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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT AUGUST 12, 2000

SFX, Clear Channel Resculpting Music-Biz Landscape

Conglomerate Must Achieve Conversion From Buildup To Profits Is New Entity Savvy Strategist Or Scary Octopus?

BY RAY WADDELL

NASHVILLE—A major chapter in the saga that has changed the landscape of the touring industry closed Aug. 1, when radio station conglomerate Clear Channel completed its acquisition of live-entertainment giant SFX Entertainment in a stock swap worth about \$3.3 billion.

Brian Becker, formerly a top executive with SFX acquisition Pace Concerts, was named chairman/CEO of SFX and will oversee all operations of the touring company.

Now, as the Becker-helmed era begins, the question remains as to

how SFX can smoothly shift from an aggressively acquisitive company with a voracious appetite for event programming at whatever cost to an efficient, streamlined operator that can overcome the tremendous losses it incurred during its unprecedented growth period.

Some believe it's simply a matter of a change in management philosophies. Former chairman Robert Sillerman and former CEO Michael Ferrel were builders who set out to construct a mega-promotion company for a healthy personal and investor profit.

Under Becker's new regime, the focus will presumably be on efficient operations and increased revenue streams through synergies, as opposed to rapid growth.

The deal includes Clear Channel's assumption of \$1.1 billion in debt,

roughly half of what SFX spent over the course of nearly three years, as Sillerman built what is now the world's largest event producer and promoter. Following the most ag-



NEWS ANALYSIS

gressive shopping spree the industry has ever seen, SFX currently owns or operates 120 live entertainment venues in 31 of the top 50 U.S. markets, including 16 amphitheaters in the top 10 markets.

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BY FRANK SAXE

NEW YORK—"This is absolutely one of the most strategic, synergistic acquisitions that's ever been made." That is how Clear Channel Radio president Randy Michaels assesses the company's purchase of SFX Entertainment.

It is that concentration of power, perceived or real, that has many in the record and radio industry nervous that Clear Channel will use its multiplying tentacles to cut off the economic lifeblood to segments of the business.

On the same late-July day that Wall Street analysts were quizzing Clear Channel on its second-quarter earnings, company executives met with SFX at Clear Channel's San Antonio headquarters to discuss projects the two can develop

together.

"We see a number of synergies between the entertainment business and radio," says Clear Channel VP of investor relations Randy Palmer.

The biggest advantage is marketing, since radio has been the primary vehicle for advertising and promoting concerts for decades. Clear Channel owns more than 900 radio stations and 19 TV stations in the U.S. and has equity interest in more than 240 stations internationally. With such a stable of stations to tap, SFX is now in a prime position, