label is following Latterman's strategy for breaking Columbia act Train, which had a hit with "Meet Virginia." Klai-

man stresses the importance of repeated listening with Verbow, noting that "when a record is this special, you have to give it time." He says the follow-up single will most likely be the lyrical "Sweet Felicity."

"We need to start slow with this record," says Mark Cunningham, manager of Aware Group Management. "If we tried to hit the rock audience with all guns blazing, it wouldn't work. Instead of pressing stations to play it, we've been cultivating them as fans first—for one, through the in-studio duo performances."

"Verbow's a really good band that keeps developing its musical talent, and that works in its favor," says Patty Martin, music director of triple-A station WXRT Chicago, which continues to play "Chronicles" cut "Holiday." "They have the potential for longevity and for getting bigger and bigger."

Assistance in preparing this article was provided by Lindsay Powers.

Larkin's Vanguard Album Mixes Stylistic Mélange

BY LARRY FLICK

NEW YORK—Patty Larkin says she enjoyed the freedom of cutting much of "Regrooving The Dream," due July 25 on Vanguard, within the comfortable confines of her Cape Cod, Mass., recording studio.



LARKIN

"It's a real blessing to have that option," she says. "It allows you to have a more organic, less stressful recording experience."

"Regrooving The Dream" is the venerable singer/songwriter's first collection of new material for Vanguard. She joined the label in 1999, issuing the live concert chronicle "a gogo."

Drawing on the varied traditions of the Celtic, blues, R&B, Middle Eastern, samba, country, and folk genres, the album is a musical melting pot. Larkin displays palpable soul on both the rhythmic, funk-flavored "Anyway The Main Thing Is" and the Brazilian-spiced "Only

(Continued on page 100)

Smithsonian Set Plumbs 'Broadside' Folk Anthems

BY CHRIS MORRIS

LOS ANGELES—One of the great treasure houses of American folk music will be celebrated Aug. 22 when Smithsonian Folkways Recordings issues its boxed set "The Best Of Broadside 1962-1988."



PAXTON, (CIRCA 1960s)

The five-CD, 89-track collection brings together what its subtitle refers to as "anthems of the American underground" that made their debuts in the pages of Broadside magazine. The influential journal was published by Agnes "Sis" Cunningham and Gordon Friesen, veterans of the radical political and folk music

movements of the '40s, in their flat in New York's Frederick Douglass Housing Project.

(Continued on page 97)

Jennifer Cutting Praised For SunSign's 'Forgiveness'

BY JIM BESSMAN

NEW YORK—The uplifting single "Forgiveness" is generating airplay and acclaim for Jennifer Cutting, formerly of electric folk band the New St. George, and the way she continues to meld British and American folk/rock influences.



CUTTING

The tune—which features a vocal performance by British folk/rock legend Maddy Prior that is being hailed as one of her finest in years—will be part of a CD Cutting is assembling. The track was released last month as a CD single on Cutting's Takoma Park, Md.-based SunSign label, available via her Web site (Kinesiscd.com/jennifer-cutting) and local retailer House of Musical

Traditions; it's also accessible as an MP3 download from Riffage.com.

In addition to Prior, "Forgiveness" features Mary Chapin Carr. (Continued on page 100)

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Everclear's Capitol Release Gets 'Wonderful' Response

BY LARRY FLICK

NEW YORK—When Everclear's new Capitol opus, "Songs From An American Movie, Vol. 1: Learning How To Smile," hit retail on July 11, it entered the marketplace on the fuel of widespread pre-release support from rock radio.

Programmers embraced the set's lead single, "Wonderful," immediately upon its May 22 arrival at radio. It earned airplay on 200 stations during its first week of circulation, according to Broadcast Data Systems. The track, which Everclear front man/primary songwriter Art Alexakis describes as a "view of divorce through a child's eye, set against upbeat music," has since started to make inroads at top 40 radio, where it's currently on 37 stations. It's gotten 387 spins for the week ending June 30, with a gain of 137 spins.

"It's a great song," says Mark Hamilton, PD at KNRK Portland, Ore. "[We're still playing Everclear] more than anyone else."

The track is also scoring well at WRAX Birmingham, Ala. "[It has gotten] an instant response. There seems to be some passion about the song from listeners," says PD Dave Rossi.

While programmers are responding well to "Wonderful," many agree that the real smash on the album is the next projected single, "AM Radio," a vibrant, infectious ditty that samples Jean Knight's '70s-era chestnut "Mr. Big Stuff."

"It's going to be a monster," says Hamilton.

To supplement radio's support of the project, Everclear will be doing

radio shows during the summer. The band has actually been on the radio promotion trail since early May.

"There's a lot of goodwill out there for this band," says Stacey Conde, VP of marketing for Capitol. "There is a nice demand building for them out there."

Adding further fuel to the radio fire was what Conde described as a "huge event" in Los Angeles on July 11 in conjunction with local station KROQ.

In addition to radio, Everclear will be making the television rounds in the weeks surrounding the album's release. Locked in, so far, were spots on "The Tonight Show With Jay Leno" on July 10 and "The Late Late Show With Craig Kilborn" on Friday (21). Also, Alexakis was slated to appear on "Politically Incorrect" on July 14.

Adding to the band's television profile will be the airplay received on MTV and VH1 for the videoclip supporting "Wonderful," which was directed by Alexakis. Shot in Los Angeles, the clip intersperses performance footage of the group with the experiences of several children and how they're affected by their parents' breakup.

"It was a proud moment when I took a look at the final edit," Alexakis says. "We wanted to make a video that supported the song, but one that also made a solid, serious point. I think we've done that without being heavy-handed or preachy."

The marketing of "Songs From An American Movie, Vol. 1: Learning How To Smile" has been supplemented by a fairly extensive Internet campaign. It's highlighted by the placement of an icon link to Ever-



EVERCLEAR

clear's Web site (everclearonline.com) on what Conde describes as "every possible radio, retail, and lifestyle site we can find."

Since June 19, the icon has become a portal to new content for the band on a weekly basis. Among the items offered are a timed-out download of the album track "Now That It's Over," as well as interview footage with the band and the video for "Wonderful." On July 1, a streaming version of the entire album became available.

"This is a tireless band," says Roy Lott, president/CEO of Capitol. "They are ready and willing to do whatever it takes to make this project happen on a large scale, which is fantastic—particularly since they

are now also in the studio working on a new record."

Fans of Everclear will get a double dose of music within the next six months, as the band is planning to issue a second album before the close of 2000.

"Maybe it doesn't make sense, but you've got to go by your gut. We feel this is the right thing to do," says Alexakis of the second disc, which will be titled "Songs From An American Movie, Vol. 2: Good Time For A Bad Attitude." A release date is still to be determined, though the label is eye-

(Continued on page 22)

Lessons Learned From The Supremes Tour; New Ventures From Backstreet, Robinson

BABY, BABY, WHERE DID OUR TOUR GO? When the Eagles charged more than \$100 for their top ticket on the "When Hell Freezes Over" tour in 1995, promoters said that the "event" nature of the tour justified the exorbitant cost and that the prices were what the market would bear. Same thing when Barbra Streisand toured in 1994 with a top ticket of \$350.

While I still think it's impossible to rationalize such ticket prices as anything other than extreme greed, it turns out the promoters were sure right about supply and demand. One only has to look at the Diana Ross & the Supremes debacle to see that the public is very willing to hide its wallet when a show is not worth the cost of admission. With ticket prices ranging from the high \$30s to a staggering \$250, the audience voted with its feet on this one, staying away in droves.

Unofficially canceled July 10 with more than half of the tour dates remaining, the Diana Ross & the Supremes' Return to Love tour was a disaster waiting to happen (see story, page 6). When it was initially announced in May that Ross would be touring with Lynda Laurence and Scherrie Payne—latter-day Supremes who had never toured with, if even met, Ross—the press cried foul on the promoters' attempts to characterize this as a reunion of any sort. (The tour's promoters, TNA/SFX, have not formally announced the tour's cancellation, and at press time some venues were still holding the concert dates.)

The tour simply smelled bad from the start. Unable to shake off the perception that the promoters were trying to sell the audience the faux Supremes at all-too-real ticket prices, the outing never got off the ground, despite doing decent business in some major markets. Also, playing arenas instead of smaller venues proved to be a costly mistake. The dates averaged less than 50% capacity (Billboard, June 30).

Is there a lesson to be learned here? Of course there is, but it's probably one that will go unheeded by most promoters, managers, and tours. That lesson is that greed is not good, and gouging the public will come back to haunt you. Bruce Springsteen could have charged much more for his reunion tour with the E Street Band, but his top ticket was around \$67, and he managed to walk away with more than \$40 million in his pocket. Eagle Don Henley is smart enough to know that a solo tour is a strong draw but not one that warrants \$100-plus prices; his highest ticket costs around \$65 in most markets.

What happens next time Ross decides to tour? I predict she'll have to play small venues and spin it as an "intimate" evening. I also bet top tickets are no more than \$100 (which is still too high, by the way).

The winner? Original Supreme Mary Wilson. She has gotten more publicity in the last few months than she has in years for turning down the chance to tour with Ross because she felt she deserved more than the \$2 million offered to do so. (Clearly, there's plenty of room in the greed pool for Wilson as well. Jump on in, Mary, the water's fine.) She's also the winner because we'll never know if the tour would have done better if she had been involved, but that will always be the perception.

MORE TO COME: Backstreet Boys have started their own label with first signing Crystal Harris. The Boys have yet to announce the name or distribution for the record company, but it looks like it may be

part of a bigger venture being launched by the group's management company, the Firm. The band's manager, Jeff Kwatinetz, declined to comment. Harris' album is being produced by Patrick Leonard.

I AM A LABEL HEAD: Producer Ross Robinson has inked a multi-year worldwide deal with Virgin Records America to release, promote, and market product from his I Am label. The first project via the new deal will be from Amen, which includes two former members of the group Snot; it's tentatively slated for a September release. I Am previously was distributed through Roadrunner. Among the acts Robinson has produced are Limp Bizkit, Deftones, Korn, and Slipknot. Slipknot, originally signed to I Am/Roadrunner, remains with Roadrunner.

CAPRICORN RISING? Capricorn Records continues to work on its upcoming releases despite hanging out a "for sale" sign and trimming its staff from as many as 60 two years ago to its current 19 employees (BillboardBulletin, July 10). For the past year, Capricorn has been on the block with both Hollywood and edel music among the interested parties, although neither one took the bait. Now, Capricorn is talking to distributor Island/Def Jam Music Group about staying put (as well as searching for a new partner). According to a source, the label is hard at work prepping new albums from Big Sister (out Tuesday), the Glands (Aug. 1), and 2 Skinnee J's (Sept. 12).



by Melinda Newman

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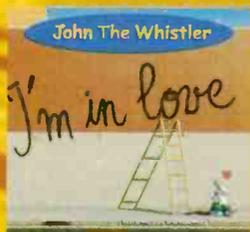
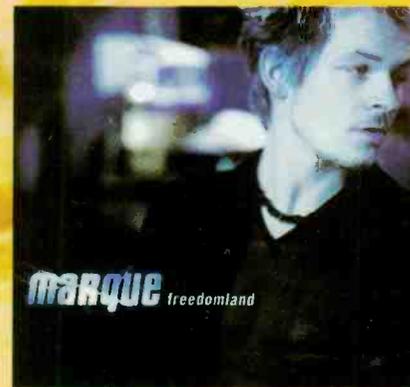
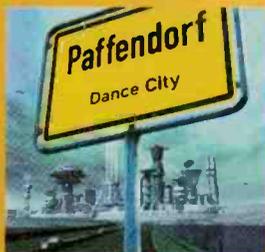
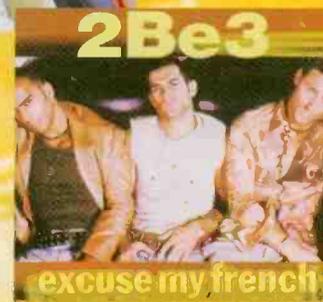
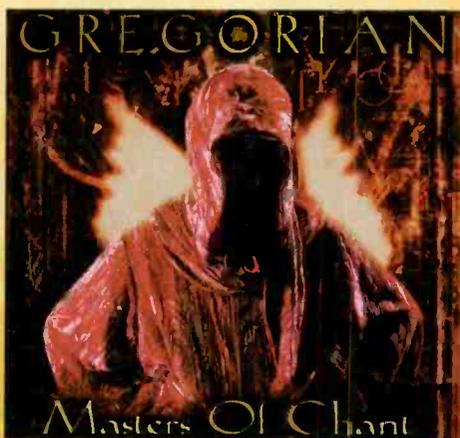
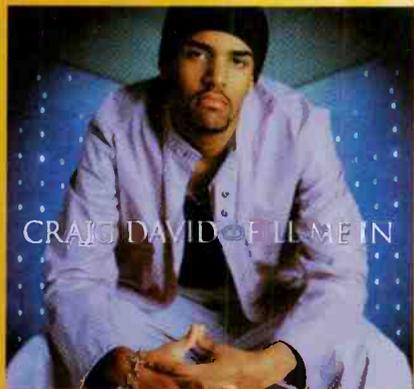
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Madison Avenue Scores Worldwide With 'Baby' As Columbia Debut Nears

BY CHRISTIE ELIEZER

MELBOURNE, Australia—As Aussie dance act Madison Avenue nears completion of its debut album, due Sept. 5 in the U.S. on Columbia, it is gathering ardent support all over the world for its debut single, "Don't Call Me Baby."

Its stateside success comes after the track has already scored high

international marks. In October 1999, it entered the Australian Record Industry Assn. charts at No. 5, peaked at No. 1, and sold 200,000 copies. In May 2000, the single entered the U.K. charts at No. 1.

The single was released in the U.S. on May 23. It has already topped Billboard's Hot Dance Music/Club Play Chart. In terms of radio



MADISON AVENUE

activity, Broadcast Data Systems (BDS) counts 200 spins for the track on pop stations for the week ending July 7, with 475 spins on rhythm stations for that same week.

Madison Avenue is a pop duo consisting of two club DJs/producers, Andy Van and Cheyne Coates from Melbourne. It was first issued on indie dance label Vicious Vinyl, which Van set up with fellow jock John Course 10 years ago. Vicious Vinyl has a production and distribution deal with Virgin/EMI Australia. Virgin/EMI has rights to the track in Australia, while Sony has the track for Europe and the U.S.

Van credits the initial success of "Don't Call Me Baby" to the act's affiliation with Virgin/EMI Australia. "[Managing director] Tony Harlow gave us the freedom to do what we wanted in terms of the music and video, and we then let Virgin/EMI just handle the marketing and promotion. The track was a massive club hit at first, but Virgin/EMI got us over to mainstream radio."

"Don't Call Me Baby" was originally issued in the U.K. last October. Despite substantial club airplay, it failed to gain the support of the influential Radio One network, which considered the song too summery for airplay at the time. The song peaked at No. 35 on the U.K. pop charts that month.

But "Don't Call Me Baby" continued its U.K. club presence when DJs began spinning a bootleg mix titled "Madison Babes From Outer Space," which blended the original tune with "Disco Babes From Outer Space" by Babe Instinct. A 12-inch pressing of the remix sold 15,000 copies in the U.K., according to Sony U.K. After that showing, Sony decided to rerelease the cut in the U.K. This time, it scored airplay from all radio networks.

In April, Madison Avenue arrived in the U.K. for five weeks of intense promotion. Aside from its U.K. top-of-the-chart debut, the song is also charting in some European territories, where it is released. Worldwide sales of the song are now close to 500,000, according to Sony.

Vicious Vinyl's Course says the record's Sony affiliation will be key in breaking Madison Avenue in the U.S. "We believe that in America you need very strong marketing. Sony obviously has that. We also felt [the single] was capable of being a pop hit, and we needed to be with a company that could take it from being a club record to a top 40 radio hit. At the same time, it was important that we go through a major that had a strong dance music presence."

Madison Avenue is scheduled to visit the States to do promotion in August before returning to its native Australia for the September release of its debut album. At home, nine months after its release, "Don't Call Me Baby" continues to be played in the clubs due mainly to various U.S. remixes, including those by New York's Dronez team of Eric Morillo, Jose Nunez, and Harry "Choo Choo" Romero.

Nevertheless, retail here reports considerable consumer interest in Madison Avenue's second single, "Who The Hell Are You," released here June 5.

"I expect to sell about 70% of my stock in the first week," says Adam Fothergill, who is part of the dance division in the Sanity chain's flagship store on Melbourne's Bourke Street strip.

Adds Eirnn Johnson, head buyer

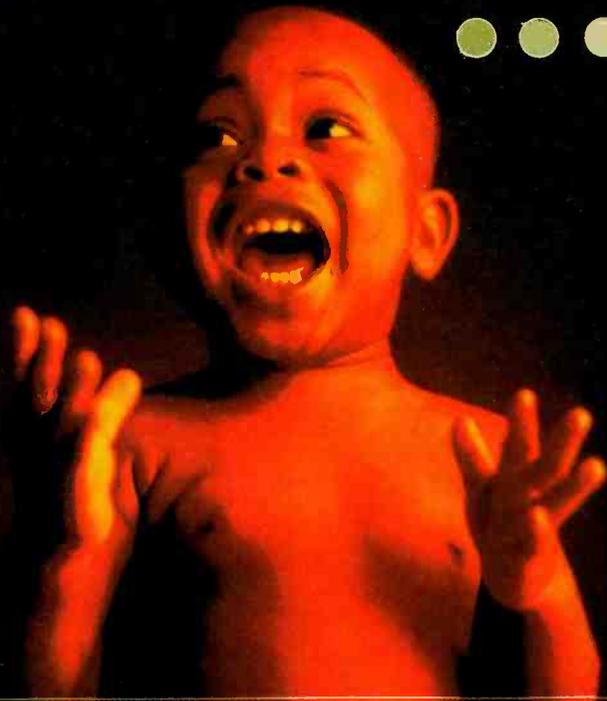
at Central Station in Perth, "The new track is a killer. The video is amazing. It's going to be as big, if not bigger, in Australia than 'Don't Call Me Baby.'"

Madison Avenue's success may have a two-pronged effect. For starters, it's expected to arouse mainstream interest in dance tracks from Australia.

"I went to England two years ago and got the impression the English were closed to Australian dance music. The attitude was, 'Why should we listen to you?' Madison Avenue will change that," says dance act Friendly, who is signed to Silver-tone Australia.

Adds Anthony Colombi, a director of dance label Global Records, "Australian dance tracks have been played in European clubs for years, but Madison Avenue [is] the conduit for a presence on the pop charts there."

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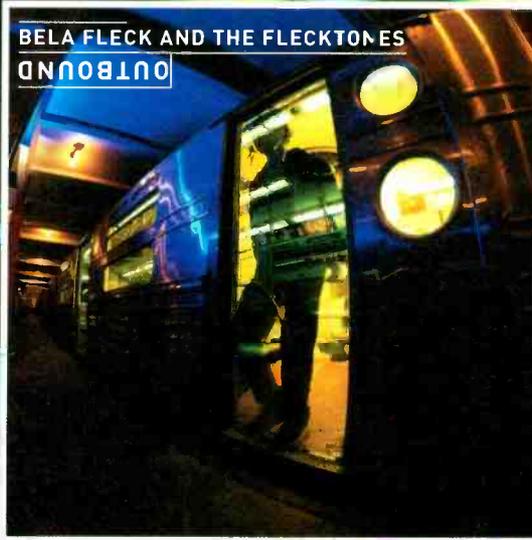
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DAVE MATTHEWS BAND, BEN HARPER, OZOMATLI	Soldier Field Chicago	June 29-30	\$5,175,270 \$45	115,006 two sellouts	Jam Productions, SFX Music Group
METALLICA, KORN, KID ROCK, POWERMAN 5000, SYSTEM OF A DOWN	Kentucky Speedway Sparta, Ky.	July 8	\$3,280,030 \$65	50,462 60,000	Belkin Productions, Frank Productions
'N SYNC, BOYZ-N-GIRLZ	Mile High Stadium Denver	June 20	\$2,125,059 \$49.75/\$39.75	44,166 57,140	Chuck Morris Presents, SFX Music Group
RICKY MARTIN	Continental Airlines Arena East Rutherford, N.J.	June 19-20	\$1,679,950 \$95/\$75/\$50/\$35	27,336 28,000 two shows	Metropolitan Entertainment Group
ANDREA BOCELLI	Liberty State Park Jersey City, N.J.	July 6	\$1,566,696 \$500/\$360/\$160/ \$60	11,383 sellout	Gelb Promotions, Creative Entertainment Productions, Metropolitan Entertainment Group
'N SYNC	Gund Arena Cleveland	June 30- July 1	\$1,582,541 \$49.75/\$39.75	32,915 36,468 two shows	SFX Music Group
KISS, TED NUGENT, SKID ROW	Continental Airlines Arena East Rutherford, N.J.	June 27-28	\$1,565,100 \$85/\$65/\$35	27,910 30,000 two shows	Metropolitan Entertainment Group, SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Post-Gazette Pavilion at Star Lake Burgettstown, Pa.	June 22- 24	\$1,209,932 \$48.50/\$24.50	46,014 46,056 two shows one sellout	SFX Music Group
RICKY MARTIN	United Center Chicago	July 1	\$868,090 \$95/\$75/\$50/\$35	14,946 sellout	Jam Productions

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| 8/7 Bolton Valley, VT | 8/25 Park City, UT | 9/18 Maryland Hts, MO | 11/18 Portland, ME |
| 8/9 Hampton Beach, NH | 8/28 Bozeman, MT | 9/19 Maryland Hts, MO | 11/19 Northampton, MA |
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Morgan's 3rd Set Marks Atlantic Return

BY RASHAUN HALL

NEW YORK—"The third time is the charm" may be an often-overstated cliché, but in the case of Debelah Morgan, it should ring true as she returns Aug. 15 with her Atlantic release "Dance With Me."

Morgan, who debuted on Atlantic with 1994's "Debelah," has experienced her fair share of industry ups and downs, including being dropped from Atlantic.

"It was a shocker for me because I didn't really know what the music industry was about," says Morgan. "I really don't think people who want to be in this business realize how hard it is and how there are so many uncontrollable variables that you need to line up. It's a miracle when those things line up. Even when [they] do, there is no guarantee."

Morgan, at that time fed up with the music industry, worked three jobs nonstop to keep from thinking about music. After three months, she realized she wasn't ready to give up her music. Morgan and her brother

Giloh began writing again and contacting old acquaintances they thought might be helpful in securing a new deal. During that time, she gained more than 90 pounds, which became another obstacle in obtaining that goal.



MORGAN

"I had so many people tell me, 'Yeah, I like your songs, but nobody is going to think you're very sexy. Call me when you lose 75 pounds,'" says Morgan. "Do you know how that feels when you have spent your minimum wage money to cut a demo and it comes down to that?"

A year and a half passed until Morgan met someone who was able to introduce her to executives at Mercury. Morgan was ultimately signed to Motown, which released 1999's "It's Not Over" overseas. After the merger of PolyGram (which owned Motown) and Universal, she ended up with the latter company.

She says she left Universal because "they did not want to do a pop/R&B album. And I feel like an artist needs to be very strong when it comes to your music, because you have to be the one to go out there and represent it. I love hip-hop and urban music, and you can hear that influence in the singing and some of the tracks, but I didn't want a complete album of that. That's not where my heart was."

During this time Morgan met her managers David Sonenberg and Scott McCrackin of DAS Communications. Sonenberg and McCrackin have 10 acts that have gone platinum or higher, including the Fugees and Joan Osborne. Morgan, who was having management problems at the time, was looking for a team that understood her vision and could help her attain it. Sonenberg agreed to take her on as a client.

"From that moment, I was able to not only have my own belief in myself, and my brother to lean on, but I also had these two veterans who have been in the music industry for years saying, 'No, we agree with you. There is nothing wrong. You don't have an identity crisis. You should be able to make an album like that.'"

So when Universal decided it didn't want to make a pop/R&B album, Morgan decided to leave to record the set she always wanted to make.

"This past summer, we recorded this album in our basement," says Morgan, who wrote and produced much of the album with her brother. "I filed [for] bankruptcy, so that, in itself, could have been a time where I gave into some type of depression, but I thought, 'I have to keep recording. I have to just keep going and going.' The whole album was recorded prior to the deal with Atlantic."

That freedom allowed Morgan to record the album her way. "I was able to produce all the vocals," she says. "I didn't have anyone interfering, which is great because if this is my voice, my instrument, [having] somebody telling me what to sing would be like telling an artist what to paint."

She continues, "This album represents the person that loved songwriters like Lionel Richie so much, [who] used to walk around the house barefoot singing [Richie's] 'Ballerina Girl.' This album captures my experiences with music growing up."

Those influences are particularly evident on the album's title track, which also serves as its lead single.

"I think that it's kind of like a no-brainer," says Morgan of the single, which was released commercially

(Continued on page 21)

Billboard JULY 22, 2000

Top New Age Albums

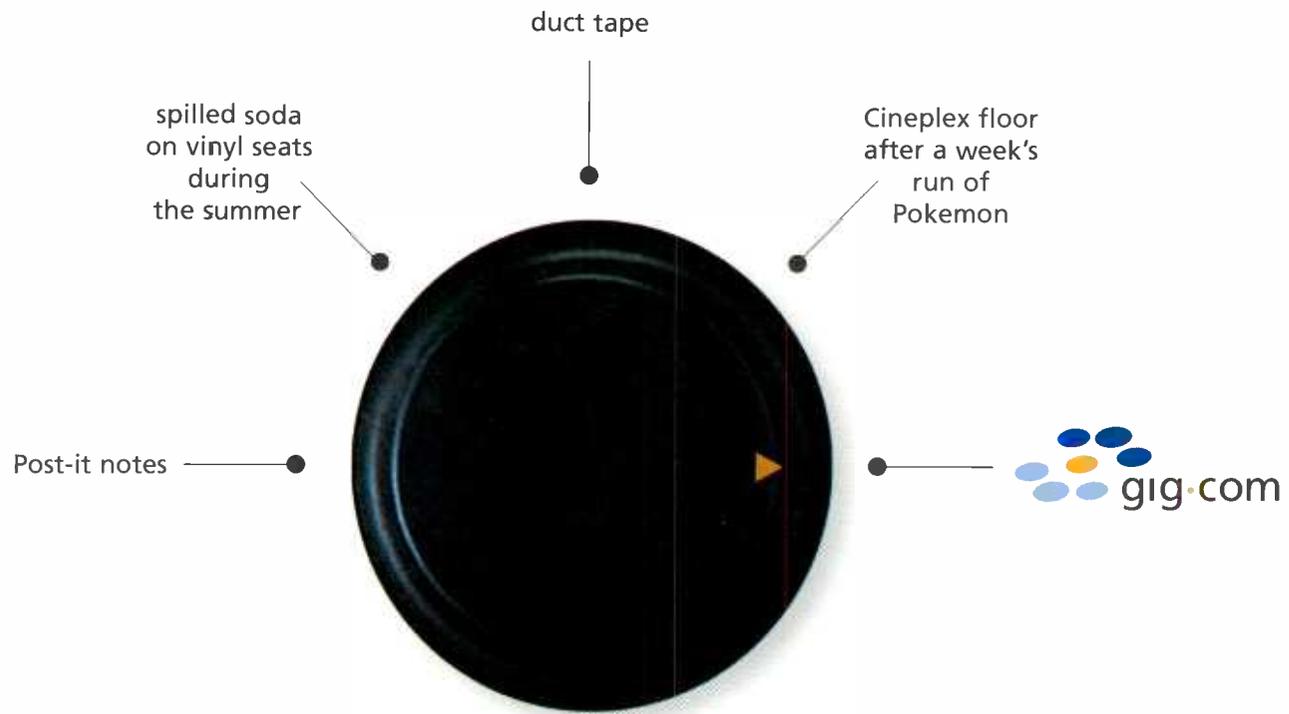
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	2	76	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
3	3	12	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
4	4	41	PLAINS WINDHAM HILL 11465	GEORGE WINSTON
5	5	65	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
6	6	5	PASSAGES WINDHAM HILL 45640	VARIOUS ARTISTS
7	14	14	GYPSY FIRE NARADA 48989/VIRGIN	VARIOUS ARTISTS
8	7	19	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
9	10	92	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
10	24	2	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
11	12	10	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
12	13	70	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
13	15	26	RIVER OF STARS REAL MUSIC 8802	2002
14	8	5	DREAMWORLD: ESSENTIAL LATE NIGHT LISTENING PRIORITY 51134	VARIOUS ARTISTS
15	9	15	COLLECTIVE FORCE HIGHER OCTAVE 48855/VIRGIN	3RD FORCE
16	19	24	THE JOURNEY-THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
17	18	46	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
18	16	89	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
19	NEW		INDIGO SPIRIT HIGHER OCTAVE 49250/VIRGIN	INDIGO SPIRIT
20	11	7	IN THE GARDEN OF SOULS NARADA 49188/VIRGIN	VAS
21	21	63	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
22	23	9	REALITY OF A DREAMER HIGHER OCTAVE 49087/VIRGIN	MYTHOS
23	20	4	KISS THE EARTH REAL MUSIC 3745	JOHANNES LINSTAD
24	22	73	ONE WORLD GTSP 559673	JOHN TESH
25	RE-ENTRY		DANCING WITH THE MUSE HIGHER OCTAVE 48755/VIRGIN	CHRIS SPHEERIS

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

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) HS	MY OWN PRISON 25 weeks at No. 1	145
2	2	METALLICA ◆ ¹² ELEKTRA 61113/EEG (11.98/17.98)	METALLICA	465
3	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/SLAND 846210/DJMG (12.98/18.98)	LEGEND	577
4	4	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)		5
5	7	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	175
6	8	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1216
7	5	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	120
8	6	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	298
9	11	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	136
10	—	ESTEBAN DAYSTAR 10 (1.98/29.98)	FLAMENCO Y ROSAS	1
11	9	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	152
12	10	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	504
13	13	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	473
14	22	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) HS	BUENA VISTA SOCIAL CLUB	60
15	14	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	192
16	19	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	216
17	12	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	313
18	16	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	326
19	20	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	121
20	15	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	170
21	36	THE MONKEES RHINO 72190 (10.98/16.98)	THE MONKEES GREATEST HITS	2
22	23	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	366
23	21	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	54
24	25	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	197
25	17	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	103
26	24	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	... AND JUSTICE FOR ALL	531
27	18	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	121
28	—	LINDA RONSTADT ▲ ⁵ ASYLUM 106/EEG (7.98/11.98)	GREATEST HITS	94
29	28	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	94
30	26	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	161
31	27	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	432
32	37	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	352
33	32	DMX ▲ ⁵ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	110
34	34	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	476
35	35	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) HS	SYSTEM OF A DOWN	35
36	33	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	123
37	30	FLEETWOOD MAC ▲ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	404
38	29	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	37
39	—	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	76
40	31	EAGLES ◆ ²⁶ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	297
41	40	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	77
42	38	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	9
43	49	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	441
44	45	GUNS N' ROSES ◆ ¹⁵ GEFFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	467
45	44	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	109
46	39	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	475
47	48	SAVAGE GARDEN ▲ ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	159
48	43	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	411
49	—	CAROLE KING ◆ ¹⁰ EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	431
50	42	EAGLES ▲ ⁷ GEFFEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZE OVER	246

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. †Indicates past and present Heatseeker titles. ‡Indicates past and present Heatseeker titles. †Indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications, and SoundScan, Inc.



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Spock's Beard Is Back For 'V' On Metal Blade After TransAtlantic Trip

BY CLAY MARSHALL

LOS ANGELES—Spock's Beard hopes that five is its lucky number.

Since its inception in 1992, the Los Angeles-based quintet has built a steady following in the progressive rock world, but singer/songwriter Neal Morse looks for the group to break through with its fifth album, "V" (Five), to be released Aug. 22 by Metal Blade Records.

Morse recently joined forces with Dream Theater drummer Mike Portnoy, Marillion bassist Pete Trewavas, and Flower Kings guitarist Roine Stolt in a group called TransAtlantic, whose "SMPT:e" was issued on Radiant/Metal Blade earlier this year. He says the project's influence carried over into "V," resulting in the most experimental—and most difficult, he believes—Spock's Beard recording sessions to date.

"I was a bit inspired by the spontaneous quality of the TransAtlantic album," he says of "V." "I thought it might be cool to leave more things to

chance with this one. We've never worked that way before."

The end result, Morse says, features more collaboration among the group's members than past Spock's Beard albums, as well as further-developed instrumental passages, one of the progressive style's cornerstones. Still, Morse says, the band was not held back by any limitations of the genre.

"Progressive rock is supposed to be about not having a box, but it's definitely its own box," he says. "But part of the Spock's Beard game plan is if we all decide

we like it, we're going to do it." To that end, while the album features two "epic"-length songs, it also contains four of standard length, such as "Revelation," which is likely to be the focus track.

"It's kind of a different thing for us to do a 'straight' rock, Soundgarden-y song," Morse says. "It was really fun doing that."

Another enjoyable moment for Morse, who cites Yes and early Gen-

esis as his biggest influences, is the song "Thoughts II," which contains a pair of offbeat lyrical curveballs. "Prog has a tendency to get a bit lofty, [so] I think it's nice to have elements of humor on progressive records," he says.

In addition to his involvement with TransAtlantic, Morse, whose music is published by Big Hatter Music (Warner/Chappell), released a solo album last year and is currently working on material for another. Metal Blade Records CEO Brian Slagel believes Morse's proficiency—and particularly his involvement with TransAtlantic—will help Spock's Beard gain additional listeners.

"It certainly helps quite a bit, because a lot of people are buying ["SMPT:e"] that maybe don't know who Spock's Beard is," he says. "We've had a lot of success with that record, and having [Morse] on there, singing and writing, helps. I think if people get into TransAtlantic, the next thing they should get into will be Spock's Beard."

Slagel, who says Fates Warning guitarist Jim Matheos exposed him to the group in the mid-'90s, believes Spock's Beard has the potential to reach fans of several genres. "Even though they're definitely a progres-

sive band, their appeal bleeds over into the metal market," he says, adding that the label will focus its marketing efforts accordingly.

Spock's Beard, booked by the Derek Kemp Agency and managed by Jim Pitulski, will tour America with progressive hard-rock mainstays Dream Theater for three

weeks in August before going to Europe in October. Morse will also perform at September's annual Progfest in Los Angeles with both Spock's Beard and TransAtlantic, which he says is not a one-off project.

"We're already talking about when we can get together to work on the next one," he says.



SPOCK'S BEARD



Million-Selling 'Nature.' Steely Dan recently celebrated platinum certification of its Giant/Reprise collection "Two Against Nature." The band is currently touring the U.S. in support of the album. Pictured backstage at Los Angeles' Universal Amphitheatre, from left, are Howie Klein, president of Reprise; David Altschul, vice chairman/general counsel of WBR Inc.; John Beug, senior VP of film and video marketing at WBR Inc.; Irving Azoff, chairman of Giant; Steely Dan's Walter Becker and Donald Fagen; Craig Fruin, manager of Steely Dan; and Larry Jacobsen, GM of Giant.

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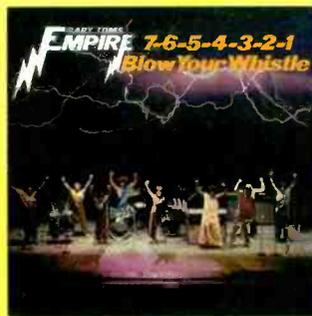
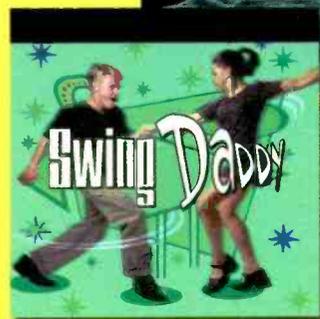
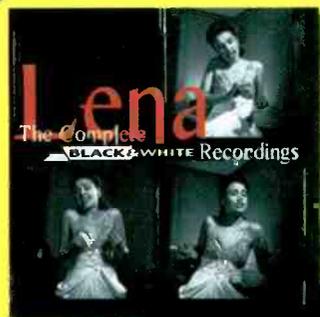
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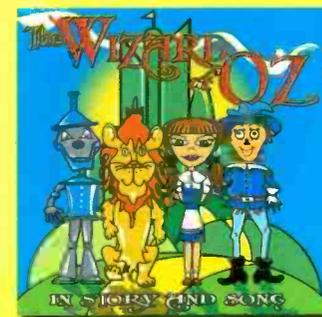
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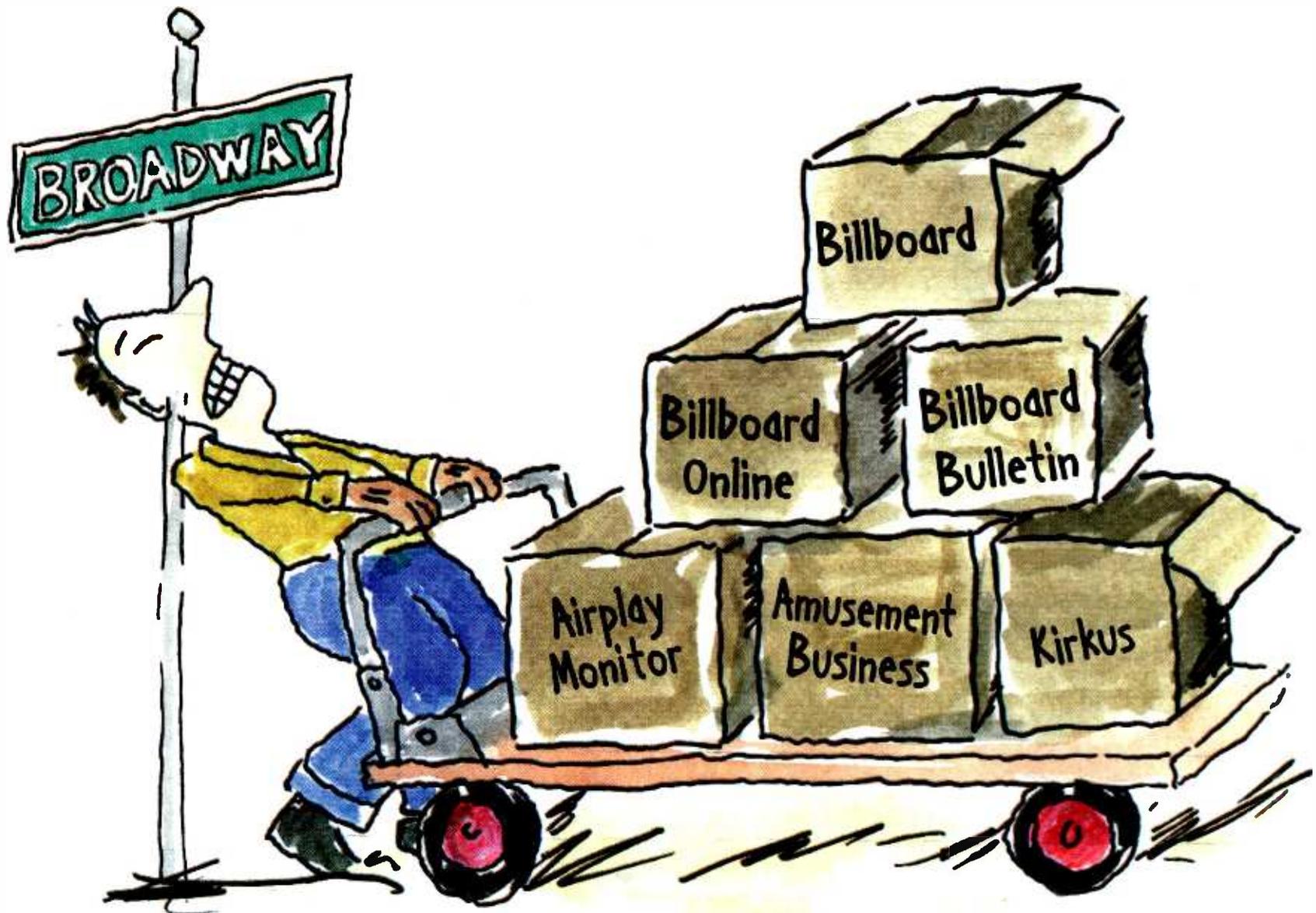
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MORGAN

(Continued from page 16)

June 20. "When you hear it, you want to dance. It's the tango, but it's a hip-hop way of doing it."

According to Morgan, Atlantic thought it was the perfect summer song, and radio seems to agree.

"It's a really unique song," says Davy Crockett, PD at WYCR York, Pa. "It's adult, but it also has that mass appeal. We've only been playing the single for two weeks, and we've had some curiosity calls and E-mails on the song."

Morgan has also gained fans at retail. "The album is very listenable, and super commercial," says Vinnie Birbiglia, merchandise manager for music at Albany, N.Y.-based Trans World Entertainment. "She will definitely open up a lot of ears, which will translate into a lot of sales."

Atlantic believes that Morgan's pop/R&B sound will be a refreshing change of pace. "The album reminds me of the way that pop/R&B used to be, while remaining cohesive," says Atlantic VP of product management Peter Galvin. "Debelah Morgan is talented enough to bring it all together."

Galvin adds, "We will treat Debelah as a mainstream artist like Toni Braxton and Whitney Houston."

Atlantic will also be marketing "Dance With Me" via the Internet. The label has set up a page for Morgan on its Web site in addition to her own independent site.

Atlantic has also teamed up with ThermaSilk and Macy's to sponsor a multi-city mall tour, which begins Aug. 16 in New York and runs through Oct. 28. The tour includes Boston, Philadelphia, Chicago, Baltimore, Miami, Atlanta, New Orleans, and Washington, D.C. In the major markets, Macy's will be running newspaper advertisements for her performance a week before the show.

Morgan will also be featured on the back page of Macy's upcoming catalog, which is distributed to more than 3.5 million people. There will be life-size cutouts of Morgan in the stores to promote the concert, and the department store will give out snippet tapes with purchases.

In addition to the promotions within Macy's, Atlantic will partner with local record retailers in each mall to set up promotions for the performance. Each location will have a local radio sponsor.

Those stations will be giving away "Dance With Me" weekends at the show. The prize includes a weekend in New York, Broadway show tickets, admission to a New York nightclub, and tango lessons with Morgan.

Through all of her trials and tribulations, Morgan is thankful to Atlantic for its support and for giving her the opportunity to release the album she wanted to record.

"I would say it [the album] is a little unusual, because right now in urban music everything is going in not so much a pop direction because there is a very defined urban hip-hop sound," says Morgan. "I feel really blessed that Atlantic, when they heard the album, they wanted to get behind it."

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Top 10 Favorite Artist Picks

June 30, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	DJ Kigga	Hip Hop, Dance	1
2	Michaela Wilder	Pop, Alternative	6
3	Soulssystem	Rock, Funk	14
4	51 Peg	Alternative, Industrial	5
5	Brooks Hale	Rock, Pop	2
6	Alexz Johnson	Pop	1
7	Funktelligence	Hip Hop, Funk	6
8	Adam & Eve	Pop	7
9	Michael E. Thomas	Pop, Rock	5
10	Travail	Metal, Hardcore	2

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

June 30, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Straight Up, Isis (E-sis)	R'n B, Hip Hop	1
2	Your Life, 3 Series	R'n B, Hip Hop	8
3	Sunshine Reigns, Alexz Johnson	Pop	1
4	Dirty, Drone-Elite	Alternative, Rock	2
5	Candy, Candy	R'n B, Pop	9
6	I Know, Sidecar	Rock, Pop	20
7	I Gave You All Of Me, DOHN	R'n B, Contemporary	1
8	Go Away, Brooks Hale	Rock, Pop	3
9	Apology, 51 Peg	Alternative, Industrial	5
10	Long Long Ago, Ciro	Alternative, Acoustic	3

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

BEV

Taking its name from an aging waitress at the local bowling alley cocktail lounge, BEV was spilt from the blistering Central California sun by two members of former DefAmerican recording artists, The Supreme Love Gods. The band formed in late 1997 as a guitar-oriented alternative pop band, BEV is best known for their four-on-the-floor, ass-shaking dance rhythms pulsing beneath heavy guitar and crushed velour voice. Currently recording a full-length CD of original material, BEV plan to spread their delicious mix of retro-brit guitar, throbbing bass, and kick-drum-in-your-chest vibe to a wider audience this fall. Check the site for a small taste of whats been cooking up in the kitchens of BEV!



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Artists & Music

EVERCLEAR

(Continued from page 12)

ing late October or early November.

These sets are the first offerings from the band since 1997's "So Much For The Afterglow," which has sold 2.3 million copies in the U.S., according to SoundScan. The band was given the Billboard Music Award for modern rock artist of the year in 1998, according to figures compiled by Billboard's Rock Airplay Monitor.

Alexakis distinguishes the two albums by characterizing "Learning How To Smile" as having "an undeniably pop feel. These songs are intentionally melodic and sweet."

"Learning How To Smile" was actually first planned as Alexakis' solo debut. "The songs I wrote were very melodic, but when I started

'This is a tireless band. They are ready and willing to do whatever it takes to make this project happen on a large scale'

- ROY LOTT -

writing the lyrics, they sounded like Everclear."

He says that, ultimately, he wasn't happy with the way the music was turning out. "[The solo material] just didn't have the soul of an Everclear record. When the band started working on it, it was obvious it should be an Everclear album."

Alexakis views "Learning How To Smile" as a minor departure for the band. "It's a lot more lush than our past records. We used a lot of keyboards, and there are even strings on five songs. There's not a whole lot of big guitar."

Apparently, the more guitar-intensive tracks have been earmarked for "Good Time For A Bad Attitude," which will have a more edgy, aggressive sound.

"Ultimately, the band is showing both sides of its personality by doing this," says Perry Watts-Russell, senior VP of A&R at the label. "Having heard a bit of what they've done for the next album so far, what impresses me is their ability to continue expanding and exploring creatively, while also remaining coherent and consistent."

All parties involved agree that offering two albums in less than a year is a minor risk. However, it's one that the band and label agree will pay off well.

"We're not worried at all," says Lott. "When you hear the next album, it'll all make sense."

Lott says that the band will tour in late 2000/early 2001 behind both albums, "and it's going to make for an incredible live set."

Assistance in preparing this story was provided by Eric Aiese in New York.

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

WIDE AWAKE: After spending several years writing and performing lullabies for children, Mae Robertson is ready to perform for adults—and she's interested in keeping them wide awake.

On her self-made disc, "Stone By Stone," Robertson has crafted a sterling 12-song set steeped in contemporary folk, pop, and country styles. In addition to her own fine compositions, she also covers material by Jennifer Warnes, Janis Ian, and John Gorka. The album has a slick, highly commercial feel, thanks in large part to producer/musician Frank Gallagher, who has previously helmed projects for Mary Chapin Carpenter, Mary Black, and Charlotte Church, among others.

"With 'Stone By Stone,' I found a new level of creative freedom I hadn't experienced before," Robertson says.

The artist, whose previous efforts for the family-music market have garnered widespread acclaim, asserts that she's not leaving that world behind in search of pop gold. Rather, she's aiming to widen her scope.

"The time was right to try something new," she says, adding with a laugh, "It's also very different when your goal is *not* to lull people to sleep."

The Alabama native should have no trouble connecting with mainstream pop listeners with cuts like the hit-worthy "You Don't Love Me Anymore" and the autobiographical "Rather Have The Song." Her dusky alto vocal range is a true treat, and she has an understated yet memorable way with a lyric that renders anything she performs worth investigating.

Robertson is currently mulling over performance opportunities in support of "Stone By Stone." She's also preparing to service the album to triple-A radio.

For further information, contact Cynthia Bowman at 415-391-0944.

STAYING ALIVE: When you're a pop artist who has had a brief flirtation with pop success, the link to survival can sometimes be via an ardent publisher. That's certainly been the case in the career of Marcella Detroit. Thanks to her affiliation with BMG Music, she's been able to continue flexing her creative muscles by writing with others, while also assembling tunes for her own artist demos.

The Los Angeles-based artist is perhaps best known as one-half of the now defunct Shakespeare's Sister (with Siobhan Fahey), although she also issued her own solo recordings in the early '90s. Rock historians should also recall that she got her start as a member of Eric Clapton's band and was a co-writer of the classic-rock radio staple "Lay Down Sally."

Well, Detroit is once again pounding the pavement on behalf of a wonderful demo of pop tunes that are ripe for major-label picking. Aficionados of her past material will agree that this is her best work to date, while those new to her material will marvel at how each tune is, by turns, deliciously catchy and richly detailed. Most notable is that cuts like "Closer" and "Built For Speed" have a framework that is accessible to both the pop/funk and electronic movements. Her new songs are far more commercial than ever.

"I'm still writing the soulful and folksy numbers," she says. "But the sound is harder, more melodic. I call it digital folk/rock. I like Dave Matthews and Garbage, and these songs are a combination of those ideas."

For additional details, contact Ian Ramage, BMG Music Publishing, at 011-44-207-384-7706 or at Ian.Ramage@bmg.co.uk. Detroit's manager is Meredith Cork, and she can be reached at 011-44-207-580-4088 or at Mcmcork@aol.com.



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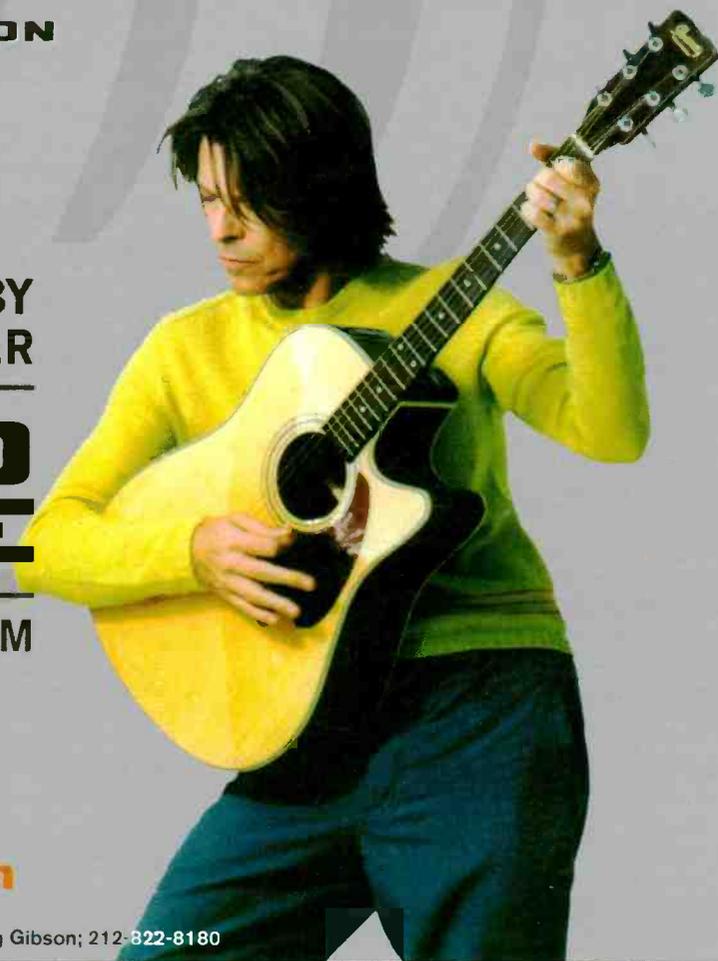
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	6	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98)	No. 1 LARA FABIAN
2	3	14	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
3	4	5	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
4	5	44	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
5	8	13	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
6	9	12	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
7	13	3	SR-71 RCA 67845 (10.98/13.98)	NOW YOU SEE INSIDE
8	12	2	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
9	27	13	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
10	19	2	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL
11	7	13	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
12	15	66	STATIC-X • WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
13	16	4	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
14	14	14	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
15	2	2	RICHARD ASHCROFT VIRGIN 49494 (11.98/16.98)	ALONE WITH EVERYBODY
16	17	14	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
17	11	19	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
18	10	3	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
19	20	10	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
20	18	2	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
21	29	10	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
22	21	3	PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
23	28	5	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
24	23	4	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
25	26	8	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	25	10	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
27	24	40	ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
28	6	2	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
29	NEW ▶		LOUIE DEVITO E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
30	34	6	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
31	33	49	BRAD PAISLEY • ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
32	22	4	MODEST MOUSE EPIC 63871* (16.98 EQ CD)	THE MOON & ANTARCTICA
33	36	2	DJ SCREW AND THE SCREWED UP CLICK PRESENTS H.A.W.K. DEAD END 0002 (11.98/16.98)	UNDER H.A.W.K.'S WINGS
34	37	3	WATERMARK ROCKETTOWN/WORD 61396/EPIC (11.98 EQ/16.98)	ALL THINGS NEW
35	38	9	OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
36	43	21	SHELBY LYNNE ISLAND 546177/IDJMG (8.98/12.98)	I AM SHELBY LYNNE
37	42	70	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
38	40	66	MONTGOMERY GENTRY • COLUMBIA (NASHVILLE) 69156/SONY (NASHVILLE) (10.98 EQ/16.98)	TATTOOS & SCARS
39	35	10	HOKU GEFFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
40	46	11	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
41	31	6	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
42	NEW ▶		CRAZY TOWN COLUMBIA 63654/CRG (8.98 EQ/13.98)	THE GIFT OF GAME
43	30	28	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
44	39	40	DAVE KOZ CAPITOL 99458 (10.98/16.98)	THE DANCE
45	32	2	CAP ONE MOTOWN 157939/UNIVERSAL (11.968/17.98)	THROUGH THE EYES OF A DON
46	49	57	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO...
47	50	10	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98)	SECRETO DE AMOR
48	NEW ▶		NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
49	NEW ▶		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
50	RE-ENTRY		THALIA △ EMI LATIN 26232 (10.98/15.98)	ARRASANDO

POPULAR • UPRISINGS

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

THE SOUL OF JESSICA: In the group of today's rising new R&B stars is sultry singer Jessica, who's getting notable exposure for her single "Get Up." The song is from her debut album, "You



Newcomer's New Album. Singer/songwriter Carrie Newcomer returns with her new country-tinged soft rock album, "The Age Of Possibility," due Aug. 8 on Philo/Rounder Records. She says of the new album, "It has a little more edge than my other records. I didn't want to make an album that I've already made before." Newcomer launches a U.S. tour July 29 in Bean Blossom, Ind. Other dates include Sept. 29 in Chicago and Nov. 8 in Seattle.

Can't Resist," which is set for release Aug. 22 on G-Funk/Restless Records. "Get Up" has already got-

ten airplay on several R&B stations, including WJLB Detroit; WKKV Milwaukee; KPRS Kansas City, Mo.; WDTJ Detroit; KIPR Little Rock, Ark.; and WHRK Memphis.

The Los Angeles-based Jessica, who was an All-American basketball player in high school, decided to pursue singing instead of continuing a sports career.

She says, "I want my fans to look at me and realize, if you work hard enough, you can get out of wherever you are and make something of yourself. Because I did."

GIVING THE FINGER: Canadian rock band Finger Eleven's 1998 debut album, "Tip," sold more than 100,000 copies in the U.S. and Canada, according to the band's record company, Wind-Up Records. Finger Eleven's second album, "The Greyst Of Blue Skies," is due July 25.

Hailing from the Toronto suburb of Burlington, Finger Eleven has toured with such acts as Creed, Days Of The New, and Our Lady Peace. The band kicks off a Canadian



Sunna Also Rises. Hard-edge techno artist Sunna has been tapped to be the opening act for A Perfect Circle's U.S. tour, beginning Aug. 18 in Boston. Sunna considers his music "uplifting but inspired by dark events." His debut album, "One Minute Silence," is due Aug. 15 on Melankolic/Astralwerks.

tour Aug. 4 in Vancouver that will continue throughout the month. U.S. dates are being planned for later this year.

SIMPSON'S 'CONVERSION': Contemporary gospel singer Chris Simpson was a featured vocalist with Kirk Franklin & the Family. Simpson steps into the spotlight with his solo album, "Conversion," due Tuesday (18) on Orpheus/Higher Ground Records. He has been touring as part of the theater production of "His Woman, His Wife." Simpson will also be making promotional appearances at several gospel music workshops and conventions.

BOCELLI ASSOCIATE: Classical vocalist Filippa Giordano makes her U.S. debut on a self-titled album, which has been released on Andrea Bocelli's Sugar Music label, distributed by WEA. The album from the Italian soprano songbird features three songs written by Gianni Schicchi, who wrote the Sarah Brightman/Bocelli hit "Time To Say Goodbye." Album track "You

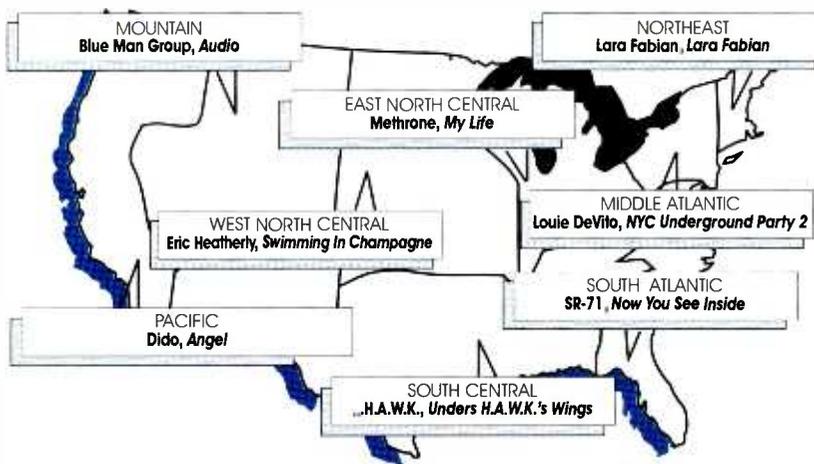
Are The One (Sotto Le Stelle)" was co-written by ex-Pink Floyd member Roger Waters.



One Step Ahead. Heavy rock band (hed) planet earth created a buzz with its 1997 debut album, "(hed) pe," by touring constantly. The band returns with its second Jive Records album, "Broke," set for release Aug. 22. Lead singer Jahred says of the new album, "The lyrics are definitely more personal, and it's more groove-oriented." The Orange County, Calif.-based band is on the Tattoo the Earth tour. Tour dates include July 24 in St. Louis, July 29 in Milwaukee, and Aug. 6 in Dallas.

Giordano, whose parents were both opera singers, will be featured on a PBS special, which is scheduled to air sometime in December.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

A Billboard 40th Anniversary Tribute

Staying power. Very few artists can claim that distinction, especially given the fickle nature of the music business. But 40 years, 57 albums and 19 different members later, the Temptations can unequivocally claim membership in that select circle.

The legendary quintet's legacy dates back to the doowoppin' '50s. That's when Texas native Otis Williams—whose family had relocated to the musical hotbed known as Detroit (aka the Motor City)—cut his first single for a local label: 1959's "Come On," as a member of the Distant. Harmonizing with him were Elbridge "Al" Bryant, preacher's son and Mobile, Ala. native Melvin Franklin, Melvin's friend/lead singer Richard Street and James "Pee Wee" Crawford.

When Street and Crawford quit the Distant, Williams received a fortuitous phone call from Eddie Kendricks who, along with best friend and fellow

TEMPTIN' Fate

How Talent And Persistence Built A Strong, Soulful Institution

"I wouldn't change anything. God put us here for a reason, and we're still here 40 years later. The only thing I'm saddened by is that the four brothers who started this with me are no longer here."—Otis Williams

BY GAIL MITCHELL

Birmingham neighbor Paul Williams and Kell Osborne, comprised the Primes (brother group to the Primettes, later the Supremes). Osborne's eventual exit from the Primes prompted Kendricks' call, setting the stage for a musical merger whose future dividends no one could have accurately foreseen at the time.

With their gospel-honed harmonies and classy, suave demeanor, the original tempting lineup of Otis, Melvin, Elbridge, Eddie and Paul signed with Berry Gordy Jr.'s upstart Motown label in 1961. Also on the roster then: Smokey Robinson And The Miracles, the Marvelettes, Mary Wells, Jimmy Ruffin, the Supremes, Marvin Gaye and Eddie Holland. The Gordy-penned "Dream Come True" was the group's first chart record on the Gordy imprint. Despite recording several other songs, including the Smokey Robinson-produced "I Want A Love I Can See" and an early track ("The Further You Look, The Less You See") with another future Motown powerhouse, Norman Whitfield, the quintet succeeded only in racking up seven consecutive stiffs by the end of 1963.

DAVID'S ENTRANCE

An unhappy Bryant was fired from the group that same year. Enter stage-right former gospel singer David Ruffin (the Staple Singers, Dixie Nightingales), who was Williams' neighbor and a distant cousin of Franklin's. His rough-and-ready vocals were the tide-turning push the Temptations



From left: Barrington Henderson, Harry McGillberry, Otis Williams, Ron Tyson and Terry Weeks

needed to complement Eddie's sweet falsetto, Paul's bluesy baritone (the Temps' first lead singer, he was also known for his choreography), Melvin's signature deep bass and Otis' balancing second tenor—and kick the quintet into the hit parade.

Beginning with 1964's "The Way You Do The Things You Do" (another Robinson production), the Temptations began a chart reign that shifted into high gear with the 1964 No. 1 "My Girl," another classic from the Robinson pen that also reaped such hits as "The Girls' Alright With Me," "It's Growing," "Since I Lost My Baby" and "Get Ready."

POLISHING A CLASS ACT

Other producers were also vying for the chance to score a hit with the Temptations. One of them was Norman

Whitfield. Once Ruffin and crew got their hands on "Ain't Too Proud To Beg," there was no looking back. Whitfield's eight-year tenure with the group yielded the pumping "Beauty Is Only Skin Deep" and a slew of other hits. At the same time, the group's class and sophistication quotient was heightened by the hiring of veteran choreographer Cholly Atkins and manager Shelly Berger, the latter of whom also oversaw the Supremes' careers. The unique combination of Atkins and Berger polished the quintet's showmanship to a high gloss that propelled it into the Copacabana and other supper clubs, singing Broadway show tunes and reaching a whole new audience by way of network TV specials.

Despite that success and more hit records ("You're My Everything," "All I Need," "I Wish It Would Rain"), Ruffin

Continued on page 26

Temptations

40th Anniversary

THE BILLBOARD TRIBUTE

The Temptations are feeling good these days. It's June 2000, and, buoyed by the prospect of double-platinum certification for their 1998 album, "Phoenix Rising," the group is busy promoting its latest Motown set, "Ear-Resistible." With tracks produced by such contemporary hitmakers as artists-in-their-own-right Joe and Gerald Levert, members of group-founder Otis Williams' Honey Of An O production company and Narada Michael Walden, the quintet is excited about its latest work, hopeful that the record-buying public will respond as enthusiastically to the new album as they did to its predecessor.

For Williams in particular, the success of "Phoenix Rising" and the possibility of a similar response to "Ear-Resistible" is a real validation: in 1995, longtime musical partner Melvin Franklin passed away, leaving Williams the only remaining original member of the globally known team. While Ron Tyson has been a key, consistent link in the group since 1983, the other current members of the Temptations have had relatively short tenures: Harry McGillberry joined in 1996, Terry Weeks in 1997 and Barrington Henderson in 1998. That an almost completely new line-up of Temptations could score their best-selling album ever with "Phoenix Rising" underscores what Williams recalls Motown founder Berry Gordy Jr. told him when the group first arrived at the then-fledgling label in 1961: "He said, 'No one man is greater than the sum of the 11-letter word Temptations,' and he was right," says Williams.

In Los Angeles for a whirlwind round of radio visits and press interviews, the Temptations reflect on life as a virtual musical institution.

BY DAVID NATHAN

Billboard: How did each of you feel when you first joined the Temptations?

Terry Weeks: It was an absolute honor. I grew up listening to this group, and I had no idea that I would be part of extending their legacy. It was a big challenge, especially since very few groups have had a 40-year history and are still making hit records. My earliest recollection of the group was seeing them on television in concert in the early '70s on "Midnight Special." I had grown up in the era of R&B bands, and I thought they were amazing; they used their voices as instruments.

Harry McGillberry: It was a blessing. Never in my wildest dreams did I imagine I would end up with a group that's a household name. Coming up in the '60s, I had no inkling that I would follow in the footsteps of one of my idols, Melvin Franklin, who was very inspirational for me in my craft as a bass singer.

Ron Tyson: It's been one of the biggest joys of my life. To have written and produced for the group when they were on Atlantic Records [1977-78] and then to become a member myself is something I could never have imagined. I idolized these guys. I got to know them all as individuals, and I can only imagine how many people would have liked to be in my place as a member of the group.

Barrington Henderson: It was a long-awaited dream come true for me to be a part of the group that set the prototype for male vocal groups. I recall, as a youngster, being introduced to and intrigued by the Motown sound, which was saturating the airwaves. I remember the first time the Temptations appeared on "The Ed Sullivan Show" and there was a whole frenzy going on! I used to spin "My Girl" a hundred times a day on my record player, and to be a part of this institution decades later and to work with the originator Otis Williams, that's been a great experience.

How do you live up to the legacy of being a Temptation?

H.M.: To begin with, I felt like I got a little "attitude" from the public. I could never duplicate what Melvin laid down as the foundation. I can only keep his spirit and his achievements alive through what I'm doing, and now I feel like the audiences are starting to accept us overwhelmingly. The most demanding thing for me personally has been working with [renowned choreographer] Cholly "Pop" Atkins, incorporating vocals with choreography! It requires homework, and that's not something I like to do!

B.H.: There was a certain intimidation factor to begin with, given the magnitude of the group. It's hard to maintain a certain degree of individuality when you're following guys like David Ruffin and Ali-Ollie

Continued on page 32

"It gives me such pleasure to congratulate the Temptations and my longtime friend Otis Williams on this milestone. What a wonderful testament to their musical excellence and their great showmanship. It's been 40 years that seem like 40 minutes."—Berry Gordy

TEMPTIN' FATE

Continued from page 25

sought more of the spotlight for himself. So, in summer 1968, Dennis Edwards—a member of Motown group the Contours—was officially introduced as a Temptation.

CLOUDS AND RUNAWAYS

It's interesting to note how the Temptations' evolution can be charted by standout hits that capture the tenor of each particular

shot wound.

From that point, the Temptations continued to persevere (recording the landmark album "A Song For You" and other sets), despite a changing cast. Damon Harris spent four years with the fivesome, replaced by Glenn Leonard in 1975. And, when Dennis Edwards decided to go out on his own, he was succeeded by new lead singer Louis Price, while the Temps adopted Atlantic as their new label home in 1977. But the magic didn't transfer over, and the

Soon thereafter, musical chairs were played again when Dennis left and Ali-Ollie stepped back in, ultimately leaving the group for good in 1996. Richard Street, who exited in 1993, was replaced by St. Louis preacher's son Theo Peoples (who left in 1998). By this time, the only surviving original members were Otis and Melvin.

Then, in 1995, Melvin succumbed to heart failure. But that didn't deter the Temptations-areforever spirit. Following Ray Davis' year-long stint as a member, the quintet locked in the winning lineup of Terry Weeks, Harry McGillberry and Barrington "Bo" Henderson under the mentorship of veterans Ron Tyson and the man himself, Otis Williams.

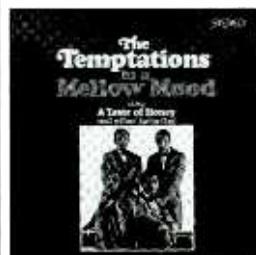
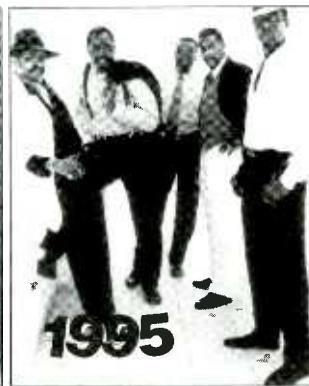
RISING UPWARD

Personifying the apropos title of their 1998 album, "Phoenix Rising," a reinvigorated Temptations—as classy, debonairly dressed, smooth-stepping and tight-harmonied as the original—joined forces with various cutting-edge producers and brewed up a tasty blend of contemporary R&B spiced with old-school rhythms.

The result was another hit track, the Narada Michael Walden-produced "Stay," and the group's first RIAA-certified platinum album. That same year, the Temptations' storied past was given the small-screen treatment when NBC broadcast the acclaimed mini-series "The Temptations."

Now it's the year 2000 and the Temptations are right back in the limelight with a new album, "Ear Resistible," and another chart-climbing single, the Joe-produced "I'm Here." And the group is still among the hardest working in the business, averaging 30 to 40 weeks a year on the road.

Asked to explain the secret behind the Temptations' staying power, Motown president/CEO Kedar Massenburg says simply, "You're dealing with one of the most dynamic male groups in music history, especially in the R&B world. When you think of the Temptations, you think of what a male group is supposed to be. They're the epitome of male groups in terms of masculinity without sacrificing their sensuality in song. The Temptations also an institution, a fraternity, and, when new members are inducted, they all go by the same principles and beliefs. It's a brotherhood, but it's a brotherhood of a very select few." ■



decade. For instance, in the '60s it was "My Girl." In the '70s, with the addition of Edwards' powerful vocals, it was "Papa Was A Rolling Stone." Presaging that 1972 crossover pop hit were a host of psychedelic-soul, message-pumping cuts cooked up by Whitfield, who also collaborated with Barrett Strong, the label's first hitmaker ("Money"). Leading off the charge was 1968's "Cloud Nine," which earned Motown its first Grammy. That was followed by "Runaway Child, Running Wild," "I Can't Get Next To You," "Psychedelic Shack" and "Ball Of Confusion."

During this period, however, Paul Williams—who'd been the heart and soul of the group—was dealing with a drinking problem that eventually got the best of him. Former Distant member Richard Street was hired to sing Paul's parts from the wings; he took Williams' place onstage after 1971. That same year, Eddie Kendricks recorded the timeless ballad "Just My Imagination (Running Away With Me)," the Temptations' first pop No. 1 since "My Girl"—then opted to leave the group.

CHANGING CASTS

Ricky Owens from the Vibrations stepped in, followed by Damon Harris of the Baltimore group the Vandals. Soon thereafter came "Papa Was A Rolling Stone," which capped three Grammys. A year later, in August 1973, Paul Williams was dead from a self-inflicted gun-

group found itself back with Motown in 1980 with the single "Power." Also returning for brief stints were prodigal sons Dennis Edwards, David Ruffin and Eddie Kendricks, whose solo careers had some spikes but never matched their Temptations tenures.

An ensuing reunion tour, capped by the Rick James-punched "Standing On The Top," was a success. But David and Eddie's return lasted just nine months. Songwriting tenor Ron Tyson was tapped to replace Glenn Leonard in 1983, as Dennis once again decided to leave. The group performed without him until the arrival of former Blue Notes member Ali-Ollie Woodson, whose arrival helped set off the Temptations' hit re-emergence with 1984's "Treat Her Like A Lady"—co-written by Woodson and Otis. Woodson, however, was let go by the group in 1987, replaced by the indomitable Dennis Edwards, who'd scored his own solo hit with "Don't Look Any Further."

HALL OF FAME INDUCTIONS

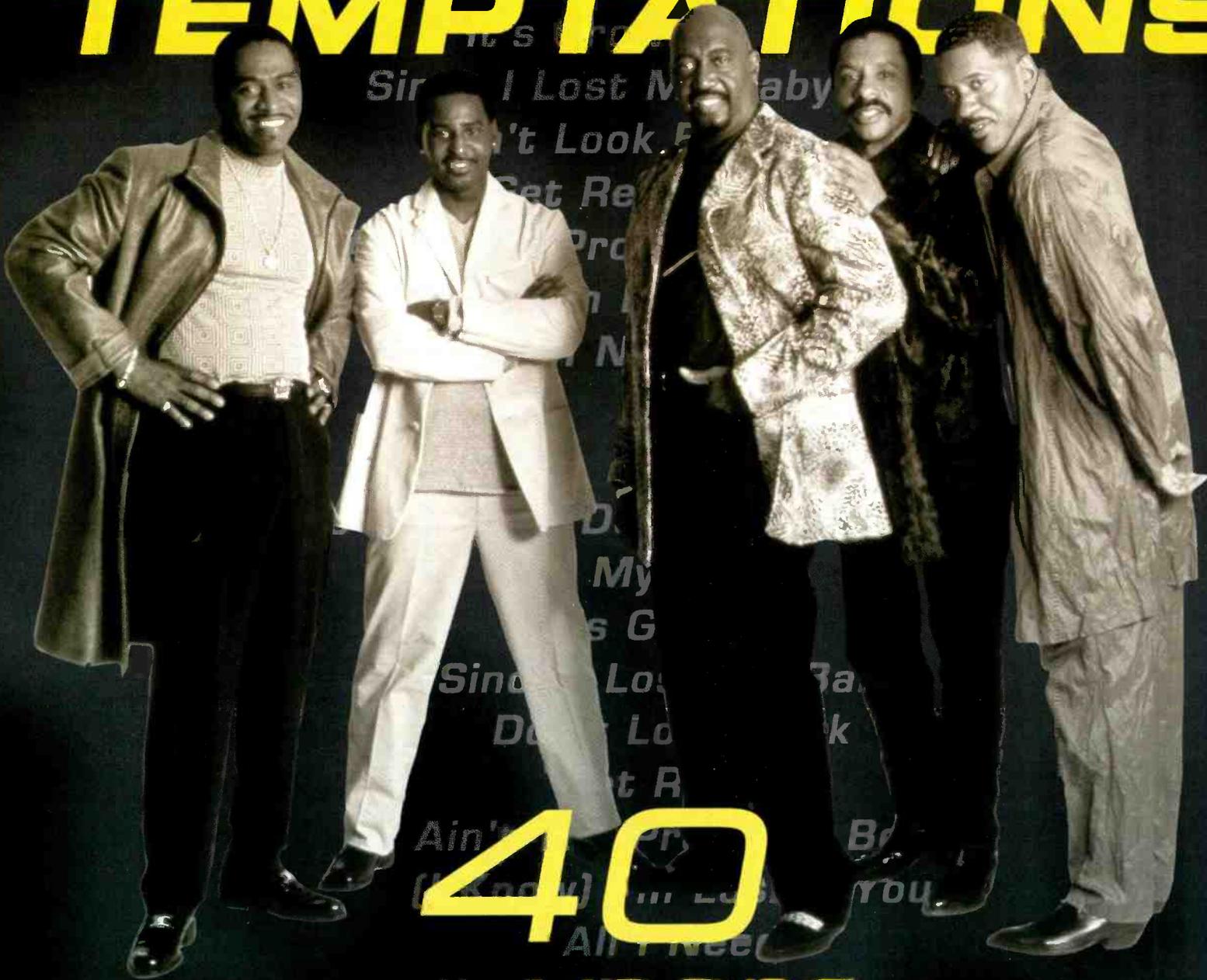
Two years later, the group's hard work and determination were rewarded when David (who overdosed in 1991), Eddie (who died of cancer in 1992), Paul, Otis, Melvin and Dennis were inducted into the Rock & Roll Hall Of Fame in 1989.

Congratulations to
The Temptations,
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organizations in the
history of Popular Music.

I Love You.

Your brother
Smokey Robinson

Stay
I'm Here
Selfish Reasons
The Way You Do The Things You Do
TEMPTATIONS



40
years

The Way You Do The Things You Do
My Girl
It's Growing
Since I Lost My Baby
Don't Look Back
Get Ready
Ain't Too Proud To Beg
(I Know) I'm Lasing You
All I Need
You're My Everything
Stay

Angel Doll
I Wish It Would Rain
Cloud Nine
I Can't Get Next To You
Ball Of Confusion (That's What
The World Is Today)
Just My Imagination
Papa Was A Rollin' Stone
and still Ear-Resistible!

Treat Her Like A Lady
Error Of Our Ways
My Girl (A Cappella) (Excerpt)
Angel Doll
I Wish It Would Rain
Cloud Nine
congratulations
Ball Of Confusion (That's What
The World Is Today)
and much love,

Just My Imagination
Papa Was A Rollin' Stone
Shakey Ground
Treat Her Like A Lady
Error Of Our Ways
My Girl (A Cappella) (Excerpt)
the MOTOWN family

Angel Doll
I Wish It Would Rain
Cloud Nine
I Can't Get Next To You
Ball Of Confusion (That's What
The World Is Today)
Just My Imagination
Papa Was A Rollin' Stone
Shakey Ground
Treat Her Like A Lady
Error Of Our Ways



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The founder and only remaining original member of The Temptations, Otis Williams has been a part of this musical institution since 1961. As such, his voice has been heard on 50-plus original albums and close to 90 charted singles. He's witnessed numerous personnel changes, from the 1963 departure of early member Eldridge Bryant through the passing of musical partner Melvin Franklin in 1995. Williams looks back on some of the highlights of a 40-year career.

What do you feel has been the group's biggest achievement?

Williams: A high point was getting a star on the Hollywood Walk Of Fame. But one of the things that has been so great is seeing how we have touched human emotions with our music, going back over three generations. One vivid memory I have is from the first time we played at The Copa in New York in the late '60s. The place was packed, and we broke all existing box-office records at the time. We had all kinds of celebrities and well-known people in there, including the great African-American leader Adam Clayton-Powell. Paul [Williams] was singing "For Once In My Life," and that man stood up, with tears running down his face, crying. Everyone was applauding, on their feet. The highest achievement for me has been our ability to touch people, to have our music penetrate all kinds of barriers, for it to be "color-less."

What have been some of the challenges you've faced?

Well, obviously losing original members with the finality of death,

even if they were no longer a part of the group. That's been tough.

The group has been through many personnel changes over the years. What was the most difficult for you?

Finding someone to take over from Melvin Franklin. Originally, we had a guy named Ray Davis, but he became ill and then Harry McGilberry came along. The only other time was finding the right tenor singer. Before Ron, we had Ricky Owens, who was from the group the Vibrations, then Damon Harris, then Glenn Leonard. But overall, it hasn't been too much of a chore.

At some point, the Temptations became a mainstream group. When do you think that happened?

The turning point was when we did "The Ed Sullivan Show" for the first time. That's when—as a black group—you knew you had arrived. Growing up in Detroit, Sunday evenings at 8:00 pm was it—everyone turned on the television, and don't let a Motown act be on there! But it made us sweat when we were on there, because it was always live, and if you missed a step or missed a note, however many people were watching saw it. It was a lot of pressure, but we were on that show every year until 1972.

At one point, you left Motown for Atlantic.

Temptations 40th Anniversary

In From The Beginning: OTIS WILLIAMS

BY DAVID NATHAN



Yes, in 1977. It was a difficult time for us because we felt we had helped build Motown, and we were leaving because of certain ideologies and philosophies of the man who was running the label at the time. We were away for about 18 months, but we came back once Mr. Gordy returned to running the label again.

Over the years, different members assumed different roles in the group.

When we were about to join Motown, [Detroit promoter and

manager] Johnnie Mae Matthews just said, "You be the leader," and that's what I became. Paul [Williams] was in charge of the repertoire and making sure we knew all the songs, and you got a big fine if you messed up onstage! Eddie [Kendricks] was in charge of our uniforms, making sure they

were clean. Melvin was responsible for our finances and David [Ruffin] for transportation. These days, Ron is responsible for the uniforms, and Terry is like our sergeant-at-arms. He had military training so he's very disciplined. Eventually, we'll find a role for Barrington—maybe to keep our female fans in order!

You have such a vast recorded legacy. How do you decide what to keep in your live repertoire?

It's a blessing and a curse. We have 40 years of music to choose from, and with 60 to 70 minutes [to perform], there's no way to get all the hits in. We're working on a new medley, and we recently put the song "Ol' Man River" into the show.

Is there anything you wish the Temptations had achieved that didn't happen?

Well, I had hoped we would be the first black male vocal group to sell more than 3 million copies of an album, since that had never been done. Boyz II Men finally did, but I know we helped paved

the way for that to happen.

You've been back with Motown since 1980.

Knowing how the business has evolved [in the last few years], I realize how hard it is for groups like us to get a record deal to continue recording. Some of our peers have had a hard time, so we're very blessed to be with a label that allows us to still be in the mix. Hopefully, we can be an inspiration to some of those other groups, to let them—and the record companies—know that you can be in this business for 40 years and sell close to 2 million albums.

On a personal level, what have you learned through all these years?

I've gained great insight on people. I've worked with many different personalities in the group, and you learn how to "read" people. Regardless of talent, what's important is having the knowledge of how to get along. Dealing with the extensions of the Temptations—the record company, management and so on—that used to bug me when certain things didn't happen for us. But you learn that you're dealing with people, and you can't get out of kilter about things you can't control. I've learned to leave things in God's hands. I'm thankful for all the knowledge I've gained, not to mention all the achievements we've had. But there's another layer that goes beyond what we've accomplished, and that's the insight on how to get along with my brothers [in the group] and with all of my fellow human beings. ■

Congratulations Otis & The Temptations

on your 40th Anniversary

and thanks for "Temptin' our imagination!"

-Richard Trugman

Temptations

40th Anniversary

THE BILLBOARD INTERVIEW

Continued from page 26

Woodson, who do a whole lotta sing-in"! It doesn't happen overnight, but

it takes a lot of work, doing your homework, woodshedding.

T.W.: When I joined the group, my thing was to come in and do the best job I could, to come in with my own style, because I could never compete with the past. It's still not easy, because the Temptations have had such a distinctive sound...but

the public has been very accepting of us new guys. We're trying to extend the 40-year history of a group. I also know that the Temptations were groomed to have a career—not just to have hit records. It's about how you dress, how you conduct yourself in public, so I want to be a part of continuing the tradition of having the Temptations as role models.

How did you react to the success of the "Phoenix Rising" album?

T.W.: We were all absolutely surprised! Some people had forgotten that we were so active. We had a new line-up, and we had been away for a while, recording-wise, so we didn't know how receptive the public would be, especially since the last album, "For Lovers Only," had fallen through the cracks. We just knew that the song "Stay" had the potential to be a big record.

O.W.: Personally, I was very surprised and pleasantly happy. I knew what we were up against after 40 years, dealing with some radio programmers who said we didn't fit the demographics, that we had had our shot. In fact, after we did the "For Lovers Only" album, we tried to leave Motown because we were getting caught up in the changes that were going on at the label at the time. [Then-Motown chairman] Clarence Avant said "no" to us leaving and told us we were a cornerstone act for the label, so we hung in there because we knew [Motown] was where we belonged.

Then came "Phoenix Rising," so we did the right thing. "Stay" was the catalyst for the album to take off. It really happened at a grassroots level with the R&B audience because the single never got pop airplay. I have to give credit to the late George Jackson [president of Motown at the time of the album's release], who kicked it off, and Kedar Massenburg [current label president], who took it even further. I never would have imagined the group would be in this business this long and be about to sell 2 million copies of an album—I don't take it for granted, and I think we're very blessed.

The Top 30 Hits Of THE TEMPTATIONS

The following Temptations hits list was compiled by Chart Beat columnist Fred Bronson, based on a point system developed for his book, "Billboard's Hottest Hot 100 Hits," to be published in January 2001. The list includes solo efforts by Eddie Kendricks and David Ruffin, as well as the quintet's collaborations with Diana Ross & The Supremes; it does not include 1998's popular "Stay," which was not released as a single.



1. "Just My Imagination (Running Away With Me)," The Temptations (1971)
2. "Keep On Truckin' (Part 1)," Eddie Kendricks (1973)
3. "I Can't Get Next To You," The Temptations (1969)
4. "My Girl," The Temptations (1965)
5. "I'm Gonna Make You Love Me," Diana Ross & The Supremes and The Temptations (1969)
6. "Boogie Down," Eddie Kendricks (1974)
7. "Ball Of Confusion (That's What The World Is Today)," The Temptations (1970)
8. "Papa Was A Rollin' Stone," The Temptations (1972)
9. "I Wish It Would Rain," The Temptations (1968)
10. "Run Away Child, Running Wild," The Temptations (1969)
11. "Cloud Nine," The Temptations (1969)
12. "Psychedelic Shack," The Temptations (1970)
13. "Walk Away From Love," David Ruffin (1976)
14. "Masterpiece," The Temptations (1973)
15. "Beauty Is Only Skin Deep," The Temptations (1966)
16. "You're My Everything," The Temptations (1967)
17. "My Whole World Ended (The Moment
18. "Ain't Too Proud To Beg," The Temptations (1966)
19. "Shoeshine Boy," Eddie Kendricks (1975)
20. "The Way You Do The Things You Do," The Temptations (1964)
21. "All I Need," The Temptations (1967)
22. "I Could Never Love Another (After Loving You)," The Temptations (1968)
23. "(I Know) I'm Losing You," The Temptations (1966)
24. "(Loneliness Made Me Realize) It's You That I Need," The Temptations (1967)
25. "Since I Lost My Baby," The Temptations (1965)
26. "Superstar (Remember How You Got Where You Are)," The Temptations (1971)
27. "I'll Try Something New," Diana Ross & The Supremes and the Temptations (1969)
28. "It's Growing," The Temptations (1965)
29. "My Baby," The Temptations (1965)
30. "Don't Let The Joneses Get You Down," The Temptations (1969) ■



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What are your favorite Temptation songs?

O.W.: Now that's really hard for me to say! Probably "My Girl," but I also love "Stay," "My Love Is True," "Soul To Soul" and a song called "Broken Pieces."

T.W.: "Superstar," "The Way You Do The Things You Do."

H.M.: The first Temptations song I used to sing in the bathroom as a boy, "Farewell My Love," and "Firefly" and "Ol' Man River."

R.T.: "My Girl," "Just My Imagination," "Life Is But A Dream," which was one of the last songs Melvin recorded.

B.H.: "Memories," "Heavenly,"

Only" album never got properly recognized, and, going way back, "In A Mellow Mood" [from 1967].

What are some of your plans and goals?

O.W.: We haven't done a gospel album yet. At one point, Motown was interested in us doing that, and gospel music is where the original members of the Temptations started out. We also want to make more of an impact internationally. We've had some groups of Temptations who are not real Temptations—who have been going over to Europe, and that doesn't help us in terms of keeping our audience



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"The Temptations' 40th is really the 40th anniversary of Otis Williams. He founded the group, kept it together and brought in all the new members. He's suffered some really horrible moments, but, because of talent, perseverance and goodness, Otis is still running the show. He's a very strong, committed human being."—Shelly Berger, Temptations manager since 1966

How do you feel about "Ear Resistable," the new album?

T.W.: We feel good about this project. We're stepping outside of ourselves by working with guys like Gerald Levert and Joe. We're excited because it is a departure from the norm, musically. This group is known for reinventing itself, and this record is an extension of us doing that in 2000.

O.W.: We knew that the buying public would wonder what we were going to do coming behind "Phoenix Rising," but that was not a controlling factor in preparing the album. We did the same thing as we did before, which was to come up with good song content. I think "Ear-Resistable" is more diversified than the last album, and we hope it will go even higher, sales-wise.

"Let Your Hair Down," "Lady Soul."

That's pretty diverse. Are there any "hidden gems," songs or albums that people never fully appreciated or heard?

O.W.: We did an album in 1976 called "The Temptations Do The Temptations," and I thought it was a damn good record! It just got caught up in the shuffle, and it was when we were getting ready to leave to go to Atlantic. The song "Memories" [on the 1975 album, "A Song For You"] never got its full due. Dennis Edwards did a speaking part on that song which was not used on the final release. Kathy Wakefield wrote some wonderful lyrics, and Jeffrey Bowen produced it. I still think it's a great song.

T.W.: I think the "For Lovers

going over there. But, whenever we have gone, it's always been good; now we hope to tour overseas in December, possibly with The Isley Brothers.

T.W.: Maybe a Broadway show based on the four generations that the group spans. From the success of the [1998, NBC-TV] mini-series, we know we grabbed a younger audience who are very interested in our history. And, maybe do a smooth jazz album.

H.M.: I'd like us to win a Grammy Award, since we haven't done that yet with this current line-up.

R.T.: How about be the first group to perform on the moon when they open it up!

B.H.: To win a Grammy, to have an album go triple-platinum or beyond, to reign for another decade! ■

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Pearl Jams. Pookie Records/Beyond Music super trio Lucy Pearl performed its first concert together at SOB's in New York. The act's eponymous debut album features the single "Dance Tonight." Pictured, from left, are Lucy Pearl's Ali Shaheed Muhammad, Beyond CEO/chairman Allen Kovac, BET programming VP Stephen Hill, and Lucy Pearl's Dawn Robinson and Raphael Saadiq.

Sims Grants 'Peace & Love' On Debut

Universal Hopes To 'Change The World' With Noted Writer's Set

BY DAVID NATHAN

LOS ANGELES—Tommy Sims' name is already familiar to industry insiders through his work as a songwriter for such diverse artists as Eric Clapton and Babyface (for whom he co-penned the 1996 Grammy-winning song of the year, "Change The World"), Amy Grant, CeCe Winans, Garth Brooks, the Neville Brothers, BLACKstreet, Toni Braxton, and Kevon Edmonds.

Now Universal Records is hopeful that the bass-playing musician's debut, "Peace & Love," will serve as

a powerful introduction to the record-buying public.

The 13-track album, which includes guest appearances by Stevie Wonder (on the track "Summer") and Pastor Marvin Winans, is due Aug. 15. The lead noncommercial single, "Alone," was serviced June 26 to R&B, adult R&B, and crossover radio.

Chicago-born, Nashville-based Sims—whose credits include a two-year road stint with Bruce Springsteen and production work with Keb' Mo' and Michael Bolton—says the idea for recording a solo album evolved from

a 1997 meeting with Universal Music Group chairman/CEO Doug Morris. "At the time, I was writing and producing material [for then Universal artist] Ricky Jones. Doug was a big fan of 'Change The World,' so I played it for him on acoustic guitar. After I played other tunes for him, he said, 'You should record some of your own songs.'

"He also told me, 'Make whatever kind of record you want,'" Sims continues. "I was flattered, but [recording an album] was the furthest thing from my mind."

Sims—who cites Marvin Gaye, Paul McCartney, and Jim Croce among his early influences—notes his debut album "sounds like it was written and recorded 25 years ago. We had live musicians on it and no modern technology. It's really old school."

It's that classic, soulful feel—reminiscent of the '70s work of such artists as Al Green and Bobby

Womack—and the record's eclectic flavor that Universal plans to utilize as key components in its marketing and promotion campaign. "Tommy is a pure musician, someone who's going to create his own

niche in the marketplace," says Universal VP of marketing Jackie Rhinehart. "We know this is a slow burn and that it's not necessarily going to be a radio smash. But we're going to stay with it and bring it home."

Rhinehart adds that the label has hired New York-based Target Marketing to work "Peace & Love" by servicing it to

lifestyle venues such as upscale boutiques, restaurants, spas, and bookstores.

"We plan to put emphasis on stores like Borders and Barnes & Noble, where there could be performance opportunities," notes Rhinehart. "We held a New York showcase in early March at which Bobby Womack appeared, and Tommy was amazing. As a radio story builds, we'll plan more showcases in specific markets."

For Sims—an ASCAP writer published by Bases Loaded Music & Tommy Sims Music and BMG Songs Inc., and managed by Cherry Entertainment—the prospect of a successful career as a recording artist is "a new birth for me. I've been in different bands since the late

'80s, and one thing I hadn't ever done was express myself as an artist. I've been playing solo now for the past three years, and it's been a very freeing experience."



SIMS

'Tommy is a pure musician, someone who's going to create his own niche in the marketplace'

— JACKIE RHINEHART —

Forward-Thinking Independent Acts Ledesi, Phat Cat Players Fire Up Music Industry

PHAT CITY: It can't be said enough. The lifeblood of the music industry—or any industry for that matter—is new, forward-thinking talent. And more often than not, industry eyes look to the independent ranks for that creative jump-start. Checking in on a couple of cases in point: Tallahassee, Fla.-based Parlane Entertainment Group's Phat Cat Players and Oakland, Calif.-based LeSun Music's Ledesi.

The Phat Cat Players' sensual spoken-word single "Sundress"—accented by the seductive baritone of front man/founder **Danny B. Harris** as **Coco Brown**—has been propelling coast-to-coast (and now London, Berlin, and Australia) interest in Parlane's 1999 project, "Make It Phat, Baby!," created from a series of mid-'90s revues staged by the Players at Tallahassee venues. The Cats' debut album, initially available via the Web (www.phatcatplayers.com), was boosted by airplay on ABC Radio Networks' national format the Touch, as well as on **Tom Joyner's** syndicated morning show (son Oscar is the album's executive producer).

Since then, these mixers of R&B/hip-hop/funk-meets-**Gil Scott-Heron** have secured a distribution pact with Baker & Taylor, with two more album tracks being prepped for videos at the end of July: "Ain't No Sunshine" and "Those Days."

"We thought this would happen," says Harris, "but we didn't know how it would happen or when. But if you knew the VH1 story that we've already written... What we've been able to accomplish so far still hasn't sunk in; I'm flattered but still taken aback by the response at showcases and radio stops."

Harris, who wrote most of the lyrics on the album, calls his Coco Brown persona "a vibe, a coolness that's a part of who I am and a part of what a lot of men can be when it comes to how they treat and respect women."

Parlane Entertainment is also home to several additional acts. Besides developing three new artists, future Parlane plans include projects with featured "Those Days" vocalist **Slater Thorpe** and "funky violinist" **Mark Russell**, who's featured on **Bill Withers'** classic "Ain't No Sunshine." Also on tap: a Coco Brown project and another Phat Cat Players set.

With a remix of "Sundress" under their belts, plus a 15-city tour in August/September and some international dates in the offing, the Phat Cats are seemingly just that. "Many of the comments we hear thank us for keeping the music real," says Harris. "And that's Par-

lane's goal: to keep soul music alive."

LIGHT AT THE END OF THE TUNNEL: Poised to put a new musical spin on the traditional Cinderella story is the Bay Area-based female duo **Ledesi** (vocalist) and **Sundra "Sun" Manning** (keyboards), whose "Soulsinger" album (billed under Ledesi's name) is a titillatingly sassy blend of R&B, hip-hop, jazz, blues, gospel, rock, and country. The set's broad appeal has sparked inquiries from as far away as Ireland.

The intrepid pair, who wrote the majority of the 17-track set, recorded, produced, and mixed the album two years ago for release on their own indie label LeSun

Music (415-281-0571) with play-by-play support from such friends as **Wayne** and **Nelson Braxton** (the **Braxton Brothers**). "We bought chicken and asked all our friends to come to **Tony Mills'** Spark Studio to play our songs," recalls Ledesi, which means "to come forth" in Nigerian. "Prior to that, we were begging everyone to borrow equipment."

"We did everything, from the artwork to production/editing," adds Sun. "We knew nothing other than what we read in manuals, and we learned from our mistakes. We've also been doing our own distribution."

As a result, the duo has been building word-of-mouth intrigue through Web site sales (ledesi.com; amazon.com) and its own poster and postcard campaign, which has netted placement with local retailers in San Francisco, New York, and New Orleans, where Ledesi was born.

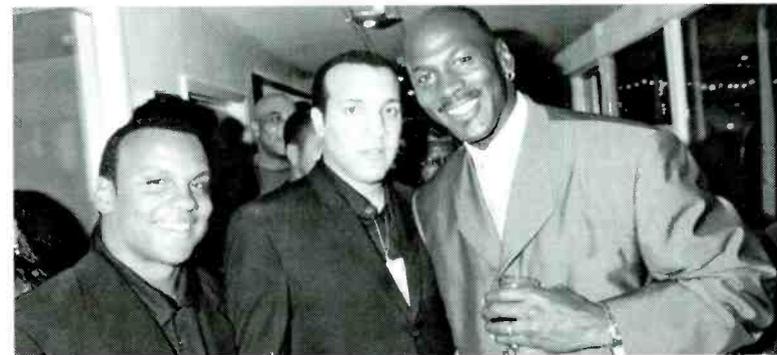
Raised in Oakland, Calif., and a one-time member of a jazz band, Ledesi started her own group (**Anibade**). She and Oakland native Sun—who's played with **Hammer**, **Tony Toni Toné**, and the **Monkees'** **Peter Tork**—hooked up five years ago and began writing together. "We wanted to write songs with depth that took into account our jazz, gospel, blues, and R&B backgrounds plus other influences. It was perfect," recalls Ledesi. "We were finishing off each other's sentences. No egos were involved. We were having fun, staying up till sunrise and writing."

That fun filters throughout "Soulsinger," whose last track catches Ledesi snoring after pulling a late one at the studio. Described in live performances as **Red Hot Chili Peppers** mixed with **Tina Turner** and **Ella Fitzgerald**, the pair's skill at weaving messages in the

(Continued on page 41)



by Gail Mitchell



Hidden Debut. Epic-distributed Hidden Beach celebrated its official launch with a party and performances by its artists Jill Scott, Brenda Russell, and Mike Phillips. Pictured in a festive groove, from left, are Hidden Beach CEO Steve McKeever, Epic Records Group executive VP of A&R and urban music David McPherson, and Michael Jordan.

40

Years

How Wonderful!

Berry Gordy

Major Figgas Leads RuffNation Roster

LUCKY SEVEN: One indication of the talent powering the Philadelphia-based clique **Major Figgas** is the fact that several of its members landed individual solo deals before signing as a group with RuffNation/Warner Bros. Now the seven-member crew awaits the Aug. 8 debut of its "Figgas 4 Life."

The album represents the first major release for RuffNation, established by former Ruffhouse principal **Chris Schwartz (Lauryn Hill, the Fugees, Cypress Hill)**. It's also a recut, remixed, and remastered version of Major Figgas' same-titled self-release, whose local sales success prompted CEO Schwartz's interest in the group. The new version includes four new tunes; one is a remix of the



first commercial single, the hip-hop proclamation "Yeah That's Us," which was released July 11.

"Our first interest has always been Figgas as a group and then setting up everyone's solo albums," says **Gillie Da Kid**, aka **Far'd Nasir**. "But then I got a deal. And **Dutch [Antonio Walker]** and **Spade [Asa Burbage]** got deals. We became the bait to let the industry know the whole clique was

happening."

Gillie Da Kid was signed to Suavehouse Records, while Dutch and Spade parted with Interscope. **Ab Live (Rennard East)** went with **Dr. Dre's** Aftermath label. Schwartz signed the collective as well as group member/RuffNation soloist **Bianca—The First Lady (Bianca Jones)**.

"This gives me an opportunity to really hold it down for my females," Bianca says of being the only woman among Major Figgas' contingent of



MAJOR FIGGAS

lyricists/MCs, which also includes **Bumpie J/Clyde (Michael Allen)** and **Rolz (Maurice Brown)**.

Major Figgas is currently on a promotional tour on behalf of its upcoming debut, which features such hometown producers as **TL, Ruggedness, T-Mix, and Dean Murder**.

HOT AS ICE: Also coming Aug. 8 is Atomic Pop's "Greatest Hits: The Evidence"—the first such compilation tracking the career of rap pioneer **Ice T**. Dubbed the "original gangsta rapper" by some, Ice T brought early—and controversial—verbal portraits of ghetto life to the mainstream.

Spanning over 15 years, the collection contains the classic rap tracks "6 'N The Mornin'," "O.G. (Original Gangster)," "Colors," and "New Jack Hustler (Nino's Theme)"; the latter two of which were previously available only on soundtracks. Rounding out the 16-song set is the new track "Money, Power, Women," which was recorded earlier this year.

VH1 will honor Ice T with a "Behind The Music" segment in September that will naturally focus on his music career as well as touch on his roles as an author ("The Ice Opinion" from St. Martin's Press), a film and television actor, and a high school/college lecturer.

HONORARY HIP-HOP HEADS: **Ex-Centric Sound System** will open for Loud labelmates **Dead Prez** on Friday (21) at S.O.B.'s in New York. The Israel-based African band is in the U.S. promoting its upcoming debut album, "Electric VoodooLand," scheduled for release on July 29. The band's live show celebrates African dance and music. The band recently opened for **Common** at Summerstage in New York's Central Park.

(Continued on page 41)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				▶ No. 1 ◀	
1	1	—	2	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112 2 weeks at No. 1
2	4	2	6	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
3	3	3	7	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
4	2	1	6	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
5	5	4	7	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
6	NEW ▶		1	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
7	8	6	7	HOT GAL TODAY (HAFFI GET DE GAL YAH) (C) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
8	9	14	6	GET BUCK (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
9	6	20	3	NO MATTER WHAT THEY SAY (C) (D) (T) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
10	7	8	16	I LIKE DEM GIRLZ (C) (T) (X) BME 777*	LIL' JON & THE EAST SIDE BOYZ
11	10	5	20	(HOT S**) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
12	11	7	22	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
				▶ GREATEST GAINER ◀	
13	46	49	6	TONGUE SONG (T) (X) EPIC 79433*	STRINGS
14	NEW ▶		1	OOOH. (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
15	26	10	11	ONE FOUR LOVE PT. 1 (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
16	13	27	3	GOT IT ALL (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
17	21	15	36	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
18	17	11	8	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
19	15	—	2	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
20	18	9	25	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
21	16	38	3	IMAGINE THAT (T) DEF JAM 562827*/IDJMG †	LL COOL J
22	14	12	4	CHERCHEZ LAGHOST (T) WU-TANG/RAZOR SHARP 79438*/EPIC †	GHOSTFACE KILLAH
23	23	32	13	WE ARE FAMILY 2000 (C) (D) CODE GREEN/TALON 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
24	20	19	11	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
25	24	13	5	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
26	25	17	10	MAKE IT HOT (C) (D) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
27	12	33	3	IT TAKES TWO (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
28	50	23	16	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
29	48	—	2	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
30	19	30	9	WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
31	32	16	9	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
32	29	18	13	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
33	28	21	13	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
34	35	28	5	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
35	40	35	23	GOT YOUR MONEY (X) ELEKTRA 67022*/EEG †	OL' DIRTY BASTARD FEATURING KELIS
36	31	25	24	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT
37	36	34	31	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
38	NEW ▶		1	IT DOESN'T MATTER (T) COLUMBIA 79448*/CRG	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
39	37	42	47	JIGGA MY N**** (C) (D) (T) ROC-A-FELLA/DEF JAM 562201/IDJMG	JAY-Z
40	33	29	3	REMEMBER THEM DAYS (T) ROC-A-FELLA/DEF JAM 562823*/IDJMG †	BEANIE SIGEL FEATURING EVE
41	38	24	8	QUALITY CONTROL (T) INTERSCOPE 497330*/RAWKUS †	JURASSIC 5
42	27	—	2	GOT DAT? (T) BLINDSIDE 011*/FATBEATS	EL THE SENSEI
43	39	31	20	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
44	42	—	2	WE AT IT AGAIN (T) BLACKGROUND 38723*/VIRGIN †	TIMBALAND & MAGOO
45	RE-ENTRY		8	BREAK FOOL (T) FLIPMODE/ELEKTRA 67059*/EEG †	RAH DIGGA
46	22	26	20	HOW WE ROLL (C) (D) DOC HOLLYWOOD 73333/HOME BASS †	69 BOYZ FEATURING D.T. THE INCREDIBLE HULK
47	43	43	23	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX
48	RE-ENTRY		8	CROOKED I ANTHEM-RIDAZ (T) LOUD 0021/MADTVIBES	PROFIT FEATURING C-LOC
49	47	37	18	IT'S SO HARD (T) LOUD 79350*/COLUMBIA †	BIG PUNISHER FEATURING DONELL JONES
50	41	50	3	WHAT MEANS THE WORLD TO YOU (T) EPIC 79434*	CAM'RON

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.



RELATIONSHIPS ABOUND: The male quartet **Jagged Edge** makes news with three simultaneous No. 1's. Its current single, "Let's Get Married" (So So Def/Columbia), a theme at many weddings and engagement parties this season, holds at No. 1 for the second week on the Hot R&B/Hip-Hop Singles & Tracks chart. With 10,000 singles sold at core stores (17,000 at all stores), the group garners the No. 1 slot on the Hot R&B/Hip-Hop Singles Sales chart. The R&B sum represents a 28% gain over last issue, earning the Greatest Gainer/Sales title this issue. "Married" also keeps the No. 1 slot on the Hot R&B/Hip-Hop Airplay chart, for a third week.

This dominant single comes from an album that has been on the Top R&B/Hip-Hop Albums chart for 25 weeks and is still in the top 20 at No. 17. "J.E. Heartbreak" has sold 1.06 million copies to date, and there seems to be no end in sight. Radio will begin playing one of five different remixes of "Married" (yes, there is a reception version), all of which will be available for retail sale in all configurations.

IMAGINATION REVISITED: Being in on the beginning of something always causes one to use imagination and creativity in an effort to continue to stay competitive. **LL Cool J** was one of the first rappers signed to the legendary Def Jam Records. Over the years LL has amassed numerous Grammys and accolades of various kinds and sold more than 20 million albums worldwide. Now he returns to the rap scene with his new single, "Imagine That" (Def Jam).

"Imagine That" moves 94-89 on Hot R&B/Hip-Hop Singles & Tracks and 16-21 on the sales-based Hot Rap Singles chart.

LL is no stranger to the Billboard charts. As a matter of fact, his collaboration with **Carl Thomas** on the current remix of "I Wish" (Bad Boy/Arista) gave that song a second breath at radio; were it not for that version, the recent chart-topper would not rank as high as No. 6 on Hot R&B/Hip-Hop Singles & Tracks this issue.

"Imagine" is the first single from LL's newest album, "The G.O.A.T. (Greatest Of All Time)," due Aug. 22. The last time LL had an album on the Top R&B/Hip-Hop Albums chart was 1997 with "Phenomenon," which ended up being a platinum project. Now, three years later LL reinvents himself to bring the latest proof of his mastery over the genre. Look for the likes of **Jah Rule, Mobb Deep, DMX, Method Man and Redman**, and the **Trackmasters** to contribute to "The G.O.A.T."

HONORABLE MENTION: Interscope Records and the crack promotional team of **Kevin Black** and **Ian Fletcher** do it again, as the new Ruff Ryders compilation "Ryde Or Die, Vol. II" (Ruff Ryders/Interscope) leaps 50-1 on Top R&B/Hip-Hop Albums. Following its early debut, a full week of sales ensures the chart's Greatest Gainer award. It opens at No. 2 on The Billboard 200 behind **Eminem**, which gives Interscope the distinction of holding the big chart's top two slots.

DUBMEISTER & GUYS,

HAPPY 40!!!!!!

LOVE,

DEBORAH & CHUBMEISTER

LINDA & TODD

JOSH & CHRISTINE

JENNIFER & ERIK

Babee, Bogart, Brando
and Betty Bacall

JULY 22, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Greatest Gainer ▶						
1	50	—	2	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
2	2	—	2	NELLY FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	2
3	1	86	3	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
4	4	2	8	EMINEM ▲ ² WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
5	3	—	2	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
6	6	3	4	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
7	5	1	4	BUSTA RHYMES FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
8	7	4	3	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
9	11	10	11	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
10	9	7	12	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
11	8	5	4	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
12	10	6	8	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
13	14	9	34	DR. DRE ▲ ² AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
14	12	8	9	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
15	18	20	42	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	15
16	21	19	30	DMX ▲ ² RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
17	16	12	25	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
18	17	11	10	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
19	19	13	7	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
20	20	14	39	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
21	25	15	32	SISQO ▲ ² DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
22	13	—	2	VARIOUS ARTISTS LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
23	23	16	13	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
24	35	34	17	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	23
25	22	18	8	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
26	24	17	13	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
27	29	26	36	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
28	15	—	2	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
29	27	21	28	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
30	28	—	2	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
31	26	23	3	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
32	32	35	15	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
33	36	28	50	DESTINY'S CHILD ▲ ² COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
34	30	22	6	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
35	31	24	16	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
36	33	30	32	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
37	37	31	10	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
38	34	—	2	BUMPY KNUCKLES KJAC 200D*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
◀ Pacesetter ▶						
39	60	—	2	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	39
40	42	43	18	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)		G 2
41	38	29	21	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
42	39	27	8	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
43	41	25	11	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
44	40	32	8	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
45	48	41	50	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
46	47	47	14	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
47	43	37	47	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
48	46	39	16	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1

49	55	57	18	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	49
50	51	40	11	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
51	44	42	25	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
52	45	38	15	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
53	57	48	16	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
54	52	49	23	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
55	54	45	7	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
56	53	44	6	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
57	62	53	72	EMINEM ▲ ² WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
58	66	54	18	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
59	49	33	3	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
60	61	50	9	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
61	58	51	19	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
62	63	46	6	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
63	59	67	16	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
64	65	58	22	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
65	69	63	37	KEVIN EDMONDS RCA 67704 (10.98/16.98)	24/7	15
66	67	60	19	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/DJMG (11.98/17.98)	THE TRUTH	2
67	68	64	5	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
68	84	—	2	DJ SCREW AND THE SCREWED UP CLICK PRESENTS H.A.W.K. DEAD END 0002 (11.98/16.98) HS	UNDER H.A.W.K.'S WINGS	68
69	90	—	2	CAMOFLAUGE PURE PAIN 61965/R N D (11.98/16.98)	I REPRESENT	69
70	64	52	15	RAH DIGGA FLIPMODE/ELEKTRA 62386*/EEG (10.98/16.98)	DIRTY HARRIET	3
71	56	36	3	VARIOUS ARTISTS SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000 SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)		36
72	71	55	12	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
73	73	62	23	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
74	77	69	88	JUVENILE ▲ ² CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
75	78	71	10	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
76	72	59	4	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
77	75	65	30	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
78	85	68	42	BRIAN MCKNIGHT ▲ ² MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
79	76	66	63	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6
80	70	92	28	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
81	74	72	7	GEORGE BENSON GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	24
82	83	77	16	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
83	88	74	34	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
84	81	73	12	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
85	92	88	12	69 BOYZ JAKE/DOC HOLLYWOOD 490636/HOME BASS (11.98/17.98)	2069	55
86	97	96	60	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
87	99	82	84	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
88	82	81	5	YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98) HS	THE GHETTO MADE ME CRAZY	79
89	RE-ENTRY	42	EVE ▲ RUFF RYDERS 490453*/INTERSCOPE (12.98/18.98)	LET THERE BE... EVE—RUFF RYDERS' FIRST LADY	1	
90	95	78	29	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
91	RE-ENTRY	4	VARIOUS ARTISTS THUMP 579995/UNIVERSAL (10.98/15.98)	TRIBUTE TO ROGER TROUTMAN	56	
92	98	84	50	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	1
93	87	76	9	KILLAH PRIEST MCA 112177* (11.98/17.98)	VIEW FROM MASADA	18
◀ Hot Shot Debut ▶						
94	NEW ▶	1	CELLY CEL REALSIDE 0006/BAYSIDE (10.98/16.98)	DEEP CONVERSATION	94	
95	100	100	11	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	80	70	16	DRAG-ON RUFF RYDERS 490609*/INTERSCOPE (11.98/17.98)	OPPOSITE OF H2O	2
97	89	—	3	JOVISHES BONAFIDE 202/GROUND LEVEL (11.98/16.98) HS	SCRIPTURES OF THE KING	87
98	RE-ENTRY	28	2PAC + OUTLAWZ ▲ AMARU/DEATH ROW 490413*/INTERSCOPE (12.98/18.98)	STILL I RISE	2	
99	RE-ENTRY	33	NAS ▲ COLUMBIA 63930*/CRG (11.98 EQ/17.98)	NASTRADAMUS	2	
100	79	90	8	CAMEO BMD/PRIVATE 1417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64

○ 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.

BEENIE MAN
THE NEW ALBUM art and life
 including **HATERS and FOOLS, LOVE ME NOW**
 featuring **WYCLEF and REDMAN (ROCKWILDER REMIX)**
 and **GIRLS DEM SUGAR featuring MYA**

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Hot R&B/Hip-Hop Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	NO. 1 LET'S GET MARRIED WHERE ELSE IS SO BLISSFUL? 2 wks at No. 1	ALYIAH (BLACKGROUND/VIRGIN)
2	2	20	WHERE I WANNA BE DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)	
3	5	18	SEPARATED AVANT (MAGIC JOHNSON/MCA)	
4	3	14	DANCE TONIGHT LUCY PEARL (OVERBROOK/POOKIE/BYOND)	
5	4	23	I WISH CARL THOMAS (BAD BOY/ARISTA)	
6	6	11	WIFEY NEXT (ARISTA)	
7	8	13	WHAT'CHU LIKE DA BRAT FEAT. TYRESE (SO SO DEF/COLUMBIA)	
8	7	14	INCOMPLETE SISQO (DRAGON/DEF SOUL/DJMG)	
9	10	16	(HOT S**T) COUNTRY GRAMMAR NELLY (FO' REEL/UNIVERSAL)	
10	9	12	NO MORE RUFF ENZ (EPIC)	
11	11	13	WHATEVER IDEAL FEATURING LIL' MO (VIRGIN)	
12	13	13	THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)	
13	18	9	AS WE LAY KELLY PRICE (DEF SOUL/DJMG)	
14	12	17	BIG PIMPIN' JAY-Z FEAT. UGK (ROC-A-FELLA/DEF JAM/DJMG)	
15	14	11	SAME SCRIPT, DIFFERENT CAST WHITNEY HOUSTON & DEBORAH COX (ARISTA)	
16	15	45	I WANNA KNOW JOE (JIVE)	
17	17	7	DOESN'T REALLY MATTER JANET (DEF SOUL/DJMG)	
18	22	8	NO MATTER WHAT THEY SAY LIL' KIM (QUEEN BEE/UNDEAS/ATLANTIC)	
19	16	20	TRY AGAIN AALIYAH (BLACKGROUND/VIRGIN)	
20	19	21	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA)	
21	33	9	JUST BE A MAN ABOUT IT TONI BRAXTON (LAFACE/ARISTA)	
22	21	13	GET YOUR ROLL ON BIG TYMERS (CASH MONEY/UNIVERSAL)	
23	23	13	TREAT HER LIKE A LADY JOE (JIVE)	
24	20	12	THE REAL SLIM SHADY EMINEM (AFTERMATH/INTERSCOPE)	
25	32	44	YOUR CHILD MARY J. BLIGE (MCA)	
26	37	7	WHAT YOU WANT DMX FEAT. SISQO (RUFF RYDERS/DEF JAM/DJMG)	
27	25	17	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)	
28	36	11	JUMPIN, JUMPIN DESTINY'S CHILD (COLUMBIA)	
29	34	7	BAD MAN R. KELLY (JIVE/LAFACE/ARISTA)	
30	26	12	OPEN MY HEART YOLANDA ADAMS (ELEKTRA/EEG)	
31	31	7	SIPPIN' ON DA SYRUP THREE 6 MAFIA FEAT. UGK (HYPNOTIC MINDS/LOUJ)	
32	27	6	THE LIGHT COMMON (MCA)	
33	28	18	SHUT UP TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	
34	24	17	BEST OF ME MYA FEAT. JADAKISS (UNIVERSITY/INTERSCOPE)	
35	29	19	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)	
36	35	8	GET IT ALL EVE & JADAKISS (RUFF RYDERS/INTERSCOPE)	
37	39	22	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)	

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	3	I DON'T WANNA AALIYAH (BLACKGROUND/PRIORITY)
2	3	5	THAT'S WHAT I'M LOOKING FOR DA BRAT (SO SO DEF/COLUMBIA)
3	2	3	NO LOVE (I'M NOT USED TO) KEVIN EDMONDS (RCA)
4	11	6	HOT BOYZ MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
5	4	11	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/DJMG)
6	12	38	WHERE MY GIRLS AT? 702 (MOTOWN)
7	15	11	NO MORE RAIN (IN THIS CLOUD) ANGIE STONE (ARISTA)
8	10	15	BACK THAT THANG UP JUVENILE (CASH MONEY/UNIVERSAL)
9	8	54	TOO CLOSE NEXT (ARISTA)
10	6	7	UNTITLED (HOW DOES IT FEEL) D'ANGELO (CHEEBA SOUND/VIRGIN)
11	9	2	WHISTLE WHILE YOU TWURK YING YANG TWINS (COLLIPARK)
12	13	12	FORGOT ABOUT DRE DR. DRE FEAT. EMINEM (AFTERMATH/INTERSCOPE)
13	5	5	WHOA! BLACK ROB (BAD BOY/ARISTA)

14	7	23	VIVRANT THING Q-TIP (VIOLATOR/DEF JAM/DJMG)
15	—	1	ONCE UPON A TIME MONTELL JORDAN (DEF SOUL/DJMG)
16	14	10	CHIN CHECK N.W.A. (PRIORITY)
17	17	47	DOO WOP (THAT THING) LAURYN HILL (RUFFHOUSE/COLUMBIA)
18	—	1	I DON'T CARE NO QUESTION (DEF JAM/UNASSURED/PHILADELPHIA INT'L/WARNER BROS.)
19	23	3	LISTEN TO YOUR MAN CHICO DEBARGE FEAT. JOE (MOTOWN)
20	16	8	I NEED A HOT GIRL HOT BOYS (CASH MONEY/UNIVERSAL)
21	20	36	ANYWHERE 112 FEATURING LIL'Z (BAD BOY/ARISTA)
22	19	6	MR. TOO DAMN GOOD GERALD LEVERT (EASTWEST/EEG)
23	21	43	NO SCRUBS TLC (LAFACE/ARISTA)
24	24	36	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)
25	—	3	WHEN YOU THINK OF ME ERIC BENET FEAT. ROY AYERS (WARNER BROS.)

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

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

70	100%	(Let Me Show You, ASCAP/Joseph Cartegena, ASCAP/Jelly's Jams, ASCAP/For My Son, ASCAP/Warner-Tamerlane, BMI/Fox Fanfare, BMI) WB
82	2 B*TCHES	(Zomba, BMI/Bubba Gee, BMI/NoonTune Tunes, BMI)
99	4 DA FAM	(Money Is Legal, ASCAP/Beak-Yal Chid, ASCAP/Beans' Sound, ASCAP/Hico, BMI/EMI Blackwood, BMI/Lil' Lu, BMI/Miss Link, BMI/Sugar Diamond, BMI) HL 6, 8, 12 (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/Used Songs Of PolyGram, BMI/Brandon Barnes, BMI)
13	AS WE LAY	(Troutman, BMI/Saja, BMI)
55	BABY U ARE	(Divided, BMI/Zomba, BMI/Coopick, ASCAP)
59	BAD BOYZ	(Solomon's Work, ASCAP/Universal-PolyGram International, ASCAP/EZ Epe, ASCAP/Screen Gems-EMI, BMI/Jones Music America, ASCAP)
35	BAD MAN	(R.Kelly, BMI/Zomba, BMI)
38	BEST OF ME	(Art Of War, BMI/Warner-Tamerlane, BMI/Swizz Beatz, ASCAP/Sydeed's, ASCAP/Teron Beal, BMI/BMG Songs, ASCAP/Jae-wons, ASCAP/Karima, BMI/EMI April, ASCAP/Justin Combs, ASCAP) HL/WBM
15	BIG PIMPIN'	(Lil' Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP) Love KJ, ASCAP) HL/WBM
64	BITCH PLEASE II	(Eight Mile Style, BMI/Ensign, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP)
54	BITCH WITH NO MAN	(Junkie Funk, BMI/Fullfaith, BMI)
53	BOUNCE WITH ME	(EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/Babyboy's Little, SESAC/NoonTune South, SESAC/TCF, ASCAP/Fox Lanes, SESAC) HL
91	BREAK FOOL	(Rah Digga, ASCAP/Pete Rock, ASCAP/Dayna's Day, BMI)
47	CALLIN' ME	(Kalinma, ASCAP/Lil' Nettie, ASCAP/Mr. Fiss & Diggy, BMI)
56	CASE OF THE EX (WHATCHA GONNA DO)	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hico South, ASCAP/Tabulous, ASCAP/Hate Yeh, SESAC)
57	CHEPCHERZ LAGHOST	(Warner-Tamerlane, BMI/Browder David, BMI) WB
39	COME BACK IN ONE PIECE	(Boomer X, ASCAP/Six Shot, BMI/DJ, BMI/Famous, ASCAP/Herbicious, ASCAP/Black Fountain, ASCAP/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI)
42	CRAZY THINGS I DO	(Famous, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Mo Better Grooves, ASCAP/Hico South, ASCAP/Tabulous, ASCAP/Hate Yeh, SESAC) HL
49	CRYBABY	(Sony/ATV Songs, BMI/Rye Songs, BMI/WB, ASCAP/Rhove Hersh, ASCAP/Sony/ATV Tunes, ASCAP/Smitty's Son, BMI/H Bomb, H, ASCAP/Zomba, ASCAP/Donni, ASCAP/Cat-Gene, BMI/EMI Virgin, BMI/Cat-Rock, ASCAP/EMI Virgin, ASCAP) HL/WBM
92	DAILY	(Strickly IQ, ASCAP/Sony/ATV Tunes, ASCAP/Baby Ree, BMI/H Bomb H, ASCAP/WB, ASCAP) HL/WBM
5	DANCE TONIGHT	(Ugmo, ASCAP/Cool Abdul, ASCAP/Watermelon Girl, BMI/Ensign, BMI/Universal-PolyGram International, ASCAP/Toni! Toni! Tone!, ASCAP) HL/WBM
86	DEPORT THEM	(Toni Kelly, BMI/Universal-Songs Of PolyGram International, ASCAP) Muddy Rock, ASCAP)
19	DOESN'T REALLY MATTER	(EMI April, ASCAP/Flyte Tyme, ASCAP/Black Ice, BMI) HL/WBM
60	DON'T THINK I'M NOT	(Shekem Down, BMI/Hico South, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/3rd, BMI)
96	EMOTIONAL	(Thom, ASCAP/Hicklo, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL
67	FIRE (T.I.)	(Zomba, BMI/Warner-Tamerlane, BMI/Jobete, ASCAP) WB
71	FLAMBOYANT	(Famous, ASCAP/Hico, ASCAP/Street, ASCAP)
75	FLOWERS FOR THE DEAD	(Mariello, ASCAP/Joseph Cartegena, ASCAP/Fumanchi, ASCAP/Diamonds Are Forever, ASCAP/Bluntt, BMI/Jumping Bean, BMI/Screen Gems-EMI, BMI/Columbia, BMI)
66	FOCUS	(Eric Sermon, ASCAP/Zomba, ASCAP/Q Baby, ASCAP/WB, ASCAP/Hennessey For Everyone, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI) HL/WBM
74	GET YOUR ROLL ON	(Money Mark, BMI)
24	GOT BEEF	(My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP)
36	GOT IT ALL	(Blondie Rockwell, ASCAP/Dead Game, ASCAP/Jae-wons, ASCAP/Jance Combs, ASCAP/EMI April, ASCAP) HL
50	HELLO	(Gangsta Boogie, ASCAP/Universal, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Mo Ren, ASCAP)
17	HE WASN'T MAN ENOUGH	(Rodney Jerkins, BMI/EMI Blackwood, BMI/Fred Jerkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/T. And Me, ASCAP) HL
77	HOT GAL TODAY (HAFFI GET DE GAL YAH)	(Deadly, ASCAP/Greensleeves, PRS/EMI April, ASCAP) HL
8	(HOT S**T) COUNTRY GRAMMAR	(Jackie Frost, BMI/Careers-BMG, BMI/Publishing Designee, BMI/Universal, ASCAP/Besamee Beatz, ASCAP) WB
65	I GOT THAT FIRE	(Money Mark, BMI)
90	I LIKE DEM GIRLZ	(Swile, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI)
89	IMAGINE THAT	(LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Imma Play Jason, ASCAP) HL
63	I'M HERE	(EMI April, ASCAP/Shard's Dream, ASCAP/Air Control, ASCAP/Stillwax, ASCAP) HL
10	INCOMPLETE	(Montell Jordan, ASCAP/Famous, ASCAP/Hudson Jordan, ASCAP/Almo, ASCAP) HL/WBM
95	IT DOESN'T MATTER	(Hus's Awing, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/TeBass, BMI/Songs Of Universal, BMI/Publishing Designee, BMI/Andrew Long, PRS/Universal-PolyGram International, ASCAP/DESMOPHOBIA, ASCAP/A Phantom Vox, BMI/Muziekuitgeveris Artemis BV, BMI/Warner-Tamerlane) CLM/HL/WBM
11	ITS SO HARD	(Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly's Jams, ASCAP/Young Lord, BMI/Jance Combs, BMI/EMI Blackwood, BMI/Firm, BMI/EMI Blackwood, BMI) HL/WBM
94	IT TAKES TWO	(Protons, ASCAP/Hikim, ASCAP/Instantly, ASCAP/WB, ASCAP) WB
88	I'VE GOT TO HAVE IT	(Real World, BMI/EMI April, ASCAP/So So Def, ASCAP) HL
18	I WANNA KNOW	(Zomba, ASCAP/Kely, ASCAP/Conversation Tree, ASCAP/EMI April, ASCAP/Foray, SESAC/1972, SESAC) HL/WBM
6	I WISH	(Toni Kelly, BMI/Universal-Songs Of PolyGram International, ASCAP) HL/WBM
76	I WONDER WHY? (HE'S THE GREATEST DJ)	(Melaza, ASCAP/T. Boy, ASCAP/Warner-Tamerlane, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Universal, ASCAP/Salsoul, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI/Comart, BMI/Howard Comart, BMI)
32	JUMPIN, JUMPIN	(All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP/Universal-PolyGram International, SESAC/Universal-PolyGram International, ASCAP/Back 2 Da Groove, ASCAP) WB
21	JUST BE A MAN ABOUT IT	(Braxton, BMI/Naked Under My Clothes, ASCAP/Chrisalis, ASCAP/October Eighth, BMI/NoonTune Tunes, BMI/Black Baby, SESAC/NoonTune, SESAC) HL
1	LET'S GET MARRIED	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Iwins, ASCAP/Babyboy's Little, SESAC/NoonTune, SESAC) HL
33	THE LIGHT	(EMI Blackwood, BMI/Sin-Drome, BMI/Bendon, ASCAP/Universal-PolyGram International, ASCAP/E.P.H.C.Y., ASCAP/Songs Of Universal, BMI/Senseless, BMI)
93	LOVE SETS YOU FREE	(Beautiful One, ASCAP/Sony/ATV Songs, BMI/Ninth Street Tunnel, ASCAP/EMI April, ASCAP/Phimore, ASCAP/Universal, ASCAP/Connotation, BMI/The Price Is Right, BMI/Warner-Tamerlane, BMI) HL/WBM
51	LOVING EACH OTHER 4 LIFE	(Uncia, BMI)
72	MARIA MARIA	(Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/teBass, BMI/EMI Blackwood, BMI/Stellabella, ASCAP) HL/WBM
80	MONICA	(Big On Blue, BMI/WB, ASCAP/Mo Loving, ASCAP/E Jazz, ASCAP/Penn. Slate, BMI) WB
12	THE NEXT EPISODE	(WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Hard Workin' Black Folks, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Loot On Loose Leaves, ASCAP/Big Tacht, ASCAP/Beachwood, BMI) HL/WBM
16	NO MATTER WHAT THEY SAY	(Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/No Gravity, BMI/Touched By Jazz, ASCAP/EMI April, ASCAP/L. Feliciano, BMI/Fania, BMI/Eric B. & Rakim, ASCAP/Robert Hill, BMI/Bridgeport, BMI/Special Ed, BMI/Sugarhill, BMI) HL/WBM
2	NO MORE	(Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Universal-PolyGram International, Tunes, SESAC/Angeles Joins, SESAC) WB
73	OOOH	(I-Got-So-Right's, BMI/First W. World, BMI) WB
30	OPEN MY HEART	(EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ibranda, ASCAP/Jamyo, BMI) HL
40	PARTY UP (UP IN HERE)	(Boomer X, ASCAP/Swizz Beatz, ASCAP/Ruff Ryder-Dead Game, ASCAP)
58	PASS YOU BY	(Shawn Patrick, BMI/Ensign, BMI)
68	PITCH IN ON A PARTY	(Way 2 Quik, ASCAP/Protons, ASCAP)
91	PULL OVER	(So Right's, BMI/First W. World, BMI/Kase, BMI/Ms. Trina, BMI/Dee Dee, BMI/Neko, BMI)
25	THE REAL SLIM SHADY	(Eight Mile Style, BMI/Famous, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/Strawberry Blonde, BMI/Micard)

Hot R&B/Hip-Hop Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	2	NO. 1 LET'S GET MARRIED WHERE ELSE IS SO BLISSFUL? 1 wk at No. 1	ALYIAH (BLACKGROUND/VIRGIN)
2	1	4	NO MORE RUFF ENZ (EPIC)	
3	2	6	TAKE THAT TORREY CARTER (THE GOLD MIND/EASTWEST/EEG)	
4	3	7	CRYBABY MARIAH CAREY FEAT. SNOOP DOGG (COLUMBIA)	
5	4	3	BITCH WITH NO MAN SOMETHIN' FOR THE PEOPLE (WARNER BROS.)	
6	6	2	CALLIN' ME LIL' ZANE FEAT. 112 (WORLDWIDE/PRIORITY)	
7	11	6	FLOWERS FOR THE DEAD CUBAN LINK (TERROR SQUAD/ATLANTIC)	
8	9	18	SHACKLES (PRAISE YOU) MARY MARY (C2/COLUMBIA)	
9	10	7	2 B*TCHES TOO SHORT (SHORT/JIVE)	
10	13	25	MARIA MARIA SANTANA FEAT. THE PRODUCT G&B (ARISTA)	
11	7	6	FLAMBOYANT BIG L (RAWKUS/PRIORITY)	
12	8	11	MONICA BEFORE DARK (RCA)	
13	12	7	SO FLOSSY MIDWEST MAFIA FEAT. PHATTY BANKS (BUCHANAN)	
14	—	1	WHOA! LIL' MAMA... X-CON (FIRST STRING/GROUND LEVEL)	
15	15	14	HE WASN'T MAN ENOUGH TONI BRAXTON (LAFACE/ARISTA)	
16	18	11	FEELIN' SO GOOD JENNIFER LOPEZ FEAT. BIG PUN & FAT JOE (WORX/EPIC)	
17	14	13	SEPARATED AVANT (MAGIC JOHNSON/MCA)	
18	22	7	HOT GAL TODAY (HAFFI GET DE GAL YAH) SEAN PAUL & MR. VEGAS (2 HARD/VP)	
19	23	6	GET BUCK JOVISHES (BONAFIDE/GROUND LEVEL)	
20	17	3	NO MATTER WHAT THEY SAY LIL' KIM (QUEEN BEE/UNDEAS/ATLANTIC)	
21	21	16	I LIKE DEM GIRLZ LIL' JON & THE EAST SIDE BOYZ (BME)	
22	19	13	LOVE SETS YOU FREE KELLY PRICE & FRIENDS (DEF SOUL/DJMG)	
23	25	20	SAY MY NAME DESTINY'S CHILD (COLUMBIA)	
24	24	19	(HOT S**T) COUNTRY GRAMMAR NELLY (FO' REEL/UNIVERSAL)	
25	27	22	WHISTLE WHILE YOU TWURK YING YANG TWINS (COLLIPARK)	
26	—	1	U 4 ME 3PC. (312 ENTERTAINMENT)	
27	26	32	I LIKE IT SAMMIE (FREEWORLD/CAPITOL)	
28	16	2	GITTIN' WHAT I WANT GWEN MCCRAE (ALPINE)	
29	28	6	ROLL WIT ME CO-ED (RUBICON)	
30	—	3	TONGUE SONG STRINGS (EPIC)	
31	—	1	OOH. DE LA SOUL FEAT. REDMAN (TOMMY BOY)	
32	51	11	ONE FOUR LOVE PT. 1 HIP HOP FOR RESPECT (RAWKUS/PRIORITY)	
33	20	7	WIFEY NEXT (ARISTA)	
34	31	3	GOT IT ALL EVE & JADAKISS (RUFF RYDERS/INTERSCOPE)	
35	44	36	MISSY "MISDEAMOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)	
36	30	3	TRY AGAIN AALIYAH (BLACKGROUND/VIRGIN)	
37	37	25	THANK GOD I FOUND YOU MARIAH CAREY FEAT. JOE & 99 DEGREES (COLUMBIA)	

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

38	38	8	THE NEXT EPISODE DR. DRE FEAT. SNOOP DOGG (AFTERMATH/INTERSCOPE)
39	33	2	BAD BOYZ SHYNE FEAT. BARRINGTON LEVY (BAD BOY/ARISTA)
40	40	34	GET IT ON TONITE MONTELL JORDAN (DEF SOUL/DJMG)
41	39	25	BOUNCE MIRACLE (MAJOR TURNOUT/SOUND OF ATLANTA/UNIVERSAL)
42	36	32	DANCIN' GUY (MCA)
43	35	3	IMAGINE THAT LL COOL J (DEF JAM/DJMG)
44	34	3	WHATEVER IDEAL FEATURING LIL' MO (VIRGIN)
45	48	20	I LEARNED FROM THE BEST WHITNEY HOUSTON (ARISTA)
46	32	4	CHEPCHERZ LAGHOST GHOSTFACE KILLAH (WU-TANG/RAZOR SHARP/EPIC)
47	46	12	WE ARE FAMILY 2000 TRIG FEAT. FUNKADELIC (CODE GREEN/TALONGROUND LEVEL)
48	47	19	IF YOU DON'T WANNA LOVE ME TAMAR (DREAMWORKS)
49	43	11	ME WITHOUT A RHYME BIG GANK FEAT. DJ SWAMP (FADE ENTERTAINMENT/447)
50	49	5	Y'ALL CAN'T NEVER HURT US PHILLY'S MOST WANTED (ATLANTIC)
51	50	10	MAKE IT HOT LEGEND (DEH T.Y.M.E./DIRON/ORPHEUS)
52	41	38	ONE NIGHT STAND J-SHIN FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
53	29	3	IT TAKES TWO DJ KOOL FEAT. FATMAN SCOOP (INSTANT/AVB)
54	63	22	STILL IN MY HEART TRACIE SPENCER (CAPITOL)
55	—	14	WOBBLE WOBBLE 504 BOYZ (NO LIMIT/PRIORITY)
56	—	1	4 DA FAM AM.FEAT. BEAN SIEGEL, NEPHEWS BLEEN & JAY Z (ROC-A-FELLA/COLUMBIA)
57	61	16	HOW LONG LV FEAT.

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- ★ Kevin Liles, Def Jam/Def Soul
- ★ Kedar Massenburg, Motown
- ★ Steve McKeever, Hidden Beach/Epic
- ★ Scott Mills, BET
- ★ Gail Mitchell, Billboard
- ★ Patricia Russell-McCloud

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ MOBY

Mobysongs. 1993-1998

PRODUCER: Moby

Elektra 62554

If the first contact you've had with Moby's music is via his V2 Records smash "Play," then you're missing out on a wealth of fine music. The chameleon-like artist's previous label, Elektra, has gathered 16 virtually flawless gems from his catalog to create a perfect primer for both Moby novices and students of the overall electronica movement. It's endlessly fascinating to trek through Moby's history. Few other artists could display such ease in cruising from his primitive techno launch (it's fun to reminisce that he was once known as clubland's King of Techno) into more sleek and sophisticated trance-disco—with effective forays into cinematic, often beat-free ambient/pop and stunning, guitar-driven punk. Moby's apparent hunger to continually expand and experiment has been admirable, and "Mobysongs" proves that he succeeded more than he failed. It also confirms that he was several years ahead of his time.

THE YO-YO'S

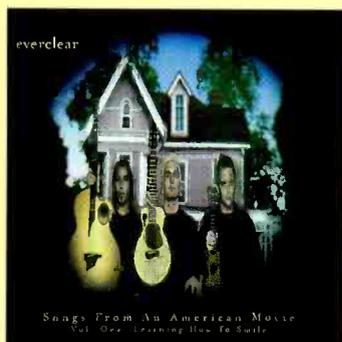
Uppers And Downers

PRODUCER: Terry Thomas

Sub Pop 510

On its first full-length effort, British punk/pop quartet the Yo-Yo's offer up a collection of snarling party rockers that, while decidedly familiar, is nonetheless good fun. With a mix of speeding garage riffs, trashy vocals, and plentiful attitude in the vein of the Clash, Rancid, and Social Distortion, this is adrenaline music designed to get bodies jumping. And that's the best place to keep the attention focused. Lyrically, the band specializes in high-pow-

SPOTLIGHT



EVERCLEAR

Songs From An American Movie, Vol. One: Learning How To Smile

PRODUCER: A.P. Alexakis

Capitol 97601

Everclear's first collection since 1997's "So Much For The Afterglow" is an unabashed love letter to the '70s, when AM radio still ruled and pop music was simple, good fun. At a time when rock music is fraught with white-knuckled tension and aggression, it's actually kinda sweet to hear front man (and primary songwriter) Art Alexakis stomp through upbeat, instantly likeable tunes like "Here We Go Again" and "The Honeymoon Song" with so much glee that his smile seems to bleed through your speakers. A bit of a departure for Everclear, "Learning How To Smile" is further distinguished by its lush, keyboard-friendly arrangements. You can even hear lovely live strings on several cuts. Apparently, the band is saving the big guitars for its next disc, which is due in the late fall. Until then, listeners are invited to delight in such hit-worthy ditties as "AM Radio," which is primed to be this season's ultimate car-cruising jam.

ered, angst-fueled songs about girls, as demonstrated on tracks like "Time Of Your Life," "Head Over Heels," and "Champagne And Nakedness." In fact, front man/bassist Danny McCormack (formerly of the Wildhearts) and guitarists/co-vocalists Tom Spencer and Neil Phillips are rooted in pop sensibilities, trading revved-up sha-la-las and Beach Boys croons, in addition to big, shout-along choruses. But the standouts here are some of the Yo-Yo's more unsentimental efforts, including "Out Of My Mind"

SPOTLIGHT

BRENDA RUSSELL

Paris Rain

PRODUCERS: Brenda Russell, Stephan Oberhoff

Hidden Beach/Epic EK 62138

Though Brenda Russell's name is still unfortunately not a household word, several songs penned by her definitely are, including "Get Here," popularized by Oleta Adams. On this, Russell's first solo album in seven years, the veteran singer/songwriter makes her Hidden Beach debut with a lush, 11-song set that lyrically and musically paints colorful pictures about such universal themes as romance, peace, and spirituality. Brushed with strokes of R&B, jazz, Latin, Brazilian, and other world-beat rhythms—with guest appearances by Dave Koz, Phil Upchurch, Kirk Whalum, Sheila E., Carl Anderson, Greg Phillinganes,



Perri Sisters, and others—the emotion-filled songs range from the wish-I-was-there "Walkin' In New York" to the Billie Holiday-vibed "Baby Eyes." On the inspirational "Catch On," Russell asks, "When will they all catch on?" Here's hoping it's soon.

and "Rumble (D)," which is arguably its theme song—a testament to big shoes and tattoos.

VARIOUS ARTISTS

MTV's The Real World: New Orleans

PRODUCERS: various

Hollywood 62274

If you're a fan of MTV's enduring real-life soap opera, then you know that the songs that underscore each episode are almost as important as the action onscreen. To that end, spinning off a CD compilation seems like a long-overdue idea. The twist here is that this set isn't made up of tunes heard on the show. It's a collection of the

SPOTLIGHT



BAHAMADIA

BB Queen

PRODUCERS: various

Goodvibe Recordings/Atomic Pop 2021

In rap music, female MCs are often pigeonholed into various stereotypes. Never one to conform, Bahamadia has broken all those conventions. The Philadelphia native, who won critical acclaim with 1996's "Kollage," finally returns with a new set on a new label. "BB Queen," which stands for "Beautiful Black Queen," is lounge-style hip-hop, with intelligent lyrics smoothed over by lush jazz samples and chunky breakbeats. The set's lead single, "Special Forces," is the album's most aggressive offering. A posse cut in the true sense of the word, the track features Left Coast underground artists Planet Asia, Rasco, Chops, and DJ Revolution. Bahamadia pays tribute to her hometown with an ethereal groove titled "Philadelphia." The beautiful orchestral introduction of "Pep Talk" comes crashing downtown with the arrival of fervid drum'n'bass beats. On this track, Bahamadia, who's collaborated with drum'n'bass pioneer Roni Size in the past, all proves that she is more than capable of handling any and all rhythms that come her way. For all of its merits, the only fault found on "BB Queen" is its length. The offerings on the album only leave the listener wanting more. However, that may also be the true sign of a great album... always leave them wanting more.

current cast's favorite tunes. It's a fun idea that is supplemented by the inclusion of quotes from each cast member reflecting on the weight of the songs in their lives. Besides providing additional

VITAL REISSUES®

GEORGE JONES

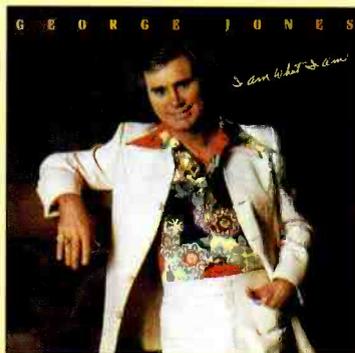
I Am What I Am

PRODUCER: Billy Sherrill

Epic/Legacy EK 63591

The latest group of reissues from Sony/Legacy's Milestones series is top-notch across the board—the 25th anniversary edition of Willie Nelson's "Red Headed Stranger," "Johnny Cash At San Quentin (The Complete 1969 Concert)," "The Spectacular Johnny Horton," the Carter Family's "Can The Circle Be Unbroken: Country Music's First Family"—but no title resonates more than this classic from country's greatest singer. Originally released in 1980, "I Am What I Am" is Jones' most accomplished album and contains his best-known song, "He Stopped Loving Her Today." As great as that song is, others—like "I've Aged Twenty Years In Five," with its shell-shocked regret; "If Drinkin' Don't Kill Me (Her Memory Will)," with its stoic fatalism; and "Bone Dry," with its ill-fated sobriety—shine just as brightly.

This is hardcore country, folks. Produced by the legendary Billy Sherrill, these songs were laid down when Jones' personal life was in a complete shambles,



which perhaps lent authenticity to the singer's unparalleled delivery and tone. Four previously unreleased tracks fit in

nice, but this CD is worth owning if for no other reason than to hear the genre's very best at his very best.

T-BONE WALKER

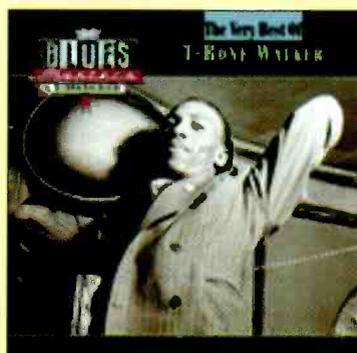
The Very Best Of T-Bone Walker

PRODUCER: James Austin, Billy Vera

Rhino R2 79894

All 16 songs on this first-rate compilation were recorded during the '40s and '50s, when T-Bone was in his prime. Walker may well be the most influential blues guitarist in the history of the genre, but don't sit down with this record expecting him to get loud. He wasn't that kind of player. His technique and his feel were ultra-tasty, and his style was—well, it's still the style. Most blues guitarists spend their careers trying to get to where Walker was as a player. His story doesn't end with his axe, however. He was a fine vocalist, one of the creators of the West Coast blues sound, and an excellent songwriter. "Call It Stormy Monday (But Tuesday Is Just As Bad)," "I'm Still In Love With You,"

"Mean Old World Blues," and "Play On Little Girl," all featured tunes on this album, are Walker originals. His sound invariably had a nifty, uptown polish to it, enriched by piano and horns, as epitomized by "T-Bone Shuffle," "Strollin' With Bones," and "Hypin' Women Blues." This is cool stuff—best get some.



mized by "T-Bone Shuffle," "Strollin' With Bones," and "Hypin' Women Blues." This is cool stuff—best get some.

voyeuristic pleasure for "Real World" addicts, this set is also a well-structured, if modern-rock-leaning, musical foray. Among the highlights: "All I Want" by Toad The Wet Sprocket (a fave of cast member Danny's), "Keep Hope Alive" by the Crystal Method (endorsed by Matt), and "When The Water Falls" by Collective Soul (touted by Julie).

VARIOUS ARTISTS

The Best Of Hard Rock Live

PRODUCERS: Jonathan Paley, Evan Haiman

London-Sire 31069

A compilation of live performances culled from the VH1 television show "Hard Rock Live," this collection is a veritable who's who of adult contemporary rock, including Natalie Merchant, Hootie & the Blowfish, and Blues Traveler. And while those featured on the album, as well as many of the songs selected, may constitute an obvious lineup, there are a few inclusions that make for obscure treats. For every "Middle Of The Road" by the Pretenders and "I Don't Want To Wait" by Paula Cole, there are gems like "Song For The Dumped" by Ben Folds Five, "Outta Site, Outta Mind" by Wilco, and "Little Plastic Castle" by Ani DiFranco. Perhaps the most random appearance is Lou Reed performing "Busload Of Faith" from his 1989 album, "New York," but it's welcome all the same. In the end, though, this is a case of the parts being worth more than the whole. While all the performances are fine, there is nothing terribly new in the live treatments of these songs. And collectively they create a generic sheen that makes for a pleasant yet immediately forgettable listening experience.

2000 ORIGINAL CAST RECORDING

Tenderloin

PRODUCER: Hugh Fordin

DRG 94770

Jerry Boek and Sheldon Harnick's "Tenderloin" in 1960 followed in the footsteps of the songwriting team's Pulitzer Prize-winning effort "Fiorello!" Though it wasn't as successful, it did serve to tell the world of musical theater that the team was far from a one-shot wonder. In fact, a few years later, the pair produced two particularly glorious scores with "She Loves Me" and, of course, "Fiddler On The Roof." If "Tenderloin" is a lesser achievement, its score is still full of strong melodies and warm, witty words. Last spring, "Tenderloin" made a return visit to the city where it takes place—Manhattan, where a crusading church leader aims to clean up an early-20th-century red-light district—with a typically charming production from the New York City Center "Encores!" series. David Ogden Stiers, Patrick Wilson, and Debbie Gravitte are the leads that help make this "Tenderloin" a worthy successor to the original production's cast album on Capitol Records.

R & B / HIP-HOP

VARIOUS ARTISTS

AAB Records Presents Always Bigger And Better

Vol. 1

PRODUCERS: various

AAB Records 1016

There is a movement in hip-hop that will no longer be ignored. Tired of the materialism of rap music, the underground community is finally having its day. For its part, Oakland, Calif.-based AAB Records, vinyl home of Dilated Peoples, offers an impressive roster of West Coast lyricists who are all in it for the art. Dilated Peoples break it down on the Afrocentric "Glohal Dynamics," which finds Irscience, Evidence, and DJ Babu dropping science on a forward-thinking track, fueled by a bass-heavy drum sample. Similarly, the MHz takes no prisoners on "This Year"; full of proclamations

(Continued on next page)

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

Reviews & Previews

(Continued from preceding page)

and promises, the xylophone-driven track is lyrically fearless. One of Cali's best-kept secrets, Planet Asia, delivers "Place Of Birth"; the newcomer, who has been making serious noise in the underground, showcases his lyrical prowess on this fine Evidence-produced track. Contact 510-419-0396.

COUNTRY

★ **KIERAN KANE & KEVIN WELCH**
11/12/13

PRODUCERS: Kieran Kane, Kevin Welch
Dead Reckoning 0019

Like two heavyweights in a songwriters' slugfest, Kieran Kane and Kevin Welch trade performance punches to great effect. Culled from two nights of performances at the Continental in Melbourne, Australia, these labelmates and kindred spirits give the folks Down Under a strong taste of a Tennessee back porch guitar pull. The picking is great, the singing loose but passionate, and the tone lighthearted and fun. Both of these world-class songwriters have much to offer, including romance ("If I Could Be There," "Something 'Bout You"), mystery ("Some Kind Of Paradise," "Wilson's Tracks"), and astute observations of small-town life ("Sam's Town," "A Town This Size"). This is powerful stuff, with much for roots and alternative country radio to choose from. This release should spur interest in both artists' catalogs.

JAZZ

★ **KEVIN MAHOGANY**

Pussy Cat Dues—The Music Of Charles Mingus
PRODUCER: Dr. Ulrich Kurth
Enja 9316

Mahogany possesses a voice as big, rich, and warm as they come. Recorded live in Germany in early 1995 and featuring the WDR Big Band, this set of Mingus compositions showcases Mahogany in his most natural element, singing slow, moody ballads and scatting on big-band arrangements that bring the most out of his resonant vocal timbre. Whether wordlessly vocalizing or singing tunes such as "Eclipse" and "Portrait"—both of which feature Mingus' own lyrics—Mahogany displays an incredible knack for digging deep into the music and creating on-the-spot vocal lines that meld beautifully into the musical bed. In fact, the singer's entrance to several songs is so smooth that it is easy to mistake him for one of the horn players as he harmonizes with the instrumentalists before taking off in wordless flight.

WORLD MUSIC

★ **OLIVER MTUKUDZI**

Paivepo

PRODUCER: Steve Dyer

Putumayo Artists PUTU 79894

"Paivepo," like Mtukudzi's last album, "Tuku Music," opens with an infectious lilt that never ceases. "Pindurai Mambo," the first track on the album, comes sailing out of the speakers, buoyed by the bright guitar sound of Zimbabwean *chimurenga* and the beautiful background vocals of Mary Bell and Mwendi Chibindi. And with Mtukudzi's powerful voice pulling listeners in, images of bobbing under pleasant South African skies quickly fill the mind. His message, however, speaks of inequality. Mtukudzi's music is always a combination of groove and message. "Ndagarwa Nhaka" and "Sandi Bonde," for instance, find the artist speaking out on issues of Shona cultural practice. He also sings a song to money—"Iwe Mari," a tune that evokes a bit of the *kwela* sound as he gets up in money's face. Anyone who caught Mtukudzi during AfricaFete '99 will immediately recall his joyous dancing while listening to "Kunzwe Kwadoka"; that bounce is unmistakable. Mtukudzi is the most

popular musician in Zimbabwe—discover why.

★ **MONGO SANTAMARIA**

Afro American Latin

ORIGINAL RECORDINGS PRODUCER: David Rubinson

COMPILATION PRODUCER: Jerry Rappaport

Columbia/Legacy CK 62220

Though *conguero* and bandleader Mongo Santamaria needs no introduction to Latin jazz fans, this album does. All these tracks were recorded in 1968-69 but remained unreleased until now, with the exception of "Me And You Baby," which appeared on the album "All Strung Out" in 1970. Columbia never released this stuff because it wasn't Santamaria's usual thing. It was, instead, Santeria (an Afro-Cuban religion) music, quite unlike the Latin funk Santamaria was working in the late '60s. The last five numbers were recorded live in 1968 at Pep's Lounge in Philadelphia, with Sonny Fortune wailing on alto sax. Given the current Cuban music craze, Columbia may have backed into a hot release, because these tunes are straight from Havana's Jesus Maria neighborhood where Santamaria was born. This is passionate, wildly fluent Afro-Cuban jazz that sounds like it was cut last week in Miami. This record is a crucial addition to Santamaria's discography.

CLASSICAL

★ **MAHLER: Symphony No. 10**

Berlin Philharmonic, Simon Rattle

PRODUCER: Stephen Johns

EMI Classics 7243 5 56972

Sir Simon Rattle's maiden voyage with the Berlin Philharmonic sees him revisiting a work that provided one of his earliest EMI triumphs: Mahler's epic, unfinished Symphony No. 10. Many music lovers know the 10th's overpowering Adagio—the only movement the composer completed, just before his death. In the early '60s, musicologist Deryck Cooke made a pioneering realization of Mahler's sketches for the entire five-movement symphony, which Rattle recorded for a late-'80s LP with the Bournemouth Symphony. That version was impressive and affecting—although the scrappy British band could never hope to compete with the august Berliners, whose playing of the enhanced Cooke score is both more subtle and more powerful. The new performance, captured live in Berlin last winter, also benefits from a hugely dynamic recording. Rattle takes the reins as Berlin's music director in 2002, and this disc serves as an ace calling card for the promising partnership.

NEW AGE

SOULFOOD

WingMakers: Chambers 11-17

PRODUCER: Soulfood

Soulfood Ltd. SF010

Soulfood is as much a multimedia assembly line as a musical endeavor. Headed up by DJ Free, aka Gordy Schaeffer, Soulfood works on the techno-tribal edge of the wired world, churning out soundtracks to films, including the "Extreme Sports" I-Max movie, and albums under various-artists guises that are usually populated by Schaeffer himself. "WingMakers" follows the Soulfood template of his "Extreme Sports" soundtrack with looped techno beats, ethno-exotica samples, and operatic voices. For this disc, an entire mythology has been created concerning a lost alien civilization, the WingMakers, who left behind the discs from which Soulfood's sounds are drawn. There's also a "Blair With"-style story of missing archeologists, which appears on an elaborate Web site. However, more time should have been spent on the actual production of this CD. Errant indexes create razor blade endings and abrupt beginnings, instead of the segues that were obviously intended for most of the songs. Contact 877-209-3415.

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ **DONNA SUMMER The Power Of One (3:48)**

PRODUCER: David Foster

WRITERS: M. Warren, M. Chait

PUBLISHERS: c2000 Two/Twenty-Nine Music/Tamarama Music/Vapoleon Music, BMI

Atlantic 300249 (CD promo)

In all the fruitful years of their respective careers, Donna Summer and producer David Foster have never teamed—until now, with this first single from the summer flick "Pokémon 2000: The Power Of One." The results, just as longtime fans of either might hope, are simply searing with drama. Foster's production is *way* over the top here, with dramatic key changes and pauses and grandiose instrumentation à la his biggest and best with Celine Dion. Summer, as always, displays those beloved, jaw-dropping vocals, opening with the subtlety of a budding flower, then breaking through the clouds and thundering across the horizon at the song's peak. Power-ballad suckers will feel rebirth in this track, and here's hoping top 40 programmers will find room in their playlists for the brassiest love song of the season. If not, AC programmers are going to hemorrhage with delight with just one spin of this glorious anthem, certain to tickle the palettes of Summer's seriously committed legions.

LEONA NAESS New York Baby (3:41)

PRODUCER: Tommy D.

WRITER: L. Naess

PUBLISHER: not listed

MCA 25172 (CD promo)

MCA Records worked mid-twentysomething Leona Naess' debut single, "Charm Attack," for nine months, trying to establish the Norwegian-born, London-bred, New York-based artist at modern rock. Second single "New York Baby" maintains her rock-tinged, melody-accessible persona via this tale of being "no one's baby, no one's girl" and of the accompanying isolation that can make solitude all the more momentous in a city like Manhattan. The chorus here is instant adhesive for the ears, with distinctive guitar work giving the musical track a nice, individual flavor: In all, this song may be more poppy than "Charm Attack," but it's also more appealing and certainly immediate. This one feels like home for any number of formats, like triple-A, adult top 40, and modern adult, which may be Naess' best bets, considering that modern rock programmers—tragically—have forgotten that women exist.

AMANDA GHOST Idol (3:23)

PRODUCER: Lukas Burton

WRITERS: A. Ghost, L. Burton, Dench, Skarbek

PUBLISHERS: Three 4 Music/BurtonDench/Bucks Music

Warner Bros. 100203 (CD promo)

Warner Bros. is promoting new artist Amanda Ghost as the tonic for the current slew of bubble-gum-driven female artists out there, but truth be told, her style and voice hint at an artist who was here before the Britneys and Christinas: *Wunderkind* one-hit wonder Natalie Imbruglia. But that's not to say that Ghost isn't serving up her own signature on new single "Idol," for which she wrote the lyric and co-wrote the music. Born and raised in North London and of Indian and Spanish heritage,

SPOTLIGHT



MELANIE C Never Be The Same Again

(4:12)

PRODUCER: Rhett Lawrence

WRITERS: M. Chisholm, R. Lawrence, P. Cruz,

L. Lopes

PUBLISHERS: EMI Music Publishing/WB Music/

Rhettrhyme Music/Max-Hill Publishing, ASCAP;

U.N.I. Music, BMI

Virgin Records America 15704 (CD promo)

Though name recognition is not going to be a major selling factor in the U.S. for Spice Girl Melanie C, the buzz surrounding her current Virgin Records set, "Northern Star," has been stellar—despite lackluster sales on this side of the Atlantic. New single "Never Be The Same Again" has all the goods to make a major assault on the top 40 and crossover airwaves, thanks to a meaty hip-hop beat and the inclusion of TLC rapper Lisa "Left Eye" Lopes on the track. The single edit offers a midtempo, funk-ed-out vibe, with a heartfelt vocal from the talented Melanie C, a chorus that glides along with fluid ease, and a rap throw-down at the midsection that only ups the hip factor here. Two other mixes are included: the celebratory Kung Pow high-energy radio edit and the Lisa Lopes remix, which fashions "Never" as a pure hip-hop track. Each one successfully bridges the various demographics that could find this a true slice of summer essence. What a shame that America has cast aspersions on all things Spice-driven, because this is an outstanding track that truly deserves its shot at radio glory. Calling all creative programmer minds to the plate.

SPOTLIGHT



MARY GRIFFIN Perfect Moment (4:09)

PRODUCER: Almighty Associates

WRITERS: J. Marr, W. Page

PUBLISHER: Chrysalis Songs, BMI

REMIXERS: Johnny Vicious, Jimmy Gomez, Benno de

Gloeij, Piet Bervoets, Wayne G.

Curb Records 73115 (CD promo)

The long, long road... "Perfect Moment" is on its third go-round now, after first being recorded by Polish artist Edyta Gorniak, then becoming a No. 1 U.K. track for Brit actress Martine McCutcheon. When Virgin declined to release the latter artist's version in the U.S., Curb and dance artist Mary Griffin leapt on the track, reconfiguring it as a maddeningly catchy dancefloor ditty. Originally, radio release wasn't scheduled until the end of the month, but with its Hot Shot Debut on the Billboard Hot Dance Music/Maxi-Singles Sales chart and move from No. 44 to No. 32 on Club Play, Curb is ready to enter the game. The original radio edit on the CD-5 is set for the clubs, with an even more manic Johnny Vicious radio edit for weekend mix shows; on the CD maxi-single, you'll find a total of seven remixes, taking listeners on a jaunt through most any style that suits a station's demeanor. And what a joyous mantra this song delivers, meticulously building until it separates the clouds and leaves Griffin doing her diva best to light the world. Truly a religious experience and produced to absolute perfection by Almighty Associates. Also look for a ballad version of her 1999 club hit "We Can Get There" on the CD-5. Deluxe.

Ghost gained childhood influences from a variety of disparate sources, from Nina Simone and Nat "King" Cole to Janis Joplin, the Doors, Prince, and Depeche Mode. On this track, Ghost is searching out someone to look up to: "Why can't I find myself an idol, somebody that I can look up to/Be big enough to hold me close enough in their arms, and never let me down." Vocally, she has a bold, somewhat husky voice with the kind of purity found in Imbruglia but with an edge that will conjure Fiona Apple in others' minds. Whether that's considered good company or baggage, it remains clear that Ghost is a compelling artist with a lot of thoughts rolling around in her young head. Adult top 40 should search this one out first, but it has as much potential at top 40 once it's been warmed up. Nice, clean effort.

R & B

▶ **RACHELLE FERRELL Satisfied (3:55)**

PRODUCER: George Duke

WRITERS: R. Ferrell, G. Duke

PUBLISHER: not listed

Capitol 151142 (CD promo)

It's always good to be pleasantly surprised. While R&B vet Rachelle Ferrell is known to many as a dramatic vocal presence, it's nice to hear she can get funky as well. On "Satisfied," Ferrell conjures grit and groove, playing up her instrument with incredible tone and texture when she opens her mouth and uses her tongue and teeth to produce sounds we don't normally enjoy from many—if any—of today's

CHANGING FACES That Other Woman (4:12)

PRODUCER: Joe

WRITERS: J. Thomas, J.P. Thompson

PUBLISHERS: Zomba Enterprises Inc./563 Music Publishing/Tallest Tree/Warner Chappell, ASCAP

Atlantic 300261 (CD Promo)

After a three-year hiatus, the ladies of Changing Faces, Charisse Rose and Cassandra Lucas, return with the ballad "That Other Woman." While the pair first made their mark with the help of super-producer R. Kelly (1994's "Stroke You Up," and later, 1997's No. 1 "G.H.E.T.T.O.U.T."), this time around they've got hot writer/producer/singer Joe behind their groove. Like Babyface before him, Joe generates ballads that

(Continued on next page)

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 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 Bamberger (N.Y.); Michael Paoletta (N.Y.)

(Continued from preceding page)

have a distinct sound and romantic feel, even while he's singing about a broken heart. And you can hear his signature sound in this song's melody and vocal arrangement. Just imagine Joe singing, only a few octaves higher. And speaking of range, the ladies have come a long way in vocal maturity since their early outings. But it's the song's topic that will likely get the most reaction and make the song memorable. Just look at the previous success of songs that describe the perils of being "That Other Woman"—remember Shirley Murdock's "As We Lay" (currently climbing the charts as a cover by Kelly Price), Atlantic Starr's "Secret Lovers," and Stevie Wonder's "Part-Time Lover"?

COUNTRY

► **TERRI CLARK** *A Little Gasoline* (3:08)
PRODUCERS: Stuart Smith, Keith Stegall, Terri Clark
WRITERS: D. Miller, T. Rogers
PUBLISHERS: Mighty Nice Music/Sony/ATV Tunes, ASCAP
Mercury 02064 (CD promo)

If Dixie Chicks have a lasting legacy, it may be bringing banjos to the country airwaves. Terri Clark was feisty when feisty wasn't cool, and she returns to that mode with this midtempo outing, a meaty production propelled by plenty o' steel fiddles and the aforementioned banjo. The "see-ya" lyric works well enough, as tired as the road/car imagery may be—seems like nobody ever exits a relationship on a bicycle. And Clark's vocal is mighty fine, but one wonders how she developed such a hardcore Southern accent in her native Canada. Pickiness aside, the track is solid country and should stand out amid more pop-oriented fare this summer. From her forthcoming album, "Fearless."

★ **CLAY DAVIDSON** *I Can't Lie To Me* (3:19)
PRODUCERS: Scott Hendricks, Jude Cole
WRITERS: C. Davidson, K. Beard, C. Beathard
PUBLISHERS: Steel Wheels Music/Mile Music/Acuff-Rose Music, ASCAP
Virgin 7087 (CD promo)

Now here we go. With edgy instrumentation, honest lyrics, and a powerhouse vocal, this is just the type of muscular tour de force that country radio needs, and it ought to cut through the clutter like a hot knife through butter. Following a path previously forged by Hank Jr. and Travis Tritt, Clay Davidson convincingly relates this song about a man who puts up a good front when his baby leaves but is unsuccessful at convincing himself everything's OK. While Davidson's debut single, "Unconditional," was sentimental but tough, this follow-up has more than a hint of desperation, and fancy fretwork and a cool organ line move things along nicely. This song's gonna sound great coming out of pickup truck speakers on a hot summer night. Watch out—Clay Davidson is staking his claim.

SHANE McANALLY *Run Away* (3:44)
PRODUCER: Rich Herring
WRITERS: S. McAnally, R. Herring
PUBLISHERS: Curb Songs/Shane McAnally Music, ASCAP
Curb 1577 (CD promo)

A smooth, lush, louny feel takes this song far closer to the soft-rock stylings of Seals & Crofts than to anything country. The fact that it's bland, vanilla, and lacking an edge might make it a good fit for country radio, but nothing much warrants repeated listenings. For the record, McAnally is a capable vocalist, although his work is somewhat buried in the mix here, and a falsetto might not have been such a good idea after all. The song seems to be about the need for a romantic interlude of some sort as a refuge from the hassles of daily life. There's not much here to indicate this is a country record, and while obviously not everything can or should be traditional, it still should have a little country heart beating in there somewhere. This is McAnally's third single; however, we have yet to see his debut album on the streets. What gives?

ROCK TRACKS

► **RADFORD** *Closer To Myself* (3:22)
PRODUCER: Paul Fox
WRITER: J. Mead
PUBLISHERS: Famous Music/It's Not My Bag, Baby Music, ASCAP, Ensign Music, BMI
RCA 60258 (CD promo)
California-based Radford goes for the gold with a solid rock track that maintains the band's friendly melodies, along with a flurry of guitars, mean percussion, and other organic elements that demonstrate how effective this quartet must be in a live setting. Written by guitarist/lead singer Jonny Mead, a former fish-gutter in his native England(!), this track should find a friendly audience at modern rock radio with the potential to cross to top 40 in time, à la Vertical Horizon. From the band's self-titled debut album.

★ **SHELBY LYNNE** *Gotta Get Back* (3:37)
PRODUCER: Bill Bottrell
WRITERS: S. Lynne, D. Overstreet, B. Bottrell
PUBLISHER: not listed
Island Records 15119 (CD promo)
While few artists of any genre have earned the kind of critical acclaim that country-cum-roots rock singer/songwriter Shelby Lynne has in the past year, she hasn't yet been able to translate the success of "I Am Shelby Lynne" into radio airplay. Part of that has to do with Island's organic approach to marketing the set: Let radio hear the album and take its pick. Now, however, it's time to unify the troops and with luck take her wondrous album to the next level. "Gotta Get Back" is an utterly charming number,

one of those songs that goes down easy, like sweet tea in the midst of a sweltering Southern summer. No fancy footwork here, just a cool number with an easy chorus and a driving little beat that rides the line between jazz and funk. Lynne's voice, as always, is a joy to behold, and here, she's relaxed and percolates with coolness. For those yet to discover her ever-maturing talent, this one's the true genie in a bottle. Meanwhile, don't miss her on tour with k.d. lang through the beginning of September.

DANCE

MR. OIZO *Last Night A DJ Killed My Dog*
(no timing listed)
PRODUCER: Quentin Dupieux
WRITER: Q. Dupieux
PUBLISHER: Wak Publishing
REMIXERS: Guillaume Berrover, David Taieb, Alex Gopher, Mathew Herbert, Jeremie Mondon
Mute 9136 (CD promo)
Most of us probably remember the track "Last Night A DJ Saved My Life," yes? Well, electronic act Mr. Oizo—aka Quentin Dupieux—has taken issue with the optimism presented there with his own "Last Night A DJ Killed My Dog." Six versions of the eclectic track are presented here, from the all-instrumental, midtempo original version to remixes with ultra-limited vocals from promising French musicians Alex Gopher, Demon, and Shalark (a contraction of Shalom and Ark, who together form the production duo). Each of the mixes shares beefy bass, but they otherwise vary wildly in texture and interpretation, presenting everything from retro blips to techno-funk, house, and hip-hop. In fact, it's tough to call these remixes; it takes numerous plays to really recognize the original elements that pervade each mix. This is pretty hardcore stuff straight from the underground dance scene in America, but it has its charms, possibly for mix-show inclusion. Look for the single to hit retail Tuesday (18). Contact Roberta Moore for more info: 212-255-7670, ext. 241, or E-mail roberta@mute.com.

NEW & NOTEWORTHY

15 Distracted (3:53)
PRODUCERS: David Frank, Stephen Kipner
WRITERS: S. Kipner, D. Frank
PUBLISHER: not listed
Giant/Reprise 100236 (CD promo)



In the same fashion as last year's "Summer Girls" from LFO, the debut single from internationally assembled female quintet 15 (note: That's "eye"-5, not "one"-5) uses plenty of catch phrases meant to draw in MTV's "TRL" crowd, like, well, a mention of "TRL." But there's more to this perky track than just clever wordplay. Taking 15 at face value, one might be inclined to dismiss it as another manufactured conglomerate of pretty faces, risqué clothing, and rad hairstyles (which do apply), but the production chops of songwriting duo David Frank and Steve Kipner take this pop song to a level that far exceeds much of the medium-grade fodder hoping for a shot on the radio. The girls' voices are a truly lovely thing, with ample layers of harmony and trade-off vocals that simply shimmer. The other pieces are also neatly in place: a catchy chorus, enough hooky instrumentals to stick to the brain, and an image that could just land these girls on "TRL." Take the time to look past the packaging and allow yourself to be "Distracted" by this talented new concoction. From the forthcoming self-titled album.

RAP

► **TRINA** *Pull Over* (3:07)
PRODUCER: Righteous Funk Boogie
WRITERS: Trina, Kase, Deuce Pop, Neko C.R.U.M.
PUBLISHERS: Funk So Righteous Music/First-N-Gold/Kase Music/Ms. Trina/Deuce Pop/Neko Music, BMI
Slip-N-Slide/Atlantic 300227 (CD promo)
The dirty South produces another summer smash. Trina, self-proclaimed as "da baddest bitch," releases her second single, "Pull Over." This record takes advantage of the current popularity of the bass sound by producing a high-energy dance record that will have the country shakin', bumpin', and grindin' as quickly as we were "back'n that thang up" last summer. Like Tag Team's 1993 hit "Whoop! (There It Is)," Trina uses the chant, "Whoop whoop/Pull over, that ass is too hot," with panache. While in the past year the genre has seen several male acts hit big (think J.T. Money's "Who Dat?" and the 504 Boyz' "Wobble Wobble"), the ladies of bass haven't been well-represented since 1997's K.P. & Envyi with "Swing My Way." With this track, Trina could easily work her way into the title of First Lady of Bootie-bass. "Pull Over" successfully takes its lyrical content to the edge of nasty, with an injection of fun. Lyrically, she cleverly plays off the hit song "Thong Song" by Sisqó. And like "Thong," "Pull Over" features a Latin-tinged drum track sample, giving it a Tito Puente-esque flair. While the song is not currently featured on her debut album for Slip-N-Slide/Atlantic, it's likely to be a big-selling single and eventually will be stripped onto the album.

ON DVD

VARIOUS ARTISTS
25 Years Of No. 1 Hits: Arista Records' 25th Anniversary Celebration
Arista 15748 (DVD Video)

LFO
Live From Orlando . . . And More!
Arista 15747 (DVD Video)

EURHYTHMICS
Peacetour
Arista 15749 (DVD Video)

There's something mildly poetic about "25 Years Of No. 1 Hits: Arista Records' 25th Anniversary Celebration." For the basic civilian in search of voyeuristic footage of superstars like Whitney Houston, Puff Daddy, Aretha Franklin, Brooks &



Dunn, Alan Jackson, and Carlos Santana, the package works quite well on DVD Video. We get a spree of fine performances, supplemented here by backstage chatter and previously unaired celebrity arrivals. You could eat the glitter, glitz, and "candid" goodies with a spoon.

For the industry insider, though, the package has a bitersweet undertow. While the show's overt parameters were to encapsulate the remarkable output of Arista, it also serves as a visual coda to the reign of the label's recently departed maestro, Clive Davis. The show was a fitting tribute to the enduring industry figure, yet it might have been doubly festive if Davis were not leaving the company under such contentious circumstances. So a subtle thread of sadness runs through the proceedings, as they offer a hint of where Davis might have directed the label toward its next 25-year phase.

That noted, "25 Years Of No. 1 Hits" is a smorgasbord of fine music. Patti Smith nearly steals the show in her duet with Sarah McLachlan on "Because The Night," while Annie Lennox performs her classic "Why" with an intoxicating emotional honesty.

It is Lennox's willingness to lay herself bare in front of an audience that makes the DVD souvenir of Eurhythmics' "Peacetour" so compelling. It captures much of the tour that supported the duo's underrated 1999 album, "Peace," for which Lennox reunited with longtime partner David Stewart. Unlike most concert packages of this sort, the 21-song/96-minute "Peacetour" is low on histrionics and gimmicks. Rather, the viewer is invited to simply marvel at Eurhythmics' rich catalog and the unbridled soul of Lennox's voice—not to mention the still-potent chemistry she shares with Stewart.

The least rewarding of Arista's current crop of DVD releases is teen-dream trio LFO's "Live From Orlando . . . And More!," which offers a perfunctory view of a fairly forgettable boy band that is clearly in the 14th minute of its 15-minute allotment of fame.

Framed by footage from an Orlando, Fla., concert, the DVD shows the lads doing little to further their bid for creative credibility. Yes, the young girls in the audience shriek and pant as if on cue. But are they connecting with the content of such tossed-off tunes as the hit "Summer Girls" or are they responding to the almost unnerving perfection of the band members' bodies? Judging from the manner in which LFO flex and flash their pecs and biceps, even the band clearly knows the answer.

To that end, hordes of hormonal gals (and probably more than a few guys, too) will feast on the flesh parade that LFO happily provides via the addition of exclusive new pictures and music videoclips. Of course, there are also the requisite interviews that valiantly (if unsuccessfully) aim to imbue a sense of grown-up depth into the act.

LARRY FLICK

Rauhofer, Peters Are Mixing Up A Storm In The Studio

STAR 69: Peter Rauhofer (aka Club 69) has been racking up much studio time of late. The Austrian-born/New York-residing remixer/producer/DJ recently spent several weeks in London collaborating with clubland's Pet Shop Boys for the U.K. duo's "best of" set, which is scheduled for a worldwide release in the fall.

Rauhofer says he and the Boys co-produced three new songs for the album: a remake of Raze's house classic "Break 4 Love," "Kitsch," and an as yet untitled track.

"It all happened quite naturally," explains Rauhofer. "I remixed their last single ["I Don't Know What You Want But I Can't Give It Any More"], and they liked it a lot. So, they approached me and asked if I'd like to co-produce some tracks with them.

"And I must say, it was a great environment in the studio with them," he continues. "Both Neil [Tenant] and Chris [Lowe] allowed me the freedom to do what I wanted. They completely trusted me. At one point, Neil said, 'If you want to fuck with the vocals, go ahead.' It was truly a great experience."

Additionally, Rauhofer has completed remixes of Chicane's "Don't Give Up" (Xtravaganza/Columbia), Frankie Goes To Hollywood's "Relax" (ZTT U.K.), Book Of Love's "Boy" (Reprise/Warner Bros.), Karen Ramirez's beautiful cover of "Everything But The Girl's" "Looking For Love" (MCA/Universal), and Whitney Houston and George Michael's "If I Told You That" (Arista).

Rauhofer has also restructured Arkana's "Skin" (Reprise/Warner Bros.), making it his third "Skin" remix. Wide-awake punters will



by Michael Paoletta

remember that he remixed Madonna's "Skin," as well as Charlotte's song of the same name.

DEEPER: Jonathan Peters is another remixer/producer/DJ who's been keeping extra busy in recent weeks. Recently completed remixes include CoCo Lee's "Wherever You Go" (Epic/550 Music), Anastacia's "My Love Is Alive" (Daylight/Epic), and Debelah Morgan's "Dance With Me" (Atlantic), among others.

Now, Peters is re-tweaking Kelly Price's "You Should've Told Me" (Def Soul), Wild Orchid's "Do Me Right" (RCA), M2M's "Everything You Do" (Atlantic), Sisqó's "Incomplete" (Def Soul), and Whitney Houston and Deborah Cox's "Same Script, Different Cast" (Arista).

"This is one of the most well-written songs I've heard in a while," says Peters of the Houston/Cox duet. He calls the anthemic jam "the 'No More Tears (Enough Is Enough)' of 2000,"

referring, of course, to the 1979 No. 1 smash by Donna Summer and Barbra Streisand.

Of course, if ya want to be the first on your block to hear any of Peters' productions, stop by New York's Sound Factory club, where he has a weekly residency.

SUMMER MADNESS: Fave U.K. label Hed Kandi is responsible for two of this season's most refreshing compilations: "Beach House" and "Disco Kandi 2" (both are two-disc sets).

"Beach House" shines the light on such breezy jams as Presence's "Future Love," Mutiny Featuring Mary Joy's "Bliss," Blue Six's "Sweeter Love," Fazed Idjuts' "Dust Of Life," and Santessa's "Just When I Needed You," among others.

"Disco Kandi 2" highlights nudisco jams like Sessomato's "Moody," Negrocan's "Cada Vez," Sunkids Featuring Chance's "Rise Up," Moca Featuring Deanna's "Higher," Joey Negro Featuring Taka Boom's "Must Be The Music," and the now classic (and hard-to-find) Dancing Divas mix of "3 Is Family" by Dana Dawson.

Speaking of import compilations, Azuli Records U.K. is putting the finishing touches on four important sets,

all aptly titled. "Black Market Presents Drum And Bass Vol. 1," "The Frankie Knuckles Classic Collection," and "Black Market Presents 2 Step Vol. 3" are scheduled to be in stores Sept. 4, Sept. 25, and Oct. 9, respectively. At press time, the release date of the label's "New York Tribal House" hadn't been confirmed.

NEWSY NEIGHBORS: Effective immediately, industry veteran Frank Murray is VP of promotion at New York-based Robbins Entertainment. As many know, Murray has championed the dance music cause for several years, holding down positions at the SIN (Street Information Network) newsletter, Hollywood Records, Capitol Records, and Strike Force Promotion & Marketing, which was the in-house independent promo department for Epic and associated labels during the '80s (think Dead Or Alive era). Murray can be reached at 212-675-4321.

Ramon Wells (president), Anthony Martinez (A&R/promotions), and Jessica O'Connor (VP/press)—all staunch supporters of dance music—have joined forces to create . . . records (dot dot dot records, if you will).

The label's first release is the

Palm Pix Presents 'Songs' From Exotic Da Lata

BY CRAIG ROSEBERRY

NEW YORK—With the Aug. 21 release of Da Lata's greatly anticipated debut, "Songs From The Tin" (Palm Pictures), the recent Mercury Music Prize nominee is poised to seduce U.S. audiences with its spiritually uplifting and exotic sounds.

Spearheaded by Kiss FM London DJ Patrick Forge and multi-instrumentalist/producer Chris Franck (of bossa/trip-hop outfit Smoke City), Da Lata (Brazilian Portuguese for "anything really good") is a traditional Brazilian-music-inspired collective featuring Brazilian vocalist Liliana Chachian and Portuguese percussionist Oli Albergaria Savill.

Deriving inspiration from a variety of Brazilian artists—including Antonio Carlos Jobim, Azymuth, Milton Nascimento, and Astrud Gilberto—Da Lata's sound is an eclectic hybrid maintaining the rich organic traditionalism of Brasilia infused with slight electronic flourishes.

A musical collage, the act's debut reflects the multi-textured hues of Brazilian music, encompassing complex and sophisticated bossa-jazz rhythms, surging Afro-Latin samba, lush ballads, unconventional harmonies, and adept acoustic instrumentation.

Highlights include the sensual pulsating grooves of "Bindi," the rich invocations of "Cores," the hauntingly melancholic "Rain Song," and the intoxicating bossa textures of "Indo." Da Lata's songs are published under

Copyright Control, with the exception of Franck, whose songs are handled by Zomba Music Publishing.

Forge and Franck initially made their mark as Da Lata in 1992. Early singles like "Beija Flor," "Ponteio," and "Pra Manha" (included on "Songs From The Tin") were embraced by club punters in London, New York, and Tokyo.



DA LATA

"'Pra Manha' was the real catalyst for us," explains Forge. "However, it wasn't until the end of '98 that we'd all have a window of opportunity to focus on making the album as a group. I'm just delighted that Trevor Wyatt [A&R manager of Palm Pictures U.K.] and Palm Pictures wanted to take a record like this on."

"A record like Da Lata has several areas of immediate interest right out of the box," says RykoPalm GM Celia Hirschman. "Mainly we'll focus on sophisticated lifestyle marketing in major markets like New York; Boston; Los Angeles; Miami; Washington, D.C.; and Seattle.

"Additionally, there will be a heavy

focus on the group's press profile and strong loyalty in the underground dance community," she adds. "This includes tying in more diverse and left-of-center radio station support, like college radio, specialty shows, and world music radio. We also intend on raising awareness throughout the strong network of Brazilian communities across the States."

According to Hirschman, aggressive retail marketing campaigns have been set up with independent mom-and-pop accounts, and listening posts have been secured in various electronic/dance/world music-leaning chains like Barnes & Noble, Virgin Megastore, Borders, and Tower Records/Video/Books.

"We've realized that you can never underestimate the inclination of American consumers to be inspired by an array of musical styles," Hirschman asserts. "The growing trend of DJ as artist has expanded the reach of music from radio to the clubs to the Internet and beyond. All of these play a major role in exposing Da Lata to the largest possible audience. We're eager to use whatever outlets we can to bring them to the forefront."

Managed by Stefano Anselmetti of London-based F&G Management and booked by Jason Walsh of London-based ITB, Da Lata recently completed a rigorous festival tour of the U.K. The act is confirmed to tour throughout the U.S. in late summer and early fall.

Trancesetters' "Roaches (In NYC)." Originally released on Amsterdam's Touché Records, the track now sports remixes by Jon Creamer & Stephane K., Danny "Buddah" Morales, Rob Jr., and newcomer S.O.L.I.S. (aka Rob James). It's already been embraced by such revered DJs as Victor Calderone, Danny Tenaglia, Peter Rauhofer, Jonathan Peters, Junior Vasquez, and Manny Lehman.

In August, the label expects to release two singles: S.O.L.I.S.' "Dolphins" and part two of "Roaches (In NYC)," with additional remixes by Michael T. Diamond and Casey Hogan. In the compilation department, expect "New York Now (The Future)," "New York Now (The Soul Of New York)," and "New York Now (On The Circuit)" in September, October, and November, respectively. For additional info, contact 212-262-3919.

The Dance Trax HOT PLATE

• **Madonna, "Music"** (Warner Bros. single). While the release of Madonna's hotly anticipated new album, "Music," is still weeks away (Sept. 26, to be exact), we're happy to report that the set's first single—the title track—should street in early August. The fiercely funky track has received wicked overhauls by Victor Calderone, Deep Dish, Groove Armada, Hex Hector, and Tracy Young. Without question, this fab club track will soon be sitting pretty atop the Billboard Hot Dance Music/Club Play chart—where it so belongs.

• **Illicit Featuring Gramma Funk, "Cheeky Armada"** (Yola U.K. single). Earlier this year, "Cheeky Armada" reared its fierce head in the form of a bootleg 12-inch that was quickly embraced by international DJs like Pete Tong, Boy George, and Judge Jules. Of course, how could any tastemaking DJ ignore a track that so effortlessly intertwines Teddy Pendergrass' "You Can't Hide From Yourself" and the spoken words of Gramma Funk (responsible for the sassy delivery on Groove Armada's "I See You Baby")? Thankfully, new U.K. imprint Yola is giving the infectious track a proper release. And while the original mix still rules, don't overlook Robbie Rivera's smokin' dub. Out Aug. 21.

• **Tanga Chicks Featuring Dimitri & Tom, "Brasil Over Zurich"** (Subliminal single). Released last year via Switzerland's Trackdown Records, "Brasil Over Zurich" is a certified hit in the discos of Ibiza, Spain. Now, "Brasil Over Zurich" is being welcomed by U.S. jocks who have a soft spot for Rio de Janeiro-hued rhythms and Basement Jaxx stylings. The track now includes a new mix by the Dronez, which features the vocal wailings of Shawnee Taylor. Out Aug. 1.

• **Melanie C. Featuring Lisa "Left Eye" Lopes, "Never Be The Same Again"** (Virgin single). In its energetic Kung Pow restructuring, "Never Be The Same Again" has already been given the green light by WKTU New York. Club DJs who find this mix a lil' too bubbly should immediately investigate Plasmic Honey's trance excursion, which can easily be played alongside acts like Fragma, BT, Chicane, Paul van Dyk, and Olive.

Billboard. Dance Breakouts

JULY 22, 2000

CLUB PLAY

1. **CHECK IT OUT** KARMADELICS FEAT. SANDY B JELLYBEAN
2. **FREEBASE TALL** PAUL MOONSHINE
3. **SILENCE DELIRIUM** NETTWERK
4. **BLOW YA MIND** LOCK 'N' LOAD JIVE ELECTRO
5. **KERNKRAFT 400** ZOMBIE NATION RADIKAL

MAXI-SINGLES SALES

1. **BEG FOR IT** BARRY HARRIS NERVOUS DOG
2. **AM I HERE YET? (RETURN TO SENDER)** BILLIE MYERS UNIVERSAL
3. **THE BAD TOUCH** THE MAMMALS PURE
4. **STRIPPED** MONI B. EDEL AMERICA
5. **I FEEL LOVE** CRW JELLYBEAN

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

Getting Into The Groove

The Mainstream Is Giving Dance Music More Air Time, But There's Still Room To Grow.

BY MICHAEL PAOLETTA

NEW YORK—Since last year's Dance Spotlight (Oct. 9, 1999), in which one article posed the question "Why Is America Afraid To Dance?," much has changed in the dance-music arena in the U.S.

While veterans like Madonna, Moby and Amber continue to create contemporary, beat-savvy music, they've been joined by a hefty handful of newcomers, including Sonique, Jennifer Lopez, Eiffel 65, Alice Deejay, Miss Jane, SK8, La Rissa, Groove Armada and Angelmoon.

"Human Traffic," "Better Living Through Circuitry"), as well as to television (that's Moby's music in the commercial for Nissan's Altima sedan) and PlayStation games (Brian "BT" Transeau composed the music for "Die Hard Trilogy"). And, earlier this year, the Warner Music Group announced the launch of the U.K.'s successful dance-compilation series, "Essential," here in the U.S.

According to DJ Skribble—who recently inked a three-year deal with Atlantic Records and who beat-mixed the "Essential Dance 2000"

try the size of America, it's like you're dealing with 50 separate countries.

"And we're seeing that there are pockets of club culture where people know all about club music," Kolosine continues. "Which helps to explain why we're seeing record sales doing as well as they've ever done. People are hearing the music in the clubs, on the radio or on the Internet and then they're going out and buying it. People are definitely becoming more educated about the music."

CROSSING TO THE MAINSTREAM

Several industry observers agree with Kolosine. "The music is definitely crossing over more," notes Jimmy Folise, president of Third Millennium Entertainment, a New York-based management company that oversees the careers of producers/remixers George Calle, Plasmic Honey, Richie Santana and Davidson Ospina, as well as singer Judy Torres. "And radio now seems to see what we've always known: that people want to listen to good, up-tempo music. In other words, you don't have to be in a club environment to appreciate quality dance music."

Republic/Universal Records, which has experienced much success with such rhythmic acts as Alice Deejay, Sonique and Eiffel 65, knows this all too well. Avery Lipman, the label's senior VP, told *Billboard* earlier this year that "radio has definitely softened up a bit. There's a little more room for dance music. But we still hear many stations saying that they have to clear out their playlist a little before they can add a record like Alice Deejay. It was the same for hard rock a few years ago, when radio wouldn't touch it. Now, it's kind of mainstream. The same is happening with dance music."

"There's a definite renewed interest in dance music at rhythmic top-40," adds Dave Jurman, senior director/dance music, at Columbia Records, which recently earned four Hot Shot Debuts on the *Billboard* Hot Dance Music/Maxi-Singles Sales chart with Marc Anthony, Jessica Simpson, Madison Avenue and Chicane. "Programmers realize that people want this music."

That said, don't expect every dance-floor hit to effortlessly find its way onto the airwaves.

"Breaking something out of its core community is more expensive," says one major-label executive who spoke on the condition of anonymity.

Notes one independent label executive, also speaking on the condition of anonymity, "The gatekeepers, the people who control radio, aren't always truly aware of what people want to hear."

"If these music directors, program directors and consultants actu-

(Continued on page 50)



EIFFEL 65

When combined, such artists are deftly erasing the boundaries that often exist between the mainstream and clubland.

ON THE RADIO

For proof, one need look no further than radio outlets like WLIR New York, KTFM San Antonio, WWZZ Washington, D.C., WNOV Indianapolis, KLNA Sacramento, WILD San Francisco, KQMQ Honolulu, WPOW Miami or KSMB Lafayette, among others, all of

which join industry leader WKTU New York in giving dance music more air time.

Now, consider the international contingent of DJs that regularly tour throughout the U.S., spreading the gospel according to dance music. DJs like Sasha, John Digweed, Carl Cox, Erick Morillo, Dave Ralph, Paul Oakenfold, Paul van Dyk, Keoki, Armand van Helden, Barry Harris and Chris Cox play at special events, concerts and festivals in major bicoastal metropolitan cities like New York and Los Angeles, as well as secondary markets like Cleveland and Las Vegas.

Club culture has also found its way onto the silver screen via films that center around the beats-per-minute generation ("Groove,"



SONIQUE

set that is scheduled to street Aug. 22—dance music is becoming less segregated.

"When I'm DJing, I'll mix from a DMX track into something by house legend Byron Stingily and the crowd goes wild," he says. "I DJ throughout the U.S. and I see firsthand that the masses are definitely getting this music. It's no longer strictly for the underground. The same kids that like hip-hop and rock also like house and trance music. It's like they have no time for musical segregation—which is very positive."

Errol Kolosine, GM of Astralwerks Records (Fatboy Slim, the Chemical Brothers, Basement Jaxx), concurs, adding, "Like in Europe, the spread of dance music in the U.S. is becoming more viral. With a coun-

West Coast Spin

The Other Coast Vies For Room On The Dance Floor

BY AMANDA NOWINSKI

SAN FRANCISCO—Gone are the days when only the big three—Chicago, Detroit and New York—ruled the dance-music market in America. Lately, the West Coast, specifically Los Angeles and the San Francisco Bay Area, has been churning out new talent, labels and dance events with the steadiness of a pumping four-on-the-floor house beat. And the enthusiasm is indefatigable.

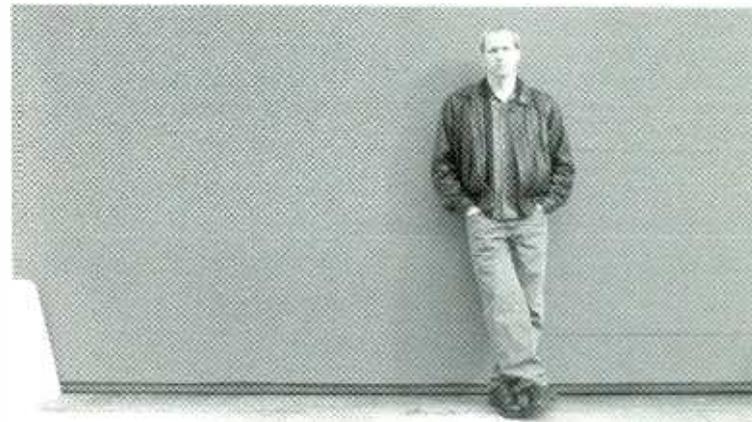
GRAYHOUNDS AND GREEN GORILLAS

"In the past three years, the West Coast dance scene has sprung up like a mad house," says Manny Alferéz,

Tech, as well as U.S. labels like San Diego-based Siesta and San Francisco-based Grayhound, a house label run by Garth.

Down south in the Los Angeles area, house producers like Marques Wyatt, David Alvarado, Eddie Amador, Keoki, Tony Watson, Doc Martin, JT Donaldson and Wally Callerio are also releasing tracks on local and European labels.

"Three or four years ago, the U.K. guys were killin' it," says Jamie Thinnies of Huntington Beach-based house imprint Seasons Recordings. "At that time, the U.K. guys were coming out with the newest, most innovative styles of house, taking the



DANO

aka DJ M3, founder of the San Francisco-based house label Green Gorilla. "Now, when you walk into a record store here, almost all the domestic product is from the area, whereas, in the past, East Coast labels like Strictly Rhythm were the only domestics you could find."

So, why did it take the West Coast club community a few years to catch up?

"Well, we were just partying our asses off for a while," jokes Alferéz who, along with San Francisco-based producers like Miguel Migs, Rasoul, Dano, Joshua IZ, Dubtribe, the Hardkiss brothers and Garth are making international waves, as are techno producers like Jonah Sharp, Kit Clayton, Twerk, Jon Williams, O.S.T. and Sutekh.

"We have finally reached a critical mass of producers," says Dano, who runs the Red Melon label and has produced singles and EPs for such U.K. labels as Junior Recordings/Junior Boy's Own, NRK and In-

Chicago sounds to the next level. Now, the tables have turned and people are looking here. A lot of new producers here are making a statement."

SOUNDS OF THE COASTS

The West Coast drum 'n' bass community, which isn't as large as the house scene, is also challenging the U.K.'s influential drum 'n' bass movement.

San Francisco boasts the Phunckateck collective (Juju, UFO!, Abstract, Noel, Sage, Echo, Calibre, E-Sassin, Subcode, Jason Mouse and Pieter K.), a group of drum 'n' bass producers and DJs whose members live in the Bay Area and Los Angeles.

Flux, of the Bass Kru DJ collective and co-owner of Compound Records, and atmospheric producers Kaos and Method One are also stirring up the mix. The Los Angeles jungle community is ripe with producers like R.A.W., Hive and Daddy Kev (of the Konkrete Jungle parties and the Vortex and Celestial labels), Machete and Curious.

"When it comes to drum 'n' bass, the U.S. has traditionally followed in the footsteps of the U.K.," says Juju of Phunckateck. "We're still influenced greatly by the drum 'n' bass coming out of the U.K., but there is a core of U.S. producers that has

(Continued on page 50)

GETTING INTO THE GROOVE

(Continued from page 49)

ally went to clubs to see what the new generation is listening to, there would surely be more dance music on the radio," chimed in yet another independent label executive, who also spoke on the condition of anonymity.

STILL A CHALLENGE

Of course, these labels are discovering alternate methods of promoting and marketing dance music, including the Internet (Grooveradio.com and Music.com) and noncommercial digital-music stations like West Orange, N.J.-based Music Choice, which is available in the U.S. on more than 350 cable systems, regional telephone operating companies, C-Band and Direct TV.

"Unlike radio stations, we play music based on quality—and without being 'worked,'" explains Music Choice's manager of programming Seth Neiman, who is responsible for the Underground



ALICE DEEJAY

Dance, Channel X (electronica), Hit List (top-40) and Trend (acid jazz/ambient) channels.

"It's great that there are now more ways than ever to expose rhythmic music," says Tommy Boy recording artist Amber. "Because, I must say, after five hit singles [including "This Is Your Night" and "Sexual (Li Da Dee)"], stations are not adding my sixth single ["Above The Clouds"] immediately. It's still a constant challenge—but I'm up for the fight."

Which is a good thing, because several industry observers believe that, in the next three to four years, dance music will be an integral ingredient within the mainstream landscape.

"The true impact of dance culture won't be felt for another four years," says Erick Morillo, CEO of independent label Subliminal Records. "That's when today's kids will be making dance music."

Adds Astralwerks' Kolosine, "That's when we'll witness an incredible cultural change."

WEST COAST SPIN

(Continued from page 49)

pped its production standards to such a level that there can no longer be this us-versus-them static."

According to Juju, Phunckateck-created dub plates are being "played by top notch U.K. heads like Goldie, Bad Co., Tee Be, K, Marcus Intalex and Simon 'Bassline' Smith."

And yes, there is a distinct West Coast jungle sound.

"We're doing more edgy, aggressive sounds, as opposed to what's being made on the East Coast," says E-Sassin, an L.A.-based Phunckateck member who operates the Sound Sphere label. "There are two different styles, and every one has support where they need it. American drum 'n' bass wouldn't be what it is without both sounds of the coasts."

Facilitating the West Coast music production explosion is the growth of solid record labels. San Francisco-based labels like Om Records, Ubiquity Recordings, Panhandle, Naked Music (which also has an office in New York), Imperial Dub (helmed by dance act Dubtribe), Three Sixty Records and Sunburn parallel the expansion of Los Angeles labels like Seasons Recordings, Moonshine, Natural Rhythm, Dufflebag and the Mekanik Label.

Bay Area drum 'n' bass has found a home inside Thermal Recordings, the Green Label and Pneuma Recordings, all of which have released a significant amount of Phunckateck's work. Additionally, the Compound Records label is starting to release tracks, as is True

Intent Recordings, the first strictly atmospheric drum 'n' bass label in the U.S.

A NEW FOCUS

Uniting the south and north ends of the coasts is a sense of free exchange; labels and weekly dance parties in both areas share DJs and producers.

"Most of us on the West Coast work together as promoters," says the San Francisco-based dMarie of Groundscore production company, who runs Eklektic, the longest running drum 'n' bass party in northern California. "We share artists and knowledge. My motto is 'Ignited we stand, divided we fall.'"

Bay Area drum 'n' bass radio programs, like Ms. E and DJ Push's Radio-V Hour on several NPR stations and the KUSF college-programmed "Future Breaks," also work to unify the West Coast music scenes.

Promoters are inspired by this new West Coast focus.

"I believe that L.A. has finally been put on the map," says Alvaro Castro of the weekly dance events Melodic and Alvaro's Revival, which feature resident DJs Doc Martin, Marques Wyatt, Juan Nunez and Little Chris.

"We have been nonexistent until now," he adds. "We have matured as a scene, and promoters have learned from past mistakes and have become more professional and more aware of the movement. This is not a phase, but a lifestyle that keeps growing and growing globally."

Piracy In Europe

From CD Burners To The Internet, Problems Still Continue

BY GARY SMITH

BARCELONA—The rise of the recordable CD is having an insidious effect on the music business in Europe, particularly the singles-driven dance industry. The impact of the CD-R can perhaps best be measured by the fact that 1.5 billion blank discs were sold globally last year—twice the number of 1998.

Of course, given the multiple uses of CD-R, that huge figure does not represent the amount of illegal copies made—yet. But it does serve as a warning. The situation in Europe, especially for music aimed at the 14-24-year-old demographic, is rapidly reaching a critical point. With blank discs selling at an average price of 50 cents per unit and PC-based CD burners priced at around \$1,100, industry figures esti-



LEWIS

mate that around 20-40% of the market is now made up of pirate CD-Rs.

WHERE IT STARTS

"'Bravo Hits,' Germany's biggest-selling dance-compilation series, sells between 1 million and 1.5 million units per release," says Kontor Records managing director Jens Thele. "On top of that, you can expect at least another 200,000 CD-R copies."

By the end of 1998, the IFPI in Germany was in no doubt that it had a truly intractable problem. In the absence of any global directive from the Secure Digital Music Initiative, and with watermarking technology still in the experimental stage, the organization opted for education.

The Copy Kills Music campaign was launched in Germany last year. Aimed at schools and colleges, Copy Kills Music seems, in retrospect, rather similar to King Canute's famous attempt to flex his powers by commanding the tide of the North Sea to turn back.

"It's all about respect, and there is precious little of that toward music in Germany at the moment," observes Thele. "Dance music has been particularly heavily affected because of a lack of identifiable stars. This has encouraged the media to invent acts that are thoroughly disposable. The result is that people have very fluid tastes and the

overall value of music is debased."

In France, the value of music is, ironically, what the whole "copy or not" debate hinges on. The same demographic as Germany is doing the copying but, in this case, it is the indigenous and imported hip-hop that is suffering most. "It's logical," says Philippe Dao, A&R manager at Virgin France's labels. "The music's fans are young and they generally don't have much money. A CD selling at Ffr.20-30 (\$3.50-\$5) is an attractive proposition."

One answer the French have come



THELE

up with is to lower the dealer's price enough to allow retailers to sell at the psychologically attractive Ffr.100 (\$16) mark. "Retailers agree that core buyers are positively affected by such a price," says Dao. "The problem is that everyone has to take a smaller profit for it to work. So it can only happen on selected releases."

BLAME IT ON THE NET

With no levy on CD-Rs in France, price juggling is one of the few realistic options open to the local industry. In the U.K., where the problem is more entrenched than in France, a levy is simply not an issue. "We are convinced that a levy is not part of the solution," says David Martin, director of the BPI's anti-piracy unit, "by virtue of the fact that it gives people the impression that their copying is legitimized."

The huge increase in copying that the U.K. has seen in the last year is, at root, driven by a lack of regulation of hardware manufacturers. Martin cites an example that he recently saw in a typical high street store. "The Instant Data Standalone CD Copier turns out up to 192 copies per hour and costs a mere \$9,000," says Martin. "What relevance does that have to the man in the street? It can virtually only be used for piracy."

The winners in all this are the hundreds of small, highly organized but corrupt business people who turn out pirate CDs like the infamous Beatles compilation. "Twenty-six Beatles LPs on one disc for £5 (\$8) is one of the more extreme examples," says Martin. "Career criminals and individuals now account for an estimated \$5 billion per year globally."

While organized crime has to shoulder much of the blame for the mess, the Internet has also played its part. "The concept that music is free is being bred amongst kids by the MP3/Napster situation," says Bob Lewis, director general of the U.K. retailers association, BARD. "It is mainly digital downloads that are undermining our industry."

Lewis, like the BPI's Martin, is a believer in the power of software protection. "The fact is that even the existence of the Mini Disc, which promotes itself as making digital-quality copies, undermines the idea that it's wrong to copy. The psychological battle is a lost cause because society is educating people to copy music," he states. "So solutions as to how to protect music have to be found, and quickly."

A FEW SOLUTIONS

In the absence of a fully developed watermarking system, the only other options are both highly contentious: the "blank CD" levy, with its spurious sense of legitimacy, and education programs whose effect is hard, if not impossible, to quantify. A levy is already in place in Germany, although the rate leaves much to be desired.

"Currently, an extra 15 pfennigs

"...Society is educating people to copy music. So solutions as to how to protect music have to be found, and quickly." —Bob Lewis, BARD

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Global Beats

Noteworthy Dance Developments From Around The World

STOCKHOLM—One of the islands in this city's sparkling harbor seems to be a perfect location for constructing the world's greatest dance-pop songs. Here you'll find the home of the production company Cheiron, widely credited, in part, for the remarkable sales success of Jive/Zomba artists Britney Spears, 'N Sync and the Backstreet Boys. "We have the advantage of being based in Stockholm, which gives us the opportunity to stay away from most of the attention," says Tom Talomaa, who co-founded Cheiron with Dag Volle in 1993. Cheiron's staff of in-house producers and songwriters, who are all involved in developing new songs (the company doesn't accept outside demos), now numbers 10: Per Magnusson, Kristian Lundin, Max Martin, Rami and Alexander Kronlund, Alexandra and Andreas Carlsson, David Kreuger and Jake and Jorgen Elofsson. Talomaa, who oversees Cheiron's business affairs, doesn't believe that the Jive/Zomba association has any disadvantages. "The relationship with Zomba is based on mutual respect and trust. It's quite obvious that they have done an excellent job with our productions, [but] it has in no way stopped us from



KREUGER

working with other artists, like Celine Dion [or] Westlife."

—KAI R. LOFTHUS

LONDON—DJs who also fill the roles of producer, remixer and hit artist in their own right are now the common currency of the U.K. crossover club scene. But Essex-born Matt Darey currently has prominent billing among such versatile figures. As a remixer, he has reworked major hits for artists such as ATB, Gabrielle and Moloko. Indeed, singles featuring mixes by Darey have sold an estimated 2 million copies in Britain alone. As an artist in the vanguard of

the trance scene, he is signed to Incentive, the dance outlet that enjoyed three top-10 pop hits in the U.K. in late 1999 and early this year by Mario Piu, Hi-Gate and Joey Negro. Following Darey's top-20 debut last October with "Liberation (Temptation Fly Like An Eagle)," he is poised for another club-to-pop success with "Beautiful," credited to Matt Darey's Mash Up featuring Marcella Woods. The track has already topped club charts and was set for commercial release in the U.K. this month. "Apart from the obvious [European] names like Paul Van Dyk and Ferry Corsten, he's one of the main DJs in trance," says Craig Daniels, manager of Trax Records, a European dance-specialist shop in London.

—PAUL SEXTON

TOKYO—Proof that disco is alive and well in Japan is offered by "Sakura Hills Disco 2000," a collection of dance tracks by Japanese and foreign artists released in April by the Sony Music Entertainment (Japan) label RealEyes. Tracks on the album, which the label says has sold 54,000 copies so far, include "Game" by female vocalist Bird (which has also been released as a

single), "Happy 2000 (DJ Shodai & 2-Step Remix)" by Towa Tei, "Inspired (Hiverly Hills 20201 Revisited)" by Satoshi Tomiie featuring Diane Charlemagne, and "Petitions" by Fantastic Plastic Machine featuring vocalist Lori Fine of Japanese-American groovemeisters ColdFeet. The man who put together "Sakura Hills Disco 2000" is producer Shinichi Osawa, well-known for his work with acid-jazzers Mondo Grosso and now in charge of the recently-established RealEyes label. The album is not a medley of nostalgic dance classics from the '70s, according to RealEyes, but a splendid mixture of exclusive disco numbers for dancers in 2000.

—STEVE McCLURE

ANTWERP—One of Belgium's hottest dance novelties is The Oh!, a group project launched by 2 Unlimited producer Phil Wilde, DJ Pedroh and singer Edwige Vermeer. The Oh! (Byte Records) debuted on the Belgian dance charts with "Won't You Show Me The Way" but had to wait for the follow-up single, "Got To Be Free," to reach the top 10. The new single, "I'm On My Way," is poised to become a pan-European summer dance hit. "Edwige has a credible profile for the pop-dance audience," explains Nii Van den Eynde, head of international marketing at Byte Records, "and, contrary to most dance tracks, The Oh! delivers real



OSAWA

songs—pop-dance with commercial trance influences." Van den Eynde admits that those trance influences were weakened on "I'm On My Way" to facilitate international releases. "And it works," enthuses Van den Eynde, "as we've struck release deals with Incentive [U.K.], Blanco Y Negro [Spain], Zomba [Australia] and Magic/Universal in Poland." Gert Pauwels, chief buyer for the 40-store Free Record Shop chain, remarks, "I'm convinced that The Oh! does very well in the dance-stream with other acts like Milk Inc. and The McKenzie featuring Jessy. The reason for their success has to do with the fact that people actually hear the songs on the radio—it's more commercial than the deep trance from the clubs. Stations like public broadcaster Radio Donna and

(Continued on page 54)

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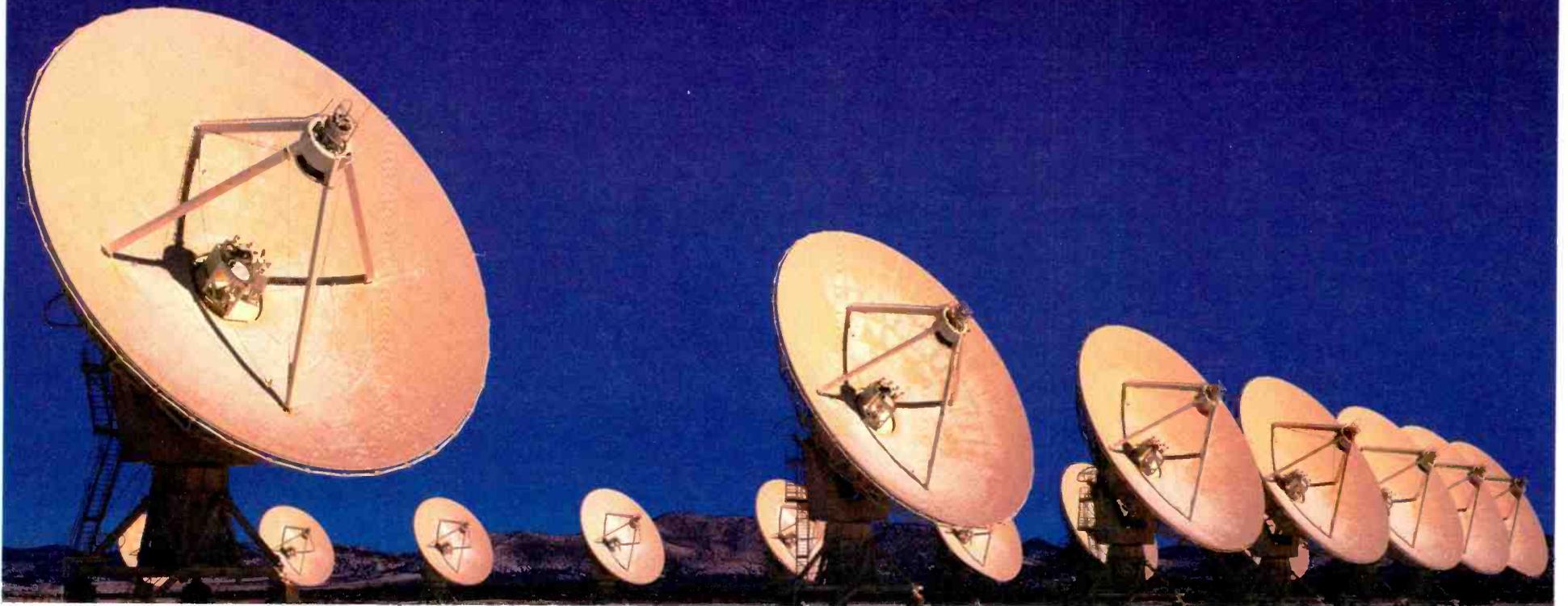
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GLOBAL BEATS

(Continued from page 52)

the radio Contact and Top Radio networks have The Oh! on their playlists and it helps." —MARC MAES

MUNICH—Many are the ways of the discotheques, and the success of the single "Tocas Miracle" is indeed somewhat of a miracle. In the beginning, there was "Toca Me" (produced by Ramon Zenker), which climbed to No. 11 in the U.K. singles chart last autumn, with further chart action in the Benelux markets, Australia and New Zealand. Then, a DJ from New Castle took the vocals from a 1997 single, "It's A Miracle," sung by CoCo, and dubbed them on top of "Toca Me." This bootleg sold like hotcakes within the U.K. dance community, creating a buzz that paved the way for the chart success

of the official single, released under the name Fragma. The German production team of Zenker and Gottfried Engels made a professional mix of the combined tracks, and Kevin Robinson at Positiva/EMI released "Tocas Miracle" in the U.K. in April. This track entered the chart at No. 1 and sold more than 500,000 copies. In Germany, the track was on power rotation on "Eins Live" WDR (West German Radio) and bolstered the support of club DJs. On May 30, the track entered Germany's official "Musikmarkt" charts at No. 49 with a bullet. In Germany, "Tocas Miracle" was released on the Gang Go! label via Orbit Records and distributed through Virgin Schallplatten. Rights for the rest of the world went

to edel Records, which has released the track in Sweden, Denmark, Finland, Italy and Portugal, with France due to follow this month. Strictly Rhythm is handling the track in the U.S. "This is a pop song that became popular through the clubs, and it is a shame that the video was apparently too British for German music channel VIVA," says Louis Spillman, MD at Gang Go! "We consider Fragma to be a project group with various singers and we are currently working on follow-up material." —ELLIE WEINERT

PARIS—Hailing from sunny, southern Marseilles, Superfunk is France's most dazzling dance phenomenon. Much in the manner of stellar compatriots Stardust, this trio's breakout club hit, "Lucky Star" (Fiat Lux/Labels/Virgin), has quickly moved from the club scene to mainstream charts. "Lucky Star" placed No. 1 on the European dance charts three times in a row and entered the French mainstream charts at No. 3," notes labels product manager Philippe Dao. "It was No. 1 on the airplay charts for one solid month, something that didn't even happen with Stardust." The single entered the national charts of 13 European countries and performed strongly in the U.K., Germany and the Benelux. Released Jan. 17, the crossover hit features mellifluous vocals from Chicago house veteran Ron Carroll and has racked up 500,000 single sales in Europe. Regarding the song's success, Dao states, "'Lucky Star' is a radio-orientated track with real lyrics and a very popular sample from Chris Rea's 'Josephine.' It has real mainstream appeal." Superfunk's second single, "The Young MC," featuring sampled vocals from Musical Youth, was released in late May. Its Latino-tinged music video, filmed on location in Miami, has gained rotation on MTV Europe, VIVA and M6. Virgin is releasing "Hold Up" in Canada, Japan and Southeast Asia. A licensing deal for a U.S. release in autumn is expected.

—MILLANE KING

Is Radio Friendly?

With Recent Dance Hits Still Pumping The Airwaves, The Genre Tries To Stay In The Spotlight

BY SEAN ROSS

NEW YORK—It was never really the case that dance music disappeared from top-40 radio altogether. Even during its fallow period (1997-1998)—after the Real McCoy/LaBouche sound ran its course for top-40 program directors—there was usually something at 130 beats-per-minute on top-40 radio. But there wasn't much music coming directly from the dance community. And there were literally scores of European hits that were, inexplicably, sitting around without being picked up or worked in the U.S.

The first sign that things might be changing last year was the surprise success of Cher's "Believe" on top-40 radio, which helped shatter the much-held perception that dance music didn't research well with the audience. But the song that really turned things around was Eiffel 65's "Blue (Da Ba De)."

EUROPOP GOES TO THE TOP

While legend has it that initial PD response to the song was so negative that one major label walked away from the U.S. rights, when PDs actually serviced the record late last fall, their response (and the audience's) was instantaneous. More important, Eiffel 65's "Europop" was selling albums.

Since then, there's been a lot of promising activity on the dance front. The Republic/Universal Records folks who took a chance on Eiffel 65 have followed suit with Sonique, Alice DeeJay, Artful Dodger UK, Wamdue Project and Tina Cousins—all of which are the kind of records that might have never been released in the U.S., no matter how big they were interna-

tionally (as evidenced by the fact that Cousins' "Pray" is more than a year old but is getting a new boost from airplay at top-40 powerhouse KRBE Houston).

Strictly Rhythm's success with two Vengaboys singles was enough to prompt a deal with Atlantic for the act (and with Republic/Universal for Wamdue). And Florida's rhythmic top-40 stations—after downplaying dance in favor of hip-hop for a while—have become trance central, breaking both Sonique and Alice DeeJay nationally and supporting subsequent trance records from Fiori, Ayla and DJ Sakin.

KANSAS IS READY TO DANCE

If there's any story that best illustrates how the reception for dance music has changed in the U.S., it's market-leading top-40 KMXV (Mix 93) Kansas City. In 1995, Mix went through a short-lived experiment with dance music (e.g., "Don't Give Me Your Life" by Alex Party) that succeeded only in bewildering its heartland listeners. Ratings declined and Mix's new PD responded by pulling the dance music and adding more Journey and John Mellencamp oldies.

But in March, Mix PD Jon Zellner told Billboard's sister publication, *Airplay Monitor*, "We've never seen dance music work in Kansas City until recently. Popular music is definitely shifting in the Midwest. We're able to play more [dance music] now than a year ago, because the compatibility levels of those type of songs with the Sugar Rays, Filters and Kid Rocks have increased. Before, people who enjoy modern and pop couldn't stand white dance or R&B music. Now they've become more open to that sound."

READY AND WAITING

Dance's resurgence at top-40 is hardly a slam dunk yet. Eiffel 65's follow up, "Move Your Body," was not a U.S. hit on the scale it was in Europe. And, as they showed after "Be My Lover" and "Another Night," top-40 PDs are capable of burning out on any genre without much provocation—they've been chafing at the number of teen acts for more than two years now.

There are enough hits that don't get picked up or don't get played here—such as songs by Basement Jaxx, Phats & Smalls and Ann Lee—that the U.S. still isn't in any danger of being confused with Europe, but that pipeline is at least open. And the pulse of U.S. radio is definitely a little faster than it was 18 months ago.

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CLUB PLAY					ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.						
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	
◀ No. 1 ▶						
1	2	4	7	DON'T CALL ME BABY	VICIOUS GROOVES/C2 79371/COLUMBIA †	1 week at No. 1 MADISON AVENUE
2	3	5	6	BINGO BANGO	XL 38716/ASTRALWERKS	BASEMENT JAXX
3	1	1	8	DON'T YOU WANT MY LOVE	TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
4	5	6	10	WOMAN IN LOVE	XTREME 810	ARIEL
5	6	8	9	FILTHY MIND	KINETIC 44855/WARNER BROS. †	AMANDA GHOST
6	4	3	11	DON'T GIVE UP	XTRAVAGANZA/C2 79424/COLUMBIA	CHICANE FEAT. BRYAN ADAMS
7	12	17	6	CAN'T TAKE THAT AWAY (MARIAH'S THEME)	COLUMBIA 79399	MARIAH CAREY
8	9	7	9	I'M NOT IN LOVE	MAVERICK 44866/WARNER BROS.	OLIVE
9	7	2	11	LOVE IS WHAT WE NEED	PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
10	15	21	5	HIGHER	DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
11	22	32	3	I NEVER KNEW	ARISTA PROMO	DEBORAH COX
12	14	16	7	SPIRIT OF MAN	JELLYBEAN 2589	TWELVE TONE
13	8	12	9	NO ME DEJES DE QUERER	EPIC PROMO †	GLORIA ESTEFAN
14	19	22	6	KOTAHITANGA	POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
15	13	9	10	DREAMING	NETTWERK 33105	BT
16	11	11	13	WITH YOU	RASAM 002/STRICTLY RHYTHM	NOMAD
17	16	20	6	HE WASN'T MAN ENOUGH	LAFACE PROMO/ARISTA †	TONI BRAXTON
18	23	29	4	TOCA'S MIRACLE	GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
19	21	23	6	CASCADES OF COLOR	NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
20	24	27	4	PORCELAIN	V2 PROMO	MOBY
21	10	10	11	FLASH	F-111 44853	GREEN VELVET
22	18	13	11	CHOCOLATE SENSATION RIDES ON TIME	SALSOUL 9016	LOLEATTA HOLLOWAY
23	28	33	4	LOOKIN' 4 LOVE	LOGIC 76488	LUCREZIA
24	17	18	8	SET ME FREE	JELLYBEAN 2579	HARD ATTACK
◀ Power Pick ▶						
25	43	—	2	SPANISH GUITAR	LAFACE PROMO/ARISTA	TONI BRAXTON
26	29	35	4	THEY JUST WANT	STRICTLY RHYTHM 12590	A MAN CALLED QUICK
27	30	45	3	HOW'S YOUR EVENING SO FAR?	OVUM PROMO	WINK FEATURING LIL' LOUIS
28	37	—	2	LIFE GOES ON	VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
29	26	26	7	DR. FUNK	MOONSHINE 88466	CARL COX
30	25	19	8	ON & ON	JUNIOR VASQUEZ 003	DONNA DELORY
31	35	47	3	I FEEL LOVE	JELLYBEAN 2588	CRW
32	33	38	3	EVERYBODY FEELS IT	JELLYBEAN 2591	RUDY WILBURN
33	27	25	7	SHAKE	NERVOUS 20429	MIKE MACALUSO PRESENTS TRIBAL MAYHEM
34	32	44	3	PERFECT MOMENT	CURB 73112/SIRE	MARY GRIFFIN
35	41	—	2	MOVIN' UP	NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
36	40	—	2	SUNSHINE (DANCE WITH YOU)	STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
37	45	—	2	THIS IS YOUR LIFE	MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
38	38	42	3	STRIPPED	A45 007097/EDEL AMERICA	MONI B.
39	20	14	11	JUST COME BACK 2 ME	TOMMY BOY SILVER LABEL 2080/TOMMY BOY	HYPERTROPHY
40	42	46	3	SUMMERFLING	WARNER BROS. PROMO	K.D. LANG
41	48	48	3	STRANGELOVE ADDICTION	PALM 2006	SUPREME BEINGS OF LEISURE
42	44	—	2	CORRUPT	550 MUSIC 49992/550-WORK	KARISSA NOEL
43	39	37	4	OFF THE WALL	PLAYLAND 38686/PRIORITY	WISDOME
◀ Hot Shot Debut ▶						
44	NEW ▶	1	1	VIENNA	ATLANTIC 48732	LINDA EDER
45	NEW ▶	1	1	DESIRE	STRICTLY RHYTHM PROMO	ULTRA NATE
46	NEW ▶	1	1	STRONGER	RCA PROMO	KRISTINE W
47	NEW ▶	1	1	THE HELLO TRACK	RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
48	47	36	6	MY HOUSE	OVUM 128	AARON CARL
49	31	31	12	GET ALONG WITH YOU	VIRGIN 38715 †	KELIS
50	49	41	7	RISE UP	YELLOWRANGE 1013/STRICTLY RHYTHM	SUNKIDS FEATURING CHANCE

MAXI-SINGLES SALES					ARTIST	
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	
◀ No. 1 ▶						
1	1	1	11	DESERT ROSE (X)	A&M 497321/INTERSCOPE †	8 weeks at No. 1 STING FEATURING CHEB MAMI
2	2	3	13	I WILL LOVE AGAIN (T) (X)	COLUMBIA 79375/CRG †	LARA FABIAN
3	3	2	18	SAY MY NAME (T) (X)	COLUMBIA 79346/CRG †	DESTINY'S CHILD
4	5	5	10	KERNKRAFT 400 (T) (X)	RADIKAL 99027	ZOMBIE NATION
5	7	7	7	DON'T CALL ME BABY (T) (X)	VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	4	4	14	WHAT A GIRL WANTS (T) (X)	RCA 60224 †	CHRISTINA AGUILERA
◀ GREATEST GAINER ▶						
7	8	10	13	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X)	INTERSCOPE 497287 †	ENRIQUE IGLESIAS
8	6	6	10	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X)	COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
9	10	9	9	YOU SANG TO ME (T) (X)	COLUMBIA 79428/CRG †	MARC ANTHONY
10	11	11	11	FEELIN' SO GOOD (T) (X)	WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
11	9	8	7	CAN'T TAKE THAT AWAY (MARIAH'S THEME)/CRYBABY (T) (X)	COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
12	12	—	2	I'M NOT IN LOVE (T) (X)	MAVERICK 44866/WARNER BROS.	OLIVE
13	14	12	25	MARIA MARIA (T) (X)	ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
14	15	13	30	I DO BOTH JAY & JANE (T) (X)	BADD KAT/AUREUS 431/WARLOCK	LA RISSA
15	13	36	3	TRY AGAIN (T)	BLACKGROUND 38722/VIRGIN †	AALIYAH
16	17	15	20	SHACKLES (PRAISE YOU) (T) (X)	C2/COLUMBIA 79347/CRG †	MARY MARY
17	16	16	25	SSST...(LISTEN) (T) (X)	NERVOUS 20406	JONAH
18	18	20	33	SUN IS SHINING (T) (X)	EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
19	21	26	3	TOCA'S MIRACLE (T) (X)	ORBIT/GROOVILICIOUS 122/STRICTLY RHYTHM	FRAGMA
20	19	18	31	ABOVE THE CLOUDS (T) (X)	TOMMY BOY 2053	AMBER
21	24	21	13	DON'T STOP (T) (X)	RADIKAL 99015	ATB
22	20	17	8	DON'T GIVE UP (T) (X)	XTRAVAGANZA/C2 79424/CRG	CHICANE FEAT. BRYAN ADAMS
23	27	28	19	I'M OUTTA LOVE (T) (X)	DAYLIGHT 79354/EPIC †	ANASTACIA
24	26	19	9	WHEN I GET CLOSE TO YOU (T) (X)	TOMMY BOY 2090	JOCELYN ENRIQUEZ
25	25	—	2	GET READY FOR THE RIDE (T) (X)	FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
26	23	24	18	THE LAUNCH/YOU GOT MY LOVE (T) (X)	GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
27	33	27	25	PUSH IT (X)	WARNER BROS. 44782 †	STATIC-X
28	31	30	13	I SEE STARS (X)	STREETBEAT 067	ROBIN FOX
29	32	29	25	SHAKE YOUR BON-BON (T) (X)	C2/COLUMBIA 79334/CRG †	RICKY MARTIN
30	22	14	9	GRADUATION (FRIENDS FOREVER) (X)	PURE 9917/WAAKO	CLASS 2000
31	28	23	9	TELL ME WHY (THE RIDDLE) (T) (X)	MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
32	43	50	15	HOLE IN THE WALL (X)	WALDOXY 2386/MALACO	MEL WAITERS
33	42	45	5	DON'T YOU WANT MY LOVE (T) (X)	TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
34	30	22	6	I DON'T KNOW WHAT YOU WANT BUT I CAN'T GIVE IT ANY MORE (T) (X)	SIRE 35021 †	PET SHOP BOYS
35	39	33	20	I LEARNED FROM THE BEST (T) (X)	ARISTA 13823 †	WHITNEY HOUSTON
36	41	41	87	BELIEVE (T) (X)	WARNER BROS. 44576 †	CHER
37	29	32	14	BETTER OFF ALONE (T)	REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
38	37	47	16	MIRROR MIRROR (X)	ATLANTIC 84666/AG †	M2M
39	34	46	48	9PM (TILL I COME) (T) (X)	RADIKAL 99004 †	ATB
40	RE-ENTRY	12	12	IT'S A FINE DAY (T) (X)	RAMPAGE 0104	MISS JANE
41	50	37	17	NATURAL BLUES (X) V2	27639 †	MOBY
42	RE-ENTRY	31	31	SUN IS SHINING (THE REMIXES) (T) (X)	TUFF GONG/PALM PICTURES 7023/RVYO	BOB MARLEY
43	38	34	12	I'M IN LOVE (T) (X)	JELLYBEAN 2584	VERONICA
44	45	—	91	MUSIC SOUNDS BETTER WITH YOU (X)	ROULE 38561/VIRGIN †	STARDUST
45	36	31	5	BACK 4 MY LOVE (T) (X)	BLACKHEART 371708/DJMG	PARADIGM FEAT. STEFANIE BENNETT
46	46	38	50	BODYROCK (T) (X) V2	27595 †	MOBY
47	44	44	6	OOPS!...I DID IT AGAIN (X)	PURE 9920/WAAKO	LUVTICIA
48	RE-ENTRY	21	21	FREAKIN' IT (T) (X)	COLUMBIA 79341/CRG †	WILL SMITH
49	RE-ENTRY	5	5	PICTURE PERFECT (T) (X)	LAVA/ATLANTIC 84620/AG †	ANGELA VIA
50	RE-ENTRY	5	5	OOPS!...I DID IT AGAIN (T)	JIVE 42700 †	BRITNEY SPEARS

◯ 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.



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Skaggs Label Salutes Bill Monroe

Hornsby, Loveless, Parton Among Big Names Honoring 'Big Mon'

BY JIM BESSMAN

NASHVILLE—Bill Monroe, who died in 1996, was a big man whose musical legacy lives on in "Big Mon—The Songs Of Bill Monroe," which Skaggs Family Records releases Aug. 29.

Produced by label head Ricky Skaggs, the compilation of songs that bluegrass pioneer Monroe wrote or performed features the varied likes of Skaggs, Bruce Hornsby, Dolly Parton, Steve Wariner, Patty Loveless, John Fogerty, the Whites, Dixie Chicks, Travis Tritt, Charlie Daniels, Joan Osborne, Mary Chapin Carpenter, Dwight Yoakam, and, on the track "Big Mon," an all-star bluegrass instrumental group including Skaggs, Del McCoury, Béla Fleck, J.D. Crowe, and Sam Bush.



SKAGGS

The album title derives from Mon-

roe's nickname. "Mr. Monroe was physically strong and made this music out of his brute strength," says Skaggs, recalling stories told by Monroe, a Kentucky native, of working at the Sinclair Oil refinery in Indiana prior to forming the seminal '30s bluegrass group the Monroe Brothers with his brother Charlie.

"He was so strong that he handled 50-gallon oil barrels like soup cans, and he and Charlie could put their backs together and take on any six men," says Skaggs. "In all his life he never got knocked down, and he always represented strength, honor, and integrity."

Musically, of course, Monroe's influence crossed categories. "He was an incredible inspiration," says fellow Kentuckian Osborne. "How many other people single-handedly invented their own genre of music?"

The "Big Mon" project's "correct combination of humility and adventurousness" appealed to Osborne, who joined Skaggs in singing Monroe's "On The Old Kentucky Shore."

Skaggs notes that John Fogerty, who delivers the Monroe classic "Blue Moon Of Kentucky," was attracted by Monroe's concept of the bluegrass "lean."

"He always loved the way we lean into the music and not back off from it, and I agree," says Skaggs. "That's why Mr. Monroe was such a hero to rockabilly guys like Buddy Holly and Elvis and Carl Perkins. They loved him because he wasn't a sappy baritone kind of country singer but leaned in and took authority, with his little, small mandolin that made a

(Continued on page 60)



Honoring The Coal Miner's Daughter. Loretta Lynn was recently presented with the career achievement award during the Country Radio Broadcasters' Country Music DJ Hall of Fame banquet. Pam Tillis and Chely Wright performed a musical tribute prior to Lynn's acceptance of the honor. Pictured enjoying the festivities, from left, are Billy Yates, Linda Davis, Lynn, and Phil Vassar.

Steagall Entertainer Of The Year At The Cowboy Masters Awards

BY DEBORAH EVANS PRICE

FORT WORTH, Texas—Red Steagall took home the entertainer of the year honors at the fifth annual Will Rogers Cowboy Masters Awards July 11 at the Scott Theater here. The awards were presented by the Academy of Western Artists, an organization based in Gene Autry, Okla., that promotes western music and cowboy arts.

The evening marked the second time Steagall has won entertainer of the year. The veteran singer/songwriter/cowboy poet also hosts a western radio show, "Cowboy Corner." The program airs in 140 markets and is host of the 10th annual Red Steagall Cowboy Gathering, an arts, music, and cowboy poetry festival slated for October in Fort Worth.

The awards show recognized musical artists who perform in the western music and western swing genres, as well as saddle makers, spur makers, and other artisans whose work is part of western culture. Aired in Fort Worth on the MARCUS cable network, the event showcased western music's seasoned acts as well as up-and-coming talents such as Dan Roberts and Kazzi Shae, who netted the Rising Star Award.

In the western music division, Roberts took home the trophy for male vocalist. Jeanne Martin won the female vocalist accolade. Terry Brown's "Silver Spur" won song of the year honors. Former Asylum artist Royal Wade Kimes, who is now making a name for himself in the western music community, won in the album category for "Hangin' Around The Moon."

The Texas Trailhands won the award for duo/group of the year, while Ken Overcast was named tops in the yodeling category. Western Jubilee recording artist Rich O'Brien won as instrumentalist of the year.

In the western swing division, Billy Mata claimed the male vocalist honor, with Peggy Rains taking the female vocalist prize. Industry veterans Ray Price & the Cherokee Cowboys were honored in the duo/group category. The song of the year was "Sing Faded Love, Dayne Gayle," recorded by Bob Wills' niece Dayna Wills and Norma Lee. The top album in the western swing category was "Playing With A Stacked Deck" by Cowjazz.

In the cowboy poetry division, Larry Maurice was voted best male cowboy poet. Ann Sochat took home the honor in the female category. Dennis Gaines won the comedy award.

"I've been wanting to pick one of these things up ever since I was 4 years old, and here I am at the Academy of Western Artists and finally landed it," said Kimes. "This is not the music of the past. I see it as the music of the future. Guys like Roy Rogers, Gene Autry, and Bob Wills brought us something we don't want to let die, and I don't see it dying."

Kazzi Shae, an 18-year-old Texas-based artist, said, "It's so incredible to be among these artists. I felt so privileged just to be in the running with them, and to actually win the award is beyond words."

Roberts said, "I was just tickled to be in a category with that many great western entertainers."

Job-Swappers At Dreamcatcher; Peterson, Rambeau Inducted Into CGMA Hall Of Fame

GATOR-AID: Dreamcatcher Records, the Nashville label co-owned by **Kenny Rogers**, promotes **Gator Michaels** from field promotion director to VP of promotion. Director of national promotion **Anne Weaver**, who recently led the label's promotion team to its first No. 1 single with Rogers' "Buy Me A Rose," exits.

Grant Records Southwest regional promoter **John Trapani** joins Dreamcatcher as Southwest field promotion director. **Jeff Stouten**, who recently joined Dreamcatcher from the director of national promotion job at Nashville-based independent promotion firm Young-Olsen & Associates, has been named East Coast field promotion director. **Jim Malito** remains West Coast field promotion director.

AROUND THE INDUSTRY: Viacom's Country.com has launched Country.com Radio on its site. Created and operated in partnership with sister site SonicNet, Country.com Radio is programmed by its host site's senior music writer, **Jay Orr**. The playlist includes album cuts and

singles from every period of the format's history and includes some alternative country and bluegrass selections as well. The site identifies each song being played by title, artist, and album title. It also allows users to program their own music selections.

The Canadian Country Music Assn. will posthumously induct singer/songwriter **Colleen Peterson** and **Anne Murray's** former manager, **Leonard Rambeau**, into its Hall of Fame this September in Edmonton, Alberta, during Country Music Week.

Jennifer Page is named music director at Jones International Networks' Great American Country video network, replacing **Harriett Connolly**, who exits. Page was a part-time air personality at Jones' U.S. Country format and previously was music director of KYGO-FM Denver.

NewKastle Entertainment has signed **Mike Lawler** to a writing and co-publishing deal. Lawler has performed with **James Brown**, **Steve Winwood**, and the **Allman Brothers** and recently completed projects with **Elton John** and **Collective Soul**.

RAUDIO NEWS: Afternoon personality **Larry Bear** has been promoted to PD at WYNY (Y107) New York. Bear stepped in as interim PD following the departure of **Darrin Smith** for the dotcom world a few months ago.

Also, **Marty Mitchell** joins WYNY as assistant PD/music director. He previously was assistant PD at WRWD Poughkeepsie, N.Y. Mitchell replaces **Shari Roth**, now director of A&R for Columbia House.

ARTIST NEWS: **Marty Stuart** was presented with the Heritage Award, a ceremonial banjo, at the Uncle Dave Macon Days festival, held July 7-9 in Murfreesboro, Tenn. The award honors individuals who have dedicated their careers to the preservation and promotion of old-time music and dance. Stuart is producing a new Rounder album for last year's award recipient, banjo player **LeRoy Troy**.

Martina McBride co-produced "You," a bonus 13th track on labelmate **Sara Evans'** new album, "Born To Fly," with **Evans** and **Paul Worley**. This is McBride's first production project other than her own recordings. "Born To Fly," due Sept. 26, also includes a cover of **Bruce Hornsby's** "Every Little Kiss" featuring Hornsby on piano.

Chely Wright will be featured singing "Part Of Your World" on the soundtrack to Disney's "The Little Mermaid 2," due in September. She will perform the song August at the film's Hollywood premiere.

Capitalizing on **Kenny Chesney's** much-publicized recent arrest in Buffalo, N.Y., after he took a little ride on a police horse, BNA Records papered telephone poles along Music Row with "wanted" posters soliciting votes for Chesney in the Country Music Assn. Awards' male vocalist of the year category.

Wynonna will be the only country artist featured in a photo essay on women in music in the September issue of Interview magazine. The photos were taken by video director **Hype Williams** and feature artists Williams has worked with on videos, including **Missy "Misdemeanor" Elliott**, **Lisa "Left Eye" Lopes** of TLC, and **Macy Gray**.

Clay Walker's "The Chain Of Love" will be used in the Warner Bros. film "Space Cowboys," due in theaters Aug. 4. The film was directed and produced by **Clint Eastwood** and stars Eastwood and **Tommy Lee Jones**. Songwriters are **Jonnie Barnett** and **Rory Lee**.

Patsy Lynn of Warner Bros. duo the Lynns and her husband, **Phillip Russell**, welcomed their second child, **Phillip David Russell**, July 3.



by Phyllis Stark

Billboard TOP COUNTRY ALBUMS

JULY 22, 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 ◀						
1	1	1	45	DIXIE CHICKS ▲ ⁵ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
2	2	3	35	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	2	7	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
4	4	4	3	BILLY GILMAN EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	4
5	5	5	140	SHANIA TWAIN ◆ ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
6	10	10	61	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
7	7	6	62	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
8	6	8	128	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	8	9	58	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
10	9	7	18	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
11	11	11	36	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
12	14	14	61	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
▶ GREATEST GAINER ◀						
13	18	29	38	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
14	13	12	71	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
15	12	13	37	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
16	15	15	33	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
17	16	16	5	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
18	17	18	12	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
19	19	20	26	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
20	20	17	5	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
21	22	24	37	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
22	21	23	10	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
23	23	22	46	CLAY WALKER GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
24	25	26	10	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
25	26	19	5	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
26	24	25	15	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
27	31	35	23	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	27
28	29	27	12	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
29	32	33	86	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
30	27	28	57	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
31	28	32	43	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
32	33	31	41	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
33	30	30	11	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
34	35	34	37	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
35	34	21	58	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
36	38	41	100	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	29
37	37	37	11	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
38	39	38	12	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	42	40	66	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
40	36	36	12	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
41	43	43	66	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
42	40	42	6	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
43	41	39	8	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
44	50	47	9	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
45	45	44	14	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
46	47	48	24	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
47	44	45	14	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
48	52	50	87	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
49	46	49	14	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
50	49	46	5	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	46
51	51	55	98	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
52	53	51	60	CHELY WRIGHT ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
53	55	54	57	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
54	54	56	13	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
▶ PACESETTER ◀						
55	71	—	17	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	54
56	59	58	20	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
57	57	57	60	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
58	56	60	67	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
59	48	70	23	WYONNNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
60	60	64	61	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	55
61	62	62	39	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
62	58	53	36	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
63	63	61	55	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
64	66	65	12	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
65	64	68	49	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
66	61	52	62	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
67	67	69	42	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
68	70	67	23	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
69	68	74	10	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
70	72	59	5	TIM WILSON CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
71	65	63	8	KATHY MATTEA MERCURY 170130 (10.98/17.98)	THE INNOCENT YEARS	35
72	69	66	14	THE WILKINSONS GIANT 24736/WARNER BROS. (11.98/17.98) HS	HERE AND NOW	13
73	RE-ENTRY	103	VARIOUS ARTISTS ● ARISTA NASHVILLE 18850/RLG (10.98/16.98)	ULTIMATE COUNTRY PARTY	12	
74	RE-ENTRY	69	GEORGE STRAIT ▲ MCA NASHVILLE 170050 (11.98/17.98)	ALWAYS NEVER THE SAME	2	
75	74	75	57	MARY CHAPIN CARPENTER ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4

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	121
2	2	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	162
3	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	147
4	4	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	107
5	5	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	116
6	12	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	18
7	7	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	246
8	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	318
9	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	82
10	14	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	112
11	9	TIM MCGRAW ▲ ³ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	328
12	10	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	283
13	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	284

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	524
15	16	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	148
16	15	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	150
17	17	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	694
18	18	THE JUDDS CURB 111514/MCA NASHVILLE (11.98/17.98)	GREATEST HITS	14
19	20	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	302
20	19	ALISON KRAUSS ▲ ² ROUNDER 610325/IOJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	195
21	23	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	440
22	—	JOHNNY CASH ▲ ² LEGACY/COLUMBIA 66017/SONY (7.98 EQ/11.98)	JOHNNY CASH AT SAN QUENTIN	56
23	21	TIM MCGRAW ▲ ² CURB 77800 (7.98/11.98)	ALL I WANT	128
24	22	DAVID ALLAN COE COLUMBIA 40185/SONY (9.98 EQ CD)	17 GREATEST HITS	15
25	—	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	141

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

WARM COVERS: Up 421 detections, Alan Jackson's reprise of Don Williams' 1979 chart-topper "It Must Be Love" (Arista/Nashville) takes the biggest gain on Hot Country Singles & Tracks, where it rises 9-7, hopping over Eric Heatherly's "Flowers On The Wall" (Mercury), which gains 152 plays to bullet at No. 8. A pop and country hit for the Statler Brothers in 1965, "Flowers" is Heatherly's debut single.

Jackson's song spins on each of our 154 monitored stations, with heavy airplay (more than 35 plays) at 45 stations, including KPLX Dallas, the airplay leader with 48 detections. Other leading stations are WPOR Portland, Maine (46); WROO Jacksonville, Fla. (45); and KUZZ Bakersfield, Calif. (45). Meanwhile, Jackson's platinum "Under The Influence" scans more than 10,000 to close at No. 15 on Top Country Albums.

WE ARE WHAT WE IS: Once upon a time long ago, country artists took pride in calling themselves hillbillies. For decades after the '50s rock'n'roll invasion, most country acts blushed, apologized for, and shunned the identity. Now, a crop of current entertainers, including Toby Keith and Montgomery Gentry, are bursting out of the proverbial closet and proudly waving the hillbilly banner.

Keith's current single, "Country Comes To Town" (DreamWorks), which gains 252 detections and takes Airpower honors on Hot Country Singles & Tracks (23-20), celebrates being "a hayseed and a plowboy, a farm kid and a cowboy" who "runs around with hillbilly girls." It appears just below his former single, "How Do You Like Me Now?," which gains 20 spins to bullet at No. 19.

Meanwhile, rootsy duo Montgomery Gentry, whose "Self Made Man" (Columbia) gains 134 plays (43-33), recently responded to New York Times columnist Neil Strauss, who, according to a prepared statement issued by the duo's publicist, had "dismissed the [country genre] as 'low-brow.'" In their letter of response, Eddie Montgomery and Troy Gentry wrote, "Anyone who has heard our first single, 'Hillbilly Shoes,' which is about knowing people rather than judging them, knows that the last thing we do is define people we don't know by stereotype. Snap judgments are too easy and often wrong."

My, how polite things have become since one well-known second-generation performer wailed the words to "If You Don't Like Hank Williams (You Can Kiss My Ass)."

CASH, CHECK, OR MONEY ORDER: Up 3,500 units, Anne Murray's "What A Wonderful World" (Straightway) takes Greatest Gainer roses on Top Country Albums, an increase sustained largely by fulfillment of television sales and by shoppers who viewed the PBS special of the same name during the network's June fund-raising drive.

Murray's set, which also jumps 8-5 on this issue's unpublished Top Contemporary Christian Albums, bowed with 3,000 scans in the Nov. 6, 1999, Billboard. In the Feb. 12 issue, a backlog of television sales drove the title to its peak positions at No. 1 on the Christian list and No. 4 on the country chart.

SKAGGS LABEL SALUTES BILL MONROE

(Continued from page 58)

huge statement. He certainly had an attitude, and when he played mandolin and [sang], he brought that attitude to the music."

Skaggs waited until it "felt right" to start "Big Mon," which he had envisioned a year before Monroe's passing. "His music touched so many musicians and styles, but I didn't want it necessarily to be a 'tribute.' Many times [the word] 'tribute' becomes a noose around a project, because [then] no one's really playing that hard," he says.

But such was not the case on "Big Mon."

"Travis Tritt did an awesome version of 'My Little Georgia Rose,'" continues Skaggs. "He wanted it to be all acoustic and practiced banjo for a month to get his chops up. And on my cut with Joan Osborne, I couldn't believe how our harmonies blended. I sing with a lot of people, but she captured my phrasing brilliantly and was really in touch with the sound of the 'ancient tones' that Mr. Monroe spoke about [and which Skaggs named his 1999 album after]."

Skaggs also cites the Whites' version of Monroe's "Used To Be," which features Buck White's mandolin and piano playing, and Bruce Hornsby's rendition of "Darlin' Corey."

"Buck understands both bluegrass mandolin and Western swing piano," notes Skaggs, "and Mr. Monroe loved his piano playing and always wanted to do something with piano in his music but never got the chance. So Buck played from a mandolin player's point of view, like how Bruce plays piano like he thinks it's a banjo. So there's a tie-in somehow with bluegrass to piano."

Borders music buyer John Bronicki thinks that such "big-name people" as Hornsby will "attract a lot of people who don't really know bluegrass music or think of it still as a hillbilly kind of thing." Bronicki, who likens the disc to Ralph Stanley's successful "Clinch Mountain Country" all-star duets album, looks to promote it in the chain's front-of-the-store listening stations and holiday publication. He also salutes the "not

necessarily straight bluegrass" versions of the contents.

"They're making their own interpretations, and it's good to see that some of these artists know the roots that got them to where they are," he adds.

Skaggs says that if he can enlist other "Big Mon" participants, he'll take the concept to the late-night shows and to key cities for promotional concerts. Stan Strickland, Skaggs' managing partner for Skaggs Family Records, says that "several hundred thousand dollars" has been set aside for mainstream marketing, "because we think we can go the distance."

Country music fans will be drawn in by the presence of their favorite artists, says Strickland. "Then the whole community of jam bands follows everything Bruce does, and Joan has roots in the pop community and among world music fans. So we decided to have as broad an account base at retail as possible and reach out with consumer advertising farther than

ever, at Vanity Fair, GQ, Spin, Rolling Stone—not just traditional country publications.

"We're talking with a couple of networks about doing a TV special and treating it as a major release with the respect and deference [it is] due," he says.

To bolster its in-house publicity efforts, the label has hired the Press Office to work "Big Mon." Strickland hopes to "pull a few singles" for radio but hasn't received the necessary permission from the various managers and labels involved. But a six-minute promotional video of documentary footage and artist interviews has been shown to great effect at the annual sales convention for Distribution North America, which distributes Skaggs Family Records.

Skaggs is planning a second "Big Mon" volume. "Now me and Bruce are going to do a project next fall," he adds. "It shows how Mr. Monroe's influence and roots continue to flourish, even past his death."



Fan Fair Fun. Just prior to the MCA Nashville Fan Fair show, Universal Music Group and MCA Nashville staffers gathered for a pre-show dinner. Pictured in the front row, from left, are MCA Nashville president Tony Brown and MCA Nashville chairman Bruce Hinton. In the second row, from left, are Universal Music Group chairman Doug Morris, Lee Ann Womack, Allison Moorer, Alecia Elliott, Universal Records president Mel Lwintner, and MCA Nashville senior VP of A&R Mark Wright. In the third row are Vince Gill; MCA and Mercury Nashville CFO Ken Robold; Sons Of The Desert's Tim Womack, Drew Womack, and Doug Virden; and Gary Allan.

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

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

- | | | | |
|----|--|----|---|
| 23 | ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuelli L.A., ASCAP/EMI Blackwood, BMI) HL/WBM | 46 | GOODBYE IS THE WRONG WAY TO GO (Shawn Camp, BMI/Foreshadow, BMI/Will Smith, ASCAP) |
| 44 | BEST OF INTENTIONS (Post Oak, BMI) | 49 | HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 64 | BFD (Irving, BMI/Two Bagger, BMI/Bonny Black, BMI/Warner-Tamerlane, BMI) WBM | 19 | HOW DO YOU LIKE ME NOW? (Tokoco Tunes, BMI/Wacissa River, BMI/CMI, BMI) |
| 32 | BLUE MOON (Acronym, BMI/WCR, BMI) | 53 | I DO NOW (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM |
| 42 | BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 65 | I DON'T FEEL THAT WAY (Warner-Tamerlane, BMI/Bantex, BMI) WBM |
| 74 | BREATHLESS (Rio Bravo, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL/WBM | 43 | IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL |
| 16 | THE CHAIN OF LOVE (Pugwash, BMI/Balmur, BMI/Waterdance, BMI/Melanie Howard, ASCAP) WBM | 1 | I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM |
| 70 | CHANGE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro N' Sis, BMI/Estes Park, BMI) HL/WBM | 4 | I'LL BE (Realsongs, ASCAP) WBM |
| 11 | COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM | 59 | I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM |
| 13 | COULDN'T LAST A MOMENT (Irving, BMI/Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI) WBM | 24 | I NEED YOU (Arioso, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/leskar, ASCAP) HL |
| 20 | COUNTRY COMES TO TOWN (Tokoco Tunes, BMI) | 69 | I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL |
| 55 | FAITH IN YOU (Steve Warner, BMI/Mr. Bubba, BMI/Sony/ATV Tree, BMI) L/WBM | 7 | IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM |
| 30 | FEELS LIKE LOVE (Vinny Mae, BMI) WBM | 18 | IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM |
| 8 | FLOWERS ON THE WALL (Unichappel, BMI/Copyright Management International, BMI) HL | | |
| 45 | GOING NOWHERE (Songs Of Universal, BMI/Fainting Goat, | | |

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|----|--|----|---|
| 12 | I WILL... BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM | 5 | PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Santanner, BMI) HL/WBM |
| 37 | JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM | 33 | SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL |
| 57 | KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM | 66 | SEND DOWN AN ANGEL (Louise Red, BMI/Songs Of Windswept Pacific, BMI/Full Pull, BMI) |
| 31 | KISS THIS (Acuff-Rose, BMI/Theater, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM | 72 | SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL |
| 26 | 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 | 50 | SHAME ON ME (Golden Phoenix, SOCAN/Kayasongs, SOCAN/Gary Burr, ASCAP/Universal-MCA, ASCAP) WBM |
| 67 | A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL | 36 | SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM |
| 34 | LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM | 25 | SHE'S MORE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Warner-Tamerlane, BMI/Crutchfield, BMI) HL/WBM |
| 58 | A LOVE LIKE THAT (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) HL/WBM | 54 | SHE WENT OUT FOR CIGARETTES (Gibron, BMI/Atlantic, BMI/Sony/ATV Tree, BMI/Cake Baker, BMI) HL |
| 40 | LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM | 71 | SINNERS & SAINTS (Vip Vipperman, ASCAP/EMI Tower Street, BMI/EMI Blackwood, BMI) HL |
| 35 | LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL | 73 | SIN WAGON (Scrappin' Toast, ASCAP/Woolly Pudding, BMI/Bug Cut, BMI/Ty Land, BMI/Mike Curt, BMI/Diamond Storm, BMI) HL/WBM |
| 62 | MURDER ON MUSIC ROW (Wandachord, BMI/Shell Point, BMI/Per Five, BMI) | 9 | SOME THINGS NEVER CHANGE (Waitz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM |
| 68 | MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 38 | STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL |
| 63 | NO PLACE LIKE HOME (Warner-Tamerlane, BMI/Crutchfield, BMI/MAS Venture, BMI) WBM | 29 | THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo, ASCAP/TF, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM |
| 27 | ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL | 39 | THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curt, BMI/Diamond Storm, BMI) HL/WBM |
| 52 | PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM | 10 | THAT'S THE WAY (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plo, ASCAP) WBM |
| 56 | PERFECT WORLD (Travelini Zoo, ASCAP/No Man, BMI/Wacissa River, BMI/MRB, BMI) | 28 | THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM |
| | | 51 | THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven, |

- | | |
|----|---|
| 61 | TIME, LOVE & MONEY (Reynson, BMI/Bayou Boy, BMI/Lucky Lady Bug, BMI/Wrensong, BMI/Starstruck Writers Group, ASCAP) HL |
| 60 | TIRED OF LOVING THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL |
| 6 | UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Songs Of Universal, BMI) HL/WBM |
| 15 | THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL |
| 41 | WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL |
| 3 | WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/D-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM |
| 22 | WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM |
| 21 | WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Starstruck Angel, BMI) HL |
| 47 | WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Whyy Walk, ASCAP) HL |
| 2 | YES! (McSpadden-Smith, ASCAP/ACE, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL |
| 17 | YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Show-billy, BMI) HL |
| 14 | YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Yessiree Bob, ASCAP) CLM/HL |
| 75 | YOU WANNA WHAT? (Zach N Will, ASCAP/Andy Bo, ASCAP/Tempoint, BMI) |
| 48 | YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL |

Billboard HOT COUNTRY SINGLES & TRACKS

JULY 22, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 154 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	18	No. 1 I HOPE YOU DANCE 3 weeks at No. 1 M. WRIGHT (M.D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
2	2	2	23	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
3	4	6	15	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	3
4	5	5	19	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	4
5	6	8	21	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	5
6	3	4	28	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	3
7	9	12	13	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	7
8	8	11	22	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	8
9	7	7	15	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
10	11	13	10	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	10
11	13	14	10	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	11
12	15	18	28	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISSY LYRIC STREET ALBUM CUT †	12
13	10	3	25	COULDN'T LAST A MOMENT D. HUFF, C. RAYE (D. WELLS, J. STEELE)	COLLIN RAYE (C) (D) (V) EPIC 79353 †	3
14	16	17	22	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	14
15	12	10	29	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
16	14	9	32	THE CHAIN OF LOVE D. JOHNSON, C. WALKER (J. BARNETT, R. LEE)	CLAY WALKER GIANT ALBUM CUT †	3
17	18	21	19	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	17
18	19	20	24	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	18
19	17	15	36	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
AIRPOWER						
20	23	26	9	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	20
21	22	24	17	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	21
22	21	22	11	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
23	24	27	17	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	23
24	26	28	15	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (V) SPARROW 88644/CAPITOL/CURB †	24
25	20	16	30	SHE'S MORE D. MALLOY, J. G. SMITH (L. HENGBER, R. CROSBY)	ANDY GRIGGS (V) RCA 65936 †	2
26	27	29	30	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 †	26
27	28	30	9	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	27
28	29	31	11	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	28
29	31	32	18	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	29
30	30	34	10	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	30
31	33	37	9	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	31
32	32	33	14	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	31
33	34	35	14	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	33
34	36	38	9	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	34
35	35	36	17	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
36	37	39	17	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	36
37	38	42	7	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	37
38	39	41	10	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	40	44	7	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	39
40	42	47	5	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	40
41	44	50	4	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	41
42	45	49	4	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	42
43	41	43	14	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	41
44	47	48	4	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	44
45	43	45	8	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNNONA (V) CURB 172155/MERCURY	43
46	46	46	12	GOODBYE IS THE WRONG WAY TO GO R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	WADE HAYES (C) (D) MONUMENT 79414	45
47	50	52	6	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	47
48	57	62	3	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	48
49	55	58	4	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	49
50	49	53	7	SHAME ON ME D. JOHNSON, R. ZAVITSON, T. HASELDEN (S. WILKINSON, G. BURR)	THE WILKINSONS GIANT ALBUM CUT	49
51	51	60	4	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT	51
52	52	57	7	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT	52
53	54	55	5	I DO NOW B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	53
54	53	54	7	SHE WENT OUT FOR CIGARETTES T. BROWN, B. CANNON, N. WILSON (R. GUILBEAU, J. MCELROY)	CHELY WRIGHT (V) MCA NASHVILLE 172161 †	49
55	48	40	19	FAITH IN YOU S. WARINER (S. WARINER, B. ANDERSON)	STEVE WARINER (V) CAPITOL 58848 †	28
56	58	61	5	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	56
57	61	—	3	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	57
58	64	—	2	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
59	62	66	3	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	59
60	73	64	4	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	60
61	60	67	4	TIME, LOVE & MONEY S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BERG)	RONNIE MILSAP (V) VIRGIN 58853	57
62	59	59	20	MURDER ON MUSIC ROW T. BROWN, G. STRAIT (L. CORDLE, L. SHELL)	GEORGE STRAIT WITH ALAN JACKSON MCA NASHVILLE ALBUM CUT	38
63	68	—	2	NO PLACE LIKE HOME T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN GIANT ALBUM CUT	63
64	63	75	3	BFD B. WISCH, K. MATTEA (D. HENRY, C. CAROTHERS)	KATHY MATTEA MERCURY ALBUM CUT	63
65	56	68	3	I DON'T FEEL THAT WAY E. GORDY, JR., R. BENNETT (C. ROBINSON)	DANNI LEIGH MONUMENT ALBUM CUT	56
Hot Shot Debut						
66	NEW	1	1	SEND DOWN AN ANGEL K. GREENBERG, D. PRIMM, A. MOORER (A. MOORER, D. PRIMM)	ALLISON MOORER (V) MCA NASHVILLE 172172 †	66
67	NEW	1	1	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK MERCURY ALBUM CUT	67
68	70	71	11	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	68
69	66	72	3	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH BNA ALBUM CUT †	66
70	72	—	19	CHANGE J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. WISEMAN, M. SELBY)	SONS OF THE DESERT (V) MCA NASHVILLE 172156 †	45
71	69	65	11	SINNERS & SAINTS K. STEGALL (V. VIPPERMAN, J. B. RUDD, D. WORLEY)	GEORGE JONES ASYLUM ALBUM CUT/WRN	55
72	75	—	4	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	71
73	RE-ENTRY	4	4	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
74	65	51	14	BREATHLESS J. NIEBANK, T. BRUCE (N. THRASHER, K. SHIVER, K. BLAZY)	RIVER ROAD (C) (D) (V) VIRGIN 38699 †	45
75	71	74	10	YOU WANNA WHAT? T. BROWN, J. TEAGUE (A. ELLIOTT, A. BOHATUK, B. TERRY)	ALECIA ELLIOTT (V) MCA NASHVILLE 172159 †	70

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

Billboard Top Country Singles Sales

JULY 22, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	No. 1 ONE VOICE EPIC 79396/SONY 4 weeks at No. 1	BILLY GILMAN
2	3	3	5	THAT'S THE WAY CURB 73106	JO DEE MESSINA
3	2	2	23	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
4	6	6	11	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
5	4	4	16	YES! WARNER BROS. 16876/WRN	CHAD BROCK
6	5	5	20	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
7	9	10	21	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
8	7	9	17	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
9	11	11	12	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
10	8	8	16	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
11	10	7	12	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
12	12	12	6	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
13	14	—	2	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	41	BIG DEAL CURB 73086	LEANN RIMES
15	NEW	1	1	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
16	13	13	22	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
17	16	15	46	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
18	21	—	22	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
19	17	16	23	AMAZED BNA 65957/RLG	LONESTAR
20	18	17	19	COULDN'T LAST A MOMENT EPIC 79353/SONY	COLLIN RAYE
21	19	18	14	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
22	22	23	161	HOW DO I LIVE CURB 73022	LEANN RIMES
23	23	21	8	GOODBYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES
24	20	19	12	FOREVER WORKS FOR ME (MONDAY, TUESDAY, WEDNESDAY, THURSDAY) GIANT 16871/WARNER BROS.	NEAL MCCOY
25	RE-ENTRY	45	45	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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.

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	35	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	NO. 1 SACRED ARIAS 33 weeks at No. 1
2	1	32	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
3	3	16	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	4	10	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
5	5	66	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
6	6	8	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
7	7	18	ANDRE RIEU PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
8	15	8	LIBERA ERATO 29053 (16.98 CD)	LIBERA
9	8	12	KRONOS QUARTET NONESUCH 79490 (16.98 CD)	CARAVAN
10	14	49	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!
11	9	17	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
12	RE-ENTRY		PHILHARMONIA ORCHESTRA (ZANDER) TELARC 80471 (16.98 CD)	BEETHOVEN: SYMPHONY NO. 5/7
13	13	2	LUCIANO PAVAROTTI DECCA 467241 ()	SINGS ITALIAN WEDDING FAVORITES
14	12	87	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
15	11	6	STUTTGART CHAMBER ORCHESTRA (DAVIES) NONESUCH 79581 (16.98 CD)	PHILIP GLASS: SYMPHONY NO.3

TOP CLASSICAL CROSSOVER™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	1	69	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	NO. 1 VOICE OF AN ANGEL 46 weeks at No. 1	2	2	34	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH	3	3	57	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	64	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN	5	6	62	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE	6	5	58	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
7	8	36	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999	8	7	20	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) [RS]	PIECES IN A MODERN STYLE	9	9	25	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63516 (10.98/16.98)	A SPLASH OF POPS
10	10	33	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY	11	12	96	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	12	13	79	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
13	11	18	GROVER WASHINGTON, JR. SONY CLASSICAL 61864 (16.98 EQ CD)	ARIA	14	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63662 (10.98/17.98)	ENCORE!	15	15	14	UTE LEMPER DECCA 466473 (16.98 CD)	PUNISHING KISS

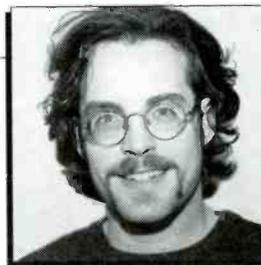
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 MOZART IN THE MORNING VARIOUS ARTISTS PHILIPS
- 2 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
- 3 BACH'S ADAGIOS VARIOUS ARTISTS ERATO
- 4 SOUSA FAVORITES VARIOUS ARTISTS STCLAIR
- 5 STARS & STRIPES BOSTON POPS ORCHESTRA FIEDLER RCA
- 6 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO
- 7 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA
- 8 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
- 9 PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
- 10 SOUSA: MARCHES VARIOUS ARTISTS LONDON
- 11 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
- 12 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS
- 13 ESSENTIAL BACH VARIOUS ARTISTS DECCA
- 14 GREATEST HITS: MARCHES VARIOUS ARTISTS CLASSICAL
- 15 GUITAR FOR RELAXATION JULIAN BREAM RCA VICTOR

TOP CLASSICAL BUDGET

- 1 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
- 2 BABY'S FIRST CLASSICS VARIOUS ARTISTS STCLAIR
- 3 BABY'S FIRST MOZART VARIOUS ARTISTS STCLAIR
- 4 GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
- 5 CLASSICAL MASTERPIECES VARIOUS ARTISTS MADACY
- 6 BABY'S FIRST: BEETHOVEN VARIOUS ARTISTS STCLAIR
- 7 LISTEN, LEARN & GROW: LULLABIES VARIOUS ARTISTS NAXOS
- 8 MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
- 9 BEETHOVEN: SYMPHONY NOS. 5 & 9 VARIOUS ARTISTS MADACY
- 10 SPANISH GUITAR MUSIC JOHN WILLIAMS SONY CLASSICAL
- 11 BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS MADACY
- 12 CLASSIC GOLD-BEST OF THE BEST VARIOUS ARTISTS LASERLIGHT
- 13 SOUSA AT THE SYMPHONY: VOL. 2 VARIOUS ARTISTS NAXOS
- 14 SOUSA MARCHES THE GRENAIDIER GUARD BAND LONDON
- 15 BEETHOVEN: GREATEST HITS VARIOUS ARTISTS REFERENCE GOLD

Classical
KEEPING
SCORE™

by Bradley Bamberger

THE MASTERSINGER: There are few more august figures in classical music than **Dietrich Fischer-Dieskau**. The most recorded singer in history or not, the German baritone has long upheld the highest of high-art ideals in a world where such tenets seem to be heading down a slippery slope. Renowned for its literary quality, Fischer-Dieskau's singing—with its keenly dramatic inflections—serves to render words and music inseparable and synergistic; yet his burnished tones have also represented something searching and spiritual. Fischer-Dieskau's vocal art seems to capture the very essence of that German adjective *innig*—a deep, heartfelt intimacy.

In this, Fischer-Dieskau's 75th year, record companies are justly marking his myriad accomplishments in opera, sacred and concert music, and—most of all—lieder. Conscripted into the German Wehrmacht as a young man, Fischer-Dieskau didn't begin his career in earnest until his release from an American P.O.W. camp in Italy in 1945. Two years later, he sang his first radio broadcast: Schubert's tragic "Winterreise." It marked the beginning of his touchstone relationship with the greatest of song cycles, as he would go on to record the work eight times over the next four decades.

Fischer-Dieskau waxed all 463 Schubert lieder for the male voice for Deutsche Grammophon from 1966-72—one of the totems of recorded music. Deutsche Grammophon is celebrating the singer's big birthday in high style with its beautifully presented, rarity-rich "Fischer-Dieskau Edition." Many of the items in the 21-disc set are new to CD, and the 1968 take on Schubert's wistful "Die Schöne Müllerin" with **Jörg Demus** was previously unreleased in any format.

In considering the Deutsche Grammophon boxed set, Fischer-Dieskau says that while it is "frightening to think about all the time spent in recording studios" over the years, he is very proud of the work. "It represents the best of times for me as a singer, I think. Even looking back, I would still say 'yes' to these records. And to hear it now, the 'Die Schöne Müllerin' with Jörg seems special somehow. He is a marvelous musician."

Other highlights of the Deutsche Grammophon "Fischer-Dieskau Edition" include **Beethoven**, **Brahms**, and **Schumann** lieder sets with Demus, as well as an early take on Schubert's "Schwanengesang" with **Gerald Moore** and a later "Winterreise" with **Daniel Barenboim**. There are **Mahler** orchestral lieder with **Rafael Kubelik** and **Karl Böhm** and excerpts from the long series of **Bach** cantatas the singer recorded with **Karl Richter**. There are two discs' worth of opera arias, including items from not only **Mozart**, **Verdi**, **Strauss**, and **Wagner** but **Handel**, **Gluck**, and **Puccini**. Fischer-Dieskau's commitment to unsung song literature shows in an entire disc devoted to Swiss composer **Othmar Schoeck**, and his bravery in venturing into non-German song is apparent in the material by **Debussy** and **Ives**.

Another prime item in the Deutsche Grammophon edition is a recital of **Hugo Wolf** lieder, an incredibly intense live 1973 recording with **Sviatoslav Richter** as accompanist. Fischer-Dieskau is working on a biography of Wolf, to be published for the centenary of the composer's death in 2003. The singer has also written books on Schubert, Schumann, and Debussy, as well as a disappointingly terse memoir, "Reverberations" (published in English in 1990 by Fromm International). More up-to-date but only slightly more revealing is **Hans A. Neunzig's** "Dietrich Fischer-Dieskau: A Biography," published in English in '98 by Amadeus Press.

The other Deutsche Grammophon birthday presents include a rather oddly programmed and parsimoniously annotated two-disc anthology, "The Mastersinger."

The set serves as a useful précis of Fischer-Dieskau's (non-modern) operatic roles, including generous samples of Mozart; a handful of Schubert songs are also thrown in. Of more personal significance to the singer is the first CD release of the live 1978 recording of **Aribert Reimann's** expressionistic Shakespearean opera "Lear," a work for which Fischer-Dieskau served not only as lead but as composer's muse and advocate.

Beyond birthday issues, Fischer-Dieskau's golden moments on the Yellow Label include his classic 1966 "Winterreise" with Demus, issued in the "Originals" series. For connoisseurs, it's worth seeking out the disc of highlights from the '64 recording of the opera "Elegy For Young Lovers" by **Hans Werner Henze**, a modern master with whom Fischer-Dieskau has had a long, mutually supportive relationship.

For the best of Fischer-Dieskau's early years, listeners can turn to the EMI catalog for such items as the 1962 "Die Schöne Müllerin" with early piano partner Moore, a disc justly part of the label's "Great Recordings Of The 20th Century" series. Two other items in that series feature the baritone as key soloist in large-scale concert works: the tremendous Brahms "German Requiem" under **Otto Klemperer** from '61 and the Mahler "Des Knaben Wunderhorn" led by **George Szell** in '68. Another deserving set is the '79 recording of **Hindemith's** powerful opera "Mathis Der Mahler," with Fischer-Dieskau in the title role.



FISCHER-DIESKAU

As part of its celebrations for the Bach year, EMI just reissued in its historical "Références" series an inspired collection of Fischer-Dieskau's arias from the cantor's cantatas, taped from 1958-60 with conductor **Karl Forster**. Also, EMI's German arm has put together two enterprising three-disc Fischer-Dieskau birthday sets: "Great Moments," an anthology of rarer opera arias, oratorio extracts, and lieder; and the revelatory "Lieder," a travelogue through mostly forgotten byways of post-Schumann art song, recorded in the '70s with composer Reimann at the keyboard.

Also out in time to mark Fischer-Dieskau's 75th is a live BBC recording of a 1970 Mahler recital in London with pianist **Karl Engel**. On the BBC Legends imprint (via New Note in the U.K. and Koch in the U.S.), it is an admirably engineered keepsake of an obviously extraordinary evening, with the singer's expressiveness in the "Rückert-Lieder" at its most concentrated; the palpable *Weltschmerz* in the dying falls of his "Ich Bin Der Welt Abhanden Gekommen" (I Have Become A Stranger To The World) is infinitely moving. Just as potent in its more dynamic way is the version of the song on the reissue of Fischer-Dieskau's classic '68 Mahler studio sessions with **Leonard Bernstein** at the piano; the recordings have been beautifully remastered and make for one of the highlights of Sony's sadly discontinued "Bernstein Century" edition.

Fischer-Dieskau retired from singing in 1993, a transition spotlighted in **Bruno Monsaingeon's** textured, career-spanning film biography "Autumn Journey" (NVC Arts). Since then, he has returned to his early love of conducting. Some of the most lauded items in his sizable catalog on the Austrian Orfeo label see him leading Wagner, Verdi, and Strauss scenes for his wife, soprano **Julia Varady**. His latest Orfeo session had him conducting three Schubert "youth symphonies" with the **Vienna Chamber Orchestra**. Another professional pastime is the recitation of German poetry and artists' letters on disc. He contributed to the "Die Schöne Müllerin" in Hyperion's complete Schubert lieder edition (sung by **Ian Bostridge**) by reading some of the related poems.

Teaching—something he shied away from early on—has been another late focus. Fischer-Dieskau's heart has been warmed by the international bumper crop of young lieder singers like **Bostridge** and **Matthias Goerne** in recent years. "If you think about it, the lied was a *passé* form already in the days of my youth—after Mahler and Strauss, really," he says. "But the art still has appeal for singers and audiences. If it continues to last, it will be because the best of these songs carry all the human feelings you could hope to express—they are not only words and music but something more."

Top Jazz Albums™

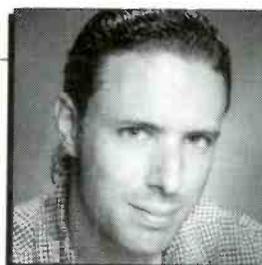
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	57	DIANA KRALL ● VERVE 050304/VG	45 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	5	VARIOUS ARTISTS NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
3	3	9	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
4	4	20	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
5	7	94	VARIOUS ARTISTS 32 JAZZ 32097/R/KO	JAZZ FOR THE QUIET TIMES
6	6	20	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
7	5	58	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
8	9	11	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL [RS]	TONIC
9	13	75	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
10	10	7	ROY HARGROVE VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
11	14	27	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
12	12	17	LAVAY SMITH & HER RED HOT SKILLET LICKERS FAT NOTE 0002	EVERYBODY'S TALKIN' 'BOUT MISS THING!
13	17	21	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
14	8	5	CHARLIE HUNTER BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
15	11	14	JOSHUA REDMAN WARNER BROS. 47465 [RS]	BEYOND
16	16	75	VARIOUS ARTISTS 32 JAZZ 32106/R/KO	JAZZ FOR WHEN YOU'RE ALONE
17	18	4	ROSEMARY CLOONEY WITH JOHN PIZZARELLI CONCORD JAZZ 4884/CONCORD	BRAZIL
18	15	8	VARIOUS ARTISTS VERVE 543714/VG	BOSSA NOVA - THE MUSIC THAT INSPIRED THE MOVIE
19	20	59	VARIOUS ARTISTS 32 JAZZ 32130/R/KO	JAZZ FOR A LAZY DAY
20	RE-ENTRY		VARIOUS ARTISTS 32 JAZZ 32101/R/KO	JAZZ FOR THE OPEN ROAD
21	19	38	KEITH JARRETT ECM 547949 [RS]	THE MELODY AT NIGHT, WITH YOU
22	22	17	JOHN SCOFIELD VERVE 543430/VG	BUMP
23	NEW ▶		ANTONIO CARLOS JOBIM VERVE 490669/VG	ANTONIO CARLOS JOBIM'S FINEST HOUR
24	23	23	DR. JOHN BLUE NOTE 23220/CAPITOL	DUKE ELEGANT
25	21	22	PAT METHENY WARNER BROS. 47632	TRIO 99-00

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
No. 1				
1	1	6	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	6 weeks at No. 1 SHAKE IT UP
2	2	7	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
3	3	41	DAVE KOZ CAPITOL 99458 [RS]	THE DANCE
4	4	7	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN [RS]	THE BEAUTIFUL GAME
5	6	54	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
6	5	18	AL JARREAU GRP 547884/VG	TOMORROW TODAY
7	7	72	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
8	8	8	KEIKO MATSUI COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
9	10	19	URBAN KNIGHTS NARADA 48498/VIRGIN [RS]	URBAN KNIGHTS III
10	12	20	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK [RS]	UNDERCOVER
11	13	3	JEFF GOLUB GRP 543688/VG	DANGEROUS CURVES
12	14	18	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
13	9	16	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
14	NEW ▶		VARIOUS ARTISTS HIGHER OCTAVE 49137/VIRGIN	SMOOTH GROOVES VOLUME 2
15	11	89	KIRK WHALUM WARNER BROS. 47124 [RS]	FOR YOU
16	16	64	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
17	19	34	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
18	20	14	GALACTIC CAPRICORN 542420/IDJMG	LATE FOR THE FUTURE
19	18	21	MARC ANTOINE GRP 543061/VG	UNIVERSAL LANGUAGE
20	22	17	RONNY JORDAN BLUE NOTE 20208/CAPITOL	BRIGHTER DAY
21	23	42	BRIAN CULBERTSON ATLANTIC 83237/AG	SOMETHIN' BOUT LOVE
22	RE-ENTRY		GROVER WASHINGTON, JR. MOTOWN 157617/UNIVERSAL	THE BEST OF GROVER WASHINGTON, JR. — THE MILLENNIUM COLLECTION
23	24	45	NORMAN BROWN WARNER BROS. 47300	CELEBRATION
24	25	44	BOB JAMES WARNER BROS. 47355	JOY RIDE
25	RE-ENTRY		GROVER WASHINGTON, JR. COLUMBIA 69722/CRG	PRIME CUTS: THE COLUMBIA YEARS 1987-1999

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

Artists & Music



by Steve Graybow

SWEET HOME CHICAGO: One of the greatest gifts a musician can give is to nurture a younger musician, and one of the greatest ways for a musician to give back is to acknowledge those who inspired him while continuing to pave a path for future generations.

Throughout his career, Chicago-based percussionist **Kahil El'Zabar** has made a point of paying respect to those who came before him, most recently on an upcoming release with his **Ritual Trio**, "Africa N'da Blues" (Delmark, Aug. 15), which features saxophonist **Pharoah Sanders**. It follows 1999's "Conversations" (Delmark), which paired the trio—El'Zabar, bassist **Malachi Favors**, and saxophonist/pianist **Ari Brown**—with saxophonist **Archie Shepp** (who, like Sanders, is a seminal figure in the avant-garde).

"I have a different idea of age and the relationship of growth than most people might," says El'Zabar, who first performed with Sanders in 1978, a decade after being introduced to the saxophonist's spiritually based, alternately intense and introspective music. "Mr. Shepp and Mr. Sanders are still growing musicians, in terms of their ideas and commitment to their instruments."

"In cross-generational relationships, it is not about one thing being in the past and one in the present. The ideas of a creative person are focused on the future," El'Zabar says. "[Sanders and Shepp] are people who inspired me

as a young adult, and now, musically, they are my peers."

The **Ritual Trio**, which initially consisted of El'Zabar, Favors, and the late trumpeter **Lester Bowie**, first recorded for the German label **Sound Aspects** in 1981 and again in 1983. Violinist **Billy Bang** eventually took over what the leader refers to as the "melodic instrument" slot, which was turned over to Brown over a decade ago. "The idea behind the ensemble is that music represents a sacred commitment," explains El'Zabar.

Favors is a veteran member of the **Art Ensemble of Chicago**, the flagship aggregate of the Assn. for the Advancement of Creative Musicians (AACM). El'Zabar notes that Chicago's jazz scene has thrived for so long because there is a large local community that supports



RITUAL TRIO

jazz, attending performances at local clubs such as the **Velvet Lounge** and the **Empty Bottle**.

The percussionist sums up the close-knit local scene by noting that 77-year-old saxophonist **Von Freeman** has been running an ongoing Chicago jam session since the 1940s. Many local musicians, including

El'Zabar, cut their musical teeth at those educational performances.

According to El'Zabar, more than 30 AACM members are homeowners. "When you think of that many jazz musicians actually owning their own homes while playing music that is supposed to be so inaccessible, you see how well we've figured out how to coalition and cooperate," says the percussionist. "We've found ways to avoid compromising our music while learning how to live within modern society based on our own resources."

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Songwriters & Publishers

ARTISTS & MUSIC

Musker, Stirling Together Again Songwriter & Publisher Seek Label For Musker's Catalog

BY NIGEL HUNTER

LONDON—The pendulum has swung back after 25 years, and songwriter Frank Musker and music publisher Johnny Stirling are in business together again.

Their current assets include Musker's back catalog of some 600 songs that reverted to him on June 30. They say the songs are eliciting widespread interest among companies eager to administer and promote them.

"We're looking for a good home for Frank's songs," Stirling says, "a company which will support us in creating an independent publishing venture and a good business model. It was great to be at MIDEM this year with everybody wanting to work with us. We've got to make sure we get the right structure for the next five years to enable us to do what we want to do, which is form a joint company with somebody to concentrate on Frank's songs and sign new and established writers."

They are pondering a name for the venture, having rejected an earlier idea of Frankie & Johnny Music in view of the eponymous song's opening lyrics and its violent conclusion.

The story began back in the '70s when Musker was writing with Dominic Bugatti, and Stirling, heading Pendulum Music at the time, signed them. The duo penned a string of hits including "My Simple Heart" and "A Woman In Love" for the Three Degrees; "Dancing With The Captain"

and "Grandma's Party," recorded by Paul Nicholas; and "Modern Girl" by Sheena Easton, plus successful cuts by Chaka Khan and Bette Midler. "Every Woman In The World," re-



STIRLING & MUSKER

corded by Air Supply, was their biggest American success with over 2 million plays logged by BMI.

Pendulum won the rating of top U.K. independent publisher during the early '80s and had a co-publishing deal with Chappell Music, including use of the latter's demo facilities.

"Those were stimulating days," recalls Musker, a Cambridge University law graduate. "Chappell had four studios on the premises as well as a musical instrument store, and you could also get Chappell executive decisions on your songs the same day that you demoed them."

Stirling sold Pendulum to Warner Bros. Music in 1983 and joined the latter as co-manager with Peter Reichardt for three years. He also had a production deal with Nesuhi Ertegun during this time; it achieved

success with albums by Hugh Masakela, who at that time was on the Paul Simon Graceland tour.

Meanwhile, Bugatti, Musker's collaborator, had gone to live in France. Musker moved to Los Angeles for 10 years, where he worked with Arif Mardin and Quincy Jones, among others. After 10 years Musker decided it was time to return to the U.K.

His linguistic skills have led to co-writing work in Italy, Spain, and France and links with leading artists such as Zucchero, whose cover of Musker's "Senza Una Donna" was a hit worldwide, and Monica Naranjo, whose album containing a Musker cut recently went to No. 1 in Spain with 2 million sales worldwide. Another of his titles, "The Rhythm Is Magic," was No. 1 in Italy for seven weeks before being covered by the Gypsy Kings and Olga Tañón. It was also featured in "Il Ciclone," an Italian box-office blockbuster film that played for two years.

Musker has songs on hold with Ricky Martin and Jennifer Lopez. One of his efforts, titled "Fate," recorded by Chaka Khan and produced by Mardin 20 years ago, was recently sampled by Stardust and made No. 1 in 20 countries under the title of "Music Sounds Better With You." He's involved in a DVD musical project with Ronan Hardiman of "Lord Of The Dance" fame and is writing for a Fred Bassett animation

(Continued on page 89)

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"WALKING IN MY SHOES"
Written by Martin Gore
of Depeche Mode
Published by EMI Blackwood
Music Inc. (BMI)

Music has always been a melting pot of styles: From the all-encompassing spirit of rap to the fusion of jazz, music continues to mix and match. So when a punk/metal outfit like **Finger Eleven** covers '80s pop/synth bands, the impressive results are often unexpected. The band takes its turn with Depeche Mode's "Walking In My Shoes" on "The Greyest Of Blue Skies," the group's sophomore effort on Wind-Up Records, due out July 25.

"Initially, the song stuck out to me because it was incredible," says Finger Eleven guitarist James Black. "I fell in love with the song's dark sounds and haunting chorus. It made me realize that there may be more than '80s pop and fluff to Depeche Mode."

When Black brought the song to his fellow bandmates as a possible

live show cover, he wasn't initially met with a warm reception, but after playing the tune the group began experimenting with the sound. "We wanted to tap into the darkness of the song," says Black, whose Finger Eleven bandmates are Rick Jakkett, Scott Anderson, Sean Anderson, and Rick Beddoe. "The '80s keyboards gave the song more connotation, and we wanted to bring out the rock influence."

Although the song had become part of the group's live repertoire, it wasn't initially slated to be on "The Greyest Of Blue Skies."

"When we went in to record the album, we had a preconceived notion of the songs we wanted to include, and we didn't think that it would fit," says Black of the 11-track set. "But as the songs came together, it [the song] sounded like a starting point for all the other songs."

Although the two groups have very diverse sounds, Finger Eleven wanted to remain true to the original composition. "The original was

slower, but the beat was faster," says Black. "I obsessed over the song so that our cover would remain true to the original. We duplicated the integral parts, replacing the keyboards with guitars."

One of the more noticeable differences, according to Black, is the amount of layers the original has as compared with the cover.



"The original has tons of layers with samples and keyboards, whereas we're a five-piece band so the arrangement is a lot simpler."

The audience response to Finger Eleven's version of "Walking In My Shoes" often depends on the average age of the crowd.

"It's weird—younger all-ages crowds aren't really familiar with the song," says the 24-year-old Black. "To them Depeche Mode is just one of the '80s pop bands. Audiences in our age group often remember the song. And I can't remember one girl in my high school who didn't love Depeche Mode."

NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

THE HOT 100

BENT • Rob Thomas • EMI Blackwood/BMI, Bidnis/BMI

HOT COUNTRY SINGLES & TRACKS

I HOPE YOU DANCE • M.D. Sanders, T. Sillers • Universal-MCA/ASCAP, Soda Creek/ASCAP, Choice Is Tragic/BMI, Ensign/BMI

HOT R&B SINGLES

LET'S GET MARRIED • James Dupri, Brandon Casey, Brian Casey, Bryan-Michael Cox • So So Def/ASCAP, EMI April/ASCAP, Them Damn Twins/ASCAP, Babyboy's Little/SESAC, Noontime/SESAC

HOT RAP SINGLES

CALLIN' ME • Z Copeland, Jr., I. Folmar, D. Warren, K. Jones • Kalinmia/ASCAP, Lil' Nettie/ASCAP, Mr. Fiss & Diggle/BMI

HOT LATIN TRACKS

A PPURO DOLOR • Omar Alfanno • EMOA/ASCAP

Carlin Makes Multi-Catalog Deals; Hal Leonard Readies Holiday Folios

HOST OF CARLIN DEALS: Carlin America, the giant independent music publisher, has grown by some 4,000 to 5,000 copyrights through various acquisitions and deals.

New York-based chairman **Fred die Bienstock** tells *Words & Music* that his company has acquired the Paxton group of companies from the estate of **George Paxton**, comprising the Paxton, Paxwin, Winneton, Dunbar, and Whiting catalogs. Carlin America has also acquired a controlling interest in Golden Phoenix Music Corp., a Canadian publisher that has a worldwide deal with **Steve Wilkinson of the Wilkinsons**, the hot-selling country act.

Globally, Carlin Music U.K. has concluded a renewal of its representation of **Aretha Franklin's** Springtime catalog and **Dolly Parton's** Velvet Apple catalog. Carlin U.K. has also acquired **Axis Music Corp.**, which controls the publishing of heavy metal act **Saxon**.

Carlin has also organized a new subpublishing company, **Greenhorn Musikverlag**, a full-fledged member of German authors' rights group **GEMA**. This company will represent certain Carlin copyrights in Scandinavia, Benelux, Germany, Austria, Switzerland, Spain, and Portugal and make new deals in these territories. Greenhorn will be administered for the next seven years by Warner/Chappell, from which Carlin acquired the firm, which has a wholly owned subsidiary in France called **Nota Bene**. Bienstock would not reveal the overall cost of his various new acquisitions and other deals.

In another development, Carlin America has acquired a townhouse next to its headquarters at 126 E. 38th St. in New York. The 134 E. 38th St. site is described by Bienstock as a smaller building that will serve as an annex site for personnel overflow.

Bienstock's Carlin operation is the second-largest independent publisher in the world after **peermusic**. In rankings among all publishers, Bienstock's company would place

among the top five or six, although it is difficult to rank publishers because most companies do not break out their financial results.

ON A YULETIDE NOTE, Hal Leonard Corp. is debuting a variety of Christmas songbooks. In the matching folio department there is "98°—This Christmas" (\$14.95); "The Nightmare Before Christmas" (\$12.95), which is returning to the marketplace; "Contemporary Christian Christmas" (\$12.95); and "The Lighter Side Of Christmas" (\$14.95).

New piano solo books are "The Christmas Collection" (\$12.95), "A Celtic Collection" (\$10.95), "Songs Of Christmas" (\$8.95), and "Christmas At The Piano" (\$10.95).

Newcomers in Hal Leonard Corp.'s five-finger piano series are "Carols Of The Season" (\$6.95) and "That Christmas Time Of The Year"

(\$6.95). Big-note newcomers are "Children's Christmas Songs" (\$10.95), "Sacred Classics Of Christmas" (\$9.95), and "Disney's Christmas Songs" (\$8.95). New among "E-Z Play Today" titles are "Season's Greetings" (\$14.95) and "Children's Christmas Songs" (\$9.95).

In the big—really big—category is "The Ultimate Guitar Christmas Fake Book" (\$19.95), with 200 songs arranged with melody, lyrics, and chord frames. Other guitar releases are "Christmas Songs For Guitar" (\$10.95) and "A Merry Christmas Songbook" (\$8.95) in the "Strum It!" series and "Happy Holiday" (\$10.95) and "Let It Snow!" (\$10.95) for finger-style guitar.

PRI NT ON P RI NT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, "Legendary Licks 1983-1988."
2. "The Brian Setzer Orchestra."
3. **Powerman 5000**, "Tonight The Stars Revolt."
4. **Shedaisy**, "The Whole Shebang."
5. **Sevendust**, "Home."



by Irv Lichtman

Sony Music Studios Boosts Versatility With 2nd Oxford

IN ORDER TO accommodate its diverse production and post-production requirements, Sony Music Studios has just installed a second OXF-R3 "Oxford" digital console, which is manufactured by Sony Electronics.

With one Oxford already in use in the classical music studios, the facility's second is housed in Studio G, a room dedicated to audio post-production, and was quickly put to work on the surround music mix for an upcoming DVD Video.

A huge complex at 54th Street and 10th Avenue in New York, Sony Music Studios offers such services as music recording, mixing and mastering, audio and video post-production, live performance, and video shoots.

With the volume and diversity of sessions at Sony on any given day,

Sony engineers consider the advantages of digital mixing important to an uninterrupted work flow. Studio G handles every facet of audio for television, film, and video. Over the past four years, audio for DVD Video has accounted for an increasing percentage of the room's activity.

"We're going to be doing a lot more DVDs in the near future in this room," explains director of audio post-production **Susan Pelino**, among them DVD Video titles—each with multichannel audio mix—from the popular "Sessions At West 54th" series, which is produced entirely at Sony Music Studios.

"We do a lot of work for VH1 and MTV," she adds, "a lot of their music shows such as the 'Storytellers' series, and we have the Video Music Awards coming up. So the room needed to be versatile, to be able to handle a wide spectrum of music, documentary, and other TV shows and specials. We needed a desk that could handle anything we put in the room."

For these diverse applications, senior engineer **Michael Fisher** adds, the flexibility a digital console offers was extremely important.

"One of the advantages of the Oxford is its reset-ability, which is a common trait of a lot of digital consoles," says Fisher. "The Sony is definitely



by Christopher Walsh

among them. Projects are easy to exchange. Different types of projects are a button-push away. With the size of the Oxford—it's a 96-input desk—it's big enough that you don't have to worry about anything. We can deal with two 48-tracks on a very large music or DVD mix. The routing was extremely versatile."

"That makes things go a lot quicker," Pelino adds. "We've been doing so much music here at the studio that a lot of the shows Mike and I have already mixed are now coming back to us for DVD."

Large-format digital consoles are proliferating in the U.S., with installations on the increase for such competitors of Sony's Oxford as Solid State Logic's Axiom-MT, Euphonix's System 5, and AMS Neve's Capricorn. (Room 307 at Sony Music Studios, a surround mix room for music, features a Capricorn.)

As a result, say the recording engineers who operate them, the way they work is changing accordingly.

"There's a tendency to get kind of stale with a song after a time," says **Courtney Spencer**, VP of the Professional Audio Group for Sony Electronics' Broadcast and Professional Company. "It's great to be able to put it away, do something else, and then come back again, and a console that allows you to do that really changes the way you think about the mixing work flow."

"The Oxford can reset every single thing about it," Fisher adds, "literally in the blink of an eye, due to all the routing. You can actually do mix comparisons on the fly while the song is running and compare them without having to stop and wait for the console to reset."

In the post application, the advantages offered by digital consoles are enviable.

"We do a lot of versions of TV shows," says Pelino. "We have to deliver multiple versions, so we do simultaneous laybacks, each with different tracks going to different video masters. The second version might even have a slight variation. With the automation, we're able to quickly grab a section and move it to another

time in the show.

"We're able to do multiple versions very easily, which is something we used to have to do in separate passes



Pictured at the just-installed Sony Oxford digital console in Studio G at Sony Music Studios, from left, are Michael Fisher, Susan Pelino, and David Smith from Sony Music Studios and Courtney Spencer, Andy Munitz, and Terry Murphy from Sony Professional Audio Group.

in the old days," she says. "We have different projects happening in one day, so we need to switch over within a matter of minutes."

Complementing the flexibility of the Oxford, two surround monitoring arrays will be available in Studio G. A
(Continued on page 89)

FOR THE RECORD

In the July 8 Studio Monitor, Soundcraft technical director **Graham Blyth's** name was misspelled.

In the July 1 Studio Monitor, Fairlight USA CEO **John Lancken** was mistakenly identified as **Peter Lancken**.

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	EVERYTHING YOU WANT Vertical Horizon/ M. Enbert, B. Grosse (RCA)	LET'S GET MARRIED Jagged Edge/ J. Dupri, B.M. Cox (So So Def/Columbia)	I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)	WITH ARMS WIDE OPEN Creed/ J. Kurzweg (Wind-Up)	BREATHE Faith Hill/ B. Gallimore F. Hill (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	BEARSVILLE (Bearsville, NY) Ben Grosse	KROSSWIRE (Atlanta, GA) Brian Frye	JAVELINA (Nashville) Greg Broman	HOUSE ON BAUM RD. (Orlando, FL) John Kurzweg	OCEANWAY (Nashville) Julian King Ricky Cobble
CONSOLE(S)/ DAW(S)	Neve 8088 custom	DDA	API	Pro Tools	Neve 8078
RECORDER(S)	Studer A800 Mk III	Sony	Studer	Pro Tools	Sony 3348
MIX MEDIUM	Ampex 499	Quantegy 499	Quantegy 467	Hard Drive	Ampex 467
MIX DOWN STUDIO(S) Engineer(s)	ELECTRIC LADY STUDIOS (New York) Mark Endert	SILENT SOUND (Atlanta) Phil Tan, J.D.	THE SOUND KITCHEN (Nashville) Greg Broman	TRANS CONTINENTAL (Orlando, FL) John Kurzweg	THE RECORD PLANT (Los Angeles) Toby Wright
CONSOLE(S)/ DAW(S)	SSL 9000	SSL 4064 G	Neve VR 72	SSL 9000	SSL 9000
RECORDER(S)	Sony 3348	Studer A827	Ampex ATR 102	Studer 1/2"	Sony 3348
MASTER MEDIUM	Quantegy 467	Quantegy 499	Quantegy GP-9	Ampex 499	Ampex 467
MASTERING Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner	MASTERMIX Hank Williams	STERLING SOUND Ted Jensen	THE MASTERING LAB Doug Sax
CD/CASSETTE MANUFACTURER	BMG	SONY	UNI	BMG	WEA

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Latin Notas



by Leila Cobo

THE MOST SURPRISING thing about the nominations for the first-ever Latin Grammy Awards announced last week wasn't that *bachata* king **Juan Luis Guerra** and Brazilian icon **Caetano Veloso** could coexist in the same album of the year category as crooner **Luis Miguel**. Or that belly-baring teen pop sensation **Christina Aguilera** could compete with the socially conscious **Mercedes Sosa** in the female pop category.

What's surprising—given the timidity and staid nature of what's long been heard on the radio—is that the Latin music industry has dared to stand up to the status quo.

It's done so by bringing forth groups of nominees far more enticing in their eclecticism and musical breadth than much of what makes it to the general-market Grammys, both Latin and mainstream.

"I am pleased there is such a wide cross-section of known and unknown recordings, and it didn't skew in any direction," says **Michael Greene**, president/CEO of the National Academy of Recording Arts and Sciences (NARAS). "It's important that you don't get too popular or too high-profile. But when you go down the nominations, it's obvious they paid attention to the important recordings and not necessarily the most popular ones." (The Latin Grammys are administered by the Latin Academy of Recording Arts and Sciences

[LARAS], a sister organization of NARAS.)

It wasn't, of course, mere chance. Great efforts were made to ensure that the final nominees for the Latin Grammys would come from a pool that truly reflected the worldwide variety of music recorded in Spanish and Portuguese and often released abroad but not here.

To that effect, **Mauricio Abaroa**, senior VP and executive director of LARAS, spent months traveling from country to country in an effort to recruit members and get product submitted.

The real eye-opener was that in the final tally, voters often shunned commercialism and name recognition in favor of quality and respectability.

In the best duo or group performance category, for example, members took the easy way out by voting in the **Jennifer Lopez/Marc Anthony** duet "No Me Ames," which is a cover of an Italian tune (and not even the first, since Mexican singer **Yuri** also did a version with different lyrics). But the voters balanced things out by including "Cor Do Amor," a collaboration between harpist **Andreas Vollenweider** and **Milton Nascimento** put out by Sony Classical, and "Mienteme," from innovative pop/flamenco group **Ketama!**

Hugely popular in its native Spain and Europe for the past five years, **Ketama!**—whose music defies definition and had never garnered a Grammy nomination—is banking on the exposure of two nominations (the other is for best pop album) to take its new flamenco sound to both Latin and American audiences.

"It truly took me by surprise," says **Ketama!** singer **Antonio Carmona Amaya**. "I think this is the first time a flamenco group gets nominated for something like this. What happens is, I think, musicians know about us [in the U.S. and Latin America], but mass audi-

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				▶ No. 1 ◀	
1	2	3	21	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEÑ (O. ALFANNO)
2	1	1	14	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C. ROONEY (M. ANTHONY/C. ROONEY)
3	4	6	7	GISSELLE ARIOLA/BMG LATIN †	JURAME K. SANTANDER, B. OSSA (K. SANTANDER)
4	3	2	12	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E. ESTEFAN JR., M. FLORES (M. FLORES)
5	5	4	12	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J. SEBASTIAN (J. SEBASTIAN)
6	7	8	14	BANDA EL RECODO FONOVISIA	YO SE QUE TE ACORDARAS NOT LISTED (J. MARQUEZ)
7	10	10	35	GILBERTO SANTA ROSA SONY DISCOS †	QUE ALGUIEN ME DIGA J.M. LUGO, G. SANTA ROSA, A. JAEÑ (O. ALFANNO)
8	6	5	22	LOS TEMERARIOS FONOVISIA †	TE HICE MAL R. PEREZ (A.A. ALBA)
9	8	7	12	GLORIA ESTEFAN EPIC/SONY DISCOS †	NO ME DEJES DE QUERER E. ESTEFAN JR., G. NORIEGA, R. BLADES (G. ESTEFAN, E. ESTEFAN JR., R. BLADES)
10	13	24	5	FRANCISCO CESPEDES WEA LATINA †	DONDE ESTA LA VIDA D. FOSTER (F. CESPEDES)
11	9	9	16	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M. TAYLOR, B. RAWLING, (E. IGLESIAS, P. BARRY, M. TAYLOR)
12	14	15	12	REY RUIZ BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS O. PICHACO (O. PICHACO, E. GARCIA, J. POOLE)
13	11	14	26	CONJUNTO PRIMAVERA FONOVISIA †	MORIR DE AMOR J. GUILLÉN (R. GONZALEZ MORA)
				▶ GREATEST GAINER ◀	
14	35	—	2	CHRISTINA AGUILERA RCA/BMG LATIN †	POR SIEMPRE TU R. PEREZ, G. ROCHE (D. WARREN)
15	30	28	5	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	NO PUEDO OLVIDAR TU VOZ NOT LISTED (NOT LISTED)
16	32	—	2	LUIS FONSI UNIVERSAL LATINO	IMAGINAME SIN TI R. PEREZ (M. PORTMANN, R. PEREZ)
17	15	21	22	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R. PEREZ (R. PEREZ)
18	19	37	3	CHARLIE CRUZ WEACARIBE/WEA LATINA	AMARTE ES UN PROBLEMA S. GEORGE (C. GARCIA ALONSO, S. GEORGE)
19	18	12	21	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	VOLVER A AMAR K. SANTANDER (K. SANTANDER)
20	12	25	10	EMMANUEL UNIVERSAL LATINO †	CORAZON DE MELAO E. RUFFINENGO (J.A. RODRIGUEZ, M. TEJADA)
21	26	27	5	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	ME CAISTE DEL CIELO NOT LISTED (C. REYNA)
22	23	18	8	VICENTE FERNANDEZ SONY DISCOS	LOBO HERIDO NOT LISTED (A. MANZANERO)
23	25	11	18	ALEJANDRO FERNANDEZ SONY DISCOS †	QUIEREME R. BARLOW, G. NORIEGA, E. ESTEFAN JR. (R. BARLOW, A. CHIRINO, G. NORIEGA)
24	28	23	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	QUEMAME LOS OJOS R. AYALA (J.R. MARTINEZ)
25	16	20	9	LIMI-T 21 EMI LATIN †	COMO TU ME QUIERE' A MI E. TORRES SERRANT (J. BERMUDEZ)
26	33	38	5	CHARLIE ZAA SONOLUX/SONY DISCOS †	POR TU AMOR NOT LISTED (J. AVEDANO)
27	NEW ▶	1	1	ALEJANDRO FERNANDEZ SONY DISCOS	SI TE VAS E. ESTEFAN JR. (KIKE SANTANDER)
28	29	31	10	LIMITE UNIVERSAL LATINO †	ACARICIAME J. CARRILLO (ALAZAN)
29	17	16	13	BANDA MAGUEY RCA/BMG LATIN	QUE BONITO AMOR NOT LISTED (J.A. JIMENEZ)
30	24	22	4	LOS TIGRES DEL NORTE FONOVISIA	PRISION DE AMOR NOT LISTED (T. BELLO)
31	20	19	3	MELINA LEON SONY DISCOS †	BANO DE LUNA NOT LISTED (NOT LISTED)
32	31	—	2	JULIO IGLESIAS COLUMBIA/SONY DISCOS	GOZAR LA VIDA ESTEFANO (ESTEFANO)
33	21	17	18	LUIS MIGUEL WEA LATINA	AMARTE ES UN PLACER L. MIGUEL (J.C. CALDERÓN)
34	36	30	6	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU NOT LISTED (NOT LISTED)
35	27	26	7	MILLY QUEZADA SONY DISCOS	PIDEME NOT LISTED (NOT LISTED)
36	34	32	6	JYVE V EMI LATIN †	ENTRE TU Y YO E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN)
37	38	34	5	BANDA LA COSTENA RCA/BMG LATIN	POR LA ESPALDA NOT LISTED (P. SOSA)
38	22	29	9	JACI VELASQUEZ SONY DISCOS †	DE CREER EN TI R. PEREZ (D. MULLEN, N. COLEMAN, MULLEN, M. OCHS)
39	NEW ▶	1	1	MICKEY TAVERAS KAREN/CAIMAN	HISTORIA ENTRE TUS DEDOS M. TAVERAS (G. GRIG/NANI)
40	40	36	5	MARCO ANTONIO SOLIS FONOVISIA	INVENTAME M.A. SOLIS (M.A. SOLIS)

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LATIN TRACKS A-Z

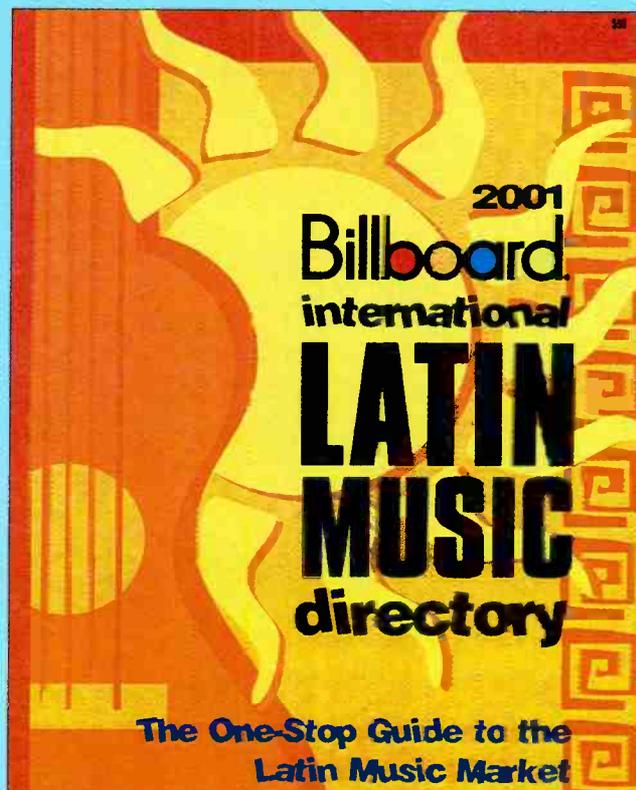
- TITLE (Publisher - Licensing Org.)
- 1 PURO DOLOR (EMOA, ASCAP)
 - ACARICIAME (W.B.M., SESAC)
 - AMARTE ES UN PLACER (El Pedrosillo, ASCAP)
 - AMARTE ES UN PROBLEMA (Universal Musica, ASCAP/Hey Chubby, ASCAP/Sir George, ASCAP/WB, ASCAP)
 - BANO DE LUNA (Not Listed)
 - COMO TU ME QUIERE' A MI (Not Listed)
 - CORAZON DE MELAO (Universal Musica, ASCAP)
 - DE CREER EN TI (ON MY KNEES) (Seat Of The Pants, ASCAP/Word, ASCAP/Octisongs, BMI)
 - DESDE QUE NO ESTAS (Maracas, BMI/Pichaco, BMI)
 - DONDE ESTA LA VIDA (Warner/Chappell)
 - ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
 - ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)
 - GOZAR LA VIDA (World Deep Music, BMI)
 - HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)
 - IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubel, ASCAP/Universal, ASCAP/Marport, ASCAP)
 - INVENTAME (Crisma, SESAC)
 - JURAME (F.I.P.P., BMI)
 - LOBO HERIDO (Manzamusic, SACM/D'Nico Int'l, BMI)
 - ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)
 - MORIR DE AMOR (Seg Son, BMI)
 - MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
 - NO ME DEJES DE QUERER (F.I.P.P., BMI)
 - NO PUEDO OLVIDAR TU VOZ (Not Listed)
 - PIDEME (Not Listed)
 - POR LA ESPALDA (Edimal/Jam, BMI)
 - POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)
 - POR TU AMOR (Copyright Control)
 - PRISION DE AMOR (Jam, BMI)
 - QUE ALGUIEN ME DIGA (EMOA, ASCAP)
 - QUE BONITO AMOR (Phamm/Peermusic, BMI)
 - QUEMAME LOS OJOS (Marrie, BMI)
 - QUE VOY A HACER SIN TI (KMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)
 - QUIEREME (Estefan, ASCAP/F.I.P.P., BMI)
 - SECRETO DE AMOR (Not Listed)
 - SI TE VAS (F.I.P.P., BMI)
 - SOLO ME IMPORTAS TU (BE WITH YOU) (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
 - TE HICE MAL (ADG, SESAC)
 - VOLVER A AMAR (F.I.P.P., BMI)
 - Y SIGUES SIENDO TU (Not Listed)
 - YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	57 STATIONS
1 SON BY FOUR SONY DISCOS	1 MARC ANTHONY COLUMBIA/SONY DISCOS	1 BANDA EL RECODO FONOVISIA
2 THALIA EMI LATIN	2 GISSELLE ARIOLA/BMG LATIN	2 JOAN SEBASTIAN MUSART/BALBOA
3 MARC ANTHONY COLUMBIA/SONY DISCOS	3 SON BY FOUR SONY DISCOS	3 CONJUNTO PRIMAVERA FONOVISIA
4 GISSELLE ARIOLA/BMG LATIN	4 REY RUIZ BOHEMIA/UNIVERSAL LATINO	4 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN
5 CHRISTINA AGUILERA RCA/BMG LATIN	5 CHARLIE CRUZ WEACARIBE/WEA LATINA	5 LOS ANGELES AZULES DISCA/EMI LATIN
6 FRANCISCO CESPEDES WEA LATINA	6 GILBERTO SANTA ROSA SONY DISCOS	6 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN
7 LUIS FONSI UNIVERSAL LATINO	7 LIMI-T 21 EMI LATIN	7 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE
8 CHAYANNE SONY DISCOS	8 GLORIA ESTEFAN EPIC/SONY DISCOS	8 BANDA MAGUEY RCA/BMG LATIN
9 CHRISTIAN CASTRO ARIOLA/BMG LATIN	9 LUIS FONSI UNIVERSAL LATINO	9 LOS TIGRES DEL NORTE FONOVISIA
10 CHARLIE ZAA SONOLUX/SONY DISCOS	10 MILLY QUEZADA SONY DISCOS	10 LIMITE UNIVERSAL LATINO
11 GLORIA ESTEFAN EPIC/SONY DISCOS	11 THALIA EMI LATIN	11 VICENTE FERNANDEZ SONY DISCOS
12 RICARDO ARJONA SONY DISCOS	12 MICKEY TAVERAS KAREN/CAIMAN	12 ROGELIO MARTINEZ DISCOS CISNE
13 LOS TEMERARIOS FONOVISIA	13 VICTOR MANUELLE SONY DISCOS	13 BANDA LA COSTENA RCA/BMG LATIN
14 ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	14 JYVE V EMI LATIN	14 BANDA EL RECODO FONOVISIA
15 ALEJANDRO FERNANDEZ SONY DISCOS	15 GILBERTO SANTA ROSA SONY DISCOS	15 PESADO WEA/EMI LATINA

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates songs with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2000 Billboard/BPI Communications, Inc.

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NOTAS

(Continued from preceding page)

ences don't. So this is a huge opportunity to be seen by the Latin world."

Some record executives argue that putting quality before sales is the Grammy tradition. "If you follow the Grammy history, it doesn't have to do with the amount of sales, so they basically base their categories on quality pieces of product," says **George Zamora**, president of WEA Latina.

But name recognition has always been a crucial factor in determining both Grammy nominees and winners, especially in the Latin categories, where many voters are not always well-informed about the music.

In the Latin Grammys, where voters must be members of LARAS with credits in recordings predominantly in Spanish or Portuguese, a broader knowledge is a given, as evidenced by the list of nominees (see partial list, this page).

In the coveted new artist category, for example, there isn't a single big chart-topper, in contrast with the recent Grammy battle of the divas featuring Aguilera and Britney Spears.

Here, the battle is among well-regarded but relatively unknown newcomers (save Buena Vista Social Club's **Ibrahim Ferrer**, included as a new artist because this is his first solo recording). Perhaps the most unexpected of the lot is Miami-based singer/songwriter **Fernando Osorio**, who has written for big-name artists but whose own solo debut was released just three months ago and has yet to get on any chart.

"I think industry people—producers, arrangers, musicians—know Fernando Osorio very well, and that, of course, helps," says Zamora.

Name recognition—both for himself and for producer **Phil Ramone**—may have also helped respected rocker **Paez** garner his four nominations (five if you include best-engineered album) for his album "Abre" and the single "Al Lado Del Camino."

Paez, like **Shakira** and **Maná**, ended up with nominations in both rock and pop categories, while **Carlos Vives** bridged pop and tropical with the enthralling "El Amor De Mi Vida" and the single "Fruta Fresca."

The dichotomy merely reinforces the belief that Latin music had become too diverse, too widespread, and too excellent for the confines of the few categories afforded in the general-market Grammys.

If the same realization starts to dawn on radio and audiences, real progress will be made.

NEW SIGNINGS: In other news, Universal Music Latino president **Carlos Sanchez** and Universal Music Mexico president **Carlos Feliz** recently signed **Los Tucanes De Tijuana** to a three-year, four-album deal.

Meantime, negotiations are still under way for Sony Discos' signing of salsa diva **India** away from RMM. India's departure from RMM follows that of **Celia Cruz** and **Marc Anthony**, who both also went to Sony.

To contact Billboard Latin/Caribbean bureau chief **Leila Cobo**, call 305-361-5279 or E-mail her at lcobo@billboard.com. The fax number is 305-361-5299.

Nominees For Latin Grammys

The following are the nominees in the first nine categories of the Latin Grammy Awards. The nominees were announced July 7 by the Latin Academy of Recording Arts and Sciences, a sister organization of the National Academy of Recording Arts and Sciences.

A listing of all the nominees will appear in the next issue.

Record of the year: "Dímelo (I Need To Know)," **Marc Anthony**; "Tiempos," **Rubén Blades**; "Livin' La Vida Loca" (Spanish version), **Ricky Martin**; "Corazón Espinado," **Santana Featuring Maná**; "Fruta Fresca," **Carlos Vives**.

Album of the year: "Ni Es Lo Mismo Ni Es Igual," **Juan Luis Guerra 440**; "Amarte Es Un Placer," **Luis Miguel**; "MTV Unplugged," **Shakira**; "Livro," **Caetano Veloso**; "El Amor De Mi Tierra," **Carlos Vives**.

Song of the year: "Al Lado Del Camino," **Fito Paez**, songwriter; "Dímelo (I Need To Know)," **Marc Anthony**, **Robert Blades**, **Angie Chirino**, and **Cory Rooney**, songwriters; "El Niágara En Bicicleta," **Juan Luis Guerra**, songwriter; "Fruta Fresca," **Martin Madera**, songwriter; "O Tu O Ninguna," **Juan Carlos Calderón**, songwriter.

Best new artist: **Café Quijano**, **Ibrahim Ferrer**, **Amaury Gutier-**

rez, **Fernando Osorio**, **Ivete Sangalo**.

Best female pop vocal performance: "Genio Atrapado," **Christina Aguilera**; "Meu Erro," **Zizi Possi**; "Ojos Así," **Shakira**; "Al Despertar," **Mercedes Sosa**; "Llegar A Ti," **Jaci Velásquez**.

Best male pop vocal performance: "Dímelo (I Need To Know)," **Marc Anthony**; "Quiéreme," **Alejandro Fernández**; "Bella (She's All I Ever Had)," **Ricky Martin**; "Tu Mirada," **Luis Miguel**; "Fruta Fresca," **Carlos Vives**.

Best pop performance by a duo or group with vocal: "Miénteme," **Ketama!**; "No Me Ames," **Jennifer López** and **Marc Anthony**; "Se Me Olvidó Otra Vez," **Maná**; "Santo, Santo," **Só Pra Contrariar** and **Gloria Estefan**; "Cor Do Amor," **Andreas Vollenweider** and **Milton Nascimento**.

Best pop instrumental performance: "El Despertar Escandalo," **Di Blasio**; "Dois Córregos," **Ivan Lins**; "Oh Havana, When I Think Of You," **Frankie Marcos** (duet with **Arturo Sandoval**); "El Farol," **Santana**; "Luna Latina," **Nestor Torres**.

Best pop album: "Toma Ketama!," **Ketama!**; "MTV Unplugged," **Maná**; "Amarte Es Un Placer," **Luis Miguel**; "Vengo Naciendo," **Pablo Milanes**; "MTV Unplugged," **Shakira**.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

France Eases Music Airplay Quotas Gold, Youth-Oriented Stations Benefit From Amendments

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

PARIS—French broadcasters and record labels have declared themselves broadly satisfied with a revision of the 1994 music quota legislation that preserves the system's principles while relaxing some of its more draconian regulations.

The new amendments to the quota legislation (originally passed by the French National Assembly in 1994 to take effect in 1996) were approved by French legislators June 29 as part of a new communications bill. The former law required all stations—regardless of format—to broadcast a minimum of 40% of French-sung music, half of which had to be by new talent. However, this had long rankled with gold formats and youth-oriented stations, who found the regulations restrictive.

The changes recognize the specific needs of such broadcasters. "Stations specializing in musical heritage" will now have to broadcast 60% French content, including 5% new talent/new productions. At the same time, stations "specializing in the promotion of young talent"—the official definition of youth-oriented stations—have had their mandatory share of French content dropped to 35%, but their share of new talent/productions has been upped to 25% of all music played. Other formats retain the 40%/20% quota rule.

New productions are defined as records commercially released within the past six months; new talent is an act that has not yet been awarded two gold albums. (Gold represents French sales of over 100,000 units.) The initial set of amendments had called for gold stations to play at least 10% of new talent/new productions, while youth formats were to play 25% new talent and 10% new productions.

Hervé Rony, director general of labels' body SNEP, admits that, although the new regulations are not exactly what the industry had expected, they have "preserved the principle of quotas, even if we had to accept a compromise."

Marc Pallain, managing director of NRJ and president of radio trade organization SRN—which represents major national radio networks such as NRJ, Fun Radio, Nostalgie, RFM, and Europe 2—says he is "satisfied" with the changes. He adds, "Of course, one can always hope for more relaxed regulations, but all in all, it's an improvement. It will ease up the pressure on gold formats and make them easier to program, and give more flexibility to youth formats. In the end, it is good for the diversity of

content, because we will have fewer similar titles on the various stations."

In a last-ditch effort to win the support of members of Parliament, SNEP sent a package of 300 CDs of new talent to the Parliament claiming that if the new law failed to take into consideration these new talents, their future was bleak.



MONTFORT

Sony Music France president/CEO Olivier Montfort says he welcomes the text, "which marks a serious improvement over what was initially voted for by the Parliament." The initial changes in the quota law were originally introduced by the government; however, they were modified during their first reading in the National Assembly. Those modifications in turn were rejected by the Senate before the final version of the bill was voted through by the National Assembly in its second reading.

Montfort says that the industry had come back from "the brink of disas-

ter" with the passage of the amendments into law. He adds, "We always have surprises at the Parliament. It shows we need to improve our lobbying capacity."

The new communications bill, two years in the making, had suffered a string of setbacks in Parliament before finally being voted through. Its overall purpose is to adapt France's audiovisual regulatory system to the digital era.

The new law introduces liability for Internet providers, albeit in a rather restricted way. According to the law, access providers will only be legally responsible for the content of the services they carry if they have not acted to prevent access to a specific site after a legal notification.

Rony says this provision in the law was initially even more relaxed. "At least, we have managed to obtain [a ruling] that access providers who deal with illegal content have some responsibility, but the law doesn't say that providers have to withdraw illegal content. As with quotas, we obtained something—but it was more of a damage limitation job."



Cause To Celebrate. Dutch violinist André Rieu receives an International Federation of the Phonographic Industry Platinum Europe Award from Universal Music International (UMI) chairman/CEO Jorgen Larsen. The trophy recognizes 1 million sales across Europe of Rieu's Polydor Records album "Celebration." The presentation was made after the musician's first-ever U.K. concert on June 26 at the Royal Albert Hall in London, which was taped for TV syndication later this year. Pictured, from left, are Larsen; Rieu; Max Hole, UMI senior VP of international marketing and A&R; and John Kennedy, right, chairman/CEO of Universal Music U.K.

Korea Loosens Ban On Japanese Pop Culture

BY ELISA KIM

SEOUL—It is now legal to sell recordings by Japanese artists in South Korea—as long as the songs offered do not contain any lyrics in Japanese.

The latest moves to open the South Korean market to Japanese pop culture were announced June 27 by Culture and Tourism Minister Park Jie-won. Along with the end of

the ban on record sales comes the dropping of any restrictions on live public performances of Japanese-language pop music.

"The effect of Japanese pop cultural products has been less serious than previously thought, and, in fact, their impact on the Korean market and culture has been highly positive," said Park at a press conference announcing the latest round

Acts From Germany Shine In Platinum Certifications

BY PAUL SEXTON

LONDON—Only days before the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards gala in Brussels July 13, a swath of European stars did the institution proud in a bumper list of June sales certifications.

Five acts from around the Continent had albums receiving their first Platinum Europe Award—given for pan-European sales of 1 million units or more—while another hit double-platinum. Three more megastar American acts were also in the winners' circle, two of them at double-platinum. Germany was the month's star territory, producing three of those new million-sellers in Herbert Grönemeyer, Sasha, and Xavier Naidoo.

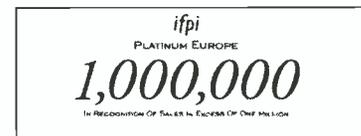
The list reinforced the continuing popularity among European record-buyers of both retrospective and "unplugged" albums, as Whitney Houston's "Greatest Hits" collection on Arista and Barry White's Universal Music TV set "The Ultimate Collection" raced to certified sales of 2 million, as did the Corrs' 143/Lava/Atlantic album "Unplugged." Grönemeyer's "Live/Unplugged" release, on EMI, reached its first million.

While Houston's career anthology hit double-platinum in little more than a month after release, White's made a slow glide to its second million in an echo of the soul giant's mellow, unhurried musical style. "We first released that album in 1988, and we've strategic-marketed it three or four times over that period," says Brian Berg, London-based managing director of Universal Music TV. The album is still charting in the U.K., Germany, Belgium, and Spain, re-

cently bolstered by the windfall promotion of hits from it in the popular TV series "Ally McBeal."



CORR



"All of a sudden," says Berg, "because of [that placement] and the fact that he's an enormous star anyway, we decided to have another crack at it and did another 300,000 albums in the last six months." He adds that

the recent U.K. No. 1 success of Black Legend's Eternal/WEA single update of White's "You See The Trouble With Me" is providing a

further retail boost for the collection. Grönemeyer was due to be on hand at the July 13 ceremony to collect his (Continued on page 85)

Aussies Laud Return Of Indie Charts

BY CHRISTIE ELIEZER

SYDNEY—Australian independent labels and retailers have applauded the July 3 relaunch of trade body the Assn. of Independent Record Labels' (AIR) weekly chart after a 15-month absence.

The approbation, however, is not merely because they need an indicator to show how buoyant the local independent sector is at the moment. The "official" Australian Record Industry Assn. (ARIA) chart does that.

"It's nice to have an independent chart full of independent releases," Nic Dalton, owner of Sydney's Half a Cow Records and a one-time member of Evan Dando's band the Lemonheads, drily points out.

Dalton is acknowledging the fact that in Australia the financial and ideological gap between independents and majors has become increasingly blurred—they often share distribution and personnel. Yet Sebastian Chase, managing director of another long-term Sydney indie label, Phantom Records,

(Continued on page 77)



Local Heroes Pickett, Downchild Prove Toronto Still Has The Blues

BY LARRY LeBLANC

TORONTO—Toronto blues aficionados have never been short of local blues guitar heroes—certainly, most believe that native son Robbie Robertson could wipe the floor with Eric Clapton on any given day.

Forty years ago, Toronto's staid music scene was transformed when Arkansas rockabilly singer Ronnie Hawkins took over club residencies at the Concord Tavern and then at Le Coq d'Or in 1959. Up till then, Toronto had been a British backwater, with its best-known musical exports being the Billboard-charting white vocal acts the Diamonds, the Four Lads, and



PICKETT

the Rover Boys.

Hawkins' original backup band, the Hawks, included Arkansas-born drummer Levon Helm and, at different times, American guitarists Fred Carter Jr. and Roy Buchanan—and then Robertson who, at 15, joined originally as bassist. Hawkins later recruited Ontario musicians Rick Danko on bass and keyboardists Richard Manuel and Garth Hudson. That version of the Hawks backed Hawkins for two years before leaving him to record unsuccessfully as the Canadian Squires, then Levon & the Hawks. The group linked up with Bob Dylan in 1965, then became the Band.

Hawkins and that trio of guitarists laid the foundation of R&B and blues that has dominated Toronto's music scene since. Robertson especially showed the way for such local blues-style guitarists as Domenic Troiano (who took his place with Hawkins), Terry Bush, Bobby Starr, and Freddie Keeler in the '60s—and later David Wilcox, Colin Linden, and Jeff Healey.

"Who knows what the musical landscape here would have looked like if Ronnie Hawkins hadn't come," says Prima Donnas lead singer John Dickie, a veteran of the city's blues scene since the mid-'60s.

"That Toronto [guitar] sound goes back a way, and it's pretty damn official," adds Linden. "Howlin' Wolf's guitarists Willie Johnson and Hubert Sumlin also influenced it; Fred Carter Jr. and Roy Buchanan really listened to them."

In the '60s, the Hawks and such British blues-based rock bands as the Rolling Stones, the Animals, and

the Yardbirds propelled the popularity of the music in Toronto, with such bands as David Clayton-Thomas & the Shays, the Mandala, Bobby Kris & the Imperials, Luke & the Apostles, Jack London & the Sparrow (later renamed Steppenwolf), and the Ugly Ducklings all performing locally.

"The Hawks or David Clayton-Thomas were all then doing [covers of songs by U.S. blues artists] B.B. King and Bobby 'Blue' Bland," recalls Dickie. "Plus the impact Jimmy Reed had on music here was tremendous."

In the '70s, while many top musical figures left Toronto to achieve stardom in the U.S., such local blues acts as the Downchild Blues Band, Whiskey Howl, King Biscuit Boy, Jack de Keyser, Crowbar, David Wilcox, and Paul James became very popular locally and, in some cases, nationally.

While there are pockets of support for blues in other parts of the country, Toronto has remained the home of the blues in Canada. Despite local blues musicians having difficulty eking out a career playing in clubs here or being unable to make the leap to national touring, the scene continues to draw fledgling players from every corner of the country.

"This is a blues and a ['60s-style] R&B town, and it always has been," says Dickie. "However, right now few [blues] musicians work full time. They are working, but the scene is not like it was."

A problem is that despite its popularity in such local clubs as the Silver Dollar Room, Black Swan, Cadillac Lounge, Blues on Bellair, and Chicago's Diner, blues airplay is limited to single radio shows on local college stations and on CBC-Radio's weekly national program, "Saturday Night Blues." The majority of blues releases are independently issued by the artists themselves.

Despite these obstacles, many Toronto blues artists who got their start decades ago remain very active today. These include the Downchild Blues Band, the Jeff Healey Band, Colin Linden, Michael Pickett, King Biscuit Boy, Rita Chiarelli, and Chris and Ken Whiteley. Emerging in recent years have been Carlos del Junco, the Sidemen, Fathead, Raoul & the Big Time, Blue Room, Rick Zolkower, the Prima Donnas, Blues-O-Matic, and the Rockin' Highliners.

"There's an interesting trend happening with recent recordings by Michael Pickett, Fathead, and the Sidemen," notes longtime local blues supporter and promoter Richard Flohil. "All three are trying to push the envelope. Pickett's album, for instance, is very adventurous."

The 11 songs written by Pickett for his sophomore album, "Conversation With The Blues," transcend the urban blues idiom with gospel, rural blues, and even classical

music touches. The album was independently released June 1 by Pickett's Sweetest Gal Music label; it is distributed nationally by Festival Distribution.

A lead vocalist and harmonica player from 1970-74 with Whiskey Howl (one of the city's first traditional blues bands) and sideman for U.S. blues icons Big Mama Thornton, Koko Taylor, Sunnyland Slim, John Lee Hooker, and Bo Diddley over the years, Pickett claims he's more challenged by recording original songs than recycling standards.

"For me the blues is a living art form," he says. "I could write a tune about blues on the Mississippi Delta,

'The moment they hit the stage, you know immediately it's Downchild. The band is still hot today'

—MICHAEL PICKETT—

or even write a tune in that idiom, but the lyrics have to be current. If you're going to regurgitate 'Got My Mojo Working,' you better know what you're singing about."

Led by harpist/guitarist Donnie Walsh, the Downchild Blues Band is recognized as the patriarch of Toronto's rich blues musical tradition—the band has been together for 31 years. Among the reasons for the band's enduring popularity is that, regardless of its changing lineup (more than 130 members to date), it always sounds like Downchild. "The moment they hit the stage, you know immediately it's Downchild," says Pickett. "The band is still hot today."

Downchild came together in June 1969 after Walsh and bassist Jim Milne saw Muddy Waters perform at the Colonial Tavern in Toronto. Local musicians in the 1960s and 1970s got to meet, play, and hang out with many of the American blues greats. Waters, Howlin' Wolf, John Lee Hooker, Buddy Guy, and James Cotton appeared frequently at the Colonial Tavern, El Mocambo, and Le Coq D'or.

At the same time such country bluesmen as Mississippi John Hurt, the Rev. Gary Davis, Sonny Terry & Brownie McGhee, and Skip James regularly played local folk clubs or at the annual Mariposa Folk Festival. Also, American singer/guitarist Lonnie Johnson spent the last five years of his life in Toronto; he died here in 1970.

"Going to the Colonial Tavern, getting in when I was 17 and seeing Muddy Waters and James Cotton

(Continued on page 77)

newsline...

VIRGINIE AUCLAIR has been promoted to the position of managing director, Columbia Group, at Sony Music France. She was previously GM of international at Columbia and, as senior VP of Sony Music France, was in charge of the international marketing of the company's local repertoire. She retains the latter position in addition to her new role. She reports to Sony Music France president/CEO Olivier Montfort, whom she replaces at Columbia. Montfort says that his next main appointment will be to find a managing director for Sony's S.M.A.L.L. label, a position vacant since the departure two months ago of Philippe Desindes, who has become president of Warner Music France. In the meantime, Montfort is responsible for day-to-day management duties at S.M.A.L.L. **EMMANUEL LEGRAND**

ACQUISITIVE GERMAN INDIE edel music AG has taken a 51% stake in Hamburg-based dance label Kontor Records, which it distributes, for an undisclosed sum. Edel Records managing director Jens Geisemeyer will join Kontor chief Jens Thele as co-managing director of the label. The stake was previously owned by Thele and two members of label act Scooter—Rick Jordan and H.P. Baxxter—who now jointly hold the remaining equity in Kontor. **WOLFGANG SPAHR**



NEW YORK-BASED INDEPENDENT roots label Shanachie Entertainment has launched an Australian operation, with two former Festival Mushroom Group (FMG) executives in key roles. Former FMG deputy managing director Warren Fahey becomes president of Shanachie Australia, reporting to Shanachie Entertainment president/CEO Richard Nevins. Former FMG specialist publicist and marketing manager Martin Delcanho is named national sales and marketing manager. The Sydney-based company will handle its own A&R, sales, publicity, and distribution. **CHRISTIE ELIEZER**

SONY MUSIC has acquired Belgian indie label Double T Music for an undisclosed sum. It will integrate the Brussels-based imprint and its affiliates in the Netherlands, France, and Germany into its own operations. The label originally formed a partnership with Sony Music Belgium in 1995. Co-founders and managing directors Jan Theys and Christophe Turcksin will remain as consultants; they retain control of the Double T publishing company. **LARS BRANDLE**

SINGAPORE-BASED DIGITAL DOWNLOAD RETAILER Soundbuzz.com has announced a distribution agreement with Pony Canyon (Malaysia), an affiliate of Japanese independent label Pony Canyon. Soundbuzz co-founder Sudhanshu Sarronwala says, "We are honored to have Pony Canyon (Malaysia) on board with us to help promote their artists' music on Soundbuzz.com and make [it] available for purchase through secure digital downloads on our Web site." **STEVE McCURE**

TWO MAJOR CANADIAN COUNTRY MUSIC figures, artist manager Leonard Rambeau and singer/songwriter Colleen Peterson, will be inducted into the Canadian Country Music Hall of Fame Sept. 10. At the time of his death from cancer in 1995, at the age of 49, Rambeau had been Anne Murray's personal manager for 20 years. He was president of Murray's management firm, Balmur Ltd., which has managed Canadian artists Rita MacNeil, George Fox, John Allen Cameron, and Frank Mills. Rambeau was also a co-founder of the Canadian Academy of Recording Arts and Sciences and served on the board of Nashville's Country Music Assn. from 1982-88. Peterson, who died in 1996 at the age of 46, began her career in Ottawa in the late '60s as a member of folk/rock group Three's A Crowd. In 1976 she signed with Capitol Records in the U.S. and released three solo country albums. She lived in Nashville from 1979-88, touring as a backup singer with Charlie Daniels and providing backup vocals for recordings by Waylon Jennings, Roger Miller, and others. Returning to Canada, she co-founded the vocal group Quartette in 1994. **LARRY LeBLANC**

FRANK HELMINK has stepped down as program director at Dutch-language music television station the Music Factory (TMF) to fill a similar post at online content provider Alpha69 Productions. Len Doens has been appointed as his successor, effective July 1. Doens will take on the same responsibilities for TMF's Belgian arm; as program director international, he reports to TMF managing director René Witzel. **ROBERT TILLI**

THE HIGH COURT IN LONDON will begin hearing Nov. 20 the breach-of-contract action filed against teenage soprano Charlotte Church and her parents by former manager Jonathan Shalit. Shalit was dismissed by her parents, James and Maria Church, earlier this year (**Billboard-Bulletin**, Jan. 17). Shalit is seeking more than 50,000 pounds (\$75,840) in damages. **ADAM WHITE**

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/17/00			GERMANY (Media Control) 07/11/00			U.K. (CIN) 07/08/00 Supported by worldpop.com			FRANCE (SNEP/FOP/Tite-Live) 07/11/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	FOR YOU HIKARU UTADA TOSHIBA-EMI	1	1	GROSSER BRUDER ZLATKO & JURGEN RCA	1	NEW	BREATHLESS THE CORRS 143/LAVA/EASTWEST	1	1	CES SOIREES LA YANNICK EGP/SONY
2	NEW	MIZU-RIKU-SORA, MUGENDAI 19 VICTOR/UNIVERSAL	2	2	AROUND THE WORLD ATC HANSA	2	1	THE REAL SLIM SHADY EMINEM INTERSCOPE	2	2	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
3	NEW	OTOME PASTA NI KANDO TANPOPO ZETIMA	3	3	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	3	NEW	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	3	5	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
4	3	SEASONS AYUMI HAMASAKI AVEV TRAX	4	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	4	NEW	SUNDAY MORNING CALL OASIS BIG BROTHER	4	4	I'M OUTTA LOVE ANASTACIA EPIC
5	NEW	ASHITA NO KAZE MASAYASHI YAMAZAKI POLYDOR	5	5	TRY AGAIN AALIYAH VIRGIN	5	NEW	WHEN I SAID GOODBYE/SUMMER OF LOVE STEPS JIVE	5	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
6	2	NATSU NO OHSAMA KINKI KIDS	6	6	SUPERGIRL REAMONN VIRGIN	6	NEW	WOMAN TROUBLE ARTFUL DODGER/R. CRAIG/C. DAVID FFRR	6	3	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
7	NEW	HITOTSU DAKE JUDY AND MARY EPIC RECORDS	7	7	TAKE MY HEART BAND OHNE NAMEN EPIC	7	NEW	WILL I EVER ALICE DEEJAY POSITIVA	7	7	EASY LOVE LADY EGP/SONY
8	4	NIJI NI NARITAI TUBE SONY	8	9	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	8	2	GOTTA TELL YOU SAMANTHA MUMBA	8	9	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
9	NEW	ESCAPE MISIA BMG FUNHOUSE	9	10	THE RIDDLE GIGI D'AGOSTINO ZYX	9	5	WILD CARD/POLYDOR	9	NEW	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
10	5	SAKURA ZAKA MASAHARU FUKUYAMA	10	13	LATINO LOVER LOONA UNIVERSAL	10	NEW	SANDSTORM DARUDE NEO	10	8	FREESTYLER BOMFUNK MC'S EPIC
11	NEW	SATURDAY NIGHT BLANKEY JET CITY POLYDOR	11	15	ICH LEBE FUR HIP HOP D.J. TOMEKK FEATURING GZA ARIOLA	11	4	I WANT YOUR LOVE ATOMIC KITTEN INNOCENT/VIRGIN	11	11	NE ME JUDGEZ PAS SAWT EL ATLAS SMALL/SONY
12	6	LOVE 2000 HITOMI AVEV TRAX	12	12	JUNIMOND ECHT EDEL	12	3	YELLOW COLDPLAY PARLOPHONE	12	10	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
13	8	UEWO MUTE ARIUTE YUKOU NEPTUNE	13	11	LOVE PARADE 2000 DR. MOTTE & WESTBAM RCA	12	6	SPINNING AROUND KYLIE MINOGUE PARLOPHONE	13	12	MAMBO MAMBO LOU BEGA BMG
14	NEW	WASUREMONO BANCYO DREAMS COME TRUE	14	16	I'M OUTTA LOVE ANASTACIA EPIC	13	6	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/POSITIVA	14	15	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
15	10	Tsunami SOUTHERN ALL STARS VICTOR/UNIVERSAL	15	14	ONE TO MAKE HER HAPPY MARQUE EDEL	14	9	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	15	16	LE BELAN JACKY & BEN-J SMALL/SONY
16	9	HAPPY SUMMER WEDDING MORNING MUSUME ZETIMA	16	10	ICH WILL NUR DICH ALEX POLYDOR/UNIVERSAL	15	NEW	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA	16	13	THAT DON'T IMPRESS ME MUCH SHANIA TWAIN MERCURY/UNIVERSAL
17	7	MEMORIES SPITZ POLYDOR	17	20	IT FEELS SO GOOD SONIQUE UNIVERSAL	16	7	YOU SEE THE TROUBLE WITH ME BLACK LEGEND ETERNAL/WEA	17	NEW	HEY ARRIBA RAYDEL FTD/SONY
18	NEW	AI TO SYURA TOSHIKI KADOMATSU BMG FUNHOUSE	18	NEW	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	17	10	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	18	NEW	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
19	13	AA SEISYUN NO HIBI YUZU SENHA & CO.	19	NEW	GEMMA BIER TRINKEN ANTON FEATURING DJ OTZI EMI	18	13	REACH 5 CLUB 7 POLYDOR	1	1	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
20	14	AUJO YUKI KOYANAGI EASTWEST JAPAN	20	19	ALBUMS	19	8	SUMMER OF LOVE LONYO RIVERHORSE/EPIC	2	3	MOBY PLAY VIRGIN
1	1	MAI KURAKI DELICIOUS WAY GIZA STUDIO	1	1	BON JOVI CRUSH MERCURY/UNIVERSAL	20	12	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	3	2	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
2	NEW	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC RECORDS	2	2	WOLFGANG PETRY KONKRET HANSA	1	2	ALBUMS	4	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
3	2	KEN HIRAI THE CHANGING SAME SONY	3	3	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	2	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	5	4	SANTANA SUPERNATURAL ARISTA/BMG
4	NEW	FUMIYA FUJII IN AND OUT SONY	4	4	B. B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	3	3	DAVID GRAY WHITE LADDER EASTWEST	6	11	ANATACIA NOT THAT KIND EPIC
5	4	T.M. REVOLUTION DISCORDANZA TRY MY REMIX—SINGLE COLLECTIONS ANTINOS RECORDS	5	5	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	6	6	MOBY PLAY MUTE	7	8	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
6	5	COCCO RAPUNZEL VICTOR	6	6	SOUNDTRACK ROMEO MUST DIE VIRGIN	7	7	RICHARD ASHCROFT ALONE WITH EVERYONE HUT	8	NEW	VARIOUS HIP HOP SOUL PARTY VOL. 4 ULM/UNIVERSAL
7	7	YUKI KOYANAGI KOYANAGI THE COVERS PRODUCT 1 EASTWEST JAPAN	7	9	SANTANA SUPERNATURAL ARISTA/ARIOLA	8	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	9	6	ERA ERA 2 MERCURY/UNIVERSAL
8	NEW	LISA ONO PRETTY WORLD TOSHIBA-EMI	8	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	9	9	S CLUB 7 7 POLYDOR	10	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
9	3	L'ARC-EN-CIEL ECTOMORPHED WORKS K/VOON	9	8	REAMONN TUESDAY VIRGIN	10	14	TOM JONES RELOAD GUT	11	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
10	9	QUEEN QUEEN IN VISION TOSHIBA-EMI	10	19	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	11	12	GABRIELLE RISE GO! BEAT/POLYDOR	12	10	SINSEMILIA TOUT C'QU'ON A DOUBLE T/SONY
11	13	KINKI KIDS KINKI SINGLE SELECTION	11	15	RED HOT CHILI PEPPERS CALIFORNICATION WEA	12	15	TRAVIS THE MAN WHO INOEPNOIENTE	13	19	VARIOUS ARTISTS SOLIDAYS BMG
12	6	JOHNNY'S ENTERTAINMENT	12	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	13	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	14	14	ST. GERMAIN TOURIST EMI
13	8	MAX SUPER EUROBEAT PRESENTS HYPER EURO MAX AVEV TRAX	13	12	HELMUT LOTTI OUT OF AFRICA EMI	14	10	BON JOVI CRUSH MERCURY	15	17	SOUNDTRACK POKEMON: THE FIRST MOVIE EDEL/SONY
14	17	TOSHI KUBOTA NOTHING BUT YOUR LOVE SONY	14	RE	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	15	NEW	DR. DRE DR. DRE—2001 INTERSCOPE	16	15	AKHENATON COMME UN AIMANT VIRGIN
15	11	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER JAPAN	15	NEW	KID ROCK THE HISTORY OF ROCK EASTWEST	16	10	TOPLOADER ONKA'S BIG MOKA SONY S2	17	NEW	SOUNDTRACK GLADIATOR PHILIPS/UNIVERSAL
16	15	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG FUNHOUSE	16	10	RICHARD ASHCROFT ALONE WITH EVERYBODY VIRGIN	17	16	SANTANA SUPERNATURAL ARISTA	18	12	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
17	10	VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI	17	16	KASTELRUTHER SPATZEN UND EWIG WIRD DER HIMMEL BRENNEN KOCH	18	NEW	STING BRAND NEW DAY A&M	19	20	BON JOVI CRUSH MERCURY/UNIVERSAL
18	14	MAYO OKAMOTO RISE 1 TOKUMA JAPAN	18	NEW	AYMAN HOCHEXPLOSIV EASTWEST	19	RE	EMINEM THE SLIM SHADY LP INTERSCOPE	20	13	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
19	12	BON JOVI CRUSH MERCURY	19	RE	GUANO APES DON'T GIVE ME NAMES GUN/BMG KOLN	20	RE	K.D. LANG INVINCIBLE SUMMER WARNER BROS./WEA			
20	NEW	SOUNDTRACK PINCH RUNNER ZETIMA	20	17	IRON MAIDEN BRAVE NEW WORLD EMI			B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE/WEA			
								SHANIA TWAIN COME ON OVER MERCURY			

CANADA (SoundScan) 07/22/00		
THIS WEEK	LAST WEEK	SINGLES
1	1	HAMPSTERDANCE SONG HAMPTON THE HAMP-STER KOCH
2	RE	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
3	6	CAROUSEL THE BRATT PACK POPULAR/EMI
4	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG
5	2	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG
6	4	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL
7	12	YOU SEE THE TROUBLE WITH ME (IMPORT) BLACK LEGEND NUMZIK
8	8	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA
9	5	THERE YOU GO PINK LAFACE/ARISTA/BMG
10	11	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY
11	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL
12	13	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY
13	19	AMAZED LONESTAR BNA/BMG
14	16	CRYBABY MARIAH CAREY FEATURING SNOOP DOGG COLUMBIA/SONY
15	15	LAST KISS PEARL JAM EPIC/SONY
16	14	SHALALA LALA VENGABOYS DEP INTERNATIONAL
17	17	THE REAL SLIM SHADY (IMPORT) EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
18	10	I TURN TO YOU CHRISTINA AGUILERA RCA/BMG
19	18	MEGAMIX VENGABOYS OEP INTERNATIONAL
20	RE	YOU SANG TO ME MARC ANTHONY COLUMBIA/SONY
1	1	ALBUMS
2	2	EMINEM THE MARSHALL MATHERS LP WEB/AFTERMATH/UNIVERSAL
3	NEW	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
4	6	VARIOUS ARTISTS RUFF RYDERS COMPLICATION: RYDE OR DIE VOL. II RUFF RYDERS/INTERSCOPE/UNIVERSAL
5	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL
6	5	THE TRAGICALLY HIP MUSIC MCA/UNIVERSAL
7	4	'N SYNC NO STRINGS ATTACHED JIVE/BMG
8	8	KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA/ATLANTIC/WARNER
9	9	BON JOVI CRUSH ISLAND/UNIVERSAL
10	14	CREED HUMAN CLAY EPIC/SONY
11	12	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
12	17	VARIOUS ARTISTS REGGAE HITS VOLUME 1 UNIVERSAL
13	13	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL
14	18	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
15	10	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
16	RE	VARIOUS ARTISTS PURE DANCE VOLUME 5 UNIVERSAL
17	7	STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL
18	11	M.C. MARIO M.C. MARIO SUN FACTORY SONY
19	15	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER
20	16	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
		B.B. KING & ERIC CLAPTON RIDING WITH THE KING DUCK/REPRISE/WARNER

NETHERLANDS (Stichting Mega Top 100) 07/15/00		
THIS WEEK	LAST WEEK	SINGLES
1	1	QUE SI, QUE NO JODY BERNAL OINO
2	10	I WOULD STAY KREZIP WARNER
3	3	YOU SANG TO ME MARC ANTHONY COLUMBIA
4	4	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
5	2	JJJ BENT DE ZON JOP SONY MMM
6	6	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
7	5	CAMPIONE 2000 E-TYPE POLYDOR/UNIVERSAL
8	8	FILL ME IN CRAIG DAVID EDEL
9	9	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
10	11	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
11	12	ORIGINEEL AMSTERDAMS OSDORP POSSE RAMP/EMI
12	7	OH OH ORANJE MIJN CLUB JISKEFET DOUBLE T/SONY
13	15	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL
14	13	TRY AGAIN AALIYAH VIRGIN
15	16	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA
16	19	WAT IK BIN DE KAST & M. SCHUURMANS PROACTS
17	NEW	I'M OUTTA LOVE ANASTACIA EPIC
18	RE	I WANNA KNOW JOE JIVE/ZOMBA
19	NEW	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
20	14	EEN BOSSIE ROOIE ROZEN ALEX MULTIDISK
1	1	ALBUMS
2	3	KREZIP NOTHING LESS WARNER
3	7	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
4	12	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	2	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
6	9	BON JOVI CRUSH MERCURY/UNIVERSAL
7	13	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
8	8	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
9	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
10	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
11	5	KANE AS LONG AS YOU WANT THIS BMG
12	17	MOBY PLAY PIAS
13	20	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER
14	RE	ANOUK URBAN SOLITUDE DINO
15	11	TONI BRAXTON THE HEAT ARISTA/BMG
16	RE	MARC ANTHONY MARC ANTHONY COLUMBIA
17	10	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL
18	19	SANTANA SUPERNATURAL ARISTA/BMG
19	14	RENE FROGER ALL THE HITS DINO
20	15	JENNIFER LOPEZ ON THE 6 COLUMBIA
		ANDRE HAZES WANT IK HOU VAN JOU EMI

AUSTRALIA (ARIA) 07/10/00		
THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S EPIC
2	2	I'M OUTTA LOVE ANASTACIA EPIC
3	3	THONG SONG SISQO POLYDOR/UNIVERSAL
4	4	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN
5	6	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	5	SPINNING AROUND KYLIE MINOGUE MUSHROOM/FESTIVAL
7	14	SHALALA LALA VENGABOYS BREAKIN'Z/EMI
8	8	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA
9	9	DAY & NIGHT BILLIE PIPER VIRGIN
10	12	SHINE VANESSA AMOROSI TRANSISTOR/BMG
11	7	THERE YOU GO PINK BMG
12	13	IT'S GONNA BE ME 'N SYNC JIVE/ZOMBA
13	11	NEVER BE THE SAME AGAIN MELANIE C VIRGIN
14	15	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA
15	NEW	TRY AGAIN AALIYAH VIRGIN
16	16	SAY MY NAME DESTINY'S CHILD COLUMBIA
17	RE	I SHOULD'VE NEVER LET YOU GO BARDOT WEA
18	17	HOLIDAY NAUGHTY BY NATURE ARIOLA/BMG
19	18	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL
20	RE	LIVE WITHOUT IT KILLING HEIDI ROADSHOW/WARNER
1	6	ALBUMS
2	2	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
3	1	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
4	13	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
5	8	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL
6	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
7	4	BON JOVI CRUSH UNIVERSAL
8	5	RED HOT CHILI PEPPERS CALIFORNICATION WEA
9	14	MOBY PLAY MUSHROOM/FESTIVAL
10	10	BARDOT BARDOT WEA
11	13	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
12	12	KILLING HEIDI REFLECTOR ROADSHOW/WARNER
13	11	BLINK-182 ENEMA OF THE STATE UNIVERSAL
14	19	VARIOUS ARTISTS CAFE DEL MAR VOLUME 7 MERCURY/UNIVERSAL
15	RE	K.D. LANG INVINCIBLE SUMMER WARNER
16	9	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
17	NEW	ALEX LLOYD BLACK THE SUN EMI
18	17	SOUNDTRACK GONE IN 60 SECONDS UNIVERSAL
19	RE	S2S ONE SDR/FESTIVAL
20	RE	MACY GRAY ON HOW LIFE IS EPIC
		'N SYNC NO STRINGS ATTACHED JIVE/ZOMBA

ITALY (FIMI) 07/10/00		
THIS WEEK	LAST WEEK	SINGLES
1	2	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
2	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
3	3	FREESTYLER BOMFUNK MC'S SONY
4	5	CARMEN QUEASY MAXIM XL RECORDINGS
5	NEW	SUNDAY MORNING CALL OASIS EPIC
6	4	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN
7	6	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
8	NEW	I DISAPPEAR METALLICA EDEL
9	NEW	NEVER BE THE SAME AGAIN MELANIE C VIRGIN/EMI
10	8	UP & DOWN BILLY MORE TIME
11	7	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
12	10	TOO MUCH OF HEAVEN EIFFEL 65 BLISS CO.

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

THE DEBUT ALBUM by **araQue** is being hailed as the end of Spain's long drought of fresh musical talent. The title, "Del Otro Lado" (From The Other Side), hints at the Latino influences on the Edel Records Spain release, which has plenty of gutsy dance music as well as pop melodies. Named after brother and sister **Cesar** and **Alicia Araque**, the group features members who are conservatory graduates and who have played with such leading pop groups as **Tam Tam Go!** and **Los Toreros Muertos**. The couple is joined by fellow Madrid musician **Jorge** and Brazilian singer **Flavia**, who came to Spain as the leading dancer in the ensemble of "Brasil Tropical" and stayed after falling in love with flamenco dancing. First single "Pasan Las Cosas" is getting airplay. Production is by Californian **Greg Ladanyi**, who has worked with **Don Henley** and **Fleetwood Mac**. **HOWELL LLEWELLYN**

WITH HER PLATINUM ALBUM "The Power" holding at No. 2 on the Australian Recording Industry Assn. chart in the week that ended July 1 and her latest top five single, "Shine," certified gold, Australian singer/songwriter **Vanessa Amorosi** is trying her luck abroad. Signed to Universal internationally (she's on Transistor/BMG at home), she visited the U.K. and continental Europe in late June to set up the release of the single "Absolutely Everybody." She returns in mid-July before departing for promotional tours in Southeast Asia and Japan. Amorosi was recently presented with the young entertainer of the year award by the Variety Club of Australia at its Variety Heart Awards 2000 dinner in Sydney. She will perform at the flag-raising ceremony at the Sydney Olympics. **CHRISTIE ELIEZER**

A RECENT PROMOTIONAL TOUR of Southeast Asia has paid off for pop group **Westlife**, which, according to BMG Music Asia-Pacific, has sold some 1.5 million copies of its self-titled album in the region. Of that total, more than 600,000 have been sold in Indonesia—over 12 times platinum in that territory. BMG Music Indonesia says that puts "Westlife" among the country's five top-selling albums ever. "From the moment I first heard the boys sing in Boston in April 1999, I knew that Westlife was the perfect product for our market," says BMG Music Indonesia managing director **Clive Gardiner**. Says the label's international marketing director **Trini Tambu**, "We have been privileged for Westlife to visit Jakarta twice during our campaign—and at perfect times." **STEVE McCLURE**

ONE OF UNIVERSAL MUSIC'S top priorities in Belgium is the launch of an alternative pop/rock set from four-piece **AngeliCo**. Already dubbed the Flemish Garbage, the group is heating up the airwaves with its debut single, "Good About You," featuring the distinctive voice of **Martine Van Hoof**. Something of a super-group, AngeliCo features members from well-known bands—bass player **Axl Peleman** from **Ashbury Faith**, drummer **Mario Goossens** from **Noord-**

kaap, and guitarist **Ruben Block** from **Sin Alley**. The band recently played showcases in Amsterdam and Antwerp. A debut album will be released in September in Belgium and Holland, and a sample is being mailed to all Universal affiliates to prepare for an international release. **MARC MAES**

AFTER AN ABSENCE of three years from the Philippines recording scene, rapper **Andrew E.** is enjoying major success with "Much More Wholesome," his first release for Sony Music Entertainment Philippines. He recorded 12 albums for Viva Music Group between 1991 and 1996, as well as starring in approximately 23 films. His last album, "Wholesome," has reached triple-platinum status, with sales surpassing 120,000 units. "Much More Wholesome" was released May 22 and in one week reached gold (20,000 units). Sales were obtained without significant radio airplay, due to the explicit content of his lyrics. He played a showcase June 1 at the Hard Rock Cafe Makati to both celebrate the multi-platinum status of "Wholesome" and to launch "Much More Wholesome." **DAVID GONZALEZ**

ONE OF GERMANY'S internationally most promising pop singers, 26-year-old **Sasha** (WEA)—winner of a Viva Comet Award and the Echo 2000 Award in the category of best new male vocalist—has achieved gold status for his second album, "... You," which is rapidly approaching platinum (300,000 copies) after entering the chart at No. 2. The current single, titled "Chemical Reaction," a reggae/pop song with a rap interlude by "Daddy" **Wayne Roach**, was released June 26. The video is in rotation on Viva and is featured on MTV's "Breakout." Upcoming TV shows include "Bravo TV" on RTL II and the German version of "Top Of The Pops." **Sasha** will perform at the opening gala of the Cologne Popkomm music fair, to be broadcast live during prime time Aug. 17 on Germany's Channel 1. **Sasha** will also perform at the Viva Comet Awards in Hannover, to be broadcast Sept. 29 on Channel 2. A September/October tour will kick off in Oslo, then stop off at 17 cities in Germany before continuing on to Prague, Vienna, Zurich, and Milan. The album was released across Europe as well as in Latin America, South Africa, and Asia, with a U.S. release on Reprise pending. **ELLIE WEINERT**

BEAR FAMILY RECORDS of Hamburg has released "Round The Town: Following Grandfather's Footsteps—A Night At The London Music Halls," a historic four-CD package. While living in London, Bear managing director **Richard Weizer** became interested in music hall, which flourished between 1880 and 1920. The CDs feature vintage recordings by such star vaudeville acts as **Charles Coborn**, **Florrie Forde**, **Stanley Kirkby**, and **Harry Champion**. The accompanying hardback book was written and the CDs compiled by **Tony Barker**, editor of Music Hall magazine. "Round The Town" is distributed by Rollercoaster in the U.K. and Sunshine Music and City Hall in the U.S. **NIGEL HUNTER**

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	IT'S MY LIFE BON JOVI MERCURY	1	NEW	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
2	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE	2	NEW	VAS A VERME POR LA TELE LOS PLANETAS RCA
3	2	FREESTYLER BOMFUNK MC'S EPIDROME/SONY	3	NEW	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
4	4	CES SOIREES LA YANNICK LA TRIBU/SONY	4	6	BRING IT ALL BACK S CLUB 7 POLYDOR/UNIVERSAL
5	3	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE	5	1	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	9	I'M OUTTA LOVE ANASTACIA EPIC	6	5	SUENO SU BOCA RAUL HORUS
7	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL	7	4	NO MORE TURNING BACK GITTA BLANCO Y NEGRO
8	RE	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	8	NEW	I DISAPPEAR METALLICA EDEL
9	NEW	GOTTA TELL YOU SAMANTHA MUMBA WILDGARD/POLYDOR	9	3	BORRIGUITO RODRIGUES BLANCO Y NEGRO
10	NEW	UNCLE JOHN FROM JAMAICA VENGABOYS VIOLENT/VARIOUS	10	2	SEX MACHINE TONY SWEAT BLANCO Y NEGRO
		ALBUMS			ALBUMS
1	1	BON JOVI CRUSH MERCURY	1	1	JULIO IGLESIAS NOCHE DE CUARTO LUNAS COLUMBIA
2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	2	CAMELA SIMPLEMENTE AMOR HISPAVOX
3	4	SANTANA SUPERNATURAL ARISTA	3	3	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
4	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	4	4	MANA UNPLUGGED WEA
5	5	MOBY PLAY MUTE	5	6	RAUL SUENO SU BOCA HORUS
6	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE	6	10	ESTOPA ESTOPA ARIOLA
7	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	7	5	BON JOVI CRUSH MERCURY/UNIVERSAL
8	NEW	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT/VIRGIN	8	7	GLORIA ESTEFAN ALMA CARIBENA EPIC
9	10	WOLFGANG PETRY KONKRET NA KLARU/BMG	9	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
10	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.	10	NEW	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA

NEW ZEALAND		(Record Publications Ltd.)	PORTUGAL		(Portugal/AFP)
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	1	1	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL
2	4	MOBY PLAY FESTIVAL	2	2	JULIO IGLESIAS NOCHE DE CUARTO LUNAS SONY
3	3	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI	3	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
4	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	4	4	STING BRAND NEW DAY POLYDOR/UNIVERSAL
5	NEW	MARC ANTHONY MARC ANTHONY SONY	5	7	SANTANA SUPERNATURAL ARISTA/BMG
6	6	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	6	8	SANTAMARIA VOAR VIDISCO
7	5	BEN HARPER BURN TO SHINE VIRGIN	7	10	MADREDEUS ANTOLOGIA EMI
8	9	DESTINY'S CHILD THE WRITING'S ON THE WALL SONY	8	5	BON JOVI CRUSH ISLAND/UNIVERSAL
9	RE	MARTIN WINCH ESPRESSO GUITAR TWO SONY	9	6	ERA ERA 2 MERCURY/UNIVERSAL
10	10	CARL DOY PIANO BY CANDLELIGHT ENTREE SONY	10	9	GUANO APES DON'T GIVE ME NAMES BMG

SWEDEN		(GLF)	DENMARK		(IFPI/Nielsen Marketing Research)
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS ONR/ARCADE	1	1	LOLLIPOP DJ ALIGATOR PROJECT EMI
2	3	CAMPIONE 2000 E-TYPE STOCKHOLM	2	2	SMUK SOM ET STJERNESKUD OLSEN BROTHERS CMC
3	NEW	OM SOMMAREN ULF LUNDELL ROCKHEAD/EMI	3	3	IT FEELS SO GOOD SONIQUE UNIVERSAL
4	4	HIPHOPPER THOMAS RUSIAK FEATURING TEDDYBEARS STOCKHOLM LEDI/UNIVERSAL	4	NEW	SHACKLES (PRAISE YOU) MARY MARY SONY
5	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	5	9	TRY AGAIN AALIYAH VIRGIN
6	7	DO YOU WANT ME DA BUZZ EDEL	6	8	SANDSTORM DARUDE BMG
7	9	IT FEELS SO GOOD SONIQUE UNIVERSAL	7	6	TOCA'S MIRACLE FRAGMA EDEL
8	2	FLY ON THE WINGS OF LOVE OLSEN BROTHERS EMI	8	4	THE REAL SLIM SHADY EMINEM UNIVERSAL
9	6	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	9	10	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
10	NEW	BREATHLESS THE CORRS WARNER	10	5	WHERE ARE YOU PAFFENDORF EDEL
		ALBUMS			ALBUMS
1	1	OLSEN BROTHERS WINGS OF LOVE EMI	1	1	OLSEN BROTHERS WINGS OF LOVE CMC
2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	2	2	ERIC CLAPTON & B.B. KING RIDING WITH THE KING WARNER
3	4	MARIE FREDRIKSSON ANTILGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI	3	3	ENGELBERT HUMPERDINCK HANS STORSTE HITS UNIVERSAL
4	2	TEDDYBEARS STOCKHOLM ROCK'N'ROLL HIGHSCHOOL MVM/MNW	4	8	ANDREW STRONG OUT OF TIME RECAP/CMC
5	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	5	10	PARTY ANIMALS PARTY ANIMALS CMC
6	5	BON JOVI CRUSH MERCURY/UNIVERSAL	6	5	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
7	NEW	GOSTA LINDERHOLM SEXTOFEM MINUTER LINDERHOLM VIRGIN	7	6	BON JOVI CRUSH UNIVERSAL
8	10	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	8	RE	D.A.D. EVERYTHING GLOWS EMI
9	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	9	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
10	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	10	4	VARIOUS ARTISTS EUROVISION SONG CONTEST 2000 BMG

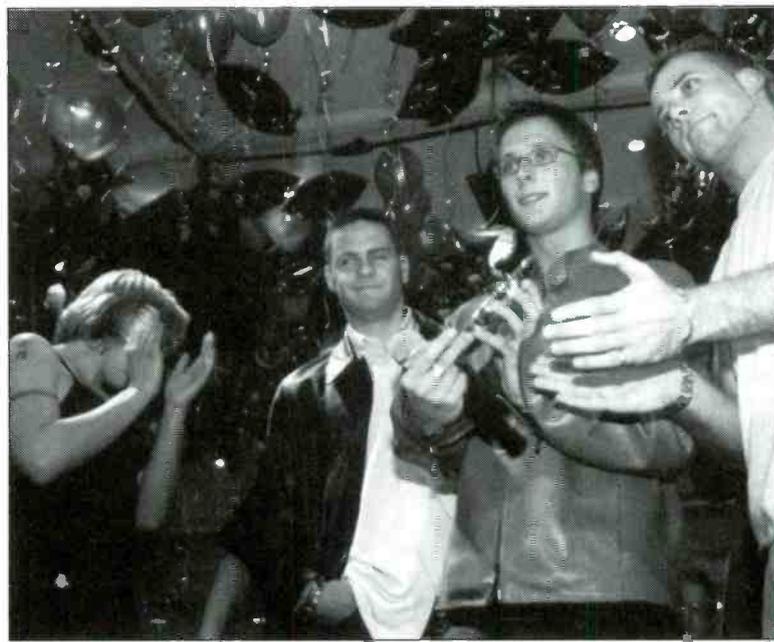
NORWAY		(Verdens Gang Norway)	FINLAND		(Radiomafia/IFPI Finland)
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS
1	1	IT FEELS SO GOOD SONIQUE UNIVERSAL	1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
2	2	THE REAL SLIM SHADY EMINEM UNIVERSAL	2	2	BON JOVI CRUSH MERCURY/UNIVERSAL
3	5	TOCA'S MIRACLE FRAGMA EDEL	3	3	TOMAS LEDIN VUODET 1972-2000 AREN WEA/WARNER
4	3	YOU SANG TO ME MARC ANTHONY SONY	4	4	NYLON BEAT DEMO MEDIAMUSIKKI
5	7	SHACKLES (PRAISE YOU) MARY MARY SONY	5	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
6	4	IT'S MY LIFE BON JOVI UNIVERSAL	6	6	NIGHTWISH WISHMASTER SPINEFARM
7	6	TRY AGAIN AALIYAH VIRGIN	7	9	CMX CLOACA MAXIMA HERODES/EMI
8	NEW	LOVING YOU GIRL OPUS X SONY	8	8	IRON MAIDEN BRAVE NEW WORLD EMI
9	8	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/ZOMBA	9	7	SEREMONIAMESTARI OMIN SANONIN RANKA/SPINEFARM
10	9	LOLLIPOP DJ ALIGATOR PROJECT EMI	10	10	MARI RANTASILA VAIN RAKKAUS AXR/EDL
		ALBUMS			ALBUMS
1	2	MARC ANTHONY MARC ANTHONY SONY	1	1	CHIQUITITAS CHIQUITITAS VOL. 6 SONY
2	3	MOBY PLAY PLAYGROUND	2	2	LOS NOCHEROS NOCHEROS EMI
3	1	OLSEN BROTHERS WINGS OF LOVE NORSKE GRAM	3	RE	RODRIGO A 2000 BMG
4	3	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	4	3	BON JOVI CRUSH UNIVERSAL
5	NEW	SHANIA TWAIN THE WOMAN IN ME UNIVERSAL	5	5	LOS PERICOS 1000 VIVOS EMI
6	6	SVEN-BERTIL TAUBE SYNGER EVERT TAUBE: DE BESTE EMI	6	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
7	7	SANTANA SUPERNATURAL ARISTA/BMG	7	NEW	THALIA ARRASANDO EMI
8	10	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI	8	6	MANA MTV UNPLUGGED WARNER
9	5	PAUL SIMON GREATEST HITS—SHINING LIKE A NATIONAL GUITAR WARNER	9	7	SHAKIRA MTV UNPLUGGED SONY
10	9	BON JOVI CRUSH UNIVERSAL	10	8	A*TEENS THE ABBA GENERATION UNIVERSAL

Artists And Execs Unite To Raise Funds For Nordoff-Robbins



Boyzone lead vocalist and solo performer Ronan Keating, right, was presented with his International Award by HMV U.K. product director David Roche, along with another band member turned solo act—and a previous Silver Clef winner—M People's Heather Small. The award was sponsored by HMV.

The 25th annual Silver Clef Luncheon to aid the Nordoff-Robbins Music Therapy charity drew 820 representatives of all walks of the music industry together in London on June 30. They were at the Inter-Continental Hotel in Mayfair to take part in an event that raised over 350,000 pounds (\$525,000) for Nordoff-Robbins through ticket sales and a charity auction. Honored at the luncheon were Burt Bacharach and Hal David (Ray Coleman Special Achievement Award), Ronan Keating (International Award), Five (Best New Artist), and Eurythmics (Silver Clef Award). The audience was addressed by Clive Robbins, who co-founded Music Therapy with the late Paul Nordoff in 1965.



Former Spice Girl Melanie C presented teen act Five with its best new artist award. Shown, second from left, are band members Scott, Ritchie, and J.



Nordoff-Robbins co-founder Clive Robbins, left, and chairman of the board of governors Sam Alder, right, lead the audience in acknowledging the efforts of outgoing Silver Clef fund-raising committee chairman Andrew Miller, center, during the charity's first 25 years and in wishing him further success in his new role as Silver Clef chairman, special projects.



Bob Geldof, who presented the Silver Clef Award for outstanding services to British music to Eurythmics' Dave Stewart, lends some support to fellow guest presenter Melanie C.



Nothing could dampen the mood of French balladeer Sacha Distel, second from left—who had a major international hit with Burt Bacharach and Hal David's "Raindrops Keep Falling On My Head" in 1969—as he meets up with Dionne Warwick, left, and David with his wife, Eunice, during the charity event.



A shoal of songsmiths, drawn together for charity, are, from left, Sir Andrew Lloyd Webber, Burt Bacharach, Dave Stewart, and Hal David.



Diva Dionne Warwick, hailed by Burt Bacharach and Hal David at the Silver Clef luncheon as the finest-ever interpreter of their songs, was on hand to present the veteran songwriters with the Ray Coleman Special Achievement Award, named after the noted U.K. journalist and writer.



Master of ceremonies Dave Dee, left, makes a point to the assembled masses as HMV Europe managing director Brian McLaughlin delivers a tribute to Dee's quarter-century as Silver Clef MC.

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Universal No. 1 Album Distributor For Year's First Half

Also No. 1 In R&B, Country Sets; BMG Is No. 1 In Singles

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution's strong market-share positions in the U.S. continue to dominate the four album categories tracked by Billboard, even as BMG Distribution tries to chip away at Universal's lead in total and current albums. On the other hand, Universal appears to be positioning itself to take a run at BMG's stranglehold on singles distribution.

In the first six months of 2000, Universal tallied a 26.8% market share in total albums and 28% in

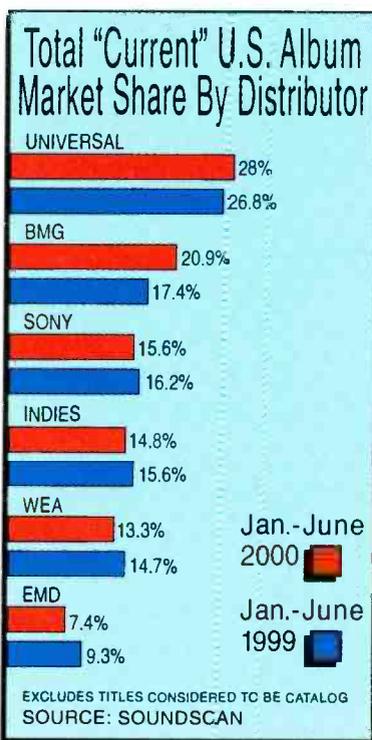
current albums, holding commanding leads over No. 2 BMG, which had 17% and 20.9%, respectively, in both categories. As BMG attempted to close the gap between itself and Universal, BMG's market share gains were almost offset by Universal's gains.

For instance, BMG increased its total albums share to 17% from the 14.4% it had in the same period last year. It also improved on the 16.7% that it tallied in the first quarter of 2000. At the same time, Universal's 26.8% in total albums was a rise from the 26.5% it scored in the first half of 1999. That also was an increase from the 26.6% Universal garnered in the first three months of this year.

As for singles distribution, BMG's 25.2% in the first half of the year gave it the top spot, but Universal's 21.2% puts it within striking distance in this volatile category.

The market share rankings are for the period beginning Jan. 3 and ending July 2. They are determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market share tallies for albums and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the specialized panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).



In tallying its 26.8% in total albums share, Universal displayed strength in alternative rock, jazz, rap soundtracks, and catalog—categories where it was the No. 1-ranked distributor. In addition, it was the No. 2 distributor in classical and hard rock and in placing albums on Billboard's Heatseekers albums chart.

BMG received help from its strength in placing albums among the top sellers, as well as being the No. 1 distributor in new age albums and No. 2 in gospel albums.

Independent distributors, collectively, fell slightly in total albums share to 16.3% from the 16.7% they had last year in the same period. They also fell one spot in the rankings, from No. 2 last year to No. 3 this year. The independent sector displayed strength in gospel and classical

music, where it was the No. 1 distributor in both genres, and was No. 1 in placing albums on the Heatseekers chart. Independents were the No. 2 distributor, collectively, in Latin music.

In total albums share, WEA tallied 15.6% in the first half of this year, off a percentage point from the 16.6% it set in the first half of 1999. Also, WEA fell to fourth place this year, down from third last year. But WEA improved on its performance in the first quarter of 2000 when it was ranked fifth in total albums share with 15%.

Despite the downside in market share that WEA has suffered over the last two years, it still remains a strong niche distributor. It was No. 1 in hard rock albums and No. 2 in alternative rock, jazz, soundtracks, and catalog.

A hair behind WEA, Sony Music Distribution came in fifth in total albums share with 15.5%, down a tick from the 15.6% it had in the same time frame last year, when it was the No. 4 distributor in that category. During the first half of the year, Sony retained its lead as the perennial leader in distributing Latin albums.

EMI Music Distribution (EMD) placed sixth in the total albums rankings with 8.8%, down from the 10.3% it had in the same period last year. In total albums, EMD is the No. 2 distributor in both rap and new age.

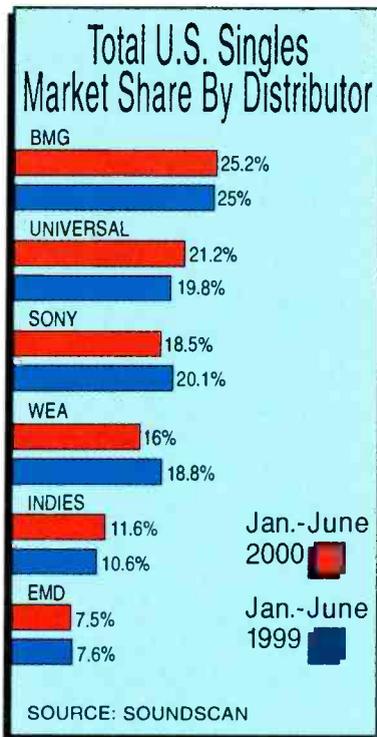
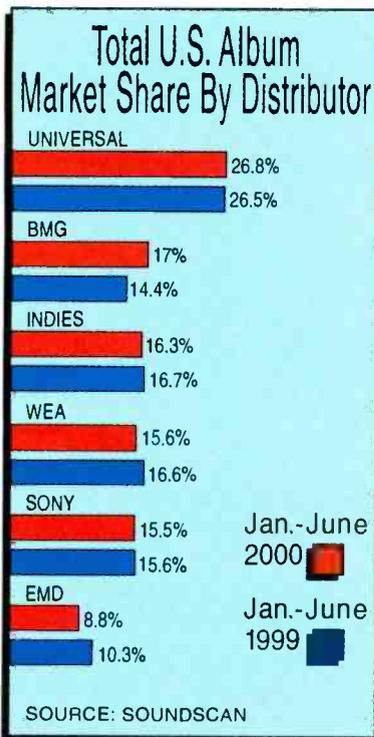
In current albums share, Universal retained a solid lead as the No. 1 distributor, despite a more than three-percentage-point gain by No. 2 BMG. For the six-month period, Universal garnered 28%, up from the 26.8% it had in the same period last year as well as an increase from the 27.7% it had in the first quarter of this year. Universal's best-selling titles this year include albums from Eminem, Dr. Dre, Sisqó, and DMX.

Coming in second in current albums, BMG jumped to 20.9%, up from the 17.4% it had last year in the same period. Among the hits it distributed this year are the two top-selling albums of the year; 'N Sync's "No Strings Attached" and Santana's "Supernatural." Other BMG top sellers are from Britney Spears, Christina Aguilera, and Creed.

Sony Music came in third place in current albums share, the same ranking it held last year at this time. But it slipped slightly, down to 15.6% from 16.2% in 1999's first half. Its best-selling titles include albums from Celine Dion, Destiny's Child, Macy Gray, and Dixie Chicks.

The independent sector placed fourth in current albums with 14.8%, down from the 15.6% it had last year when it ranked third in this category.

(Continued on next page)

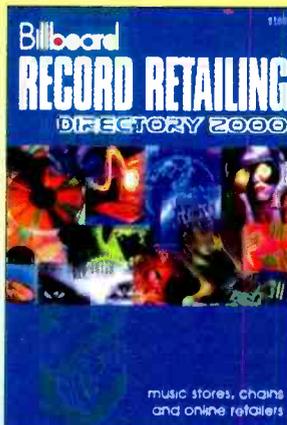


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MUSICLAND STORES says comparable-store sales decreased 2.1% for the five weeks ending July 1. Keith Benson, vice chairman/CFO at Musicland, attributes the drop to what he terms a "lack of major music and VHS video releases in June."

Comparable-store sales for the company's mall stores division (Sam Goody and Suncoast Motion Picture Company) decreased 2% in June, while comparable-store sales for its superstores division (Media Play and On Cue) fell 2.4%. Total sales for the period decreased 0.9% to \$152.3 million, compared with \$153.6 million for the same five-week period in 1999. Total sales for the mall stores division in June decreased 4% to \$96.1 million from \$100.1 million a year ago. Total sales for the superstores division were up, however, increasing 5% to \$56.2 million from \$53.5 million last year.

Benson says that for the quarter, comparable-store sales remain "solid" with an increase of more than 4% over the second quarter last year. For the 26 weeks ending July 1, Musicland's comparable-store sales increased 2.9%, and total sales increased 4% to \$818.4 million from \$787.1 million in the same period last year.



NETRADIO, the Internet music broadcaster spun off from Navarre, has formed an alliance with Microsoft's interactive television service, WebTV Networks. Under terms of the agreement, four NetRadio.com channels—Hits, Route 1 Country, the X, and Vintage Rock—are being made available to WebTV Plus and WebTV subscribers. The content will be accessible in the Windows Media format and featured in the audio/video streaming section of WebTV. The agreement coincides with the launch of the latest version of WebTV, which includes the new integrated version of Windows Media Player for WebTV. Additional terms of the deal, which also includes promotional, marketing, advertising, and support activities involving both companies, were not disclosed.

BARNES & NOBLE.COM and Buy.com have each entered into a strategic relationship with Palm through which the online retailers will be content providers on certain future Internet-enabled versions of Palm's wireless devices. Under the arrangement consumers will be able to browse and make purchases at the Barnes & Noble and Buy.com sites via their Palm handhelds. Barnes & Noble.com is also available on mobile phones and devices including AT&T Wireless Digital PocketNet, Sprint PCS Wireless Web, and OmniSky's wireless modem. Later this summer it will also be available on Verizon Wireless' mobile Internet service.

BORDERS GROUP, an Ann Arbor, Mich.-based music and books retailer, says it has terminated discussions about a potential acquisition of the company. No reason was cited. Borders announced on March 3 that it had retained the investment banking firm Merrill Lynch & Co. to explore its strategic alternatives, including a possible sale (*Billboard* **Bulletin**, March 4). Borders now says it will continue to explore other options toward that goal, including a stock buyback.

JIMMY AND DOUG'S FARMCLUB.COM, a subsidiary of Universal Music Group, has entered into a cross-marketing agreement with CTN Media Group, a specialist in content and advertising directed at college-age consumers. Farmclub will provide CTN's broadcast division, College Television Network—a proprietary commercial television network that operates on college and university campuses—with weekly programming, primarily from the "Farmclub.com" television series, which airs on the USA Network. Farmclub.com will also provide artist segments and interviews to be placed on Wetair.com, CTN's interactive young-adult lifestyle Web site. In addition, CTN and Farmclub.com will conduct joint marketing campaigns, events, and contests, both on- and offline. As part of this relationship, Farmclub.com has made a long-term advertising commitment on College Television Network.

RAPSTATION.COM, the rap and hip-hop culture Web site founded by Chuck D of Public Enemy, has launched a file-sharing section on its site, providing links to downloadable software from Napster, Scour, Furi, and Gnutella, as well as reviews of each program.

TARGET reports that its net retail sales for the five weeks ending July 1 increased 6.4% to \$3.156 billion from \$2.965 billion a year ago. Comparable-store sales increased 1.1% from the same period a year ago.

In other news, Kmart reports that comparable-store sales decreased 1% for the five-week period ending June 28. Total consolidated sales increased 0.8% to \$3.568 billion for the period vs. \$3.540 billion for the same period last year. For the 22 weeks ending June 28, comparable-store sales decreased 0.1%. Total sales were up 1.5% to \$14.610 billion, from \$14.390 billion during the first 22 weeks of 1999.

UNIVERSAL NO. 1 ALBUM DISTRIBUTOR FOR YEAR'S FIRST HALF

(Continued from preceding page)

WEA came in fifth in current albums with 13.3%, down from the 14.7% it had last year. Among its best sellers this year are Kid Rock's "Devil Without A Cause" and Faith Hill's "Breathe."

EMD placed last in current albums with 7.4%, down almost two percentage points from the 9.3% it had last year in the same time frame. One of its best sellers is D'Angelo's "Voodoo."

In singles distribution, BMG once again was king of the hill with a 25.2% share, up from the 25% it had last year in the first half, when it also led the industry. Universal jumped into second place from third last year on the strength of a 21.2% tally, up from the 19.8% it generated in the first half of 1999.

Sony Music slipped from second place to third with an 18.5% share, down from the 20.1% it had in 1999, while WEA held on to fourth place, the ranking it enjoyed last

BMG's 25.2% for the first half of the year gave it the top spot in singles distribution, but Universal's 21.2% puts it within striking distance in this volatile category

year, despite a drop to 16% from 18.8%. The independent sector also held the same rank in both years, although it enjoyed a one-percentage-point gain to 11.6%. And EMD again finished sixth; its 7.5% was off a tick from the 7.6% it garnered last year.

In country albums, the top four distributors in the first half of last year retained the same rankings in the first six months of 2000. Universal once again came out on top with 29.3%, although that tally is down slightly from the 31.3% it had in the first half of 1999. WEA held on to second place and enjoyed a gain this year to 21.7%, up from 19.9% in 1999.

While the top two country album distributors lost market share, the next two distributors, Sony and BMG, gained share. Third-place Sony had 18.7% this year vs. 18% last year, while fourth-place BMG was up more than two percentage points to 17.3% from 15.2% last year.

The independent sector, meanwhile, managed to climb out of the cellar into fifth place on the strength of a one-percentage-point gain, 6.6% this year vs. 5.5% last year, and a drop in perfor-

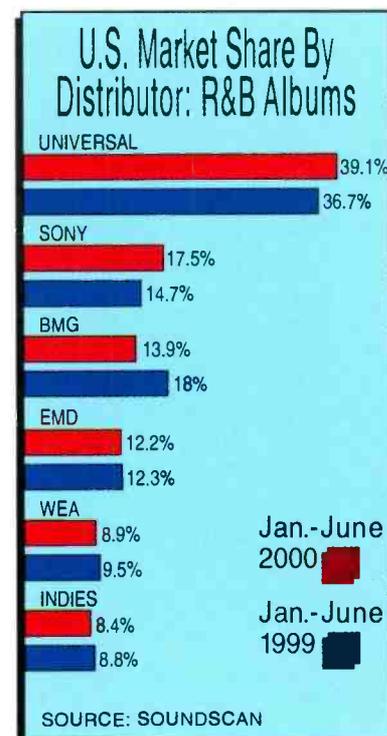
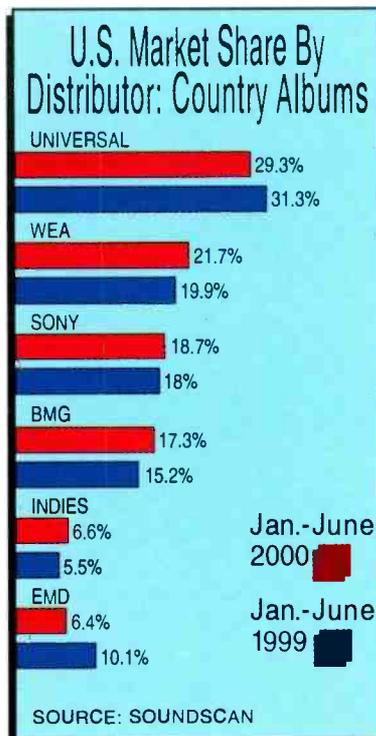
mance by EMD. The latter came in sixth, and last year's 10.1% score decreased to 6.4% this year.

In R&B albums, Universal improved upon its industry-leading total, garnering 39.1%, up from 36.7% last year.

Sony managed to ride an almost three-percentage-point gain into second place with 17.5%, up from the 14.7% it had last year when it was No. 3 in the rankings.

On the other hand, BMG fell out of second place into third due to a drop from 18% last year to 13.9% this year. And EMD held steady in fourth place, the same ranking as last year, with a 12.2% share, down a tick from 12.3%.

The No. 5 and No. 6 distributors also held steady, even though both suffered a decline in market share. WEA, the former, dropped to 8.9% from 9.5%, and the independent sector dropped to 8.4% from 8.8%.



EXECUTIVE TURN TABLE

HOME VIDEO. Hosea Belcher is named senior VP of marketing for Artisan Home Entertainment in Santa Monica, Calif. He was VP of marketing for 20th Century Fox Home Entertainment.

DISTRIBUTION. James P. Miller is named interim CFO for Valley Media Inc. in Woodland, Calif. He was executive VP/COO of Cascade Corp.

Marc Rashba is named VP of catalog marketing for EMI Music Catalog Group in Woodland Hills, Calif. He was president of Chipmunk Records/Bagdasarjan Productions.

Bob Keskey is named VP/GM of fulfillment services for Alliance Entertainment Corp. in Coral Springs, Fla. He was operations manager for United



BELCHER



RASHBA



KESKEY



DUNAIF

Parcel Service.

NEW MEDIA. Adam Sexton is named chief marketing officer for Supertracks in Portland, Ore. He was VP of product management for Arista Records.

Jimmy and Doug's Farmclub.com names **Stacy Kreisberg** VP of business and legal affairs and **Larry Linietsky** VP of business development in Los Angeles. They

were, respectively, VP of business and legal affairs for A&M Records and senior director of business development for Universal eLabs.

MUSIC VIDEO. Tony Dunaif is promoted to VP of business development for MTV and VH1 in New York. He was VP of market development for MTV Networks Affiliate Sales and Marketing.

Staff Shuffled As Bayside, Wildcat Merge; Tony Seeger Exits Folkways

BAYSIDE, WILDCAT MERGE: In another round of changes involving Bayside Entertainment Distribution, the West Sacramento, Calif.-based distributor has essentially merged its operations with those of Wildcat Distributing in Long Island City, N.Y.

Wildcat, you will recall, was founded last September by former M.S. Distributing East Coast sales director **Harvey Rosen**, after Hanover Park, Ill.-based M.S. shuttered its music operation following months of internal confusion (Billboard, Sept. 25, 1999). Several former M.S. staffers came on board as Wildcat salespeople. Bayside supplied fulfillment for the East Coast firm.

However, recent developments rendered the existence of Wildcat redundant, as far as Bayside was concerned. With the closure of PED, the distribution company operated by the ailing Downers Grove, Ill.-based firm Platinum Entertainment, Bayside took on two of PED's top executives and several of its salespeople.

According to Bayside COO **Mark Viducich**, the arrival of the PED staffers led his firm to evaluate its relationship with Wildcat.

He says of the sales staffers, "We looked at them all, their strengths and weaknesses, and made a decision."

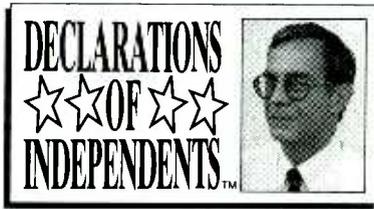
In the current shuffle, Wildcat president **Rosen** exits, along with **Diane Bizier** (Dallas), **Charles von Nordeck** (Baltimore), **Bob Kozlick** (Nashville), **Larry Grodsky** (Detroit), and **Dom Silvi** (New England).

Former Wildcat marketing coordinator **Janet Figueroa** will relocate from New York to West Sacramento to take on marketing duties for Bayside.

The former Wildcat offices on Long Island—which previously housed M.S.—will now become Bayside's East Coast office, housing **Greg Vovsi**, who will head up the firm's East Coast operations, and other New York-based salespeople, including at least one telemarketer.

Viducich says, "We're calling all the same accounts, selling all the same labels."

HAIL AND FAREWELL: **Tony Seeger**, director of Smithsonian Folkways Recordings and curator of the Folkways Collection, is exiting the Washington, D.C.-based label for a teaching position at the University of California Los Angeles. Seeger—a member of the distinguished American folk music family that also includes **Pete**, **Peggy**, **Mike**, and the late **Charles Seeger**—has headed Smithsonian Folkways since the Smithsonian Institution



by Chris Morris

purchased the label in 1987.

In acknowledgment of his work, the institution has created the **Anthony Seeger Distinguished Service Award** to honor those who have made exemplary contributions to Smithsonian Folkways Recordings. Seeger is not only the award's namesake but also its first recipient: He received his trophy during the label's **Malvina Reynolds** tribute concert July 2 on the National Mall in Washington, D.C.

Tony Seeger has always been an eloquent spokesman for both his label and the American folkloric community, and we wish him all the best in his return to the groves of academe.

SIR DOUG FINDS A HOME: Retailers who wanted to pick up the late **Doug Sahm's** posthumous album, "The Return Of Wayne Douglas" (Declarations of Independents, Billboard, June 3), may have been a bit stymied, for Alternative Distribution Alliance, which formerly handled Tornado Records—which is releasing the Sahm collection—dropped the label on the eve of the set's scheduled release date in June.

However, Tornado principal **Bill Bentley** tells us that Southwest Wholesale in Houston is now exclusively distributing that fine album and that it is also handling "My Perfect World," the superb 1999 album by Texas country singer **Ed Bursleson**.

FLAG WAVING: Most people—yours truly included—expect music from Memphis to be funky. And so most people will also be



THE SATYRS

quite surprised by the self-titled album by the Memphis-based Satyrs, just released on Monticello, Miss.-based Black Dog Records.

Don't come to this group expecting to hear the rock'n'roll, blues, or R&B that made Beale Street famous. The trio of vocalist/guitarist/keyboardsist **Jason Paxton**, bassist **John Blaylock**, and drummer **Angela Horton** works in a distinctly post-modern rock style.

"I like stuff like **Nick Drake** and **Elliott Smith**," Paxton says. "I like the **Dirty Three**... I really love **Radiohead**." Among the band's contemporaries, Paxton cites the unusual Athens, Ga.-based group **Macha** (a former Flag Waver) as a particular favorite; the group has shared stages with that unit, as well as **Low**, **the Grifters**, and **Blue Mountain** (whose members operate Black Dog).

The Satyrs' music—subdued, droning, Eastern-influenced—has conjured up a diverse list of comparisons in the press; Paxton cites **Nick Cave & the Bad Seeds**, the **Velvet Underground**, and **Spacemen 3**, among others. (Frankly, we hear quite a bit of **Joy Division**, though Paxton says he hasn't heard that one yet.)

Paxton has been developing his band's unusual sound since he was a student at Memphis' Bartlett High School. The Satyrs' first single was issued by **Ed Porter's** **Loverly** Records. "That was when I was 17, so everything sounds really rough... We did another single [for **Loverly**]. That's when the music changed dramatically."

The Satyrs are a dramatic anomaly in a town best-known for its raucous rockabilly and in-the-alley soul.

"It just comes out like that," Paxton says of his music. "It's weird we're from Memphis. There's a lot of roots music here... I don't think our music is representative of what Memphis stands for."

However, he adds, "I totally appreciate Memphis and its music... [but] I don't mind standing out from the crowd."

Despite the off-center nature of their music, the Satyrs have managed to attract a loyal following in their hometown. Paxton says, "We play most of the clubs. At our record release [show], we drew 250 people, which is good for Memphis."

"We're trying to tour this year," he continues. "In all we've played 20, 21 dates out of town. We've got good distribution now, and we're going to try and play it by ear."

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	4	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 4 weeks at No. 1
2	NEW		JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM 2140/TVT (24.98 CD)	ZOSO LIVE AT THE GREEK
3	3	4	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
4	2	2	VARIOUS ARTISTS LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	
5	6	26	SLIPKNOT I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
6	5	2	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
7	4	3	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
8	7	26	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
9	10	26	KENNY ROGERS DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
10	9	23	SNOOP DOGG & THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
11	11	17	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
12	8	4	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
13	12	7	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
14	14	2	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
15	16	5	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
16	15	12	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
17	13	3	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) HS	COMMUNICATE
18	18	12	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
19	27	26	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
20	22	26	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
21	19	3	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
22	21	4	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
23	24	12	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
24	23	10	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
25	17	3	VARIOUS ARTISTS SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000 SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	
26	20	5	BELLE & SEBASTIAN FOLD YOUR HANDS CHILD, YOU WALK LIKE A PEASANT JEEPSTER 429*/MATADOR (16.98 CD)	
27	26	2	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
28	RE-ENTRY		VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
29	28	26	SEVENDUST TVT 5820 (10.98/16.98)	HOME
30	25	10	AIMEE MANN BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO SUPEREGO 002 (16.98 CD)	
31	30	2	DJ SCREW AND THE SCREWED UP CLICK PRESENTS H.A.W.K. DEAD END 0002 (11.98/16.98) HS	UNDER H.A.W.K.'S WINGS
32	34	17	DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE
33	29	19	VARIOUS ARTISTS TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 LEGIT BALLIN' 50000 (11.98/16.98)	
34	31	4	POISON CYANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
35	33	24	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	
36	39	11	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
37	NEW		VARIOUS ARTISTS SIDE ONE DUMMY 71222 (9.98 CD)	WORLD WARPED III LIVE
38	50	5	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
39	40	26	VENGABOYS GROOVILICIOUS 100/STRICTLY RHYTHM (16.98 CD) HS	THE PARTY ALBUM!
40	37	10	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
41	36	10	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
42	35	6	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE
43	49	5	VARIOUS ARTISTS NARM 50004 (1.98 CD)	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
44	NEW		CAMOFLAUGE PURE PAIN 61965/R N D (11.98/16.98)	I REPRESENT
45	41	14	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
46	32	3	MR. SERV-ON LIFE TIME 1601/STREET LEVEL (11.98/16.98)	WAR IS ME — PART 1
47	RE-ENTRY		LOS TEMERARIOS FONOVISA 0519 (10.98/16.98)	EN LA MADRUGADA SE FUE
48	NEW		CELLY CEL REALSIDE 0006/BAYSIDE (10.98/16.98)	DEEP CONVERSATION
49	38	4	YOUNG KYOZ HEAVY N DA GAME 9105 (10.98/14.98) HS	THE GHETTO MADE ME CRAZY
50	43	10	VARIOUS ARTISTS COLD FRONT/MG SPECIAL PRODUCTS 6477/K-Tel (13.98/18.98)	THE BEST OF CLUB MIX

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) 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: (L) Certification for net shipment of 100,000 units (Gold); (P) Certification of 200,000 units (Platinum); (D) Certification of 400,000 units (Multi-Platinum). *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. (H) Indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

Now That MAP's Over, Will The Price Wars Begin?

OVER THE LAST TWO WEEKS of June, Universal Music and Video Distribution, EMI Music Distribution (EMD), and BMG Distribution all issued customer letters ending their minimum-advertised-price (MAP) policies, joining Sony Music Distribution and WEA, which issued their letters even before the Federal Trade Commission's (FTC) consent decree went into effect.

All five letters use almost exactly the same wording, with the only differences being the dates the letters were issued and the dates that MAP ended. For instance, the Sony letter, which went out first, was dated May 15 and specified that the company's MAP policy ended July 7. The WEA letter, issued July 9, specified that the MAP policy would be discontinued immediately.

On June 16 Universal issued its letter, ending MAP July 7, followed by EMD's June 19 letter, which ended MAP effective that date. BMG brought up the rear with a letter dated June 29 that ended its MAP policy July 1.

WEA had been the first to cave in to the FTC, followed by Sony, with the other three jockeying to be last, in an attempt to gain whatever edge they could get from music specialty accounts. BMG won that distinction, as it was the last one to sign the consent decree and the last one to put out a letter to accounts saying when MAP would end. But Universal and Sony will be the last to end their policies, on July 7.

To be sure, whatever the dates on and in their letters, none of the majors have been enforcing their MAP policies for a few months now. What would be the point?

So far, despite the occasional loss-leadering, a full-scale price war hasn't broken out. Initially, polling senior distribution and retail executives did not reveal too much concern about a price war.

But in the past month I have been surprised by how preoccupied the people on the street—the sales staffs and field marketing staffs of the major distribution companies—are with the issue.

While the possibility of a price war may be just around the corner, things are very different from the way they were in 1994, when the last one occurred. The overall account base is much healthier this time around, although an exception or two come to mind of chains that might be vulnerable should a price war start.

As for independent merchants, while the last time it seemed like thousands of them were slaughtered, the ones that survived were the stronger ones that were niche-oriented. In a price war, they would still have those qualities going for them, but in addition they may have a wild card in their hands. Currently, the independents in the Northeast are bene-

fitting from an influx of illegal parallel imports from Canada, which carry much lower prices than those charged by U.S. one-stops. While the majors are trying to stop the flow of imports into the U.S., I wonder how hard they would try if a price war erupted and began causing casualties among the independents.

Second, in the last go-round the main culprits were Circuit City and Best Buy, with the former being the low-price leader. When MAP ended that price war, they learned

the luxury of competing against each other while making a profit on music. I doubt that either one of them wants to return to using an entire music department as a loss leader, as both did the last time around, but of the two, Circuit City, based on past history, would be the more likely to embrace that strategy.

But if Circuit City did initiate another price war, it is unlikely it would be as effective this time around, as Best Buy is much stronger than it was from 1994 to 1996. I would speculate that Circuit City's management is aware that a price war would not deliver a knockout punch to Best Buy (which has been turning in great numbers) as it almost did the last time. So why would it initiate one that would result in less prof-

it for itself?

That's not to say there won't be price wars in markets where the two are competing for the first time, like New York. But any price wars in New York will likely be aimed at knocking out the local consumer electronics stores—in this case, the Wiz and P.C. Richard & Son, although the latter doesn't even carry music.

Another place where a price war might happen is in Boston, where Newbury Comics is based. That company likes to loss-lead its hits to drive traffic to its stores, and if it does, you can bet Circuit City will jump right in, as will Wal-Mart, Target, and Best Buy.

While I don't believe we will see entire music departments on sale below cost, I think we can expect discounters to loss-lead the top 10. But again, will the entire top 10 be on sale at \$9.99 at discounters? Back during the price war, at that price discounters were losing only 30 cents to 70 cents an album, depending on whether a \$16.98 or a \$17.98 list price was involved. Today, with hit titles carrying an \$18.98 tag, a \$9.99 price would result in a loss of about \$1.40 per unit, excluding the impact of cooperative advertising funds.

If the discounters try to limit their losses by advertising the top 10 for \$10.99, is that price point effective enough to drive traffic? I suspect we will know the answers to that and all of the above questions I raised in the coming months.

RETAIL TRACK

by Ed Christman



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Merchants & Marketing

AUSSIE INDIE CHARTS RETURN WELCOMED

(Continued from page 68)

insists that vital differences remain between the two sectors and the charts have to acknowledge that.

"Independents tend to be reactive with fewer decision makers—marketing, A&R, and sales are usually by the same person," Chase says. "They tend to be closer to the street beat and leap on to what's happening quicker, especially if they represent one specific style or subculture."

Phantom's biggest act, the Whitlams, has sold 280,000 copies of its last two albums in Australia, but the label insists it still has an indie agenda.

Both Dalton and Chase have a beef with previous so-called independent charts. They say they listed too many indie label acts distributed by major companies, which get automatic access to major radio and TV and sell enough quantities to qualify for platinum certifications (70,000 units in Australia).

Half a Cow has significant live acts like Art Of Fighting, Kim Salmon & the Business, Bernie Hayes, Smudge, and Sneezee. "Yet we haven't been able to get

'Getting a listing does wonders for the confidence of an act and the label'

—DARREN CLARK—

into the so-called independent charts for years because they were filled with major-label names," complains Dalton.

Dalton's insistence that "essentially [an indie] chart should be set up on the basis of ownership and distribution" is reflected in AIR's decision to release two charts simultaneously. One lists indie singles and albums by Australian acts, including those distributed through majors. The other is strictly for independent releases by domestic acts through independent distributors.

In the Australian context, AIR defines the majors as EMI, Warner Music, Sony Music, Universal, Festival, and BMG. Of the 200-plus independent labels in existence in Australia, 130 are members of AIR.

Raw sales data for the new charts are collected from 60 independent retailers around the country by fax and E-mail, says AIR executive officer Julie Owens, who adds that she expects that number to reach 150 by the year's end. The chart is collated in-house by AIR. However, it does not include data from the Sanity chain, which has about 27% of the music market here, nor from HMV, which has 10%. Sanity, which has its own chart, has told AIR it will not supply data; it does not supply data to ARIA, either. HMV has yet to inform AIR if it will cooperate.

"The AIR charts give a sense of perception to the independent sector here," Owens says. "You just have to look at any of the mainstream charts to see how well independent labels are doing."

Australian releases by pop band Savage Garden (Roadshow/Warner), teen singer/songwriter Vanessa Amorosi (Transistor/BMG), rock band Killing Heidi (Wah Wah/Roadshow/Warner), and sister pop duo S2S (Standard/Mushroom)—all listed on the ARIA top 50 singles and album charts—prove the strength of Aussie indies.

The AIR charts in the week ending Saturday (15) acknowledge these acts

as well as live drawing cards 28 Days (Stubble), Diana Ah Naid (Origin), and Superheist (Shagpile) and newcomers Anuj (Huge), George (Oracle), and Rollerball (Rhythm Ace).

Darren Clark, director of A&R at the Queensland-based Ocean Record label, says, "Getting a listing does wonders for the confidence of an act and the label. These charts are reachable, whereas most developing acts would not expect to even make it into a mainstream chart."

Nonetheless, it's generally accepted that an indie chart presence does not directly trigger sales. Notes Clark, "It's used more as a yardstick by the music industry than the consumers. It certainly gains more attention from retailers and the media."

Says Anthony Nicolas, label manager at Wow Records (which is also a retailer), "Releases need to be sold to radio and retail, and the [indie] charts do that. Indie releases are generally not hyped, and although their sales are relatively low, they deserve to be recognized. If you're in the music biz and you see an unknown name appear in the chart—and this is more relevant to albums and EPs than singles—you're obviously going to find out who they are."

Gary Woods, buyer at one of Sydney's most influential retailers, Redeye Records, says, "The kind of store that we are means we don't rely on charts of any kind. We stock from watching overseas reviews and trends, work out instinctively if it'll work for us here, and get the records in from overseas if the local labels can't supply us. Our customers are interested in buying product before it enters the charts."

AIR's original chart launched in 1998 with data compiled by Australian Music Report (AMR). But when AMR folded in December that year, the chart was suspended. AIR tried to revive it in April 1999 but found it too costly.

This year, a grant of \$700,000 Australian (\$413,000) over three years from government funding body the Australia Council has made the chart a viable proposition.

The new charts are reprinted in magazines throughout the country with a combined circulation of 96,000, and negotiations are under way to have them broadcast by a network of college radio stations, says Owens. They are also available on AIR's Web site, air.org.au/charts.html.

TORONTO STILL HAS THE BLUES

(Continued from page 69)

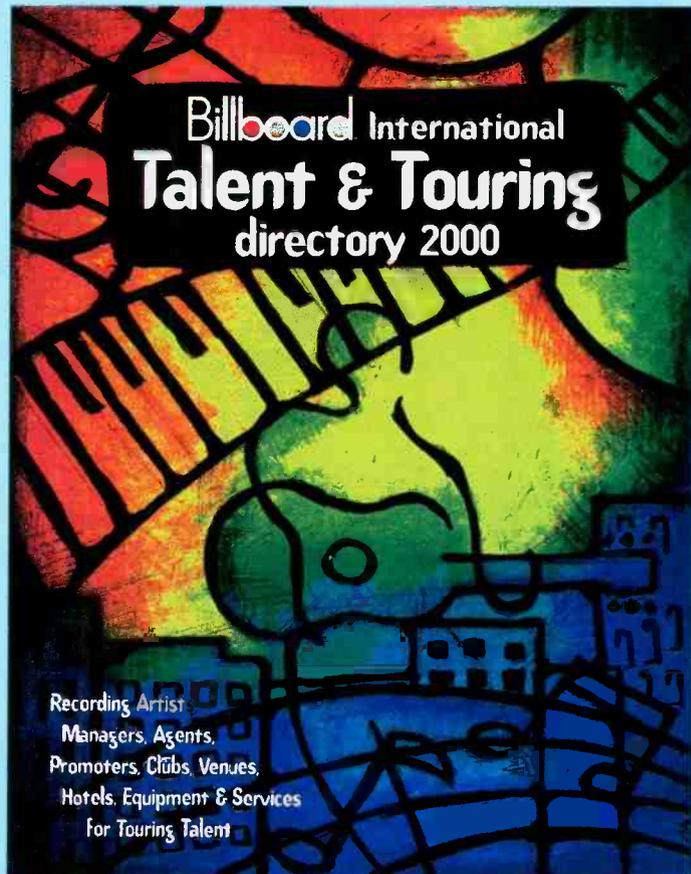
were unforgettable experiences," says Toronto entertainment lawyer Paul Sanderson, who also plays guitar with his group, Blue Room, which recently issued its debut album, "Great To Be Alive," on the Sound Pulse label.

"Howlin' Wolf, Muddy Waters, and a lot of those great blues guys came to Toronto and played weeklong gigs [in the '60s and '70s]," recalls Linden. "We had real access to those real guys. It wasn't the same as in other parts of Canada—Toronto was on their touring circuit."

At 12, Linden was befriended by Howlin' Wolf, whom he met at the Colonial Tavern in '71. A highlight of Linden's career came last year when "A Tribute To Howlin' Wolf" (Telarc), for which he was associate producer, was nominated for a Grammy as best traditional blues album.

"You know why Muddy and those guys came to Toronto three times a year then?" asks Walsh. "Dough. They didn't make money at home or going over to Europe. Toronto was a big blues market—and the clubs were always packed."

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New Media

MERCHANTS & MARKETING

EMI 2nd To Enter Commercial Download Arena

Major-Label Content Called Crucial To Establishing Digital Market

This issue's column was prepared by Marilyn A. Gillen.

THE HOT-BUTTON QUESTION of whether consumers will pay for digital downloads will get a further test when EMI Recorded Music becomes the second major label—after Sony Music—to make a significant quantity of its music available for sale in the fledgling format.

BMG has also said it will put its music up later this month, although it has yet to announce either a hard launch date or a release slate.

Anyone who has been following the unfolding saga of the commercial download (otherwise known as “It’s Coming—Honest”) knows that major-label content has long been held out as one of the required building blocks for establishing a viable paid-music market online.

A second cornerstone—the proliferation of portable music players and other home audio devices that will allow “computer music” to migrate off the desktop—is also being put into place, as major consumer electronics companies such as Sony, RCA, and Philips join pioneers such as Rio and Creative Labs in bringing a wide variety of units to market at prices reaching as low as \$150 for new models. When those prices consistently hug \$99, the digital-player market could explode, according to Andersen Consulting, which predicts that 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.

That assumption—major content plus portables equals a commercial digital music market—predates the arrival in force of the wild card Napster, of course, which has had the dual effect of wildly popularizing the downloadable music format while also raising some concerns about the potential to build a revenue-generating model around that expressed demand.

But those questions have primarily existed in a vacuum until now. No more. Beginning Tuesday (18), more than 100 E-tailers will begin offering for sale in North America some 100 albums and 40 singles from EMI acts including D’Angelo, Janet Jackson, Pink Floyd, Frank Sinatra, and Snoop Dogg, according to EMI Music Distribution president Richard Cottrell, who terms the retailer response “enthusiastic.”

“EMI’s strategy all the way through has been very retailer-friendly,” says Cottrell. “We don’t see this as being, in the short term, a massive sales opportunity. It’s really about establishing the commercial digital download channel, and we’ve been trying to find a way that we could support our retail partners and get the channel open and operating for the long term.”

Participating retailers have been taking part in a closed test since July 1, Cottrell says, to “iron out any technical glitches” before going live with consumers. EMI is making its files

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available in the Microsoft Windows Media and Liquid Audio formats.

Unlike Sony, EMI has chosen to release its downloads into the online market via the traditional offline “gross margin” model that allows the merchants to set their own prices on goods. (Sony is using the so-called “agency” model, whereby labels set the consumer price and assign a fee or commission to the merchants.)

EMI is pricing its digital music to merchants at parity with its physical titles, Cottrell says, so that if those retailers intend to keep the same margins online, consumers could expect to pay the same ticket price whether they get a hard good or a software file. Retailers can and may choose to go lower, of course.

“I think that’s going to be one of the big learning points of what we’re doing here,” says Cottrell of the sticky question of whether consumers will be willing to pay the same amount for a digital file as they do for a packaged good. “We’re planning to follow this up quite quickly with some in-depth consumer research, which

we’re already preparing now, and obviously one of the big questions is the price/value question. That’s something we will be asking consumers about in detail.”

CDnow founder Jason Olim, who says he is excited about adding the EMI tracks to his virtual racks, has done his own consumer research and concluded that “consumers do expect to pay less,” he says. “And in fact, it bothers me that they expect to pay significantly less.”

Olim is hopeful that there will be some “wiggle room,” however small, in label wholesale pricing to allow him to pass some savings along to customers, and he also notes that the absence of shipping charges carries its own savings.

While EMI is not making any new titles available in the launch, Cottrell says he would like to move to “day and date” digital releases, possibly as early as August. “We believe the digital format should be our third format later this year—provided everything proves worthwhile and people adopt it,” he adds.

Also in the works is an expansion beyond the audio-only downloads on offer now, to include either value-adds or such possible components as liner notes or visual elements.

“We’ll be looking at a lot of differ- (Continued on page 86)

Billboard

JULY 22, 2000

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	4	NO. 1 RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 3 weeks at No. 1	10
2	2	7	THE MARSHALL MATHERS LP ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	1
3	NEW		NEW TATTOO MOTLEY 78120/BEYOND	MOTLEY CRUE	—
4	3	8	OOPS!...I DID IT AGAIN ▲ ⁵ JIVE 41704	BRITNEY SPEARS	3
5	4	8	MAD SEASON ▲ ² LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	13
6	5	29	HUMAN CLAY ▲ ⁴ WIND-UP 13053*	CREED	6
7	NEW		POSITIVE FRICTION SUGAR HILL 3912	DONNA THE BUFFALO	—
8	6	4	CRUSH ISLAND 542474/IDJMG	BON JOVI	35
9	NEW		RYDE OR DIE VOL. II RUFF RYDERS/INTERSCOPE 490625*/UNIVERSAL	VARIOUS ARTISTS	2
10	9	30	BRAND NEW DAY ▲ ² A&M 490443/INTERSCOPE	STING	23
11	NEW		ZOSO LIVE AT THE GREEK MUSICMAKER.COM 2140/TVT	JIMMY PAGE & THE BLACK CROWES	64
12	19	7	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	11
13	10	2	COUNTRY GRAMMAR FO' REEL 157743/UNIVERSAL	NELLY	4
14	12	16	NO STRINGS ATTACHED ▲ ⁶ JIVE 41702	'N SYNC	5
15	13	3	INVINCIBLE SUMMER WARNER BROS. 47605	K.D. LANG	76
16	11	34	CALIFORNICATION ▲ ³ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	28
17	8	7	INSIDE JOB ▲ WARNER BROS. 47083	DON HENLEY	37
18	16	56	SUPERNATURAL ◆ ¹³ ARISTA 19080	SANTANA	24
19	14	8	WHITNEY: THE GREATEST HITS ▲ ² ARISTA 14626	WHITNEY HOUSTON	30
20	NEW		INFEST ● DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	8

● 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.

Paramount Releases 1st Direct-To-Video 'Blue's Clues' Feature

BY MOIRA McCORMICK

CHICAGO—After 11 successful videos, the critically acclaimed and highly rated preschool series "Blue's Clues" will release a direct-to-video feature this fall from Paramount Home Entertainment.

"Blue's Big Musical Movie" premieres at retail Oct. 3, priced at \$19.95 on VHS and \$24.99 on DVD, and will be supported by the largest marketing campaign for a non-theatrical title ever mounted by the supplier.

The 78-minute VHS features clamshell packaging and will include the bonus music videos "I Can Be Anything I Want To Be" and "There It

Is," featuring vocals by Ray Charles and doo-wop veterans the Persuasions. DVD extras include the behind-the-scenes featurette "Backstage At Blue's Clues—A Sneak Peek For Parents," the two music videos, and a "Who Am I?" guessing game for kids.

The Persuasions ventured into children's audio last year with "On The Good Ship Lollipop," released on the Music for Little People label, which is distributed by Kid Rhino. Both Charles and the Persuasions appear in "Blue's Big Musical Movie," respectively voicing the characters of G Clef and the Notes.

The Kid Rhino soundtrack, due Sept. 19, will be cross-promoted with

the video and DVD, according to Pamela Michaels, senior marketing manager for Kid Rhino. The soundtrack will include a \$3 mail-in rebate coupon redeemable with purchase of the movie.

"Blue's Big Musical Movie" is Paramount's second major kids' DVD, following last year's "Rugrats: The Movie." To support the title, Paramount has lined up multiple cross-promotional and licensing partnerships with Johnson & Johnson, Kid Rhino, Farley's Fruit Snacks, and another "major tie-in partner" to be named later, according to Jill Crusenberry, executive director of marketing for Paramount.

More than 250,000 containers of Johnson & Johnson shampoo and bubble bath will be packaged with a water-activated "Blue's Clues" notebook and musical-themed clues. Packaging will also alert consumers to video and DVD availability at retail. Farley's Fruit Snacks will highlight the release on its product packages between September and

October and will include a Simon & Schuster musical-themed book as an on-package premium.

Subway restaurants will feature the title in a seven-week kids' meal promotion with a different toy each week, according to Crusenberry. The chain will also tag in-store signage and national TV ads with the title's

(Continued on page 81)

Amazon Splits Its VHS & DVD Departments; New Line Video Debuts DVD Sampling Posts

SPLITSVILLE: It's not as dramatic as a Hollywood divorce, but Amazon.com is splitting its VHS and DVD business into two different departments.

"We've listened to our customers and found that there's little overlap between the VHS customer and the DVD customer," says Amazon video group product manager Jason Kilar. Different release schedules for new VHS titles and their DVD counterparts also prompted the split, Kilar says. "Rental VHS schedules are very different from DVD schedules, and we want to present our customers with the best of each product."

Kilar says that in the VHS store, for example, more editorial can be dedicated to promote more special-interest product. "It gives us an opportunity to talk to our customers about the great titles from A&E or other

companies outside of the mainstream." The idea is to "completely surround the customer with product," Kilar says. "It's more work for us, but it's a better experience for the customer."

The new video and DVD departments will launch mid-July, complete with new bargain-product sections. Select VHS titles will be priced below \$10, and some DVDs will be priced under \$15. Kilar says that DVD generates more than 50% of the company's video revenue, but with more than 70,000 titles available, VHS is still a "healthy and vibrant" business. "Video in general is an incredible product for the Internet, because physical stores stock only the top 100 titles," he says. "But we can foster both VHS and DVD equally."

WINSTAR'S EXTRANET: Winstar Home Video has set up a trade Web site to provide dealers and distributors with an easy way to order and replenish product. The company launched the site July 8-10 at the Video Software Dealers Assn. Convention. Dealers can access the site at winstarhomevideo.com.

Features on the site include box art, sell sheets, ad slicks, title treatments, current and updated release schedules, downloadable clips, trailers, press releases, and the ability to search Winstar's 1,000-title catalog. Dealers who sign up to order product through the site can also track shipments and process returns.

"With the site it's easier for our customers to get

more information about our company and product," says Winstar senior VP of E-business and new business development Michael Olivieri.

NEW LINE'S CUTTING EDGE: Never one to shy away from new marketing technologies, New Line Home Video will take part in a DVD in-store preview post test. The posts allow customers to view a 30-second clip of new DVD titles much in the same way customers sample music at listening posts.

In fact, the kiosks are designed by Los Angeles-based High Level Interactive, which also designs and manufactures CD listening stations.

In addition to the clip, the kiosks introduce consumers to DVD technology.

High Level plans to test the preview posts

in 10-15 stores, including Tower Video's West Hollywood, Calif., location and the Wow! store in Las Vegas, later this year. A total of 50 stores are expected to have the preview posts by the end of the year.

New Line will also be working with video game company Sierra in a cross-promotion. Beginning with the Oct. 31 release of the movie "Frequency," New Line will insert \$10 Sierra rebates into its DVD packaging. Demos of Sierra games will appear on New Line DVD titles that appeal to the same demographic as the movie.

For example, for "Frequency," a time-travel film about a father and son working together to catch a murderer, the Sierra games "Generations Family Tree" and "Ground Control" will be sampled. In return, New Line titles will be promoted on Sierra video games and on the company's Web site.

YORK SIGNS MOONSTONE: York/Maverick Entertainment has signed a long-term distribution deal with Moonstone Entertainment, producer of art-house films "Afterglow" and "Cookie's Fortune." The deal covers U.S. VHS and DVD markets. Initial titles scheduled for release are "The List," "Intern," "If You Only Knew," and "Prophet's Game."

Prior to the deal York snagged DVD-only distribution rights to Moonstone's "Restaurant." The title will be released Aug. 22, priced at \$19.98 with a \$5 mail-in rebate.

PICTURE THIS

by Eileen Fitzpatrick



'My Dog Skip's' Muniz Talks About Acting, Fellow Actors, And The Dog

At the heart of "My Dog Skip," due on video and DVD July 11, is 14-year-old Frankie Muniz, who since the film has scored a hit with Fox's "Malcolm In The Middle." Set in the summer of '42, "My Dog Skip" is a heartwarming period piece set in the South and also stars Kevin Bacon and Diane Lane. Twelve at the time of filming, Muniz began his career at 8 in Raleigh, N.C., as Tiny Tim in "A Christmas Carol," a performance that garnered an agent's interest and launched his career.

Billboard talked with Muniz about acting and working on—and with—"My Dog Skip."

What is your biggest challenge in acting?

Learning lines is simple for me. I just look at the page once or twice and memorize it. The accent in "My Dog Skip" was really easy because we filmed in Mississippi. When you're around it, you just tend to do it, too.

What about showing emotions?

You know, it's not that easy, but it's not a struggle for me either. The first scene Kevin Bacon and I were doing was where the deer gets shot. I was crying but not really good enough, I guess. So Kevin told me to think of something that happened in our family that was really sad—like a pet that died. It's an easy tip, but it really did help.

And how did you work with Diane Lane?

She was really, really cool—just like Kevin, very nice. Whenever I see her now, we talk. Even though they came down for only a week of filming, I got to know them pretty well.

What about working with the dog... he's the son of Eddie on "Frasier," right?

Yes. When I was auditioning, we went to the trainer's house. They wanted to see how I worked with Enzo [the dog's real name], see if I was going to be able to handle things. So they got him to jump in my arms. But he knocked me down, and I did a back flip! It was really funny.

What are you working on now?

It's a film called "Deuces Wild." Scott Calvert is directing it, and Martin Scorsese is executive-producing it. It's about gangs in Brooklyn [N.Y.] during the '50s. I play Schooch, a watch-out man for the



Frankie Muniz with Skip in the Warner Home Video release "My Dog Skip."

good gang.

Another period piece?

Yeah, I think "Malcolm In The Middle" is the first thing I've done that takes place in the present time.

You stay pretty busy in the present time. Think you'll always be an actor?

With acting, you never know what you are going to be doing. When I finish this movie and "Malcolm" ends, I may never get another part. Maybe I'll be a blue man in the Blue Man Group, maybe I'll own the L.A. Clippers. But I may keep acting. To me, it's fun. CATHERINE CELLA



Hometown Hero. "Next Friday" co-star Mike Epps is welcomed back to his hometown of Indianapolis by local video store owner Matt Lutz. Epps stopped by Lutz's Video Vault to sign posters and greet fans of the film, which was released June 6 by New Line Home Video on DVD and VHS.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
◀ No. 1 ▶								
1	1	7	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	2	8	THE WORLD IS NOT ENOUGH	MGM Home Entertainment Warner Home Video M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
3	3	7	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
4	5	10	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
5	4	6	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
6	6	13	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
7	7	12	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
8	15	16	THE POKEMON MOVIE	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
9	10	29	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
10	13	30	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
11	8	9	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
12	14	14	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
13	9	28	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
14	12	32	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
15	11	5	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
16	19	13	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
17	17	9	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
18	24	4	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
19	23	12	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
20	22	5	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98
21	16	23	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
22	26	5	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
23	18	7	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
24	NEW ▶		PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
25	20	14	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
26	27	33	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
27	30	2	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
28	29	6	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
29	28	21	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
30	21	15	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
31	NEW ▶		RUN LOLA RUN	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
32	25	17	OFFICE SPACE	FoxVideo	Ron Livingston Jennifer Aniston	1999	R	19.98
33	NEW ▶		SHAFT	MGM Home Entertainment Warner Home Video 95051	Richard Roundtree	1971	R	9.94
34	NEW ▶		THE POWERPUFF GIRLS: BUBBLEVICIOUS	New Line Home Video Warner Home Video 1576	Animated	2000	NR	14.95
35	33	18	AN EXTREMELY GOOFY MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 4156	Animated	2000	G	24.99
36	32	29	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
37	NEW ▶		POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	New Line Home Video Warner Home Video	Animated	2000	NR	14.95
38	NEW ▶		RUNAWAY BRIDE	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
39	40	2	THE ASTRONAUT'S WIFE	New Line Home Video Warner Home Video N4860	Johnny Depp Charlize Theron	1999	R	19.98
40	35	13	NEVER BEEN KISSED	FoxVideo 1424930	Drew Barrymore David Arquette	1999	PG-13	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	4	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
2	2	8	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
3	7	3	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
4	3	7	SLEEPY HOLLOW (R)	Paramount Home Video 329623	Johnny Depp Christina Ricci
5	4	2	DEUCE BIGALOW: MALE GIGOLO (R)	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
6	6	9	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
7	5	10	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
8	9	2	ANNA AND THE KING (PG-13)	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
9	11	5	MAN ON THE MOON (R)	Universal Studios Home Video 84440	Jim Carrey
10	12	2	SWEET AND LOWDOWN (PG-13)	Columbia TriStar Home Video 04962	Sean Penn Samantha Morton
11	14	11	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
12	8	9	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
13	16	6	EYE OF THE BEHOLDER (R)	Columbia TriStar Home Video 04953	Ashley Judd Ewan McGregor
14	10	4	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
15	20	5	SNOW FALLING ON CEDARS (PG-13)	Universal Studios Home Video 83661	Ethan Hawke
16	NEW ▶		TOPSY TURVY (R)	USA Home Entertainment 963060019	Jim Broadbent Allan Corduner
17	15	7	THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment Warner Home Video	Pierce Brosnan Sophie Marceau
18	13	2	GUN SHY (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 4345	Sandra Bullock Liam Neeson
19	NEW ▶		THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
20	19	3	BICENTENNIAL MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
2	19	2	SCREAM 3 (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
3	2	4	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
4	3	2	THE TALENTED MR. RIPLEY (R) (29.99)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
5	4	42	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
6	5	3	DEUCE BIGALOW: MALE GIGOLO (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider
7	7	5	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
8	18	10	DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck
9	11	13	THREE KINGS (R) (24.99)	Warner Home Video 17862	George Clooney Mark Wahlberg
10	12	15	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
11	8	2	HANGING UP (PG-13) (24.95)	Columbia TriStar Home Video 4748	Meg Ryan Diane Keaton
12	9	5	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
13	10	29	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
14	6	7	SLEEPY HOLLOW (R) (29.99)	Paramount Home Video 335647	Johnny Depp Christina Ricci
15	17	12	END OF DAYS (R) (26.98)	Universal Studios Home Video 20721	Arnold Schwarzenegger
16	16	8	THE WORLD IS NOT ENOUGH (PG-13) (34.98)	MGM Home Entertainment/Warner Home Video 908130	Pierce Brosnan Sophie Marceau
17	NEW ▶		ALICE IN WONDERLAND (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 14372	Animated
18	RE-ENTRY		HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
19	15	4	BICENTENNIAL MAN (PG) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 18303	Robin Williams
20	NEW ▶		ROBIN HOOD (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19692	Animated

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PARAMOUNT

(Continued from page 79)

retail availability date.

Tyco toy company will promote the video on TV ads for the "Blue's Clues" toy line beginning at street date. Throughout October, Oral-B's "Blue's Clues" toothpaste will alert customers to the availability of the movie and soundtrack, and Landoll Publications, which publishes "Blue's Clues" activity books, will run a full-page ad for the movie and soundtrack in "Blue's Clues" books. Mattel, which markets a "Blue's Clues" video game, will run an ad for the title in the game's instruction manual.

Paramount is supporting the release with a national TV and print ad campaign, as well as trailers on all "Blue's Clues" and "Rugrats" video titles. Nickelodeon has its own slate of on-air and online promotion-



al events surrounding the release, including an on-air sweepstakes running September through October.

Although the series has "tremendous brand loyalty" and remains among the top-selling kids' titles, Crusenberry says the company is looking to market "Big Musical Movie" as a feature, which commands a larger marketing budget than previous "Blues" titles.

"It's important for us to stress that it's a full-length movie," she says. "The trade ads will stress that we'll be doing more advertising than we've ever done for a 'Blues' title." Paramount will spend much of its marketing budget for the title on television but will beef up print advertising as well.

Crusenberry notes that the video will mark the debut of Periwinkle, a talking cat, who becomes a friend of Blue, the series star dog and crack detective. "Periwinkle will join the TV show in September, just before the video and DVD release," says Crusenberry. "Nickelodeon will be generating a lot of promotional activity around that airing."

Both DVD and VHS will also contain the "Blue's Big Savings Booklet," containing coupons from "Blue's Clues" licensees and promotional partners.

Assistance in preparing this story was provided by Lindsay Powers.

RALPH J. GLEASON'S

Jazz CASUAL

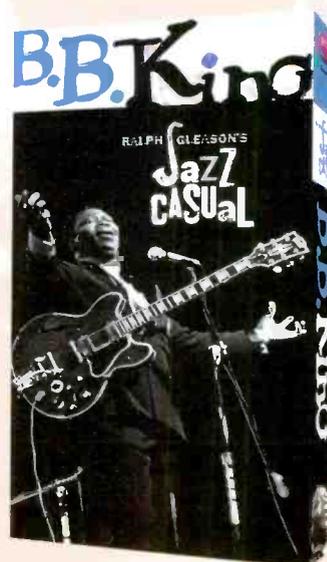
"Shows to watch again and again."
—USA Today

"Good talk and extraordinary performances."
—Rolling Stone



Performances:
Money's Getting Cheaper • Ain't Nobody's Business • Cottontail • Outskirts Of Town • Roll 'Em • Chelsea Bridge • Unknown

R3 972592 ±30 minutes/b&w/\$14.98 srp



Performances:
Darling You Know I Love You • Got A Whole Lot Of Lovin' • All Over Again aka I've Got A Right To Give Up Living • The Jungle • That's Wrong, Little Mama

R3 972590 ±30 minutes/b&w/\$14.98 srp



Performances:
Take Five • (It's A) Raggy Waltz • Castillian Blues • Waltz Limp • Blue Rondo A La Turk

R3 972591 ±30 minutes/b&w/\$14.98 srp

JAZZ CASUAL VIDEO 3 PACK (Includes one each of the above. R3 972843/\$39.98 srp)

- Each tape includes a vignette on the life and times of Ralph J. Gleason.
- All of the episodes have been re-mastered for picture and sound clarity.
- Ralph J. Gleason was the father of Rock 'N' Roll journalism and one of the three top jazz critics of all time. He was awarded the 1994 Bay Area Music Lifetime Achievement Award.



Count Basie Dizzy Gillespie John Coltrane

THE FIRST TIME ANY JAZZ CASUAL PROGRAMS HAVE BEEN AVAILABLE ON DVD

SPECIAL FEATURES

- 2 audio options: original mono, or 5.1 enhanced sound.

R2 976664 ±100 minutes/b&w/\$29.99 srp

RHINO
HOME VIDEO

Prebook: 7/25/00 Street: 8/22/00

Blackboard Debuts 'Jewel Kingdom,' 'Adventures' Series

ON THE BLACKBOARD: Blackboard Entertainment, the intrepid independent producer and distributor of kids' video and DVD based in Oakland, Calif., is launching a new series called "The Jewel Kingdom," based on the children's books by **Jahna N. Malcolm**, which are published by Scholastic.

The first title, the 45-minute, live-action "The Ruby Princess Runs Away," will be released Sept. 5 on home video in clamshell packaging (\$14.95) and DVD (\$19.95). Pre-book date is Aug. 8. Blackboard has launched an Internet game to help promote the title, a promotion that will culminate in a contest.

Blackboard also recently released another new series, "Amazing Adventures," whose first three titles are currently involved in a national endcap promotion with Zany Brainy stores.

"The Ruby Princess Runs Away" stars **Michelle Horn** ("The Lion King II: Simba's Pride") and the voice of **Harvey Korman** ("The Carol Burnett Show"). It's based on the first of the "Jewel Kingdom" books, of which there are 12; the series has reportedly sold over 2 million copies since "The Ruby Princess" came out in 1997.

The stories feature four young

princesses—Ruby, Sapphire, Diamond, and Emerald—each with her own special powers, magical friends, and adventures. In "The Ruby Princess Runs Away," Princess Roxanne isn't so sure she wants this princess business after all. Korman voices a friendly dragon named Hapgood who aids Roxanne in her exploits.

The Internet game, "Find The Ruby Princess," can be accessed through Blackboard's Web site, blackboardkids.com. Kids enter the game via a secret password contained in the video and DVD; the game is made up of questions, puzzles, word jumbles, and other clues to help kids find the princess and assist in her return to the castle. The game begins on the release date of Sept. 5 and will roll out in episodes for six weeks, at the end of which is the contest (details still pending).

According to Blackboard director of marketing **Regina Kelland**, a new episodic game will debut on the site twice a week through the course of the six weeks. "If kids miss a week, they can always catch up, because everything is archived," she says. "After the end date, all the games will be archived, so kids can still play them though the contest will have concluded."



by *Moira McCormick*

Kelland, who notes that "kids who've seen the movie will do better on the games," also says that no registration is required of game players. "We're not trying to sell anything [additional]; we don't want parents to be concerned. The Web games are a marketing companion, a fun and challenging way to give the video more legs." Blackboard will run print ads in national parenting publications in support of "The Ruby Princess" and its Internet promotion, Kelland adds.

Blackboard, which in addition to producing original programming currently distributes over 150 titles—most of them from indie producers—is also aggressively promoting its new "Amazing Adventures" line, based on a national syndicated TV series of the same name. It's produced by **Steve Rotfeld** of Steve Rotfeld Productions, whose sports-program credits include ESPN-TV. The three video titles, each 42 minutes at \$12.95, are "Wild Water And Wild West," "Paradise And Polar Ice," and "Jagged Peaks And Killer Canyons."

The "Amazing Adventures" titles are currently showcased in endcaps in all 100-plus Zany Brainy stores, and a 15-second TV spot tagging Zany Brainy is scheduled to air on the syndicated show.

STREET MUSIC: "Let's Make Music" is the latest direct-to-video "Sesame Street" release from Sony Wonder and Sesame Workshop, arriving Tuesday (18) and featuring cast members from renowned percussion collective Stomp. "Let's Make Music" is priced at \$9.98 and runs 40 minutes.

The storyline involves Telly Monster losing his tuba and thinking he'll never be able to make music again, but the members of Stomp show him otherwise by turning everyday items like cans and broomsticks—not to mention voices and hands—into musical instruments. Even Oscar the Grouch's trash can is pressed into service (no surprise there—Stomp uses trash cans in its stage performances).

Sony Wonder is supporting the release throughout August with a national TV ad campaign and an on-screen ad campaign in Loews Cineplex Theatres nationwide, which will involve 250 theaters and 2,900 screens, projected to reach 8 million viewers.

ENTER ENTERTECH: EnterTech Home Entertainment Inc., the North American distribution division of recently formed communications company EnterTech Media Group, acquired 15 feature

films at the Cannes Film Festival in May. Among them are the live-action family adventure "Kid's World," with **Christopher Lloyd**, which will be released to theaters in September and to home video in February 2001.

Other family titles include "Tommy & The Wildcat," which will see an October theatrical release followed by an as-yet-undetermined video debut. EnterTech, the master distributor for Plaza Entertainment, Hemdale, FUN-CO, and EnterTech Releasing, will unveil its "Teddy Ruxpin: The Movie" on Aug. 8.

Also out Aug. 8 from EnterTech are these titles from Plaza Enter-

tainment's library: an animated "Puss In Boots" (66 minutes, \$14.95), which comes with a free on-pack storybook; a live-action "Ebenezer Scrooge" starring **Jack Palance** (94 minutes, \$9.95); an animated "Story Of Christmas" (47 minutes, \$9.95); a "Holiday Two-Pack" consisting of both above-mentioned Christmas titles, priced at \$14.95; the musical sing-along "Boogie Woogie Whale" (30 minutes, \$9.95); and the live-action feature "Giant Of Thunder Mountain" (86 minutes, \$9.95).

Assistance in preparing this column was provided by *Lindsay Powers*.

Billboard®

JULY 22, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
◀ No. 1 ▶				
1	2	7	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000 19.96
2	5	8	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999 26.99
3	3	21	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999 19.96
4	1	5	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000 19.99
5	7	10	ELMO'S WORLD Sony Wonder 51720	2000 9.98
6	4	11	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
7	11	10	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
8	8	7	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000 14.98
9	19	60	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998 19.96
10	17	9	BLUES CLUES: MAGENTA COMES OVER Nickelodeon Video/Paramount Home Video 05645	2000 9.95
11	23	17	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999 22.95
12	14	55	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
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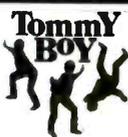
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PLATINUM CERTS

(Continued from page 68)

award, as were Sasha, who reached 1 million European sales in June for his WEA album "Dedicated To . . .," and former Spice Girl Melanie C. Her solo debut, "Northern Star," released by Virgin last October, also reached the pan-European platinum mark during the month, and she enjoyed the bonus of a gold certification in Germany (250,000 units) for the single "Never Be The Same Again." Sasha is already charting in the G/S/A territories with his WEA follow-up set, "... You."

German hip-hop star Naidoo, Sony Music Europe's representative in the June certifications list, saw his 1998 album "Nicht Von Dieser Welt" (3P/Epic) certified for its millionth European sale, just ahead of 3P's 10th anniversary celebrations. These included a multi-artist concert for fans and media in Frankfurt on July 8, featuring performances by Naidoo, Sabrina Setlur, and others.

Also enjoying an "icing on the cake" award as it promotes new material is the keynote act of the IFPI Platinum Europe ceremony. The Corrs, who were to pick up Jean Michel Jarre's reins as the body's artist spokespeople at the Brussels event, scored their first U.K. No. 1 single with "Breathless," the lead single from their new 143/Lava/Atlantic album, "In Blue" (released Europe-wide Monday [17]). The "Unplugged" set, released last year, reiterated that it was far from a mere stop-gap between the family act's "Talk On Corners" album in 1997 and the new release, as it hit European sales of 2 million copies.

Violinist Sharon Corr says that the MTV album might never have been made at all, but its release proved not only hugely successful in its own right but serendipitous with regard to developing "In Blue." "We were in the middle of doing ["In Blue"] when we did 'MTV Unplugged,' she recalls. "In fact, we were going to decline [the MTV offer], because we were going to just go and release this album earlier. If we'd done that, we wouldn't have a few of the great songs on it."

French band Manau was also on the platinum standard for June with its 1998 Polydor set "Panique Celtique," just shy of a year after the album completed a 54-week run on Music & Media's European Top 100 Albums survey. And the latest IFPI certifications also confirm that Europe still has a "Crush" on Bon Jovi, as its Mercury album of that name completed its first million sales across the continent, charting strongly in every territory and generating the major hit single "It's My Life," even before the band conducts a monthlong, 10-country European arena and stadium tour of the continent beginning Aug. 5.

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July 20, **Ask ASCAP**, ASCAP New York office. 212-621-6000.

July 21-23, **Falcon Ridge Folk Festival**, Long Hill Farm, New York. 860-364-0366.

July 22, **Music In The Digital Age**, sponsored by Abu-Ghazaleh Intellectual Property, Mozarteum, Salzburg, Austria. 201-461-6630, ext. 101.

July 22, **Noche De Encanto**, presented by Inner-City Arts, Paramount Studios, Los Angeles. 800-965-4827.

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 24, **Third Annual Online Music Awards**, Studio 54, New York. 212-564-6367, ext. 20.

July 24-25, **Plug.In—Fifth Annual Jupiter Online Music Forum**, Sheraton New York Hotel and Towers, New York. 800-214-5952, ext. 6424.

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, **Second Annual Pearl Awards**, presented by the Faith-Centered Music Assn., David O.

McKay Events Center, Orem, Utah. 801-355-1771.

July 28-30, **Winterhawk 2000**, Long Hill Farm, New York. 860-364-9396.

July 29-Aug. 6, **Sixth Annual North Beach Jazz Festival**, various venues, San Francisco. 415-241-9414.

AUGUST

Aug. 4-5, **Play For Pay 2000**, presented by the Nashville Songwriters Assn. International, Club House Inn, Nashville. 800-321-6008.

Aug. 5, **The Official Producers Retreat**, Hyatt West Hollywood, Los Angeles. 213-484-2636.

Aug. 7, **10th Anniversary Team Challenge**, presented by the T.J. Martell Foundation, Ridgewood Country Club, Paramus, N.J. 212-757-1236.

Aug. 9-12, **Atlantis Music Conference 2000**, Hilton Atlanta, Atlanta. 770-499-8600.

Aug. 11-13, **11th Annual Bayou Boogaloo & Cajun Food Festival**, Town Point Park, Norfolk, Va. 757-441-2345.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

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

Girl, Riley Ava, to **Dave and Laurie Loncao**, June 23 in Summit, N.J. Father is senior VP of promotion at Roadrunner Records.

Girl, Emma Ryan, to **Lisa and Craig Swill**, July 7 in New York. Mother is senior director of human resources for Warner Music Group.

MARRIAGES

Cathy Sandrich to **Brad Gelfond**, June 11 in Malibu, Calif. Bride is a casting director and partner for Mackey-Sandrich casting. Groom is an artist manager and consultant.

DEATHS

Michael Hartman, 24, of cystic

GOOD WORKS

HELPING HIGH-RISK YOUTH: On Sunday (16), the ninth annual Sin Fronteras festival at Hansen Dam in Lakeview Terrace, Calif., will raise funds for the Jeopardy "Balancing the Odds" program. The event will feature performances by **Ramon Ayala Y Los Bravos Del Norte, Limite, Las Voces Del Rancho, Los Tiranos Del Norte**, and many other acts. The festival is sponsored by the Los Angeles Police Department and the Jeopardy "Balancing the Odds" Foundation along with the Hispanic Broadcasting Co. The event's funds support programs for high-risk youngsters. Contact: **Tanya Diaz** at 626-568-0902.

fibrosis, July 6 in Indianapolis. Hartman was an accomplished guitarist who played for David Lee Roth's DLR Band. He wrote two songs that Roth recorded, "King Of The Hill" and "Indeed I Do." Hartman later made a solo album, "Black Glue," which included these tracks as instrumentals under their original titles, "Stomp" and "Southern Romp." He is survived by his wife.

Larry Greene, 89, after a brief illness, July 7 in New York. A music industry attorney, Greene was considered among the first of New York attorneys to represent artists from the Nashville music scene, according to entertainment lawyer Ed Cramer, who delivered a eulogy for Greene at services held July 9 in New York. Greene's clients included the Hank Williams family, Buck Owens, Danny Davis, and the Broadway songwriting team of Robert Wright and George (Chet) Forrest.

Lew Bedell, 81, of cancer, July 6 in Los Angeles. Bedell was the founder of Dore Records in the mid-1950s. He worked with such acts as Jan & Dean, the Teddy Bears, Ronnie Height, Dean Hawley, and Billy Joe & the Checkmates. Bedell later was involved in R&B and worked with Bobby Troup and the R&B group the Whispers. In the 1970s, he recorded the comedy team Hudson & Landry and other comedy artists, such as Victor Buono and Jim Backus. Bedell is survived by his wife, a son, two daughters, and a grandchild.

EMI 2ND TO ENTER COMMERCIAL DOWNLOAD ARENA

(Continued from page 78)

ent things to make this more attractive to consumers," Cottrell says. "We're talking to some major superstars right now about what they could do to get involved.

"Ultimately, we plan to go back in six months and sit down with our retailers and our research and assess our progress," he concludes. "But I don't think it's going to be, 'Well, we're not going to do this.' It will be about deciding, Where do we go from here to further build a digital market?"

ANOTHER MARKET-in-the-making, the online concert business, will have its own high-profile showcase next week with the start of the sixth annual Digital Club Festival, to be held July 22-25 at more than 30 clubs in 25 cities around the country—from Arlene Grocery, Knitting Factory, and Brownies in New York to 40 Watt Club in Athens, Ga.; Metro in Chicago; Bottleneck in Lawrence, Kan.; and McCabe's Guitar Shop in L.A. Shows will be Webcast live at digitalclubnetwork.com, and select ones will also be archived for later access.

Among the confirmed acts are **Blink-182, Ben Folds Five, Patti Smith, Widespread Panic, Wilco, Wu-Tang Clan, Steve Earle, Superchunk, Mos Def, Slick Rick, De La Soul, Throwing Muses, Spacehog, Jefferson Starship, and Acoustic Vaudeville Featuring Aimee Mann & Michael Penn.** A complete schedule and ticket info can be found on the Digital Club Network (DCN) site.

The festival, which is being held in conjunction with online music conference Plug.In (registration details for the July 24-25 conference, which is presented by Jupiter Communications and held in New York, can be found at billboard.com) has come a long way since its founding as what was then called the Macintosh Music Festival and which later became the Intel Music Festival, according to **Andrew Rasiej**, president/CEO of the DCN, which presents the festi-

NEW MUXXIC LATINA OUTLINES GOALS

(Continued from page 8)

Portugal president Jesus López, his VP Carlos Ituñio, and GVM GM Ignacio Iglesias.

Diaz says, "Universal felt the need to create a strategic alliance with an important communication company and chose Prisa because it is the leading communication group in Spain and has a profound and serious expansion plan for the U.S. and Latin America, where it already has a presence."

Says Polanco, "Our idea is to launch our artists globally at the same time. Until now, the problem with record labels is that they penalize local artists by demanding that they triumph first in their own countries before launching them outside. But MuXXIc Latina will sign and launch artists in several territories at the same time, regardless of how big they are in their home country. Our aim is to see that

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME

1. amazon.com	10,388
2. barnesandnoble.com	3,793
3. cdnow.com	3,174
4. bmgmusicservice.com	2,220
5. buy.com	1,950
6. columbiahouse.com	1,488
7. walmart.com	990
8. bestbuy.com	916
9. towerrecords.com	246
10. samgoody.com	121

TOTAL VISITORS AT WORK

1. amazon.com	4,865
2. cdnow.com	1,533
3. buy.com	1,136
4. bmgmusicservice.com	1,000
5. cdnow.com	990
6. columbiahouse.com	626
7. walmart.com	403
8. bestbuy.com	401
9. towerrecords.com	97
10. twec.com	20

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	2,823
2. barnesandnoble.com	1,024
3. cdnow.com	860
4. bmgmusicservice.com	831
5. buy.com	558
6. columbiahouse.com	444
7. walmart.com	327
8. bestbuy.com	283
9. towerrecords.com	80
10. samgoody.com	35

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	4,755
2. barnesandnoble.com	1,921
3. cdnow.com	1,527
4. bmgmusicservice.com	1,163
5. buy.com	1,001
6. columbiahouse.com	790
7. walmart.com	511
8. bestbuy.com	475
9. towerrecords.com	109
10. twec.com	56

Source: Media Metrix, May 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.



val.

"When we first did this in 1995, there was no such thing as streaming. All we could do was digital pictures and text to a Web site," he recalls, with a near-audible headshake. "Now, if you've got just a decent-quality computer, you can get a very good concert experience online."

And a pretty complete one, too: The online "festival" will boast its own T-shirt and music pavilions (for buying souvenir merch, natch) as well as a food pavilion and beer tent (the site has partnered with online food vendors who promise door-to-door deliveries), among other traditional offline offerings.

Rasiej anticipates as many as 2 million people will take part in the Digital Club Festival—a number he says would make it the largest online music event ever produced.

It is hoped that at least some of

those fans will be enticed to come back year-round to experience the DCN, a venture launched a year ago by Rasiej and DCN chairman **Michael Dorf** (Billboard, July 24, 1999).

The network started with a handful of clubs in New York and now includes about 50 nationwide, Rasiej says. Shows are Webcast live nightly and archived. The DCN has not yet started charging for access to archives but expects to soon.

"There is a lot of talk about music online, but people haven't really given a lot of thought yet to the fact that live music will also be distributed digitally," he says. "And there is an entire culture associated with live music and some pretty unique things that happen on various stages that now we have an opportunity to capture and preserve. Otherwise, the lights come on, and they're gone."

Latino music in the U.S. is not just a trend but a reality."

He adds, "The U.S. is the first market to conquer. There, Hispanic music is dominated by Mexican *norteño* music, and the Latino boom is a relatively recent phenomenon."

Diaz said after the signing of the deal, "Today is what I would almost describe as a declaration of war, because we are going to fight very hard to convert MuXXIc Latina into a label of the first order, and under the guidance of Prisa this will be easy."

MuXXIc Latina will be distributed worldwide through UMG imprints, except in Spain, where GVM will have exclusive rights on the exploitation and marketing of the new catalog of artists through GVM's domestic label, MuXXIc.

Diaz says it was decided to base MuXXIc Latina in Miami and not

New York because Miami is the capital not only of Latino music but of the Latino business. But he warned, "We are going to have to try to eliminate the extremism of the Cuban-American community, whose policy against Cuban musicians playing in Miami sometimes reaches extremes that cause harm to Miami in a musical sense. Their activity sometimes limits Miami's credibility, although I think this situation is in the process of improving."

FOR THE RECORD

HOB Entertainment senior VP of sales and marketing **Chris Stephenson's** name was misspelled in an article in the July 15 issue.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

Union Ranks Grow Despite Hostility Consolidation Woes Overcome Bad Memories For Many

BY FRANK SAXE

It's after midnight on a Friday night in 1984. Radio consultant Steve Parrin, then a music director and weekend jock at WLS-FM Chicago, cues his union engineer on the other side of the glass to start the next record. Hearing nothing, Parrin realizes the guy is face down on the controls. He jumps to his feet, runs to the board, and starts the next disc.

By Monday morning, Parrin had a note waiting for him. It wasn't a thank-you from the GM, but a grievance from his local National Assn. of Broadcast Employees and Technicians (NABET) office for touching the board. Under the terms of the union's contract with the station, on-air personnel were prohibited from touching the equipment, so NABET officers said Parrin should have shaken the sleeping tech-head awake and had him push the button.



PARRIN

It is stories such as this one that have given unions in broadcasting a bad rap, leading many shops to vote them down. Yet with consolidation squeezing more work out of radio staffs, if not squeezing them out the door, many believe the time has come for a resurgence in organized labor.

NABET still represents stations such as adult top 40 WPLJ New York,

yet it counts just a fraction of the radio stations it once did. Many voted the union out, while others shifted to the American Federation of Television and Radio Artists (AFTRA), whose ranks include nearly 10,000 broadcast members. Although a vast majority of that number is in TV, a growing number is in radio. In fact, AFTRA has successfully organized 10 operations in the past year, including stations in New York and Los Angeles and a number of news and traffic operations run by Infinity-owned Shadow and Metro networks.



HESSINGER

"History has demonstrated that the most effective way for employees to improve their terms of employment are to join together and bargain collectively. You just have more clout and more leverage in dealing with employers," says Greg Hessinger, acting national executive director of AFTRA.

BAD TASTE REMAINS

For many in radio, firsthand horror stories have left a bad taste of union flavor in their mouths, one that does not seem to go away. Stop by the bar at any broadcasting convention, mention a union, and you will likely get a hearty dose of anti-union sentiment. For most, it is the seemingly nonsensical rules that come with the union label.

Consider what a former PD of country WXTU Philadelphia has to say. "The union was everybody's excuse for doing as little as possible. No one would do anything without compensation; even getting them to do occasional extra duties as part of their regular workday hours was next to impossible. Everybody bitched about every little thing, and instead of taking their bad attitudes to another station where they could be happy, they infected all newcomers with their disease.

"Luckily the biggest bitches had the least talent, and we were eventually able to replace them for their poor job performance or got them to quit by raising the standards," the former PD continues. "I've been out of the station for a while now, and sadly I miss few of my former co-workers there because of that negative attitude."

Country WGNA Albany, N.Y., PD Buzz Brindle remembers working as a jock at oldies WMOD-FM Washington, D.C., in the early 1970s, where employees were unionized yet had a great relationship with management. So good, in fact, that jocks were not required to punch a time clock, the standard of the day. The one sticking point was overtime, something the owner refused to pay. So the staff met with its union representative and explained that it didn't want to damage its relationship with management, but that its members did want to earn a little more for their efforts.



BRINDLE

"[The union] immediately took a hard-line attitude," Brindle says. "We told them that we were uncomfortable with that approach and were told to mind our own business. Management responded badly to AFTRA's hardball tactics and began requiring us to use a time clock and, of course, we never got any additional money out of the deal."

R&B oldies WFJO Tampa, Fla., PD/morning host Nick Sanders says witnessing a union at work altered his career path. In the early '80s, Sanders was an overnight producer at a Chicago station. He answered phones and pulled carts, two tasks jocks were barred from doing under its union contract.

"I'll never forget one particular Sunday morning," he says. "It was about 4 a.m., and we had just fin-

(Continued on page 90)

newsline...

CUMULUS SUITS CONSOLIDATED. A federal judge in Wisconsin has consolidated 11 class-action lawsuits filed against Cumulus Media into a single suit. The order, released July 5, was signed by Chief U.S. District Judge J.P. Stadtmueller, whose court retains jurisdiction over the case, since Cumulus was based in Milwaukee at the time of the alleged misdeeds. Last month, it announced its relocation to Atlanta as part of an executive shuffle.

In March, the company reissued its earnings report after discovering internal irregularities. The class-action attorneys who filed the suits in the weeks following that announcement charge that Cumulus execs lied and withheld information about the company's finances. Cumulus stock ended the second quarter down more than 80% compared with a year earlier.

SPANISH SHARES SINK. Shares of Spanish Broadcasting (SBSA) struck new lows following SBSA's announcement that its same-station growth would be just 12% in the first half of the year, down from a predicted 15%. Company officials blame increased competition in Los Angeles for the slower-than-expected growth rate. Although share prices were down 35% on the news, one Kagan Media analyst calls the sell-off overblown, since, despite travails in the L.A. market, SBSA still gets most of its profits from stations in New York and Miami.

GROUPS SLAM SPEECH REGS. The National Assn. of Broadcasters (NAB) and the Radio-Television News Directors Assn. (RTNDA) have filed a petition asking a federal court to end a 20-year-old case involving federal rules that regulate on-air personal attack and political editorializing.

The petition, filed jointly in the District of Columbia U.S. Court of Appeals, says the Federal Communications Commission (FCC) has failed to act on the court's Aug. 3, 1999, order to provide justification for the rules. The court saw no reason that the rules should survive and ordered the FCC to "expeditiously" reconsider them after it determined that they served to "chill at least some speech and impose some [First Amendment] burdens." However, the FCC has taken no action to date. In its filing, the NAB and RTNDA ask the court to force the commission to act within three months or automatically void the rules.

"The court simply cannot let the FCC's shell game continue," says RTNDA president Barbara Cochran. "After struggling to justify these rules for more than two decades, the agency's silence speaks volumes." The rules, originally adopted as part of the Fairness Doctrine, are among the last vestiges of the policy, which the FCC stopped enforcing in 1987.

"Surely, they are no longer justified, given the multitude of programming options available to consumers," says NAB president/CEO Eddie Fritts, who wants the court to force the FCC to change the rules before another national election cycle passes.

XM GETS MORE FUNDING. XM Satellite Radio has raised an additional \$235 million in funding. The investor group, AEA Investors, will buy newly issued preferred stock in XM. Among the investors in AEA are American Honda and DirecTV.

Meanwhile, XM is moving closer to its launch of service. It has opened a new digital broadcast facility in Washington, D.C., which the company claims is the largest digital radio complex ever built; it features more than 80 studios. CEO Hugh Panero says XM wants to make Washington the "radio capital of the world."

XM competitor Sirius Satellite Radio has announced it will begin airing an interactive talk show on Major League Baseball's Web site and on one of Sirius' channels.

PASSINGS. Radio Advertising Bureau (RAB) executive VP of meetings Wayne Cornils died July 5, ending his 12-year battle with cancer. Cornils began his radio career as a weekend announcer in high school, later joining the NAB and RAB. "He was a mentor to us all and set an example for us to follow," says RAB president/CEO Gary Fries.

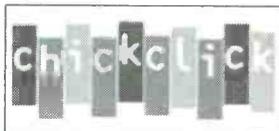
RADIO FORECAST ROSY. There is more evidence that 2000 will be a banner year for radio and other media. Competitive Media Reporting (CMR) says ad spending in all media grew by 12.7% in the first quarter. Network radio climbed 38.6% to \$156.3 million from \$112.7 million one year ago.

CMR CEO David Peeler says consolidation's one-stop shopping has made it easier for advertisers to buy radio. The biggest ad buyers were financial-services companies and dotcoms.

ChickClick Flicks On Radio

Buying advertising is not the only way dotcom companies are using radio to build their brands. Several are now hoping to serve as content providers to terrestrial stations.

The latest is ChickClick.com, a site targeting girls and young women, which has launched "ChickClick Radio." The hourlong show will mix top 40 music, celebrity interviews, and lifestyle pieces. ChickClick



network director Caroline Frye says the show "aims to cultivate a young female audience, an important segment of radio listeners that current radio programming has neglected for far too long."

Los Angeles-based syndicator Market Factory has signed 25 affiliates, including rhythmic top 40

WXXP (Party 105) Long Island, N.Y.; adult top 40 KVSR (Star 101) Fresno, Calif.; and top 40 KCHZ (Z95.7) Kansas City, Mo. Archived copies of the show will be featured on ChickClick.com.

Meanwhile, MP3.com's radio show "The Best Of MP3.com" is now on 100 stations. Besides airing the show, stations direct listeners to their Web sites, which will offer listeners free MP3 downloads. Users will click through to a co-branded Web page, which will offer audio files from more than 74,000 acts. "This will be a terrific driver of audience to a station's Web site," says Gregg Lindahl, former president/COO of MP3radio.com, who is now working on Internet strategies for Cox Radio.

Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON CH	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	20	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY 1 week at No. 1
2	1	1	25	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	3	5	11	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	4	16	I NEED YOU SPARROW SOUNDTRACK CUT/CAPITOL/CURB †	LEANN RIMES
5	5	3	45	AMAZED BNA 65957 †	LONESTAR
6	7	7	25	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
7	8	9	11	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
8	6	6	41	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
9	9	8	39	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	10	11	30	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	11	13	16	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
12	13	15	8	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
13	14	12	16	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
14	12	10	21	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
15	15	14	12	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
16	18	20	7	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
17	16	17	64	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	17	16	38	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
19	19	18	47	I DO (CHERISH YOU) UNIVERSAL ALBUM CUT †	98 DEGREES
20	20	19	63	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	21	14	I TRY EPIC ALBUM CUT †	MACY GRAY
22	22	22	4	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
23	24	24	8	IF YOU BELIEVE REPRISE 16904	SASHA
24	23	23	10	SWEAR IT AGAIN ARISTA 13816 †	WESTLIFE
25	25	25	5	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ

Adult Top 40

No. 1					
1	1	1	33	EVERYTHING YOU WANT MCA 65481 †	VERTICAL HORIZON 14 weeks at No. 1
2	2	2	13	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
3	3	3	15	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	7	13	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
5	6	5	15	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
6	5	4	29	I TRY EPIC ALBUM CUT †	MACY GRAY
7	7	8	22	HIGHER WIND-UP ALBUM CUT †	CREED
8	8	6	25	BREATHE WARNER BROS. 16884 †	FAITH HILL
9	9	9	26	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
10	10	11	55	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
11	11	10	39	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
12	12	12	19	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
13	14	17	7	CHANGE YOUR MIND UNIVERSAL ALBUM CUT †	SISTER HAZEL
14	13	13	14	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
15	16	16	27	AMAZED BNA 65957 †	LONESTAR
16	18	18	9	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
17	15	15	14	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
18	17	14	18	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
19	19	19	51	MEET VIRGINIA AWARE ALBUM CUT/COLUMBIA †	TRAIN
20	20	20	16	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
21	21	22	8	SIMPLE KIND OF LIFE TRAUMA 490365/INTERSCOPE †	NO DOUBT
22	22	26	4	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT	NINA GORDON
23	24	35	11	BACK HERE HOLLYWOOD 164040 †	BBMAK
24	26	—	2	WONDERFUL CAPITOL ALBUM CUT †	EVERCLEAR
25	29	36	6	PORCELAIN V2 ALBUM CUT	MOBY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. †/3 adult contemporary stations and 86 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. † Vococlip available. © 2000, Billboard/BPI Communications.

Radio

Free-Form FM Pioneer Goes To The Net Scelsa Brings Creative-Programming Philosophy To Artistent.com

This story was prepared by Airplay Monitor's Marc Schiffman.

NEW YORK—Vin Scelsa, a pioneer of late-'60s free-form FM radio, has held to that approach in 2000, not only with one of the last vestiges of music programming on WNEW New York, where his "Idiot's Delight" is still heard Sunday nights, but now on the Web at music veteran Danny Goldberg's artistent.com, where "Live At Lunch" is heard three days a week.

Scelsa's guiding philosophy, he says, is, "The way you program music can be an art. That you can take lots of different kinds of music from different genres and show their relationships when you play them together. Segue them in such a way that the whole takes on a meaning far different from the individual parts."

That's a philosophy that Goldberg thought was lacking in major-market radio today. He wanted Scelsa to contribute to artistent.com, a site Scelsa describes as "a loose affiliation of a variety of different artists [including Peter Wolf and Todd Rundgren] doing whatever it is they want to do on the Internet."

Scelsa says, "There are still many people who would be interested in [free-form radio] who no longer listen to the radio, because they don't hear that on the radio."

His challenge now is "finding the audience or getting the audience to find you" on the Internet without a massive ad blitz. But, Scelsa says, "the Internet is a marvelous place for the spread of information by word-of-mouth." The Web show's audience is building out of Scelsa's listeners past and present. "People will post information to bulletin boards on various affinity-related Web sites," he says.

Eschewing phones, Scelsa uses instant messaging to interact live with his listeners. "I can ask a question, and if somebody out there listening knows the answer, they can respond almost immediately on the computer," he says. "I could use a similar thing at 'NEW, but I don't, because I know who my audience is at 'NEW... Having played to them for 30 years, I have an idea who they are. But, with the Internet show, I have no idea who's listening... The message board becomes a way of actually finding out who the audience is at this point."

And it's been instructive. "Over the course of the six or seven weeks that we've been doing this now, we're starting to see people who are brand-new to the show," Scelsa says. "The concept of free-form radio is literally brand-new, because it hasn't been done on the radio in so long that the idea that you could go from the

Carter Family to Sleater-Kinney is a total mind-blow to some people, because they've never considered that that's a possibility."

And having nine more hours of programming a week has given Scelsa more freedom. "I can play a lot more things that maybe I wouldn't have time to get around to on Sunday night," he says. "Now I can play it here and then maybe learn more about it and learn that I do want to play it on Sunday night."

The argument that today's radio listener wants consistency when turning to a given station is valid, he says, but only to a point. "When you turn on the faucet, you want water to come out, and you don't want to be surprised when oil comes out," says Scelsa. "However, there's something to be said for the notion of cultural exploration. If you listen to music that you've already decided is the music you like, and this is all you're going to listen to, then how are you ever going to find anything new? How do you know about Oasis or whatever the new band is that may be your next big love if you don't hear it somewhere unexpectedly? So, if your format is modern rock... to stray beyond that does disorient your listener, and you shouldn't do that. You should try to be as broad as you possibly can be within that format, which I think most stations aren't."

Could full-time free-form radio survive today? "Creatively and aesthetically, yes, it could survive, and it could find its audience," he says. "The big problem is finding the people who have tuned out... If you could get to those people, which would require a fairly decent marketing campaign, you could win them... If you gave me a radio station, and I got to hire six or seven really good people who I know, then we could make a really interesting go of it. But we'd all have to recognize the fact that we're not going to make millions of dollars in salary, and the station's not going to make millions of dollars in profit every year—not for a while, anyhow."

Scelsa sees radio as a medium that's fallen into a vicious circle of having to meet ever-more demanding budgets that require the broadest audience possible. "That's why the music programming has to be as unexciting as it is, because it has to appeal to this audience. The audience interested in music that's left for radio is not necessarily the hippest, smartest, most creative group of people, because those people

split a long time ago."

He also says high-paid talent has worsened things. "Some of these big agents came into the scene and started driving up the salaries so that people were making extraordinary amounts of money for doing very little really. And then everybody else wanted equality in that pay scale, and that hurt radio, especially music radio in the '80s [and] '90s. Guys are just making too much

money... Music guys are getting that kind of talk-radio money for spinning records that they weren't even picking."

Scelsa picks his own music and actually does much of it on the fly. "I usually try to have an opening set in mind, and then I go from there," he says. "I know there are certain things I want to get to during the course of the show, but I don't necessarily know how I'll get to them."

He wonders if that could happen with today's ownership. "Music is too difficult for these big corporate minds to really comprehend—the creative programming of music. So, I think the Internet and satellite stuff is what's going to come along and fill the void—in much the same way that FM radio came along."

Like FM's early days, "not everybody owns the equipment to receive what we're doing, but by doing something creative, we're actually going to drive people to the market to get the equipment," Scelsa says. "I'm hearing that more and more: 'I can't listen to you with this 28.8 modem; I guess I'm going to finally have to get the cable [modem]. I'm going to finally have to do it' because there's a reason to do it."

Greetings!

Who would have thought on that icy cold New Hampshire morning driving to a radio station at 4 a.m. that one day my radio career would take me to New York, let alone Billboard magazine!

For the past year and a half I have had the unparalleled opportunity to work with three former Billboard radio editors simultaneously: Chuck Taylor, Phyllis Stark, and Sean Ross—the man responsible for my joining Billboard sister publication Airplay Monitor. I thank them for their guidance, and I hope to continue to draw on their experience over the coming months as Billboard's new radio editor.

Like our lives and our careers, Programming is a section that is changing. New technologies and delivery methods force us to expand our definitions to follow radio into the 21st century. No one knows where we will go, but it is a journey we shall make together.

FRANK SAXE



SCELSA

'There are still many people who would be interested in [free-form radio] who no longer listen to the radio'

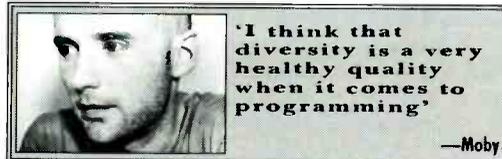
- VIN SCELSA -

When V2 artist Moby locks himself in his bedroom, he escapes from the world but not from his work.

"I have a studio there," he says. "All the records I've made, bar a few songs, have been made completely in my bedroom. On a very naive, simple level, I just love music, and I'm not necessarily inspired by outside things. I'm just inspired by the fact that I love making music and I love listening to music."

His most recent bedroom project, 1999's critically acclaimed "Play," has spawned the ethereal single "Porcelain," No. 18 on this issue's Modern Rock Tracks chart. The song was motivated by a relationship that Moby had a few years ago. "I was

involved with this really, really wonderful woman, and I loved her very much. But I knew deep in my heart of hearts that we had no business being romantically involved. So, it's sort of about being



"I think that diversity is a very healthy quality when it comes to programming"

—Moby

in love with someone but knowing that you shouldn't be with them," he says.

Moby thinks that the track "is a much more delicate, melodic song than a lot of other things that

are getting played on the modern rock stations. A lot of the songs I hear when I listen to modern rock radio tend to be very aggressive and really heavy. 'Porcelain' has a very warm, emotional quality to it, so I think that's why it stands out.

"I think that diversity is a very healthy quality when it comes to programming," he continues. "I'm certainly not criticizing modern rock radio, but it does seem like a lot of stuff that I hear does sort of sound the same. A lot of it is angry white guys who have listened to a lot of Limp Bizkit records. I would love to see a return to perhaps some of the more adventurous, open-minded formatting and programming that I grew up with in the '70s and '80s."

Billboard®

JULY 22, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	14	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
◀ No. 1 ▶ 3 weeks at No. 1					
2	2	2	12	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
3	3	3	25	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	4	5	13	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
5	5	4	14	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
6	6	6	14	GODLESS NO PLEASANTRIES	U.P.O. EPIC
7	7	10	4	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
8	9	8	12	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
9	8	7	8	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
10	10	9	8	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	11	14	6	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
12	15	29	5	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
13	17	15	46	HIGHER HUMAN CLAY	CREED WIND-UP †
14	14	25	4	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
15	16	19	9	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
16	12	11	26	OTHERSIDE CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
17	18	16	36	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
18	13	18	34	NO LEAF CLOVER S & M	METALLICA ELEKTRA/EEG †
19	20	23	7	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
20	19	21	10	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
21	25	26	4	LIGHT YEARS BINAURAL	PEARL JAM EPIC
22	22	17	23	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
23	21	13	21	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
24	24	22	11	AMERICAN BAD ASS THE HISTORY OF ROCK	KID ROCK TOP DOG/LAVA/ATLANTIC †
25	30	37	4	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE
26	26	28	6	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
27	37	—	2	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
28	29	33	3	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/IDJMG †
29	23	12	11	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
30	31	30	6	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
31	34	—	2	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
32	32	38	3	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
33	28	27	24	HOME DYSFUNCTION	STAIN'D FLIP/ELEKTRA/EEG †
34	40	—	2	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
35	33	39	4	DRIFTERS ELECTRIC	PAUL RODGERS CMC INTERNATIONAL/SANCTUARY
36	38	—	2	PROMISE HORRORSCOPE	EVE 6 RCA
37	35	34	6	MAINLINE FOOT FETISH	JESSE JAMES DUPREE V2
38	RE-ENTRY	20		BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
39	36	35	23	STIFF UPPER LIP STIFF UPPER LIP	AC/DC EASTWEST/EEG †
40	27	24	11	WARM MACHINE THE SCIENCE OF THINGS	BUSH TRAUMA †

Billboard®

JULY 22, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
1	1	1	18	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
◀ No. 1 ▶ 10 week at No. 1					
2	2	6	14	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
3	7	11	6	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
4	3	3	8	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
5	5	5	13	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	4	2	16	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
7	6	4	14	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
8	8	8	6	PROMISE HORRORSCOPE	EVE 6 RCA
9	9	9	9	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	11	10	13	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
11	10	7	19	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
12	13	15	9	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA
13	14	14	37	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
14	12	13	12	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
15	17	26	4	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
16	15	12	12	BOYZ-N-THE HOOD SUPERFAST	DYNAMITE HACK WOPPITZER/FARMCLUB.COM/UNIVERSAL †
17	16	16	11	SIMPLE KIND OF LIFE RETURN OF SATURN	NO DOUBT TRAUMA/INTERSCOPE †
18	18	18	11	PORCELAIN PLAY	MOBY V2
19	20	20	16	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
20	24	29	3	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA
21	21	19	8	THE REAL SLIM SHADY THE MARSHALL MATHERS LP	EMINEM WEB/AFTERMATH/INTERSCOPE †
22	22	24	6	OVER MY HEAD "TITAN A.E." SOUNDTRACK	LIT JAVA/CAPITOL †
23	19	17	15	ABSOLUTELY (STORY OF A GIRL) THE MADDING CROWD	NINE DAYS 550 MUSIC/550-WORK †
24	26	27	20	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
25	30	32	5	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
26	27	22	23	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
27	28	25	13	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
28	25	21	13	ALL MY FAULT FENIX TX	FENIX TX DRIVE-THRU/MCA †
29	23	23	17	BREAKOUT THERE IS NOTHING LEFT TO LOSE & "ME, MYSELF & IRENE" SOUNDTRACK	FOO FIGHTERS ROSWELL/RCA †
30	31	35	4	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
31	32	30	22	SLEEP NOW IN THE FIRE THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC †
32	35	—	2	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETTWERK/CAPITOL
33	29	28	23	VOODOO GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	33	33	5	SUNDOWN THE PARLANCE OF OUR TIME	ELWOOD PALM †
35	34	36	3	LIGHT YEARS BINAURAL	PEARL JAM EPIC
36	NEW ▶	1		SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
37	37	39	3	PEACE NOT GREED HIGH SOCIETY	KOTTONMOUTH KINGS CAPITOL †
38	NEW ▶	1		TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
39	NEW ▶	1		QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
40	38	40	3	HOW SOON IS NOW? SONIC JIHAD	SNAKE RIVER CONSPIRACY REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will 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/BP Communications.

MUSKER, STIRLING

(Continued from page 64)

series encompassing a movie, two specials, and 52 10-minute cartoons.

Musker is a fan of Latin American music and was lamenting the death of Tito Puente when he spoke to Billboard. "I've always liked that music," he says, "and the Latin market in the States is huge and getting bigger and beginning to cross over. It's got great rhythms and energy, and I was impressed when we were

'It was great to be at MIDEM this year with everybody wanting to work with us'

— JOHNNY STIRLING —

in Miami recently with the enthusiasm of the people there and the way they even play you demos or listen to yours in the car to avoid wasting any time."

Musker, whose main English-language co-writer is Richard Darbyshire, had kept in touch with Stirling during his U.S. sojourn, and Stirling, now working as director of acquisitions at Hit & Run Music, began acting as his manager in 1990. Musker at that time was published by Warner Bros. Music. In 1999 Stirling left Hit & Run when the controlling interest was sold to EMI Music Publishing and is now concentrating on securing the best deal for the future of Musker's copyrights.

Although no decision has been made yet about a partnership with a company, Stirling believes it will have to be with a major. "We need the majors in this age of technology eroding national boundaries," he declares. "They have the clout and protection measures and financial input through worldwide networks, and we have the ability to do things they no longer have time for. It's still a people business, especially in the middle area. But I wouldn't rule out the possibility of a pact with a suitable independent. Global is the key word."

STUDIO MONITOR

(Continued from page 65)

Miller & Kreisel system was installed for the inaugural session, and a custom Augspurger array is in store.

Last but not least, the Oxford gets high marks from Sony Music Studios engineers for its sonic qualities and ease of use. While fears of a steep learning curve and questions about sonic integrity initially kept some engineers from working on digital desks, acceptance is growing throughout the industry.

Oxford installations—currently around 40 worldwide—include Loud Recording and Ocean Way in Nashville, the Hit Factory in both New York and Miami, and producer/engineer Mick Guzauski's Barking Doctor Studio in Westchester County, N.Y.

Christopher Walsh can be reached at 646-654-4780 or at cwalsh@billboard.com. The fax is 646-654-4681.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	12	IT'S GONNA BE ME JIVE <i>4 weeks at No. 1</i>	'N SYNC
2	2	2	27	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
3	7	7	10	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
4	3	4	15	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
5	5	5	13	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
6	4	3	22	THERE YOU GO LAFACE/ARISTA	PINK
7	6	6	19	HIGHER WIND-UP	CREED
8	8	9	16	I WANNA KNOW JIVE	JOE
9	9	10	11	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
10	13	15	13	JUMPIN, JUMPIN COLUMBIA	DESTINY'S CHILD
11	11	11	24	I TRY EPIC	MACY GRAY
12	10	8	14	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
13	14	16	12	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
14	15	14	8	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
15	18	24	5	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
16	12	12	18	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
17	16	23	10	BACK HERE HOLLYWOOD	BBMAK
18	19	21	8	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
19	17	13	20	THONG SONG DRAGON/DEF SOUL/DJMG	SISQO
20	20	19	17	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
21	21	17	15	BROADWAY WARNER BROS.	GOO GOO DOLLS
22	30	31	9	BIG PIMPIN' ROC-A-FELLA/DEF JAM/DJMG	JAY-Z FEATURING UGK
23	23	29	16	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
24	22	25	26	IT FEELS SO GOOD FARMCLUB.COM/REPUBLIC/UNIVERSAL	SONIQUE
25	33	35	3	DOESN'T REALLY MATTER DEF SOUL/DJMG	JANET
26	26	28	26	BYE BYE BYE JIVE	'N SYNC
27	24	18	23	BREATHE WARNER BROS.	FAITH HILL
28	31	30	26	NEVER LET YOU GO ELEKTRA/VEEG	THIRD EYE BLIND
29	35	36	4	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
30	27	20	10	THE ONE JIVE	BACKSTREET BOYS
31	29	32	10	I THINK GOD CAN EXPLAIN C2	SPLENDER
32	28	26	25	MARIA MARIA ARISTA	SANTANA FEATURING THE PRODUCT G&B
33	34	34	13	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/DJMG	DMX
34	38	38	1	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
35	37	37	5	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
36	39	40	1	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL
37	32	22	15	I TURN TO YOU RCA	CHRISTINA AGUILERA
38	36	33	22	YOU SANG TO ME COLUMBIA	MARC ANTHONY
39	NEW		1	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
40	NEW		1	WONDERFUL CAPITOL	EVERCLEAR

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 247 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **○** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will 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

UNION RANKS GROW DESPITE HOSTILITY

(Continued from page 87)

ished running the two hours of mandatory public affairs programming. The engineer had stepped out while the taped programming ran and had unfortunately fallen asleep. When the tape ran out, the carts were pulled, the jock was ready to talk, but there was no engineer to turn on the microphone.

"Obviously one of us could have awakened him, but there was so much conflict within the station between the jocks and engineers that the jock literally forbid me from waking him up," he continues.

"So we sat there for about an hour and watched the Playboy Channel in the jock booth, while the engineer quietly slept in the other room behind the glass." Sanders says that memory is probably one of the biggest reasons why he is now on the air and not in engineering.

From the management perspective, Bob Barnett, operations manager of AMFM's cluster in Nashville, including adult top 40 WRVW, classic rock WNRQ, and country WSIX, recalls his dealings with unionized jocks while programming country WIL-FM St. Louis. "From an operational point of view, it was a nightmare with vacations, and from a scheduling situation it was tough because you basically had to get volunteers to cover street events."

For others, it is not bad experience but philosophical differences. "I hate unions. I don't care if it's in broadcasting, truck driving, or teaching. Unions drive up the cost of everything," says Russ Allen, PD of R&B WJHM (102 Jamz) Daytona Beach, Fla., whose hatred runs deep enough that it cost him a job at a station he loved.

"I wasn't told by the OM who hired me that it was a union station, and careless me didn't ask. I was in and out of that station in less than 150 days. It still bothers me today, because I loved the station, loved the market, but I wasn't joining anybody's union."

Hessinger defends the rules and says what often sounds foolish was drafted because of employee abuse. "Our interest is to allow the companies to operate their station efficiently, because to the extent they can, it puts those stations in a better position to appropriately and fairly compensate the talent."

For some jocks the union was a savior. Top 40 WFLZ Tampa late-nighter Spyder Harrison says when he left top 40 WHTZ (Z-100) New York, his AFTRA insurance covered his wife's pregnancy until his insurance at WFLZ kicked in. "I've been taken advantage of at so many radio stations, and the fact that there was a union that said you can't take advantage of me was a nice turn."

Another top 40 jock believes mid-sized markets are where most of the abuse occurs, with large-mar-

ket demands on jocks who have small-market pay and benefits. "There are some situations where it's god-awful conditions because of the people running the radio station. That is when I think a union is good at protecting you from that."

CONSOLIDATION OF STRENGTH?

With all the hostility, it may be surprising that radio's union ranks are once again growing. AFTRA's Hessinger says it makes perfect economic sense considering fewer employees are needed to run more stations. "The demand for services has been decreased, and that just results in downward pressure on compensation levels."

It has been nearly 20 years since Parrin got in trouble for starting his record and not waking the sleeping engineer. Although he still feels some unions are "useless," he concedes there may be use for unions today. "Where radio is going right now, there may be more of a need. In a lot of cases, they're saving talent money by hiring more engineers and are just automating shifts."

One former major-market country programmer, who asked that his name not be used, says the growth of what he calls conglomerate radio stirs the Norma Rae in many.

"How much real abuse can companies expect employees to take before they retaliate? Eventually people will quit working for lower and lower wages while being expected to do more and more work. The few fat cats at the top of the pyramid make all the cash while salaries drop for the folks who provide the product. With radio revenues seeing such unprecedented growth, it's so sad that the folks who are in the radio business see so little benefit."

A pro-union top 40 jock agrees. "Corporations are making the rules now, not unions and not jocks. We need the union."

Barnett disputes that. "These big companies as a result of consolidation have done a wonderful job of treating employees more than fairly considering the skill level of a lot of people. People should be paid



SANDERS

based on their abilities and not hide behind the cloak of the union." That's not to say that he is anti-union. "For a union to do justice by their rank and file, they need to adjust to the times and make some concessions and try to get some other things in return for those concessions."

In some cases, nonunion stations joining an existing unionized cluster look at their counterparts covered by a contract, find they have higher wages and better benefits, and want the same thing, says Hessinger. "Admittedly, our progress in that area has not been as marked as it's been with the traffic ser-

VICES, but you can expect within major markets that employees of the major group owners will increasingly look to AFTRA and other unions for representation."

He also notes that while there is always a group of extremely well-paid jocks, that group has shrunk dramatically thanks in part to virtual jocks. "The downward pressure on wages has been such that you've got a growing gap between the haves and have-nots," he says.

GOOD AND EVIL

The industry's biggest owner, Clear Channel, is surprisingly thin on union shops, largely because it has more stations in smaller markets where organized labor is rarely present. When AMFM merges in later this year, a few will be added to AFTRA's roster. "The jury is still out on what the culture of the new Clear Channel is going to be," says Hessinger, who adds, "We are guardedly optimistic based on our dealings so far."

One thing that has the unions worried is CEO Randy Michaels, who was notoriously anti-union during his Jacor days. One union executive went so far as to call him a "big concern" in determining how Clear Channel's relationship with NABET and AFTRA shakes out. Michaels declined to comment.

At the No. 2 company, Infinity CEO Mel Karmazin has had a warmer relationship with labor. "With Mel, it's strictly business," says Hessinger, who is a former labor negotiator for Infinity. "I don't think there's anything evil or sinister about his motives. The economics of the marketplace are such that because of consolidation he is now in a better position to bargain his labor costs than he was before, and he takes advantage of that."

Hessinger says minority broadcasters like Radio One and Blue Chip Broadcasting, plus the Spanish-language corporations, are also viewed as a growth area, since many of those stations are quickly moving from mom-and-pop operations to multi-million-dollar money machines.

With all the talk of big companies getting rich while the little guy is being used and abused before being tossed out, longtime owner Jerry Lee, whose AC WBEB (B-101.1) Philadelphia is the only independently owned station left in the top 50 markets, has never seen his staff attempt to organize.

"I'm sure we are already paying more than union scale, but the key is meeting people's needs," he says. "Money is fine, but empowering people makes a difference. People aren't robots; they take pride in being empowered to make a difference for themselves. When you do that, you have happy employees."



HARRISON

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 Lil' Kim, No Matter What They Say
- 2 Ruff Endz, No More
- 3 Janet, Doesn't Really Matter
- 4 Next, Wifey
- 5 Donell Jones, Where I Wanna Be
- 6 Jagged Edge, Let's Get Married
- 7 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 8 DMX Feat. Sisqo, What You Want
- 9 Avant, Separated
- 10 Carl Thomas, I Wish
- 11 Ideal Feat. Lil' Mo, Whatever
- 12 Lucy Pearl, Dance Tonight
- 13 Nelly, (Hot S**t) Country Grammar
- 14 Common, The Light
- 15 Three 6 Mafia, Sippin' On Da Syrup
- 16 Big Tymers, Get Your Roll On
- 17 504 Boyz, Wobble Wobble
- 18 Joe, Treat Her Like A Lady
- 19 R. Kelly, Bad Man
- 20 Kelly Price, As We Lay
- 21 Yolanda Adams, Open My Heart
- 22 Mya, Case Of The Ex
- 23 Sam Saiter, Once My Sh...
- 24 Lil' Bow Wow, Bounce With Me
- 25 Wyclef Jean Feat. The, It Doesn't Matter
- 26 Tony Touch, I Wonder Why (He's The Greatest DJ)
- 27 No Question, I Don't Care
- 28 Destiny's Child, Jumpin, Jumpin
- 29 Stephen Simmonds, I Can't Do That
- 30 Aaliyah & DMX, Come Back In One Piece
- 31 Toni Braxton, Just Be A Man About It
- 32 Mary J. Blige, Your Child
- 33 1 NC One Nation Crew, Nobody
- 34 Da Brat Feat. Tyrese, What'Chu Like
- 35 Ice Cube, Hello
- 36 Gerald Levert, Baby U Are
- 37 Timbaland & Magoo, We At It Again
- 38 Eve & Jadakiss, Got It All
- 39 Lil' Mo, Ta Da
- 40 Aaliyah, Try Again
- 41 Busta Rhymes, Get Out
- 42 Trick Daddy, Shut Up
- 43 Black Rob, Espacio
- 44 Macy Gray, Why Didn't You Call Me
- 45 Shyne Feat. Barrington, Bad Boyz
- 46 Sammie, Crazy Things I Do
- 47 Torrey Carter, Take That
- 48 Juvenile, I Got That Fire
- 49 Joe, I Wanna Know
- 50 Black Rob, Whoa

NEW ONS

- LL Cool J, Imagine That
Janet, Doesn't Really Matter
Lil' Jon, I Like Dem Girz
Do Or Die, Can You Make It Hot
Mack 10, From The Streetz
Dilated Peoples, The Platform
Ram Squad, Ballers (Up In Here)
Black Eye Peas, Bep Empire
Amil Feat. Beyonce, I Got That



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lee Ann Womack, I Hope You Dance
- 2 Joe Diffie, It's Always Somethin'
- 3 Faith Hill, The Way You Love Me
- 4 Lonestar, What About Now
- 5 Garth Brooks, When You Come Back To Me Again
- 6 John Rich, I Pray For You
- 7 Darryl Worley, When You Need My Love
- 8 Lisa Angelle, A Woman Gets Lonely
- 9 Keith Urban, Your Everything
- 10 Reba McEntire, I'll Be
- 11 Eric Heatherly, Flowers On The Wall
- 12 Clay Davidson, Unconditional
- 13 Rascal Flatts, Prayin' For Daylight
- 14 Shadalsy, I Will...But
- 15 Jo Dee Messina, That's The Way
- 16 Chad Brock, Yes!
- 17 Vince Gill, Feels Like Love *
- 18 Trisha Yearwood, Where Are You Now *
- 19 LeAnn Rimes, I Need You *
- 20 Allison Moore, Send Down An Angel *
- 21 Billy Gilman, One Voice *
- 22 Aaron Tippin, Kiss This *
- 23 Trent Sumner, New Money *
- 24 Patty Loveless, That's The Kind Of Mood I'm In *
- 26 Trace Adkins, More
- 27 Dixie Chicks, Goodbye Earl
- 28 Toby Keith, Country Comes To Town *
- 29 Collin Raye, Couldn't Last A Moment
- 30 Diamond Rio, Stuff *
- 31 Collin Raye/Bobbie Eakes, Tired Of Loving... *
- 32 Mark Chesnut, Fallin' Never Felt So Good
- 33 Travis Tritt, Best Of Intentions
- 34 Kenny Rogers, He Will, She Knows
- 35 Gary Allan, Lovin' You Against My Will
- 36 Marty Raybon, Searching For The Missing Peace
- 37 Warren Brothers/Sara Evans, That's The Beat... *
- 38 The Kinleys, She Ain't The Girl For You
- 39 Ricky Van Shelton, Call Me Crazy
- 40 Kathy Mattea, Trouble With Angels
- 41 Phil Vassar, Just Another Day In Paradise
- 42 Coley McCabe, Grow Young With You
- 43 Nickel Creek, Reasons Why
- 44 Clint Black W/Steve Wariner, Been There
- 45 Mark Wills, Almost Doesn't Count
- 46 Tammy Cochran, If You Can
- 47 Chuck Wagon & The Wheels, Beauty's In The...
- 48 Chely Wright, She Went Out For Cigarettes
- 49 Ty Herndon, No Mercy
- 50 Daryle Singletary, I Knew I Loved You

NEW ONS

- Faith Hill W/Tim McGraw, Let's Make Love
Jamie O'Neal, There Is No Arizona
Tony Stampley, American Offline



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, The Real Slim Shady
- 2 Papa Roach, Last Resort
- 3 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 4 Jay-Z Feat. UGK, Big Pimpin'
- 5 Korn, Somebody Someone
- 6 Nelly, (Hot S**t) Country Grammar
- 7 Creed, With Arms Wide Open
- 8 Metallica, I Disappear
- 9 3 Doors Down, Kryptonite
- 10 Nine Days, Absolutely (Story Of A Girl)
- 11 Deftones, Change
- 12 Aaliyah, Try Again
- 13 Wyclef Jean, It Doesn't Matter
- 14 Kittie, Breathe
- 15 Red Hot Chili Peppers, Californication
- 16 Uncle Kracker, Yeah, Yeah, Yeah
- 17 Incubus, Stellar
- 18 DMX, Party Up
- 19 Janet, Doesn't Really Matter
- 20 Da Brat Feat. Tyrese, What'Chu Like
- 21 Busta Rhymes, Get Out
- 22 Joe, I Wanna Know
- 23 Matchbox Twenty, Bent
- 24 Macy Gray, Why Didn't You Call Me
- 25 Everclear, Wonderful
- 26 Toni Braxton, He Wasn't Man Enough
- 27 'N Sync, It's Gonna Be Me
- 28 P.O.D., Rock The Party (Off The Hook)
- 29 Bloodhound Gang, Mope
- 30 LL Cool J, Imagine That
- 31 Jessica Simpson, I Think I'm In Love With You
- 32 Lit, Over My Head
- 33 Lil' Kim, No Matter What They Say
- 34 Lucy Pearl, Dance Tonight
- 35 No Doubt, Simple Kind Of Life
- 36 A Perfect Circle, Judith
- 37 Destiny's Child, Jumpin, Jumpin
- 38 Travis, Why Does It Always Rain On Me?
- 39 Dynamite Hack, Boyz-N-The Hood
- 40 Mandy Moore, I Wanna Be With You
- 41 Britney Spears, Oops!...I Did It Again
- 42 Kid Rock, American Bad Ass
- 43 Backstreet Boys, The One
- 44 Hanson, If Only
- 45 Kina, Girl From The Gutter
- 46 Disturbed, Stupify
- 47 BBMak, Back Here
- 48 Dope, Everything Sucks
- 49 Crazy Town, Darkside
- 50 Staind, Mudshovel

NEW ONS

- Busta Rhymes, Fire
Britney Spears, Lucky
Ruff Endz, No More
Eve 6, Promise
Common, The Light



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Matchbox Twenty, Bent
- 2 Creed, Higher
- 3 Red Hot Chili Peppers, Otherside
- 4 Sting Feat. Cheb Mami, Desert Rose
- 5 Vertical Horizon, Everything You Want
- 6 Bon Jovi, It's My Life
- 7 Macy Gray, Why Didn't You Call Me
- 8 Enrique Iglesias, Be With You
- 9 Whitney Houston & Enrique Iglesias, Could I Have...
- 10 Nine Days, Absolutely (Story Of A Girl)
- 11 Janet, Doesn't Really Matter
- 12 Goo Goo Dolls, Broadway
- 13 Faith Hill, Breathe
- 14 Red Hot Chili Peppers, Californication
- 15 3 Doors Down, Kryptonite
- 16 Mariah Carey, Can't Take That Away
- 17 Stone Temple Pilots, Sour Girl
- 18 No Doubt, Simple Kind Of Life
- 19 Foo Fighters, Breakout
- 20 Creed, With Arms Wide Open
- 21 Metallica, I Disappear
- 22 Backstreet Boys, The One
- 23 Don Henley, Taking You Home
- 24 Joe, I Wanna Know
- 25 Toni Braxton, He Wasn't Man Enough
- 26 Lara Fabian, I Will Love Again
- 27 Brian McKnight, Back At One
- 28 Goo Goo Dolls, Iris
- 29 Foo Fighters, Learn To Fly
- 30 Smash Mouth, All Star
- 31 Sugar Ray, Every Morning
- 32 Kina, Girl From The Gutter
- 33 Sinead O'Connor, No Man's Woman
- 34 Santana Feat. The Pro, Maria Maria
- 35 Guns N' Roses, Welcome To The Jungle
- 36 B.B. King & Eric Clapton, Riding With The King
- 37 Various Artists, Desperate Measures
- 38 Brian McKnight, 6, 8, 12
- 39 Goo Goo Dolls, Slide
- 40 Celine Dion, That's The Way It Is
- 41 Aaliyah, Try Again
- 42 Santana Feat. Everlast, Put Your Lights On
- 43 Lenny Kravitz, American Woman
- 44 Travis, Why Does It Always Rain On Me?
- 45 Santana Feat. Rob Thomas, Smooth
- 46 Madonna, Like A Prayer
- 47 Dire Straits, Money For Nothing
- 48 Cyndi Lauper, Girls Just Want To Have Fun
- 49 A-Ha, Take On Me
- 50 Genesis, Land Of Confusion

NEW ONS

- Faith Hill, The Way You Love Me
Brian Setzer Orchestra, Getting In The Mood
Moby, Porcelain
Steve Earle, Transcendental Blues
Nina Gordon, Tonight And The Rest Of My Life

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 22, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Sammie, Crazy Things I Do
Eminem, The Real Slim Shady
Sisqo, Thong Song
'N Sync, It's Gonna Be Me
Nelly, (Hot S**t) Country Grammar
Britney Spears, Oops!...I Did It Again
Papa Roach, Last Resort
Jessica Simpson, I Think I'm In Love With You
Next, Wifey
Creed, With Arms Wide Open
Juvenile, I Got That Fire
R. Kelly, Bad Man
MxPx, Responsibility
Jermaine Dupri & NAS, I've Got To Have It
A*Teens, Dancing Queen
Kelly Price, As We Lay
Kittie, Charlotte
Big Tymers, Get Your Roll On
Drama, Double Time (Drama's Cadence)
Ying Yang Twins, Whistle While You Twurk
Ice Cube, Hello
Lil' Wayne, Respect Us
Kid Rock, American Bad Ass
Run-D.M.C., Down With The King
Timbaland & Magoo, We At It Again
Vitamin C, Graduation (Friends Forever)
Dr. Dre Feat. Snoop Dogg, The Next Episode
Jagged Edge, Let's Get Married

NEW

- Debelah Morgan, Dance With Me
DMX Feat. Sisqo, What You Want
Five, Keep On Movin'
Janet, Doesn't Really Matter
Kottonmouth Kings, Peace Not Greed
Mack 10, From The Streets
Shaggy, Dance & Shout
Tony Touch, I Wonder Why? (He's The Greatest DJ)
Wheatus, Teenage Dirtbag
Whitney Houston & Enrique Iglesias, Could I Have...



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- David Gray, Babylon
Jurassic 5, Quality Control
SR-71, Right Now
Supreme Beings Of Leisure, Strangelove Addiction



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Bloodhound Gang, Mope (NEW)
Trebblecharger, American Psycho (NEW)
Shaggy, Dance & Shout (NEW)
Big Bass, What You Do (NEW)
Ruff Endz, No More (NEW)
Melanie C, Never Be The Same Again (NEW)
Janet, Doesn't Really Matter
Eminem, The Real Slim Shady
Stone Temple Pilots, Sour Girl
Rascalz, Top Of The World
Jacksoul, Can't Stop
'N Sync, It's Gonna Be Me
3 Doors Down, Kryptonite
Tragically Hip, My Music
Metallica, I Disappear
Kid Rock, American Bad Ass
Aaliyah, Try Again
Our Lady Peace, Thief
Backstreet Boys, The One
Matthew Good Band, Strange Days



Continuous programming
Hawley Crescent
London NW18TT

- Red Hot Chili Peppers, Californication
Eminem, The Real Slim Shady
Sonique, It Feels So Good
Bon Jovi, It's My Life
Mary Mary, Shackles (Praise You)
Aaliyah, Try Again
Eagle-Eye Cherry, Are You Still Having Fun?
Whitney Houston, If I Told You That
Guano Apes, Big In Japan
Reamonn, Supergirl
En Vogue, Riddle
Bomfunk MCs, Freestyler
Metallica, I Disappear
Thomas Rusiak, Hiphopper
Alice Deejay, Will I Ever
Dr. Motte & Westbam, Love Parade 2000
Santana Featuring Mana, Corazon Espinado
Blink-182, Adam's Song
Lunapop, Qualcosa Di Grande
Foo Fighters, Breakout



24 hours daily
32 E 57th Street
New York, NY 10022

- Macy Gray, Why Didn't You Call Me
AC/DC, Satellite Blues
Ben Harper & The Innocent Criminals, Steal My Kisses
Wheatus, Teenage Dirtbag
The Catherine Wheel, Sparks Are Gonna Fly
Incubus, Stellar
Creed, With Arms Wide Open
Santana Feat. Everlast, Put Your Lights On
Our Lady Peace, Thief
Jurassic 5, Quality Control
MxPx, Responsibility
P.O.D., Rock The Party
Brian McKnight, 6, 8, 12
Regurgitator, Happiness
Duran Duran, Someone Else Not Me
Lit, Over My Head



Three hours weekly
216 W Ohio
Chicago, IL 60610

- My Ruin, Terror
Korn, Somebody Someone
Incubus, Stellar
The Urge, Too Much Stereo
The Catherine Wheel, Sparks Are Gonna Fly
Red Hot Chili Peppers, Californication
Primer 55, Loose
Nickelback, Leader Of Men
Lit, Over My Head
Kottonmouth Kings, Peace Not Greed
Our Lady Peace, Thief
Crazy Town, Darkside
MxPx, Responsibility
The Dandy Warhols, Godless
Disturbed, Stupify
A Perfect Circle, Judith



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- MxPx, Responsibility
Disturbed, Stupify
Nine Days, Absolutely (Story Of A Girl)
The Dandy Warhols, Godless
Kottonmouth Kings, Peace Not Greed
A Perfect Circle, Judith
Sinead O'Connor, No Man's Woman
Bad Religion, The New America
Incubus, Stellar
Everclear, Wonderful

Music Video

PROGRAMMING

Billboard Music Video Awards Voting Now Open To Our Readers

BILLBOARD MUSIC VIDEO AWARDS: The 2000 Billboard Music Video Awards will take place Nov. 10 at the Universal Hilton in Universal City, Calif., and we're excited to announce an important new change to the show.

For the first time, ballots will be available in U.S. subscriber copies of Billboard, beginning in the issue dated Sept. 30.

In previous years, ballots were available only to people registered for each year's Billboard Music Video Conference. Now, instead of only conference registrants being able to vote, Billboard readers can now participate. We changed this policy to

broaden the scope of the awards show and to give more people in the music industry a chance to vote.

The ballots will have the nominees for best clip of the year and best new artist clip of the year in the following genres: pop, modern rock, hard rock, country, R&B, rap/hip-hop, jazz & AC, dance, and contemporary Christian. The nominees for Maximum Vision (for the video that best advances an artist's

career) and director of the year will also be on the ballot.

Voting for the best local/regional shows will take place at the conference, which will be held Nov. 8-10 at the Universal Hilton. Voting for the FAN.tastic Video award (which is chosen by fans) will take place exclusively at Billboard Online.

Videos eligible for this year's Billboard Music Video Awards are promotional videoclips released from Sept. 1, 1999, to Aug. 31, 2000.

Please note that record companies (not production companies) will be responsible for submitting videos for nomination consideration.

Local/regional shows eligible for the awards show are those that are on the air at the time of submission.

Submission application materials will be mailed to record companies and local/regional shows by the week of July 17. The deadline for all awards show submissions is Sept. 1.

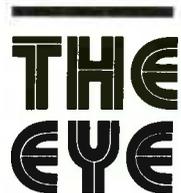
If you need any submissions materials or the complete awards show rules, please contact Michele Jacangelo at 646-654-4660 or by E-mail at mja-cangelo@billboard.com.

Stay tuned to this column for new details on the Billboard Music Video Conference & Awards.

MVPA DIRECTOR'S CUT: The Music Video Production Assn. (MVPA) has announced the directors whose work will be showcased in its annual Director's Cut Festival. The festival spotlights short films by music video directors.

The directors to be showcased are Doug Aitken, Charlie Cull, Juliette Garrison, Hammer & Tongs, Richard Kenworthy, Mark Osbourne, L'Wren Scott, Howard Shur, Marcos Siega, Phillip Stölzl, Jamie Thraves, Malcolm Venville, and W.I.Z.

This year's MVPA Director's Cut Festival takes place July 26 at the Writer's Guild Theater in Beverly Hills, Calif.



by Carla Hay

THIS & THAT: VH1 in New York has promoted Jill Newfield to senior VP of business affairs/general counsel. She was previously VP of business affairs/general counsel.

Catherine Finkenstaedt has left her executive producer position at A Band Apart Music Videos to start her own production company in association with Propaganda Films. The name of Finken-

staedt's company and its other staffers are expected to be announced later this summer. She can be reached by E-mail at cfinkenstaedt@earthlink.net.

Diedre Gary has left Arista Records as manager of urban video promotion. She is seeking new opportunities and can be reached at 718-230-4680 or by E-mail at diedreg@hotmail.com.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on San Francisco-based rock show "Comsos San Francisco."

TV affiliate: KTSF-TV San Francisco.

Time slot: 1-1:30 a.m. late Fridays/early Saturdays.

Key staffers: Dirk Dirksen, executive producer; Bruce Molloy, senior creative consultant; Mark Schieff, associate producer; Bob Geary, associate producer.

E-mail address: info@outspokenideas.com.

Following are the four videos from the episode that aired July 7:

1. Promise Ring, "Why Did Ever We Meet" (Jade Tree).
2. Digger, "Space Carpet" (Hopeless).
3. Uncle Ho, "Bubblehead" (Risk).
4. A Perfect Circle, "Judith" (Virgin).

R&B ACTS LOOK BEYOND ALBUMS FOR NEW SINGLES

(Continued from page 1)

from Beanie Sigel's album in between "Do It Again" and "Big Pimpin'" from his own project.

The practice raises issues of whether R&B music is evolving so quickly that projects need to be refreshed almost immediately. And it begs a question: Has the industry become so single- and producer-driven that it is not concerned with developing an artist through his or her own albums?

Of the decision to add "Whatever" to Ideal's album, the act's manager, Carmonique Roberts of High Places Entertainment, says, "We needed to breathe new life into the project. We were lucky because Virgin still believed in the group and was willing to invest the money and time to work another single."

"My goal was that we come off our first album gold, as opposed to selling only 350,000 units," Roberts says. "We thought one more hit single would do it. I went to one of my mentors, Jomo Hankerson, and he suggested that we take the approach we did. Virgin had done it before with Lenny Kravitz's 'American Woman,' and it was very successful."

The latter song appeared on the soundtrack to "Austin Powers: The Spy Who Shagged Me" before being added to Kravitz's album "5."

Ideal singer Maverick says, "This was a great option for us. 'Whatever' was exactly the type of summer song we were missing on the album. And we weren't ready to start the next album yet... Being consumers of music ourselves, we knew how well this type of party record you could dance to would do for us."

Maverick also notes that Virgin added to the album not only "Whatever" but the remix of "Get Gone." "We wanted the fans to feel like they were getting more for their money. We didn't want them to go to the store after hearing these songs on the radio, then not be able to hear them on the album as well."

"Whatever" has been an R&B airplay hit, and SoundScan reports that from July 5-12, album sales jumped 17,000 units, to a total of 397,000. But Roberts thinks the sales are just starting to kick in.

"Now, we can start work on our sophomore project," Roberts says, "and due to the success of 'Whatever,' we have a lot more support from BET and MTV, which will help us next time around."

Some in the industry believe that the process of adding singles can enhance their long-term development of young R&B acts. Jeff Redd, VP of A&R for R&B music at MCA, says, "R&B music is coming back strong. And the industry is trying to figure out how to adapt R&B to the way consumers have changed. We're now targeting an audience that typically has a very short attention span. They're used to rap and move from one project to another rapidly."

"As we all know, rap has very little catalog," Redd says. "And that's because the kids out there are not really interested in hearing anything from three years ago, and sometimes not even six months ago. They're onto the next big thing. So R&B artists are trying to exist in this culture. But what we have to realize is we need to return to developing artists and not just hit records."

Despite the success of Ideal and others, some label execs fear that the process of adding singles to records discourages long-term development of young acts and can disrupt long-thought-out marketing campaigns.

Rick Brown, director of A&R for black music at Elektra, points out that "every situation is different. We've only taken [the strip-in] approach here once or twice. If you have a project that you have already invested a great deal of time and money in, it might not be economically feasible. For Ideal, it appears to have worked, but that's not that common. You also have to consider: Can you get it stripped on and in the stores in a timely matter so that you benefit from the airplay? A lot of companies can't do that if they have other marketing campaigns already in place."

Epic VP of black music promotion Rodney Shealey says, "When you're trying to regroup, you have to keep in mind being able to recoup. That's the key. If you go back to the drawing board, is it in your best interest financially? Of course, if the project isn't doing well, you would think a label would want to do whatever they could to get back their initial investment, but that's not always the case."

Shealey also asks, "If both promotion and A&R listen to an album and come up with the single they feel is the biggest hit, and it bricks, what does that say for the rest of the album? About the artist itself? About the A&R process on this project? Maybe it's better to move on."

MCA's Redd says, "Fortunately for Virgin, it worked. If they had simply gone on and done another project and it bombed, they would have wasted more money. Instead, they decided to invest the extra time and money now to help set up for the second Ideal album. I tip my hat to Virgin, because most labels would have given up on the project."

GOING TO THE MOVIES

For years, soundtracks have been a great vehicle for introducing new acts and setting up their debut projects. They have also been a useful bridge tool for established artists between projects. But in the past year, several labels have put out singles by artists who currently have what could easily be considered hit projects on the charts. One example is Bad Boy/Arista's Thomas, who followed up No. 1 single "I Wish" with the "Shaft" soundtrack's "Summer Rain," despite existing airplay on the title track to his album, "Emotional."

Michael Johnson, senior VP of black music promotion at Arista, says there was an economic reason behind the move. "This was a way for us to parlay the cost of a video onto the soundtrack budget, rather than taking it from Carl's budget," he says. "This way, we don't have to take the money—as much as \$300,000-\$400,000—to make a third video. We increase our likelihood of making a profit on his project. We already have the video for 'Emotional' completed, which will be the next single from the album. Plus we benefit from the promotion and exposure of the movie."

"There can be a downside of making a move like this," Johnson adds. "You could lose the momentum on the

'The industry is trying to figure out how to adapt R&B to the way consumers have changed'

- JEFF REDD -

album, but that's only if you have a stiff. We don't have a stiff, and I think from the reaction of radio overall to Carl, we'll have no problem going back to the album after 'Summer Rain' has its run."

Dorsey Fuller, assistant PD/music director at KKBT (the Beat) Los Angeles, agrees that while such a tactic may work for a hit artist like Thomas, it was still a little surprising.

"With a Carl Thomas or any balladeer who seems to have albums rich in single potential, it won't necessarily hurt him," says Fuller. "And the song fits the season. But a lot of radio expected [a different] single, even started playing it, so it might seem funny to the listeners to go back to [the album] later."

INNOVATIVE ROUTE FOR LATINO TOURS

(Continued from page 1)

butter East Coast markets like Boston and Philadelphia where Hispanic acts—many of them based in Puerto Rico—have historically been able to make money.

The philosophy of Morgalo and Martinez, both veterans of the New York-based David Maldonado Agency, is to create new touring opportunities. "Working for David Maldonado was a huge experience, but I was limited," says Morgalo. "They had an established system that was etched in stone. Nobody wanted to rock the boat."

Martinez, Morgalo & Associates specializes in tropical salsa music, with a roster that includes Blades, Luis Damón, Luis Enrique, and Son By Four. "There are certain 'go to' markets in the Northeast for this type of music, and then you go south to Miami, Orlando, and Tampa [Fla.], along with Chicago and the West Coast," says Morgalo. "But the whole strategy has been based on isolated dates, back and forth, which is very cost-prohibitive."

NEW GAME

The new agency set out to create routing that would help pay for an act's getting from point A to point B. "There are enough Latino music lovers in Kansas City [Mo.], for example, to justify going out there," Morgalo points out. "However, there are not enough to carry the expenses of flying in, the hotels, group transportation, and the artists' fees. Promoters are prohibited from bringing an artist into a viable market. If we could deliver the artist at an affordable price to the promoter in a good business deal, then the people get to enjoy the show."

Expenses can easily take the promoter cost for a \$15,000 act up to \$25,000 or more. Morgalo feels that

But Arista's Johnson says a great deal of thought and planning is put into such decisions.

"Angie Stone is another example of us going to a soundtrack for the next single," he says. "It's not just a random decision—it's a strategy. For her, she actually came to us and said she wanted her next single to be a song from [a Virgin Records] soundtrack. We were planning to go with another cut from her album, but this made more sense."

"Again, the video factored in," Johnson says. "With the soundtrack cut, she'd be able to do a video for the song, where it wasn't possible with the album single. Her album is almost platinum now, so we can use this as a bridge to her next project, which will be out in 2001."

Johnson notes that many artists may see a soundtrack cut "as a way to bring in extra revenue. There are not as many opportunities to tour, so an act can do a song for a soundtrack and make \$50,000-\$60,000. And for a major act like R. Kelly, it could be hundreds of thousands. And they don't have to put out the huge amounts of cash it takes to tour."

But Tim "Minnesota Fattz" Snell, PD of WPRW (Power 106) Augusta, Ga., feels that going off the album may be more damaging to an artist's career than labels suspect.

"I really think it can kill the momentum on a project," he says. "And that's sad for an artist as talented as Thomas. There are so many songs on his album that could be the next single—why go to a soundtrack? It cuts down on the sales of his album, and to add to that, it confuses the consumers."

That's nothing new. For years, consumers have been complaining that many of the songs they hear on the radio, including remixes, are often not available commercially or that after buying an album, they find that the song they wanted is on a soundtrack instead.

"Consumers confuse easily," says Fuller. "But it can also work in a label's favor. Let's say they love Carl Thomas' 'Summer Rain' and they buy his album, thinking the song is on it. They might get mad when it's not, but they also might find they really enjoy the album."

Johnson admits, "In a way, we kind of hope that confusion does happen. It's really up to the company that borrows our artists to make sure the consumer knows what project that song is on. Most do. A good sales staff and marketing plan will also use positioning next to the soundtrack as a way to cross-promote the artist's own project."

if he can significantly cut promoter costs, the acts can get paid more.

The key was to line up 20-30 buyers to go beyond the cuchi frito circuit. Such markets, Morgalo says, are



Shown, from left, are Arturo Martinez, Luis Damón, and Robert Morgalo.

"very good markets, but there is more out there, which is crucial for career longevity."

Morgalo put his plan into action with artist Damón in Kansas City, in an attempt to bridge shows in Minneapolis and Chicago. He found a radio station in Kansas City that plays salsa and merengue music and was thrilled to be involved in a date. Local promoter Luis Erico took a chance, Grand Emporium was booked, and Damón sold out K.C. on a Sunday night.

Damón was highly impressed. "It was awesome," he says of the Kansas City date. "I had never been to Kansas City in my life, and to go there and find a full house was a beautiful experience. I had no idea I had an audience there, and that's what was so impressive."

Local retailers stocked Damón's self-titled Sonolux/Sony album for the first time. "Now the labels are looking at this as something to sink their teeth into," says Morgalo. "They're using these tours as a plat-

form to promote and market records."

Club Viva in St. Louis and the Quest in Minneapolis, along with Grand Emporium in Kansas City, are now booking Latin acts for the first time, via Martinez, Morgalo.

While new to the Latin touring world, the strategy of building markets one venue at a time is commonplace among rock acts. "It's not crazy; it's just common sense," says Martinez. "Logistically, it makes sense. The Latin market has always been 10 steps behind in regard to touring, and now we're trying to take it where it should be."

Jerry Shustek, manager of Blades and Latin sensation Marc Anthony, believes the agency's endeavors are in many ways indicative of an overall "revolution" in the Latin music industry. "Suddenly the world has awoken to this market that has been hidden for so long a period of time," says Shustek. "I believe [Martinez, Morgalo] are helping expose the Latin market and not exploit it."

On Damón's first tour for Martinez, Morgalo, the salsa artist played 32 shows in 36 days, ending in mid-April. He goes out again for a month and a half beginning in October. Also this year, the agency has produced a college tour for Blades and has Luis Enrique out in mid-September and Son By Four out from September through October.

Such activity will eventually spur sponsor interest, Morgalo believes. "When you're only playing isolated dates, it has no real value for sponsors, other than locally," he says. "However, sponsors are interested when you can bring them 20-30 dates, which would create new revenues. We're just scratching the surface in this 'year of the Latinos.'"

MESSINA DOES IT HER WAY ON CURB

(Continued from page 1)

continue this summer, with the Aug. 1 release of her sizzling new project, "Burn." The first single, "That's The Way," is No. 10 after just 10 weeks on the Hot Country Singles & Tracks chart.

"Burn" follows the phenomenal success of her sophomore album, "I'm Alright." In addition, Messina was named Billboard's 1999 country female artist of the year and has amassed numerous other accolades, including the Country Music Assn.'s Horizon Award, the Academy of Country Music's honor for top new female vocalist, and the Boston Music Awards' honor for artist of the year.

She burst on the scene in 1996 with the hit "Heads Carolina, Tails California" from her self-titled debut and proceeded to dominate the charts. With "I'm Alright," she became the first woman to have three consecutive multiple-week No. 1 hits on Hot Country Singles & Tracks: the title track, "Bye Bye," and "Stand Beside Me."

Messina says the success of "I'm Alright" took her by surprise. "I just knew I had a dream, and I wanted a record deal, and I wanted to sing for a living," she says. "That's all I knew. The loyalty from the fans, the friends in radio, all of that is just extra. It's the icing on the cake. Radio and the industry folks have been very good to me. There's not a day that goes by that I don't appreciate how good they've been. They're the boat that brought me over."

The appreciation seems mutual. "When it comes to Jo Dee, I can't say enough great things," says Jon Anthony, assistant PD/music director at WMZQ Washington, D.C. "What makes Jo Dee's music so great is her ability to connect with the listener. Somehow, she has that gift to convey her true personality in every song she sings; you can almost see that tear in her eye, hear that bubbly laugh, or see her gritting her teeth on these records. That's real life, real emotion, and it grabs you."

Anthony also appreciates Messina's work ethic. "Jo Dee has been one of country radio's best friends. She is one of the busiest, hardest-working, and most-deserving people in the industry, yet she is constantly doing everything she can to help country radio win—interviews, liners, in-studio visits—when other artists seem to have 'more important' priorities. It's that extra effort that I appreciate."

Anthony says he hears "at least five No. 1 songs" on "Burn."

Wes McShay, PD at WKDF (Music City 103) Nashville, is high on "That's The Way," calling it "a great, upbeat summertime tune. She's got one of those fire-and-brimstone kind of voices that really reach out and grab you," he says.

Messina says her busy tour schedule helped strengthen her voice for the recording of "Burn." The album, produced by Byron Gallimore and Tim McGraw, was two years in the making. "I had to find the right songs," Messina explains. "There are so many incredible songs out there, and we had to narrow it down."

Though the phenomenal success of her sophomore album could have made her nervous about recording its follow-up, Messina says she was so focused on the new project, she really didn't

have an eye on the charts. "During the [recording] process, I wasn't really thinking about it, because the singles were coming off of 'I'm Alright,'" she says. "I didn't know how much success that record was going to have. I just cross my fingers and hope I make the good Lord proud."

The anxiety is coming now, as she waits for "Burn" to hit the streets. "It's true and honest," she says of the music. "I'm nervous, and it's wild, but all I can do is cross my fingers and pray."

Messina says the songs are close to her heart. "I cling to songs I can relate to," she says. "The song 'If Not You' is to the bone. It starts off, 'I can admit, I can be hard to please, and every now and then I disagree.' It's so me. I'm stubborn and hard-headed, and [fiance and longtime tour manager Don Muzquiz] knows that, and he can get a kick out of it."

When asked if it's difficult to be so transparent with her audience, Messina responds, "I don't know how to be anything except who I am. People

say I wear my heart on my sleeve, but I don't see anything wrong with that. I don't try to be somebody I'm not."

One cut on "Burn" sure to generate interest is "Bring On The Rain," a duet with producer and labelmate McGraw. "We both loved it from the first time we heard it," she says. "The song has hope hidden under layers of trouble."

"When we were tracking the music, we started kidding around, and he ran in [and] started singing it," she continues. "He really loved this tune. I didn't want to get too excited, because he has his duet partner for life [wife Faith Hill], but part of me was jumping up and down. I've wanted him to sing on my record so bad for years . . . This is a song we both felt passionate about, and I'm just so honored to have him singing on it."

Having previously toured with Vince Gill and George Strait and recently wrapped up her opening slot on the Judds' Power to Change reunion tour, Messina is looking forward to a major tour of her own next year. "This fall, we are going to head-

line some shows," says the artist, who is booked by Greg Oswald at the William Morris Agency and managed by Refugee Management International.

"Then we are taking November and December off to plan a headlining tour for next year. I'm so excited, because we finally have the means to go out there and have an official tour sponsor . . . We'll have the means to go out and really put on a show."

Jeff Tuerff, director of marketing for the Curb Group, says the label is putting a big push behind Messina's new release. "We've locked up prime visibility programs at most of our retail partners," he says. "Everything from indoor/outdoor store banners to light boxes to whatever you can think of, [including] floor stickers at the entrances and listening posts."

Tuerff says Curb sent out a 9- by 12-inch promotional piece that looks like a matchbook to promote a July 31 worldwide syndicated radio special. Produced by Nashville-based Tim Riley and Associates, the special

will also be Webcast. A CMT "All Access" television special will air July 26.

"The album is absolutely exceptional," says Tuerff. "Everyone we've played the music for so far is just totally knocked out. I think with this album, she's going to firmly plant herself where she's going to be able to compete at the multi-platinum level."

Indeed, retailers anticipate "Burn" selling well. According to Mark Anthony, a buyer at Tower Records in Nashville, "I'm Alright" sold extremely well, and the store will be placing a large initial order for "Burn." "The single ['That's The Way'] is off to a good start," says Anthony. "We've already sold 78 in the five weeks it's been out."

The album's international release is also slated for the first week of August. "She had an opportunity to visit Europe and Australia, and [the reception] was overwhelmingly positive," Tuerff says. "She does very well over there."

WARNER LAUNCHES REISSUE SERIES

(Continued from page 1)

were omitted. Also, the CDs that were released in the mid- to late '80s, which sounded wonderful at that time, no longer sounded as wonderful as they might be. The advances in mastering technology have advanced to such a degree that we can simply do a far better job today than we could then."

The older CDs are being deleted from the Warner Bros. catalog, and CDs in the Remasters series will feature new selection numbers. They will carry a suggested list price of \$11.98. "We're deleting the titles in the first batch, effective immediately," says Dave Stein, VP of sales for Warner Bros. Records Inc. "[Warner Bros. distributor] WEA is notify-

ing the accounts."

While retailers praise the work that Warner Bros. has done with many of its boxed sets and compilations through its partnership with Rhino Records, they do question why it has taken Warner Bros. so long to release straight reissues of so many of its titles.

"They're pretty much the last label to get around to this," says Len Cosimano, VP of merchandising at Borders Books & Music. "We've been asking for it."

"I think Warner Bros. was taking a wait-and-see approach," says John Artale, buyer for the Carnegie, Pa.-based National Record Mart. "They're known to be artist-friendly, and they just seemed to take their time doing it."

However, Warner Bros.' Geller responds that "the major reason is we've been too busy doing other things to do this," he says. "You do have to carve a space in everyone's day to go back and re-address things that some might think had already been done. I couldn't disagree that we're a little behind the curve, but there's no time like the present."

Jim Wagner, senior VP of sales, merchandising, and advertising for Warner Bros. Records Inc., adds, "We're moving into the new millennium and felt it was a good time to go back and take some of the historical catalog we had that was converted at a time when the CD was in its early stages and refurbish it and make it like it was originally intended to be."

Both Wagner and Geller say new batches will likely come out quarterly, although they haven't committed to a precise timetable.

Retailers are thrilled that the titles are staying at midline prices, but some wish bonus tracks had been added to the releases. "We asked for added value, which we did not get," says Cosimano. "Since they've waited this long, it would have been a lot better if they had done some stuff with bonus cuts. It's hard to motivate the customer who's replaced his vinyl

library with the old CDs already when there's nothing special on these CDs. Still, I think this is a smart move in that it will help raise the profile of this price point."

"Warner Bros. asked for our input, and we suggested bonus tracks and



VAN HALEN

this? When they started, we weren't told exactly what the project would be. What we got was, 'Would you please look at some artwork?'"

But ultimately, Van Halen and all the acts were offered the opportunity to have Warner Bros. do the remastering or choose their own engineer. "We had our own guy do the remastering," Van Halen says. "This isn't just about the liner notes. The picture you paint sonically is a record of your life. I can really tell a difference."

Warner Bros. will push the titles through advertising to audiophiles in such outlets as Ice and Goldmine, says Stein. Retailers also say they'll tag the reissues in advertising for midline titles.

"I assume we'll be talking to Warner Bros. about endcap positioning," says Cosimano. "It's really hard to communicate the new info in the stores. It will be up to Warner Bros. to provide some kind of help, whether it's a flier or whatever. Even if you do a nice sign in the display, you've got to do something different."

While Geller declined to give projections or sales expectations for any titles, Compact Disc World's Keil says the titles could do well. "For a company like us, where our clientele tends to be a little older and male, classic rock is our bread and butter. As long as the packaging is nice, and they sticker everything and don't just throw it out there, these can generate a lot of excitement."

"These are catalog titles that we always sell," says Geller. "I'd like to think they'll sell better now, but if they continue to do what they always do, that's just fine. I don't mean to sound too altruistic about this, but we just felt the time had come to bring these up to contemporary standards. Anything we feel confident we'll sell good quantities of, we're going to do."

Geller is mum on acts that will be included in upcoming releases, but retailers say their wish list includes Fleetwood Mac, Paul Simon, James Taylor, and Randy Newman.

First Titles From Warner Remasters

The following are titles in the first batch of reissues in the Warner Remasters Series. The CDs are slated for a Sept. 19 street date. Parentheses indicate the year of the album's initial release.

Eric Clapton
"Money And Cigarettes" (1983)
"Behind The Sun" (1985)
"August" (1986)

Dire Straits
"Dire Straits" (1979)
"Communiqué" (1979)
"Making Movies" (1980)
"Love Over Gold" (1982)
"Brothers In Arms" (1985)
"On Every Street" (1991)

Rod Stewart
"Atlantic Crossing" (1975)
"A Night On The Town" (1976)
"Foot Loose & Fancy Free" (1977)
"Blondes Have More Fun" (1978)
"Tonight I'm Yours" (1981)

Van Halen
"Van Halen" (1978)
"Van Halen II" (1979)
"Women And Children First" (1980)
"Fair Warning" (1981)
"Diver Down" (1982)
"1984 (MCMLXXIV)" (1984)

EUROPEAN BUSINESS BOOSTS HMV

(Continued from page 8)

million). But over the same period, Waterstone's ebitda slumped more than 25% to 37.2 million pounds (\$56.3 million), and operating profits slipped nearly 34% to 26.4 million pounds (\$40 million). The company blames this decrease on increased discounting, cost inflation, and E-commerce losses.

The company's accounts note, "Waterstone's result was disappointing, with a period of necessary internal change exaggerating the difficult market conditions."

The group's figures also examine

store sales, comparing receipts from the same outlets on a year-to-year basis. Comparable sales for the group increased 0.9%, with growth of 2.9% for HMV offset by a 3.7% decline at Waterstone's.

Despite the vagaries of the market, the group pressed ahead with a new U.K. flagship store for Waterstone's in London's Piccadilly; HMV also recently opened a major new outlet on nearby Oxford Street, as well as major stores in Frankfurt, New York, and Kobe in Japan. In total, 28 new HMV

stores opened and six were closed, for a worldwide total of 297 outlets. Waterstone's maintained its net figure of 208 stores by opening eight outlets and closing the same number.

In Europe, HMV's sales grew 13.9% to 558.4 million pounds (\$845.2 million). In North America, sales were up 6.6% to 185.4 million pounds (\$280.5 million), while Asia-Pacific enjoyed healthy returns, up 19% to 242.5 million pounds (\$366.9 million).

Giles says, "I think it has been a stunning year for HMV, and I'm really pleased with the performance of all our businesses around the world because—as you know from [International Federation of the Phonographic Industry] data—worldwide, the music markets have not been easy. In all three of the major music markets in

which we operate—the U.K., Canada, and Japan—the markets have been pretty sluggish, but in those markets, we have had good sales and [good] market-share performance."

Giles believes HMV's management is the key to achieving the figures. "I'm delighted with the performance of senior HMV management, who I think have done a truly excellent job in difficult conditions," he tells Billboard. "We've refused to participate in some of the suicidal pricing policies that others have done. We all love music, but I think we [at HMV] have a focus that we have got to be incredibly good retailers, and I think that, above all, is what differentiates HMV from other businesses in the market."

Examining the disappointing year with Waterstone's, Giles points to "a

number of structural changes in the book market which have been very unhelpful." He also says that some "necessary internal changes" led to disruption. "In one or two cases, we did not manage those changes as well as we would have liked," he confesses. "So, if you put the two businesses together, then overall it was a pretty reasonable result."

On the new-media side, the company reported the "successful launch of four new Web sites during the year and the development of a proven fulfillment and support infrastructure."

Adds Giles, "Overall, the performance of the group, combined with the development of a proven E-commerce offering, leaves the group well positioned to meet its goal of becoming a multichannel music and books retailer."

newsline...

THE NATIONAL MUSIC PUBLISHERS' ASSN. (NMPA) and its subsidiary, mechanical collection group the Harry Fox Agency (HFA), plan to reorganize at the top. The move—understood to have been approved at an NMPA board meeting June 28 in Los Angeles—will see Ed Murphy, currently president/CEO of the NMPA and HFA, retain that title at the NMPA, while a new chief will be appointed at the HFA.

nmpa

There are indications that a new HFA chief could be in place by Sept. 1. Murphy would not comment beyond saying that "both operations are continuously looking

to improve their operations."

Until the mid-'80s, the HFA had its own day-to-day head; Murphy took responsibility for both organizations shortly after his arrival in 1984. Murphy has been a leading figure worldwide in lobbying for legislative protection of rights for publishers and songwriters and has led the NMPA in negotiating new mechanical royalty rates in the U.S. **IRV LIGHTMAN**

MP3.COM and the Recording Industry Assn. of America (RIAA) exchanged legal motions July 11 on issues of willfulness and statutory damages. The move signals that tensions between the parties are not over, despite settlement and licensing pacts reached last month between MP3 and two of the original plaintiffs in the suit, BMG and Warner Music Group.

The RIAA motion, served on behalf of remaining plaintiffs EMI, Sony, and Universal Music Group, argues that the MP3.com infringement of their copyrights was "willful," according to a source, setting the stage for a higher award of damages. An RIAA spokeswoman says the motion will be filed Friday (21) with the judge in the case, and a hearing on the motions will be held July 28 in U.S. District Court in New York.

An MP3.com spokesman said executives were unavailable for comment.

U.S. District Judge Jed Rakoff issued a summary judgment in May that MP3.com's My.MP3 service violated the labels' copyrights, sending the case into the current penalty phase. The trial date is Aug. 28.

"Settlements could still happen," the RIAA spokeswoman says, "but we expect to be in court on July 28." **MARILYN A. GILLEN**

STEPHEN HUTTON, Kid Rock's former manager, has filed a federal suit against the rap/rock star and his personal service corporation, Top Dog Records Inc., for breach of contract and unjust enrichment. In the action, filed July 10 in U.S. District Court in New York, Hutton seeks damages of at least \$4 million. Hutton claims that Kid Rock (real name Robert J. Ritchie) failed to pay significant personal management commissions and that he abruptly terminated Hutton June 28, in violation of a 1996 management agreement. A spokeswoman for Atlantic Records, Kid Rock's label, did not return a call seeking comment. **CHRIS MORRIS**

BUSINESS-TO-BUSINESS WEB SITE AMPLIFIED.COM is to begin reporting the sale of digital downloads from its retail accounts to SoundScan. The deal is an extension of the company's 4-year-old agreement with SoundScan to report physical album sales. Reporting from participating E-tailers is expected to begin with the EMI Recorded Music digital download test, which launches Tuesday (18). **EILEEN FITZPATRICK**

NAPSTER HAS HIRED Keith Bernstein as VP of operations. Bernstein was senior director of operations at Universal Music Group's Global E unit, where he worked on developing accounting and payment procedures for the sale of digital downloads. Based in San Mateo, Calif., he reports to Napster COO Milton Olin. **EILEEN FITZPATRICK**

AMERICA ONLINE (AOL) says it will deploy RealNetworks' software throughout its network and incorporate the company's streaming media technology into AOL 6.0, due later this year. Under the agreement, terms of which were not disclosed, RealPlayer will be distributed with AOL's Netscape browser and via Netscape's Web site. RealNetworks will also distribute AOL's free Web radio player Spinner and bundle software with its RealPlayer, enabling users to easily sign up for AOL. **MARILYN A. GILLEN**

STAYING POWER, NEW USES FOR MP3 FORMAT

(Continued from page 8)

ished yet, but it's likely that it will be based on a small annual minimum sum and a percentage."

Among the company's 100 or so clients are Apple, Beatnik, EMusic, Earjam, Microsoft, Mjuice, and MusicMatch (in which Thomson is a shareholder). The majority of clients are based in the U.S., but markets in Asia, including South Korea, are becoming increasingly important to MP3Licensing.

Without divulging details, the company says that it can apply a number of fee models. One model involves a \$15,000 annual minimum and various royalty arrangements for the individual encoders and decoders.

Linde says additional staffers are being hired to accommodate the current growth in demand. "People complain to us that we're not quick enough. We don't have enough people, so we're in the process of enlarging the team. We have been surprised by the demand, and we are trying to keep up," he says.

When asked if he continues to have faith in MP3 as a sound carrier, Linde says, "Over 5 million people with hardware players can't be ignored.

It's always hard to make statements that there will be nothing else than MP3, but it will likely exist much longer than we all have anticipated until now. Listening tests show that people manage to distinguish original from compressed music, but only a small percentage can actually distinguish between compressed formats."

With so many new MP3-enabled technologies emerging, the offering by PLC gives a literal meaning to the term "plug and play." Co-created by Fraunhofer and Munich-based information technology firm PolyTrax, PLC is capable of compressing music from a CD player into MP3 quality and making it accessible through the electricity system in a house, the companies say.

With the service, music extracted from a disc in a normal CD player is compressed and encrypted by an MP3 encoder, which connects a hi-fi system to the wall. By way of electrical circuits in the decoder, the MP3-quality music is then dispersed into the electricity system. The music can then be accessed by an audio device with an MP3 decoder, which can be plugged into any socket.

GROWTH OF DVD IS FOCUS OF VSDA CONFAB

(Continued from page 6)

line enemies are apathy, a reluctance to use vision, and a shyness about strategic development," he said. "These are all in our own control."

In addition, he urged retailers to develop a plan in which they would be "neighborhood hubs for digital delivery of movies into the home." Retailers should use the Internet as a direct link to their customers by setting up online reservations and the streaming of previews, he said.

Andersen challenged retailers to increase the amount of video watching time from its current 10% of total television viewing time to 15%. "This must be the first challenge we undertake as an industry this decade," he said.

Also at the convention, Andersen unveiled the video awareness advertising campaign that was first proposed more than five years ago. The VSDA has committed more than \$1 million to the campaign, which uses the tag line "Just Don't Sit There. Rent Something." The campaign is expect-

ed to be tested in two undetermined markets during the fourth quarter.

Andersen's call to action comes at a time of declining membership for the trade organization, as evidenced by low attendance and participation at this year's show, which was moved from the Las Vegas Convention Center to the smaller Venetian Hotel and Sands Expo. Fewer than 200 companies exhibited on the floor, with Warner Home Video, New Line Home Video, and Buena Vista Home Video the only major studios present. Last year, 225 companies exhibited, a decline from 300 in 1998. Some at the show estimated the total number of attendees at 3,000 to 5,000, a considerable drop from the 12,000 that the VSDA said attended the 1999 Los Angeles show. The VSDA did not have final attendance numbers by press time.

The VSDA Convention will return to the Venetian Jan. 7-9, 2001, in conjunction with the Consumer Electronics Show.

SUPREMES TOUR

(Continued from page 6)

ducers brought in latter-day Supremes Scherrie Payne and Lynda Laurence (who had never previously performed with Ross), amid published claims that Ross was offered \$20 million to tour and Wilson only \$2 million.

TNA's Fogel refuted Wilson's claims (*Billboard Bulletin*, April 4), but a pall was cast on the tour that was never extinguished.

It appears that miscalculations were made somewhere along the line—be it overestimations of Ross' drawing capacity or overzealous ticket pricing. The tour was booked mostly for venues with capacity exceeding 15,000; however, dates have averaged less than 8,000 in attendance. Ticket prices ranged from close to \$40 to as much as \$250—and although Fogel has asserted that the \$250 ducats usually sold first, many fans were likely turned off by sticker shock.

What is known is this: 12 dates were in the books before the cancellations started, highlighted by such shows as Philadelphia (which grossed \$692,859), Detroit (\$584,449), and a date at New York's Madison Square Garden that was projected to gross more than \$1 million. However, other dates stiffed, drawing fewer than 5,000, and the tour has averaged less than 50% capacity.

SMITHSONIAN PLUMBS FOLK RICHES ON 'BROADSIDE' BOX

(Continued from page 11)

"The Best Of Broadside" includes versions of the songs made in Cunningham and Friesen's apartment, as well as more professional sessions cut at the studio run by Folkways proprietor Moses Asch. Much of the material appeared on Folkways' series of "Broadside Ballads" albums released in the '60s, '70s, and '80s, but the set also includes several unreleased tracks. The collection, distributed through Port Washington, N.Y.-based Koch International, retails for \$69.99.

Tom Paxton, whose work is well-represented on the set, recalls that the sessions were rough-hewn at best. "Recording" is almost too formal a

word. I mean, you would sit around Gordon and Sis' living room and sing into a tape recorder. Then later, they got a bunch of us together in the 'spacious' Folkways studio, which was like a two-seater; tiny. We just crammed in there around a microphone and sang. They weren't what you'd call Hollywood recording sessions."

Virtually every important singer/songwriter of the American folk revival is heard on the collection, including Bob Dylan (who recorded his sides under the pseudonym Blind Boy Grunt), Phil Ochs, Paxton, Pete Seeger, Peggy Seeger, Mark Spoelstra, Peter La Farge, Malvina

'The message was the most important thing, what these people were saying'

—JEFF PLACE—

Reynolds, Buffy Sainte-Marie, Richard Fariña, Janis Ian, and Arlo Guthrie.

The first commercial recording of Dylan's "Blowin' In The Wind," by the New World Singers, is included, as are definitive performances of Paxton's "What Did You Learn In School Today?," Reynolds' "Little Boxes" and "What Have They Done To The Rain?," La Farge's "The Ballad Of Ira Hayes," Pete Seeger's "Waist Deep In The Big Muddy," and Ochs' "Changes," to name a few.

The set features topical songs addressing virtually every social and political issue of Broadside's times, including nuclear disarmament, civil rights, the Vietnam War, women's rights, and labor issues.

"The Best Of Broadside" will come in a slipcased package housing a spiral-bound 150-page book containing essays, lyrics to all the songs, biographical sketches of the performers, and rare photos and artwork.

The set was co-produced by Smithsonian archivist Jeff Place—who won two Grammys for Smithsonian Folkways' 1997 reissue of Harry Smith's "Anthology Of American Folk Music"—and Ronald D. Cohen, an Indiana University Northwest history professor who edited "Red Dust And Broadside," a 1999 "joint autobiography" of Cunningham and Friesen published by the University of Massachusetts Press.

Place says the boxed set was formulated as an homage to Broadside magazine and its editors rather than merely an anthology of the protest music issued on Folkways.

"I sat down and read all 187 issues [of Broadside] cover to cover, twice through," Place says. "When I started talking to people, there was such respect for these two people and the work that they did. That's why it evolved [into this]."

Place notes that while Broadside "got the rep as the place to go . . . if you wanted to find really new, cutting-edge songs," its proprietors always put the emphasis on what the songs said, not on who wrote them.

"For Sis and Gordon, the message was the most important thing, what these people were saying," he says. "If you look at Broadside, the magazine itself had very little biographical information about the writers."

Paxton says that Friesen, who died in 1996, and Cunningham, who is 91, offered a remarkable platform to Broadside's writers.

"It gave us a forum that was unique in its time and is no longer there for other young writers who want to write topically," the musician says. "It was so amazing to have that outlet . . . The songs could find an audience, and that was phenomenal."

Smithsonian Folkways marketing director Brenda Dunlap acknowledges that "The Best Of Broadside" is "def-

initely a harder sell than the 'Anthology Of American Folk Music.' Part of it is that the point on this [set] is not always happy. The 'Anthology Of American Folk Music'—pretty much anyone can enjoy that at any time. This has some very salient political points to it and social commentary."

Besides targeting the music press with the set, Dunlap says, the label will promote the box to "alternative intellectual periodicals," citing as examples Mother Jones and The Nation.

Smithsonian Folkways also plans to target retail chains like Borders and Barnes & Noble. "We'll be getting local scholars and musicians to talk about the set in an evening event," Dunlap says.

Academia will also be a focal point, she adds. "We will be doing mailings of information on this to professors of American history and trying to get them to use it as a course resource."

JAMES HILL DIES AT 83

(Continued from page 6)

male a cappella group at the Fairfield Baptist Church in Nashville. The group made its radio debut at the city's WSIX in the '30s and first recorded in 1941, eight years before Hill was recruited by group leader Sam McCrary. Also in the group were "Preacher" Jones and bass singer Isaac Freeman, whose vocal style branded the group's trademark harmonies.

The group split in 1950 and—with the exception of a brief reunion to record an album in the mid-'60s—wasn't heard from until a landmark reunion in 1980. Hill and Freeman also founded and performed with the Skylarks.

Prior to the reunion, Hill worked in Nashville as a sheriff's deputy and police sergeant. For a time, he operated a funeral home and a restaurant. He also made an appearance as a police officer in Robert Altman's film "Nashville."

In 1990, the Fairfield Four signed to Warner Bros. in Nashville and began touring with Lyle Lovett & the Nashville Bluegrass Band. The group's 1998 album, "Wreckin' The House," is the final project on which Hill participated.

As a member of the group, Hill is being remembered and honored by both the religious and secular music industries as a cornerstone of the gospel jubilee style of singing. "The Fairfield Four is unquestionably one of the pillars of this music community, as evidenced by the number of people who have called upon them for collaborative involvement," says Gospel Music Assn. president Frank Breeden.

In addition to the aforementioned artists, Breeden says, the Fairfield Four worked with Aretha Franklin, Sam Cooke, and Marty Stuart, the latter of whom enlisted the quartet to participate in a 1999 tribute special to Johnny Cash in New York.

"I think [they] represent what the world has seen as the best side of gospel—a very versatile, easy to work with, enjoyable, and unique-sounding group that, upon call, is ready and fun to work with," Breeden says.

A dedicated Web site, bestofbroadside.com, will be fully operational by street date.

"There are going to be slide shows, hopefully, of some of the Broadside hootenannies," Dunlap says of the site. "There's going to be footage from one of the Broadside tribute concerts, some audio interviews with Sis Cunningham . . . I also found an interview recently with Pete Seeger, talking about Broadside. There will be song samples from the set, and we will also have three bonus tracks [not on the set]."

Allen Larman, roots music buyer at the Rhino Records retail store in L.A., has placed a hefty order for 30 copies of "The Best Of Broadside," anticipating demand for the set. "There's been such a resurgence of folk music in the last few years," Larman says. "This is the next level in folk music after [the Harry Smith anthology]."

Most recently, Hill's voice was heard with the group on "New Jerusalem," a track on the forthcoming BNA release by country soloist John Rich, formerly of Lonestar. "It was hard not to be taken with his overpowering soul," says Rich. "He said a prayer in the studio before we recorded 'New Jerusalem,' and you just knew God was hanging on his every word. I feel honored to have his voice on my album."

Hill's countenance and prayerful spirit are trademarks for which he will long be remembered, says Breeden. "We inducted them into our Gospel Music Hall of Fame in 1999, and they were present. If I remember correctly, James was in a wheelchair. I remember noting the genuineness of their music and their lives. You can tell when someone is singing something they haven't experienced, but when these gentlemen would sing, you

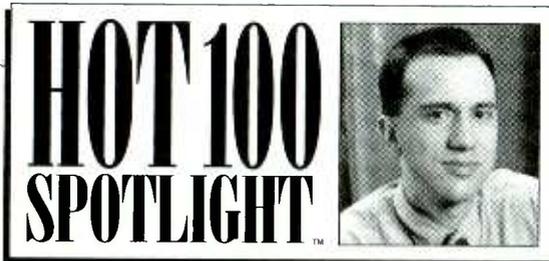
could tell that there was a gospel inside their soul."

Breeden's memories include a phrase often invoked by Hill on such occasions. "At the end of their [awards show] performance and before they exited the stage, James uttered, 'Pray for us,' a sort of prayer or phrase which is pretty standard in [closing] church worship services, especially throughout the South. That struck me as something very old school. They are from the old school, but it's the real school."

Among its many honors, the group was awarded a National Fellowship by the National Endowment for the Arts in a ceremony held in Washington, D.C.

The Fairfield Four's 1997 release, "I Couldn't Hear Nobody Pray," was honored with a Grammy for best traditional soul gospel recording. The remaining group members are Freeman, Wilson Waters, Joe Rice, and Robert Hamlett.

Funeral services were held July 10 at Nashville's Temple Baptist Church, where Hill was a deacon. He is survived by his wife, Ethel, and five children.



by Silvio Pietroluongo

MATCHBOX STRIKES: Matchbox twenty lays claim to the No. 1 position on The Billboard Hot 100, as "Bent" (Lava/Atlantic) equals last issue's 6-1 jump by Vertical Horizon's "Everything You Want" (RCA). "Bent" scans 50,000 units and earns the Greatest Gainer/Sales designation even though this is its first full week at retail, because it entered the Hot 100 Singles Sales chart prematurely on street-date violations. Matchbox twenty bypasses Vertical Horizon on the sales chart as well, despite the latter's 40% gain in sales in the single's second week of release (41,000 units).

"Bent" is Atlantic's first No. 1 hit on the chart since Brandy's "Have You Ever?" in January 1999. It has been much longer since two songs that enjoyed success on either the mainstream or modern rock charts have been No. 1 in back-to-back weeks. This last occurred in July 1991, when "(Everything I Do) I Do It For You" by Bryan Adams (A&M), which hit No. 10 on the mainstream rock chart, followed EMF's "Unbelievable" (EMI), which peaked at No. 3 on the modern rock chart.

It was during that same summer that rock tracks last held the top two spots on both the Hot 100 and the sales chart. In the Aug. 24, 1991, issue, Adams was No. 1 on the Hot 100 and Lenny Kravitz's "It Ain't Over 'Til It's Over" (Virgin) ranked No. 2. Three weeks earlier, Adams' "Do" was the No. 1 selling single in the country, with Guns N' Roses at No. 2 with "You Could Be Mine" (Geffen). If having an Adams ballad on the rock chart is not enough to show how the music climate has changed in nine years, then the sales totals from 1991's top-selling singles sure do. "Do" scanned 395,000 units, and "Mine" moved 85,000. In fact, the top seven songs on that week's sales chart scanned more than "Bent's" current leading total.

MIDSUMMER SHUFFLE: This is the third consecutive week that we've had a different No. 1 song on the Hot 100, as matchbox twenty replaces Vertical Horizon, which replaced Enrique Iglesias' "Be With You" (Interscope). That's the longest stretch on the chart since July of last year, when we had a four-week span of rotating No. 1's starting with Jennifer Lopez' "If You Had My Love" (550 Music/550-Work) on July 10, 1999, and continuing through July 31 with "Bills, Bills, Bills" by Destiny's Child (Columbia), "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee (Columbia), and "Genie In A Bottle" by Christina Aguilera (RCA).

SHORT LEASH: Baha Men enter the chart at No. 99 with "Who Let The Dogs Out" (S-Curve/Sheridan Square/Artemis), becoming the lowest-ranking Hot Shot Debut in the history of the Hot 100. The previous low belonged to an act named after something else you need to take out of the house, Garbage, which debuted at No. 97 in the July 29, 1995, issue with "Vow" (Almo Sounds/Geffen).

MILESTONE: Continuing with the July theme of the above items, I conclude with the recognition of Billboard's 60th anniversary of tracking the hits of the nation. In the July 27, 1940, issue, Billboard introduced the Best Selling Retail Singles chart, which was the first national chart to rank the popularity of songs by individual artists. Prior to this chart, songs were ranked based on the combined popularity of the tune among the many different versions recorded, as it was a standard practice then to have a song covered by several different artists. The first No. 1 single in that issue belonged to Tommy Dorsey and his Orchestra (featuring lead vocals by Frank Sinatra) with "I'll Never Smile Again" (Victor).

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED,

COMPILED, AND PROVIDED BY **SoundScan®**

JULY 22, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	7	EMINEM ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) 7 weeks at No. 1	THE MARSHALL MATHERS LP	1
				◀ HOT SHOT DEBUT ▶		
2	NEW		1	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
3	2	2	8	BRITNEY SPEARS ▲ ⁵ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
4	3	—	2	NELLY FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	3
5	7	5	16	'N SYNC ▲ ⁸ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	6	7	41	CREED ▲ ⁴ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	4	—	2	LIL' KIM QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
				◀ GREATEST GAINER ▶		
8	9	11	11	PAPA ROACH ● DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	8
9	8	6	6	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
10	10	8	4	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
11	13	13	22	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	11
12	5	—	2	KELLY PRICE DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	5
13	12	9	7	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
14	18	16	50	DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
15	19	17	34	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
16	14	14	12	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
17	16	10	4	THREE 6 MAFIA HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
18	11	4	3	BUSTA RHYMES FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
19	17	12	3	NEXT ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
20	21	20	6	VARIOUS ARTISTS WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529*/EEG (12.98/18.98)	TOTALLY HITS 2	13
21	24	19	32	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
22	25	24	11	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
23	22	21	41	STING ▲ ² A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	15
24	23	18	56	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
25	20	15	9	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
26	15	3	3	DEFTONES MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
27	26	26	45	DIXIE CHICKS ▲ ⁵ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
28	29	34	57	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
29	31	33	29	DMX ▲ ³ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
30	27	23	8	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
31	36	53	33	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	31
32	32	32	46	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
33	39	36	50	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
34	30	27	8	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
35	34	29	4	BON JOVI ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
36	35	31	28	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
37	33	25	7	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
38	40	35	80	KID ROCK ▲ ⁸ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
39	41	38	35	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WARNER (12.98/18.98)	BREATHE	1
40	37	30	7	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
41	28	22	4	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
42	42	37	7	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
43	44	39	41	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
44	38	28	11	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
45	43	52	3	BILLY GILMAN EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	43
46	48	59	14	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
47	46	40	10	504 BOYZ NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
48	50	44	9	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
49	49	46	60	BACKSTREET BOYS ◆ ¹¹ JIVE 41672 (11.98/18.98)	MILLENNIUM	1
50	56	55	13	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
51	54	54	33	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
52	47	41	25	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
53	51	48	9	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	67	70	17	SAMMIE FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	54
55	58	56	48	MOBY ▲ ² V20749* (10.98/17.98) HS	PLAY	48
56	55	49	55	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
57	52	47	34	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
58	59	51	7	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
59	60	50	13	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
60	57	45	15	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
61	61	60	72	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
62	77	82	18	YOLANDA ADAMS ● ELEKTRA 62439*/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	62
63	70	64	35	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
64	NEW		1	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM 2140/TVT (24.98 CD)	ZOSO LIVE AT THE GREEK	64
65	62	42	4	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK	42
66	68	66	78	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
67	75	68	8	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
68	74	69	140	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
69	64	61	39	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
70	66	79	8	BBMAK HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	66
71	80	77	8	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
72	45	—	2	VARIOUS ARTISTS MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP	45
73	71	57	18	VITAMIN C ● ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
74	73	63	12	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
75	81	72	79	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
76	69	58	3	K.D. LANG WARNER BROS. 47605 (12.98/18.98)	INVINCIBLE SUMMER	58
77	76	67	58	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
78	63	—	2	SISTER HAZEL UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
79	84	94	11	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	79
80	78	65	6	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41
81	85	73	27	VERTICAL HORIZON ● RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
82	72	43	3	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
83	82	76	10	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
84	79	62	8	PEARL JAM EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2
85	53	—	2	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	53
86	87	81	27	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
87	88	78	16	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
88	107	104	61	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
89	93	101	26	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	88
90	90	80	52	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
91	86	—	2	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	86
92	101	103	32	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
93	98	113	15	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
94	83	71	3	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5	71
95	65	—	2	KOTTONMOUTH KINGS SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	HIGH SOCIETY	65
96	94	83	62	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
97	92	90	128	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
98	96	91	58	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
99	91	98	15	ALICE DEEJAY REPUBLIC 157672/UNIVERSAL (11.98/17.98) HS	WHO NEEDS GUITARS ANYWAY?	76
100	103	86	19	BLOODHOUND GANG ▲ REPUBLIC/GEFFEN 490455*/INTERSCOPE (12.98/18.98)	HOORAY FOR BOOBIES	14
101	97	88	32	EIFFEL 65 ▲ ² REPUBLIC 157194/UNIVERSAL (12.98/18.98)	EUROPOP	4
102	89	74	4	SOUNDTRACK ISLAND 542793/IDJMG (17.98 CD)	GONE IN 60 SECONDS	69
103	115	125	6	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN	101
104	105	100	5	VARIOUS ARTISTS ARISTA 14647 (11.98/17.98)	ULTIMATE DANCE PARTY 2000	70
105	109	85	11	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
106	106	84	18	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITTEST HITS	2
107	102	96	8	PHISH ELEKTRA 62521/EEG (11.98/17.98)	FARMHOUSE	12
108	95	75	4	SINEAD O'CONNOR ATLANTIC 83337/AG (11.98/17.98)	FAITH AND COURAGE	55
109	99	87	94	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	114	110	34	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
(111)	133	146	3	VARIOUS ARTISTS PROVIDENT 10533/JIVE (21.98/21.98)	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	111
112	111	109	27	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
113	104	92	21	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
114	100	93	14	BIG PUNISHER LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	3
115	116	124	26	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT	79
116	119	116	46	LFO ▲ ARISTA 14605 (11.98/17.98)	LFO	21
(117)	130	144	14	CAT STEVENS A&M/UTV 541387/UNIVERSAL (11.98/17.98)	THE VERY BEST OF CAT STEVENS	117
118	117	117	7	DYNAMITE HACK WOPPITZER/FARMCLUB.COM 157884/UNIVERSAL (11.98/17.98)	SUPERFAST	84
119	108	95	3	MC EHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	95
120	122	114	33	METALLICA ▲ ⁴ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
121	120	123	27	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
122	112	106	24	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
123	113	102	19	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	2
124	110	99	8	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	18
125	137	129	42	KENNY ROGERS ● DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	60
(126)	154	154	31	VARIOUS ARTISTS ▲ ² UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	NOW 3	4
(127)	186	—	5	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
128	126	115	23	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
(129)	190	—	2	ORIGINAL SCORE HOLLYWOOD 162258 (17.98 CD)	THE PATRIOT	129
130	132	126	71	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
131	123	119	47	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	2
132	128	122	22	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	32
133	131	128	37	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	9
134	129	134	18	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	8
135	124	105	7	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
136	118	112	6	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	78
137	138	135	12	WESTLIFE ARISTA 14642 (11.98/17.98) HS	WESTLIFE	129
(138)	155	147	57	SMASH MOUTH ▲ ³ INTERSCOPE 490316 (12.98/18.98)	ASTRO LOUNGE	6
139	141	131	88	JUVENILE ▲ ³ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	9
140	147	139	29	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	28
141	150	151	36	FOO FIGHTERS ▲ ROSWELL 67892*/RCA (11.98/17.98)	THERE IS NOTHING LEFT TO LOSE	10
142	139	108	7	GLORIA ESTEFAN ● EPIC 62163 (11.98 EQ/17.98)	ALMA CARIBENA — CARIBBEAN SOUL	50
143	142	137	58	SOUNDTRACK ▲ ² WALT DISNEY 860645 (11.98/17.98)	TARZAN	5
144	136	118	19	STEELY DAN ● GIANT 24719/WARNER BROS. (12.98/18.98)	TWO AGAINST NATURE	6
145	145	133	42	BRIAN MCKNIGHT ▲ ³ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	7
146	146	140	33	THIRD EYE BLIND ▲ ELEKTRA 62415*/EEG (11.98/17.98)	BLUE	40
147	148	136	61	RICKY MARTIN ▲ ² C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	RICKY MARTIN	1
148	140	145	6	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	140
149	121	120	8	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	54
150	125	89	4	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM	61
151	135	107	19	AC/DC ● EASTWEST 62494/EEG (11.98/17.98)	STIFF UPPER LIP	7
152	153	132	50	STAINED ▲ FLI/ELEKTRA 62356/EEG (10.98/16.98) HS	DYSFUNCTION	74
153	143	111	10	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
154	152	170	15	BEN HARPER AND THE INNOCENT CRIMINALS VIRGIN 48151* (11.98/16.98)	BURN TO SHINE	67
155	158	157	5	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	122

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 11	Busta Rhymes 18	Gloria Estefan 142	Jay-Z 36	Brian McKnight 145	Plus One 163	Gone In 60 Seconds 102	The Mothership 72
504 Boyz 47	Mariah Carey 196	Lara Fabian 103	Joe 16	Sarah McLachlan 166	P.O.D. 112	Me, Myself & Irene 157	Millennium Hip-Hop Party 198
AC/DC 151	Kenny Chesney 130	Fenix TX 190	Donell Jones 69	Metallica 120	Kelly Price 12	Mission: Impossible 2 25	MTV: The Return Of The Rock 65
Yolanda Adams 62	Phil Collins 180	Foo Fighters 141	Juvenile 139	Methrone 187	Queensryche 185	Next Friday 188	New Millennium Hip-Hop Party 176
Christina Aguilera 32	Common 93	Billy Gilman 45	Toby Keith 121	Moby 55	Rage Against The Machine 186	Romeo Must Die — The Album 60	Now 3 126
Alice Deary 99	The Comrads 189	Godsmack 75	Kid Rock 9, 38	Mandy Moore 48	Rascal Flatts 155	Shaft 41	Punk O Rama #5 94
Marc Anthony 43	Creed 6	Goo Goo Dolls 109	Kittie 115	Anne Murray 127	Red Hot Chili Peppers 28	Tarzan 143	Reggae Gold 2000 173
A*Teens 71	Cypress Hill 44	Macy Gray 33	Korn 110	MxPx 175	Kenny Rogers 125	SR-71 171	Ryde Or Die Vol. II 2
Avant 53	Da Brat 59	Fred Hammond & Radical For Christ 199	Kottonmouth Kings 95	Mya 105	S Club 7 161	Staind 152	Totally Hits 164
B.B. King & Eric Clapton 10	D'Angelo 122	Hanson 156	Diana Krall 191	Nelly 4	Santana 24	Static-X 195	Totally Hits 2 20
Backstreet Boys 49	Def Squad 85	Ben Harper And The Innocent Criminals 154	k.d. lang 76	Next 19	Savage Garden 63	Steely Dan 144	Ultimate Dance Party 2000 104
BBMak 70	Deftones 26	Eric Heatherly 168	Gerald Levert 134	Nine Days 67	SheDaisy 88	Cat Stevens 117	WOW Gold: 30 Landmark Christian Songs Of The 70's, 80's And 90's 111
The Beach Boys 177	Destiny's Child 14	Don Henley 37	LFO 116	No Doubt 50	Sisqo 21	Sting 23	WOW Worship: Today's 30 Most Powerful Worship Songs 158
Lou Bega 174	Dido 160	Faith Hill 39	Lil' Kim 7	NOFX 150	Sister Hazel 78	Stone Temple Pilots 86	WOW Worship: Today's 30 Most Powerful Worship Songs 200
Big Punisher 114	Disturbed 79	Whitney Houston 30	Limp Bizkit 56	ORIGINAL SCORE The Patriot 129	Slipknot 90	George Strait 106	WWF: World Wrestling Federation — Aggression 183
Big Tymers 34	Dixie Chicks 27, 97	ice Cube 87	Lit 169	Papa Roach 8	Smash Mouth 138	Johnnie Taylor 148	Vertical Horizon 81
Black Rob 172	DJ Quik 124	Incubus 92	Lonestar 98	Pearl Jam 84	Snoop Dogg & Tha Eastsidaz 128	The Temptations 149	Vitamin C 73
The Black Crowes 182	DMX 29	Alan Jackson 133	Lucy Pearl 58	A Perfect Circle 40	Son By Four 159	Third Eye Blind 146	Westlife 137
Mary J. Blige 131	Drama 132	Jagged Edge 52	M2M 184	Pink 46	Sonique 165	Trick Daddy 113	Mark Wills 178
Blink-182 77	Dr. Dre 15	Reba McEntire 140	Ricky Martin 147	Plus One 163	SOUNDTRACK 10 Things I Hate About You 193	Trina 181	Lee Ann Womack 42
Bloodhound Gang 100	Dynamite Hack 118	Tim McGraw 96	Mary Mary 83	Sarah McLachlan 166	Big Momma's House 80	Shania Twain 68	Neil Young 170
Andrea Bocelli 167	Steve Earle 192		matchbox twenty 13	Mariah Carey ▲ ³ COLUMBIA 63800*/CRG (11.98 EQ/17.98)	Gladiator 153	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	
Bon Jovi 35	Eiffel 65 101		MC EHT 119	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	
Bone Thugs-N-Harmony 123	Eminem 1, 61		Reba McEntire 140	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	
Toni Braxton 22			Tim McGraw 96	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	
Brotha Lynch Hung 91				MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	
Bumpy Knuckles 179				MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	151	153	9	HANSON ● MOE/ISLAND 542383/DJMG (11.98/17.98)	THIS TIME AROUND	19
157	134	181	3	SOUNDTRACK ELEKTRA 62512/EEG (12.98/18.98)	ME, MYSELF & IRENE	134
158	161	152	15	VARIOUS ARTISTS ● INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
(159)	180	177	12	SON BY FOUR ▲ SONY DISCOS 83181 (10.98 EQ/15.98) HS	SON BY FOUR	94
160	159	164	8	DIDO ARISTA 19025 (10.98/16.98) HS	NO ANGEL	144
(161)	175	173	11	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) HS	S CLUB 7	112
162	157	130	6	IRON MAIDEN PORTRAIT/COLUMBIA 62208/CRG (11.98 EQ/17.98)	BRAVE NEW WORLD	39
163	165	161	7	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
164	162	166	35	VARIOUS ARTISTS ▲ WARNER BROS./ELEKTRA 14625/ARISTA (11.98/17.98)	TOTALLY HITS	14
(165)	181	189	21	SONIQUE FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98) HS	HEAR MY CRY	67
166	163	159	56	SARAH MCLACHLAN ▲ ² ARISTA 19049 (11.98/17.98)	MIRRORBALL	3
(167)	RE-ENTRY	60	ANDREA BOCELLI ▲ ² POLYDOR 547222 (12.98/18.98)	SOGNO	4	
(168)	177	169	9	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	157
169	156	138	69	LIT ▲ RCA 67775 (10.98/16.98) HS	A PLACE IN THE SUN	31
170	144	121	11	NEIL YOUNG REPRISE 47305/WARNER BROS. (12.98/18.98)	SILVER & GOLD	22
(171)	200	148	3	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	148
172	164	141	18	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	3
173	176	156	7	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000	153
174	174	150	46	LOU BEGA ▲ ² RCA 67887 (11.98/17.98)	A LITTLE BIT OF MAMBO	3
175	173	172	8	MXPX TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	THE EVER PASSING MOMENT	56
176	168	185	11	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 79824/RHINO (11.98/17.98)	NEW MILLENNIUM HIP-HOP PARTY	100
(177)	199	—	9	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	95
(178)	194	193	26	MARK WILLS ● MERCURY (NASHVILLE) 546296 (11.98/17.98)	PERMANENTLY	23
179	188	—	2	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	179
180	178	178	91	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
181	172	155	16	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	33
182	166	143	3	THE BLACK CROWES AMERICAN/COLUMBIA 63666/CRG (11.98 EQ/17.98)	GREATEST HITS 1990—1999: A TRIBUTE TO A WORK IN PROGRESS...	143
183	169	168	16	VARIOUS ARTISTS ● PRIORITY 50120 (11.98/17.98)	WWF: WORLD WRESTLING FEDERATION — AGGRESSION	8
184	170	182	14	M2M ATLANTIC 83258/AG (10.98/16.98) HS	SHADES OF PURPLE	89
185	149	—	2	QUEENSRYPHE EMI 49422/VIRGIN (16.98 CD)	GREATEST HITS	149
186	197	187	36	RAGE AGAINST THE MACHINE ▲ ² EPIC 69630* (11.98 EQ/17.98)	THE BATTLE OF LOS ANGELES	1
(187)	NEW ►	1	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	187	
188	189	176	25	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	19
(189)	NEW ►	1	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	189	
190	171	142	8	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98) HS	FENIX TX	115
(191)	RE-ENTRY	41	DIANA KRALL ● VERVE 050304/AG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56	
(192)	RE-ENTRY	4	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	66	
(193)	RE-ENTRY	23	SOUNDTRACK HOLLYWOOD 162216 (17.98 CD)	10 THINGS I HATE ABOUT YOU	52	
194	183	163	7	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	74
(195)	RE-ENTRY	43	STATIC-X ●<			

LARKIN MIXES UP A STYLISTIC MELANGE ON VANGUARD

(Continued from page 11)

One." However, she shines brightest on "Hotel Monte Vista," on which her voice is a haunting element in an arrangement infused with Appalachian stylistic strains and nimble guitar work.

Larkin says she intentionally "mixes it up" when it comes to her stylistic approach to music, particularly in the case of this album.

"I want to be passionate about what I do," she says. "In order to reach that point, you have to be as varied as possible. You have to remain open to new thoughts, ideas, sounds, styles . . . everything."

She continues, "There are minutes or days or years when goals become murky or disenchanting. There are gaps in the plan. There are twists of fate, and there are lapses in judgment that change the course of your life. We are forced to rethink things, to muster our energy and refocus our sights—to re-groove, to start again—to re-groove the dream. That's where much of the inspiration for this album comes from."

Larkin notes that upon personally committing to the creative direction of the album—the songs for which were written on and off over the last two years—she worked with a bevy of respected musicians, including Ben Wisch, Marc Shulman, and Jennifer Kimball. The set was mixed by John Leventhal, famed for his work with Shawn Colvin and Kelly Willis.

"They were truly my 'dream team' of collaborators," Larkin says.

Although the artist notes that she often "goes through a lot of anguish" about the end process of a recording, she had little of that this time around.

"I like this album quite a lot," she says. "I'm looking forward to it coming out and possibly reaching a lot of people."

At Vanguard, commercial expectations for "Regrooving The Dream" are high.

"It's her first record for us," says VP of sales and marketing Dan Sell. "And we feel that it's easily among the strongest albums of her career."

Larkin has previously released three sets for Philo/Rounder and four for High Street/Windham Hill.

"We're extremely proud to be a part of such a powerful piece of music," Sell adds. "We're prepared to go to the wall for it."

The label launched the project July 11, when it shipped the single "Beg To Differ" to triple-A radio. WXPN Philadelphia and KRSH Santa Rosa, Calif., are among the stations offering early support. Sell says Larkin will hit the road for a week of radio visits July 24.

The trek will be a warm-up for a 40-city concert tour slated for the fall. Although Larkin will perform many of the dates in the solo acoustic form that has long been her signature, she'll be supported by a trio of musicians for about half the tour. She'll also share the bill for a number of the shows with Vanguard labelmates Peter Case and David Wilcox.

On the retail end, Vanguard has created a sampler featuring Larkin and other label acts that will be sold at Borders Books & Music and Sims outlets for \$1.99 and \$.99, respectively.

"Patty Larkin is a strong artist for our customers," says Mary Rothman, manager of Borders in Fort Laud-

erdale, Fla. "We expect a lot of interest in this new album."

Sell says the hallmark of the marketing plan for "Regrooving The Dream" will be the label's Internet-related efforts. "It's proven to be an effective way for us to reach a large audience for the acts on our roster," he says.

For this project, the label has linked with Mademoiselle.com for an extensive promotion that will include an online listening party for the album shortly before its release date. The music will be offered in streaming form via Liquid Audio.

Also hosting an online listening party for the album is music and news Web site startup.com.

Finally, Vanguard is running a song-writing contest via Amazon.com, in which visitors to the site are invited to write a song in the theme of "Regrooving The Dream." Larkin will choose the winner and then record the song for an exclusive free download via Amazon.

Beyond the Internet, Sell says, the label will "explore as many lifestyle and alternative marketing options as possible." Samplers of several tunes from the album have been created for circulation via the Cafe Music Network, which reaches coffeehouses throughout the U.S., as well as Patio Music, which promotes music to boutiques, hair salons, and restaurants.

"We have faith that once people know that there's a new Patty Larkin album out there, they will want to have it," Sell says. "And we're leaving no stone unturned in our effort to build awareness."

JENNIFER CUTTING PRAISED FOR SUNSIGN'S 'FORGIVENESS'

(Continued from page 11)

penter's guitarist John Jennings, who produced the New St. George's 1994 Folk Era album "High Tea," and Carpenter's drummer, Dave Mattacks, famous from seminal British folk/rock band Fairport Convention. Cutting plays piano and Hammond B-3 organ.

"I played it as soon as I got it," says Paul Hartman, an air personality at WTMD, the radio station of Maryland's Towson University. Hartman, who is also the editor of folk/world music magazine Dirty Linen, has followed Cutting's career since the New St. George. "It's certainly got some of the top people in folk/rock, and if the rest of the project lives up to the standard, it should be a dynamite CD."

Seconding Hartman is House of Musical Traditions head David Eisner. "[Cutting] says it's only a single, but it's a piece of art masquerading as a single and literally transfixed me the same way [Paul Simon's] 'Graceland' did."

For Prior, "Forgiveness" is "a song of great subtlety and depth, with a gloriously emotive melody." Cutting notes that she wrote it "almost as a visualization exercise in struggling to make sense of an overwhelming hurt." The song came to Prior's attention after it took first prize in 1996 at the prestigious Merle Watson Memorial Song Contest—in the gospel category.

"Forgiveness," which will also appear on a future Prior album for Park Records in the U.K. and continental Europe, was finally recorded last August in England, propitiously

during a rare total eclipse of the sun.

"Traditionally, an eclipse brings a benchmark to one's life, and this was truly a benchmark event in my life," says Cutting, who works as a folk music specialist for the Archive of Folk Culture in the Library of Congress' American Folklife Center. "It was an all-star recording session, my most ambitious production ever."

The session furthered Cutting's continuing effort to bring together trans-Atlantic folk/rock influences. "There hasn't been much cross-fertilization of British and American folk/rock musicians playing together, and for me, that combination is a musical whole that is greater than the sum of its parts," says Cutting, an American who was schooled in England.

"I've spent many years in both countries, first studying British folk and folk/rock as an ethnomusicology grad student in London, and now working with traditional American music as an archivist here in Washington, D.C.," she says. "From the English tradition comes those soaring, stately melodies and charming irregularities of phrasing; from the American tradition comes those steady, driving pulses and muscular rhythm sections. Put them together, and it's pure ecstasy!"

Cutting, who also plays button accordion, has completed five songs for what she terms her "electric folk collection," tentatively titled "Johnny Has Gone Electric."

"'Forgiveness' is the only stately

anthem," she says. "The rest of the material is a mix of uptempo folk/rockers, dreamier electric soundscapes, and traditional tunes involving jigs, with the arrangement dominated by my instruments: accordion and electric keyboard."

Cutting, who is managed by Scott Miller at her SunSign Productions and self-published through Once and Future Songs (BMI), likens the work to "Celtic-tinged alternative rock" comparable to the Cranberries and Billy Bragg, as well as Richard Thompson, the pioneering British folk/rock who has starred in Fairport Convention and as a solo artist. The New St. George, incidentally, took its name from a Thompson song.

Thompson and Fairport Convention recorded for the eclectic Hannibal Records, which Cutting cites as an "inspiration" and model for her current undertaking. Others include Donal Lunny's Coolfin, the band of revolving all-stars fronted by the Irish folk music force.

"I've taken a page out of Burt Bacharach's book and am recording each song with artists who I feel best express the vision of the song," Cutting adds.

"Instead of a fixed lineup, it's kind of a global orchestra, bringing together the best musicians from two countries in an atmosphere of open-minded experimentation," she says. "It's the way I've always dreamed of making recordings—and the end of a long voyage."



by Geoff Mayfield

RUFF STUFF: In most cases, a first week of 255,000 units would represent a thrilling start. In the case of the Ruff Ryders camp, which includes such chart-topping rap stars as DMX, Jay-Z, and Eve, the opener by the multi-artist sampler titled "Ryde Or Die, Vol. II" actually represents a decline from previous standards.

In last year's May 15 issue, "Ruff Ryders: Ryde Or Die, Vol. I" debuted at No. 1 on The Billboard 200 with 283,500 units. It slid to No. 4 the following issue with a decline of more than 125,000 units but managed enough shelf life to sell more than 2 million units to date, according to SoundScan.

Although Jay-Z sits this round out, DMX and Eve return for the new collection, joined by such big-time rap stars as **Snoop Dogg**, **Method Man**, **Redman**, **Busta Rhymes**, and **Drag-On**. Actually, in so many weeks, 255,000 copies would translate into a chart-topping bow, but a certain other Interscope-marketed rap album stands in the Ruff Ryders' way, as **Eminem** ropes in another 290,500 consumers to lock up his seventh week at No. 1.

SHELF LIFE: By now it has been well chronicled that 'N Sync set the all-time record earlier this year for first-week sales with 2.4 million units for "No Strings Attached." But the two most recent members of the million-plus club, **Britney Spears'** "Oops! . . . I Did It Again" and **Eminem's** "The Marshall Mathers LP," are banging out bigger numbers in their later chart weeks than 'N Sync did in comparable weeks.

In her eighth chart week and in his seventh, both remain above the 200,000-unit mark, while "No Strings" only managed to do so for six weeks. Jostled by "Ryde Or Die, Vol. II," Spears gets pushed down to No. 3 with 224,000 units. This is only the second week that "Oops" has ranked lower than No. 2. Her totals for the album's sixth, seventh, and eighth weeks have been larger than those "No Strings" rang in the comparable weeks.

Likewise, although 'N Sync's second week topped that of Eminem's second (811,000 for "No Strings" vs. 793,000 for "Marshall"), the rapper has shown more staying power. Aside from the fifth week, when Easter traffic helped 'N Sync to a fat increase, Eminem's numbers from the third frame on have been larger. In fact, for what it's worth, subtract 'N Sync's historic opener, and "Marshall" would stand higher. Eminem's accumulated sales from his second week through now stand at 2.95 million, while "No Strings" moved 2.86 million from weeks two through seven.

The big three, to date: 'N Sync, 6.7 million; Eminem, 4.7 million; Spears, 3.8 million. Meanwhile, with no real competition anticipated from near-term release schedules, there's no saying how long Eminem's reign at No. 1 might last.

HOT STREAK: The arrival last year of "Ryde Or Die, Vol. I" began an impressive 23-week run in which the No. 1 album on The Billboard 200 sold at least 200,000 copies. We're at a similar pace now, with the top title exceeding the 200,000 mark in all but three of the past 24 weeks. Furthermore, album sales for almost every week this year—including this one—have exceeded those of the comparable 1999 weeks. To date, album sales are up 6.8% over 1999's pace.

Not everyone is feeling the love, however. The head buyer at one national chain says that although this year's top 10 albums have had better numbers than those he saw during the first half of last year, the performance of the rest of his top 500 titles, from No. 11 on, tend to be down from this time last year.

Indeed, record chains have the slowest growth this year, up just 3.5% over '99. By comparison, independent stores are up by 12.6%, while mass merchants are ahead by almost 9%. The fastest-growing segment is what SoundScan defines as "nontraditional," a basket that includes Internet-ordered albums. Nontraditional sellers are up 24.6%, but before this statistic gets blown out of proportion, as many Internet-related statistics are, consider that this entire category—which also includes venue sales and direct-to-consumer channels—still represents less than 2% of this year's album sales.

NEW AND OLD: New acts continue to be a hot issue, as **Papa Roach** garners its second consecutive Greatest Gainer award (9-8, up 5,000 units), the fourth time it has scored The Billboard 200's largest unit gain. Other rookies who maintain their album-chart bullets: **3 Doors Down** (13-11), **Jessica Simpson** (36-31), **Sammie** (67-54), **A*Teens** (80-71), **Lara Fabian** (115-103), and **Sonique** (181-165). Fabian also remains No. 1 on Heatseekers . . . The June 28 premiere of the VH1 movie "Day Dream Believers: The Monkees Story" drew 6.2 million viewers, according to the video channel, with 5 million of those in the 18-49 demographic. Some of those folks made their way to record stores, as **the Monkees'** Rhino hits set bowed last issue on Top Pop Catalog Albums. This issue it blossoms 36-21 on a 19% gain. Meanwhile, we suspect VH1's recent pickup of ABC's **Beach Boys** movie revived that group's latest hits set (199-177 on The Billboard 200).

SENATORS URGE USE OF DIGITAL LICENSING

(Continued from page 3)

sorted out, and the new avenues offer new opportunities for artists and more choices for consumers."

However, he warned, "if you don't develop voluntary licensing, then we might have to consider statutory licensing. Think about that. You might not agree to my solution, but some solution is needed. [Digital download development] is a whole different world, and we have to recognize that."

The Byrds' McGuinn said the Internet has been good to him. He said the presence of his material on such sites as MP3.com (for which he receives a 50% royalty) has created a

20% increase in attendance at performances. "My performing work is how I make my living," he said, revealing that "aside from a modest advance," he has "received no royalties" on his 15 Byrds albums; solo albums on Columbia, Arista, and Hollywood; and projects with Byrds members on Capitol. "I've heard that complaint over and over," said Hatch.

"What I'm hearing," Hatch added, "is that fair and reasonable licensing has to take place." He asked the panelists "at what point" the government "should step in" with legislative remedies.

Of all the panelists, only Ulrich said that legislation is needed now to protect creators. Future negotiations, in his view, would prove fruitless. "You've got to be dreaming if you think we can work together," he told the lawmakers. "The divisions are too deep." The RIAA's Rosen commented, "The copyright laws are adequate now. I might feel different about it in a year."

Sen. Dianne Feinstein, D-Calif., didn't agree with Barry's contention that Napster "simply facilitates communication between people interested in music." She said that, in

essence, the innovation "entirely defeats the purpose of copyright protection."

Gesturing at Ulrich, Feinstein said that Napster had violated Metallica's copyrights every time someone downloaded one of the band's songs. "Why?" Barry asked. "Because no

one would pay anything for it," she replied.

Barry countered by saying that Napster had helped increase the sales of Metallica albums. She countered, "Why are you not liable if you're making it possible to convey a copyright infringement?" Barry did not answer.

ARTISTS EDUCATE PUBLIC ABOUT PIRACY

(Continued from page 3)

their fans."

Stone says he is also reaching out to rights organizations and publishing groups for financial support of the initiative. "I want to get as many investors on board as possible, because these [ads] are not going to be cheap," he says.

Stone, who also heads up Gold Mountain Entertainment's Web label, GME.com, says his own experiences as a musician trying to market his music online led him to explore the question of how artists who sell something in the MP3 format can keep it from becoming free against their wishes.

"We believe that artists should have a say in how their music is distributed online," Stone says of the group's message and goals. "And we want people to understand that this is our livelihood, our career."

As to whether simply spreading the word on this will discourage illegal online activity—that is, are fans accessing files for free because they don't think it's wrong or just because they can?—Stone allows that it's not a simple issue but that any inroads made will be better than none.

"Most music fans don't know much about copyright or intellectual property or royalties, and what they do know is skewed—it's presented as the big labels vs. the big tech companies," Stone says. "But there's so much more

to it. There are artists here who have worked very hard to make their art, and they deserve to be compensated. If we can impart just that to people, then we've done a lot."

The musicians in Artists Against Piracy add muscle to an artist battle that has thus far been shouldered largely by two acts—Metallica and Dr. Dre, each of whom is suing Napster for copyright infringement.

"They shouldn't have to stand alone on this," Stone says. "A lot of artists share their concerns."

GUEST COMMENTARY

(Continued from page 4)

Wright and Terry Ellis. The roll call is long and honorable. Their successors will continue to exert an influence on the direction of music, but the "auteur" model of the inspired individual is coming to an end. We need new business models to survive in a global music environment.

The good news is that we don't have to look very far. The rise of the network economy provides a template for the new independents, particularly with the momentum of Internet start-ups. We're not simply talking about digital downloads and changing means of delivery—although they're obviously a vital ingredient in the future—but the very business model adopted by many of the Internet companies. They are about communities, rather than stand-alone entrepreneurs.

The new music independents will be networked—formal contractual and equity alliances between different rights partners. One possible model, for instance, could well be Chrysalis' publishing alliances in Scandinavia, where Air Chrysalis Denmark is a joint venture with David Rowley and his Pacific West label imprint. Air Chrysalis Norway is another joint venture, this time between Terje Engen's S2 Records and Air Chrysalis Scandinavia.

The ingredients of possible new partnerships could well include online companies and other record labels, a mutuality of interests to complement, and perhaps even mirror, the increasingly networked model of the new corporate alliances.

The independents and the majors do not occupy parallel universes. Many small companies have crucial relationships with the corporations, which can supply services from a whole menu of options—marketing,

sales, promotion, and distribution. In the new networked environment, there will also be the potential of alliances with Internet companies seeking to acquire content and offering digital downloads as well as online mail-order sales.

If the auteur business model managed to outflank the corporations in the '50s and '60s, the network model will provide an effective map for independents in the future. This also means that the very notion of the independents will evolve. In the past, the rosters of most independents were a direct reflection of their owners' tastes and obsessions. There is still a vital role for this kind of company, but there will be other, more broadly based independents not specifically identified with single genres of music.

By creating the right cost base and a custom-made service, the independents are also able to properly exploit areas that are not priorities for the majors. One example, to borrow from my own working experience, is the Chrysalis Group's creation of the Papillon niche label last year.

While the lifeblood of the music industry has always been the young, there is also an older audience not ready to abandon its interest in popular music. We created Papillon as a home for long-established artists, such as Cliff Richard. Such artists are the equivalent of secure brand names, complete with their own inherent identities. It is the business of Papillon to revitalize such "brands," extracting the premium value from trusted names.

But perhaps the most intriguing byproduct of globalization is the possibility that Anglo-American music will no longer dominate international markets. This might seem like a

COST OF U.K. PIRACY ON THE RISE

(Continued from page 1)

further government investigation of the matter and stressed the importance of international cooperation on such issues, given piracy's links to organized crime.

He added that the British government agrees, in principle, with the AACP's suggestion that prison sentences for those found guilty of counterfeiting and piracy offenses should be increased from two years to seven.

The AACP already has a political "champion" in Lord Tom McNally—a former director of the British Retail Consortium—who last year introduced the Copyright and Trade Marks Bill in Parliament. His draft legislation served to highlight the issue of intellectual property theft, and Clarke reassured the alliance that the subject now is on the government's agenda.

However, Clarke says, the passage

of new legislation will depend on the length of the next Parliament. He told alliance members that if a general election is called in May 2001, it is likely that fewer bills will be included in the queen's speech—the traditional method of previewing the legislation that a government intends to introduce.

"The passage will depend on [an individual bill's] profile with the electorate prior to an election," he admitted, adding that if the bill was not a "vote winner," it would likely not be included in the queen's speech. McNally said he has withdrawn his bill "to give the government a chance to get it right" but promised to reintroduce the bill if the government fails to act.

AACP chairwoman Lavinia Carey told members that despite being only a year old, the alliance had made great strides in the battle against counterfeiting and piracy. "There are still a number of ideas in our bill on which the government remains to be convinced, so we will continue to work very hard to achieve our aims," she said. "I await with trepidation the queen's speech, as its contents will [govern] the work for the alliance in 2001."

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Billboard Taps Heineken As R&B Confab Partner

Hot on the heels of a wildly successful Latin Conference partnership, Heineken has teamed again with Billboard as the title sponsor of the First Billboard/BET R&B/Hip-Hop Conference.

"Heineken has a long and proud history of supporting music throughout the world," says Steve Davis, VP of marketing at Heineken USA. "Our association

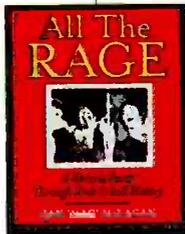
with the Billboard/BET R&B/Hip-Hop Conference reinforces our global commitment to music—and to honoring and supporting some of the most influential and trendsetting artists in the industry."

The Billboard/BET R&B/Hip-Hop Conference takes place Aug. 16-18 at the New York Hilton. For more information, call the special events hotline at 646-654-4660.



Book 'Roms' Through Rock History

Billboard Books, an imprint of Watson-Guption Publications, has recently released "All The Rage, A Riotous Romp Through Rock & Roll History" by Ian "Mac" McLagan, a keyboard legend who has played with the likes of the Rolling Stones, Bob Dylan, Bonnie Raitt, Bruce Springsteen, Chuck Berry, Buddy Guy and many others. In "All the Rage," McLagan looks back on more than 30 years of the rock business and his experiences on the front lines



of the great British rock explosion of the '60s. He candidly explores aspects of the scene, from the sex, drugs and partying to the lows, both personal and professional, including the deaths of Steve Marriott, Ronnie Lane, and close friend Keith Moon, whose wife the author eventually married. "All the Rage" is an immensely energetic, funny, and poignant book about rock 'n' roll life from a real insider. "All The Rage" is available in bookstores.

PERSONNEL DIRECTIONS

At Amusement Business in Nashville, current managing editor Linda Deckard becomes AB's Auds & Arenas editor, covering arenas, stadiums, touring and the live entertainment industry as well as fulfilling her wish to return to reporting. Deckard has been with AB for 24 years, beginning as an editorial assistant. She was later upped to department editor and served as West Coast editor in Los Angeles for 12 years before returning to Nashville as managing editor in 1994. Deckard has a degree in journalism from Indiana University.



DECKARD

Also at AB, Tim O'Brien moves from southeast editor to his new post as Parks & Attrac-

tions editor, reporting on theme parks, carnivals and fairs. O'Brien joined AB 16 years ago as managing editor. Also wanting to focus more on writing, O'Brien has been the southeast editor for the past 11 years. He has a BA in journalism and a Masters in broadcast journalism, both from Ohio State.

Both moves at AB are part of an effort to sharpen the magazine's focus on trends, markets, businesses and the people who are shaping the industry. Deckard and O'Brien will continue to assist publisher Karen Oertley in setting the editorial agenda, story planning, budgeting, and editing.



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'Bent' Rules As Hot 100 Rocks Out

WHEN Danny & the Juniors told us "Rock And Roll Is Here To Stay," they weren't kidding. If last year's trend was the crossover success of Latin artists, this year's story is the resurgence of rock bands on The Billboard Hot 100. With matchbox twenty replacing Vertical Horizon at the top of the chart, it's the first time two different male groups have had successive No. 1 titles since February 1992. Right Said Fred ruled for three weeks with "I'm Too Sexy," followed by a three-week run for Mr. Big's "To Be With You." If you don't consider Right Said Fred a rock band—and who did?—then you'd have to go back to July 1989, when Fine Young Cannibals reigned for one week with "Good Thing" and were replaced by Simply Red, which ruled for a lone frame with "If You Don't Know Me By Now."

The rise of matchbox twenty's "Bent" to pole position gives Rob Thomas his second No. 1 as a songwriter and lead vocalist in less than a year. It was exactly nine months ago this issue that "Smooth," his collaboration with Santana, reached the summit.

Rock has a strong presence in the top 10 this issue, with matchbox twenty and Vertical Horizon occupying the top two spots, while Nine Days and Creed take up two more places in the top 10. Further down the list, 3 Doors Down is proving to be invulnerable with "Kryptonite" (Republic/Universal).

Back to "Bent" for a couple of more thoughts: This is the first No. 1 on the Lava label and the first for Atlantic since Brandy led the list with "Have You Ever?" in January 1999. And this is producer Matt Serletic's third chart-topping hit. He helmed Aero-

smith's "I Don't Want To Miss A Thing" as well as Santana's "Smooth." With the former having a four-week run at the top, and "Smooth" remaining in place for 12 weeks, this is Serletic's 17th week on top. Speaking of "Smooth," that comeback song drops out of the top 40 but hits the 52-week mark, poised to begin its second year on the chart next issue.



by Fred Bronson

THE PRISONERS: Rock also rules on the Top Pop Catalog Albums chart, where Creed and Metallica continue to hold the top two positions. The former's "My Own Prison" (Wind-Up) has been on top for 25 weeks, the last 21 of which have been consecutive. The last album to have a longer consecutive run was the

"Grease" soundtrack, which racked up 23 weeks in a row, a run that concluded the week of June 21, 1997.

'SANG' SUNG TRUE: Faith Hill will have to settle for a 13-week run at the top of the Adult Contemporary chart, as "Breathe" (Warner Bros.) slows to No. 2 and Marc Anthony takes over the top spot with "You Sang To Me" (Columbia). This is Anthony's first No. 1 AC hit, as his only other chart entry, "I Need To Know," peaked at No. 21 the week of Jan. 22.

LAVA II: The Lava label rules on both sides of the Atlantic—and I mean the ocean, not the parent label. While matchbox twenty is No. 1 in the U.S., Ireland's the Corrs collect their first U.K. chart-topping single with "Breathless."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	391,828,000	398,497,000 (UP 1.7%)
ALBUMS	345,285,000	368,307,000 (UP 6.7%)
SINGLES	46,544,000	30,190,000 (DN 35.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	290,320,000	326,003,000 (UP 12.3%)
CASSETTE	54,169,000	41,449,000 (DN 23.5%)
OTHER	796,000	855,000 (UP 7.4%)

OVERALL UNIT SALES THIS WEEK

14,205,000

LAST WEEK

14,596,000

CHANGE

DOWN 2.7%

THIS WEEK 1999

14,648,000

CHANGE

DOWN 3%

ALBUM SALES THIS WEEK

13,326,000

LAST WEEK

13,747,000

CHANGE

DOWN 3.1%

THIS WEEK 1999

12,968,000

CHANGE

UP 2.8%

SINGLES SALES THIS WEEK

879,000

LAST WEEK

849,000

CHANGE

UP 3.5%

THIS WEEK 1999

1,680,000

CHANGE

DOWN 47.7%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	195,958,000	202,950,000	UP 3.6%
INDEPENDENT	52,152,000	58,728,000	UP 12.6%
MASS MERCHANT	92,048,000	100,241,000	UP 8.9%
NONTRADITIONAL	5,127,000	6,388,000	UP 24.6%

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1997 Secure Commercial Download
First major label digital download. Duran Duran (Capitol)

1998 Live Internet Performance
First live performance with immediate publishing for download.
The Jesus and Mary Chain (Sub-Pop) / Plug-In '98

1998 Global Distribution Network
First global Internet distribution network launched. Now over
900 Liquid Music Network retailers.

1998 Global Territory Restrictions
First territory restricted download. (Beggars Banquet)

1999 Download on Amazon.com
First download lifted "Mirrorball" to #1 seller in one day
on Amazon.com. Sarah McLachlan (Arista)

1999 Syndicated Platinum Artist
First major label commercial download syndicated to retail sites.
Tori Amos (Atlantic)

1999 Retail Shopping Cart Integration
First digital download sold through retailer shopping cart
(TowerRecords.com). Dave Matthews Band (RCA)

1999 Broadcast Radio / Internet Promotion
First on-air, online promotion (122 stations). Resulted in artist
debuting at #1 on Billboard album charts. Creed (Wind-Up)

1999 Secure Digital Devices
First secure export to Sony Memory Stick Walkman
digital music player.

2000 Online and Offline Download
First commercial download from both online
and offline retailers. Ben Harper (Virgin)

2000 NARM Award Winner
First online distributor to receive a "Supplier of the Year" award.

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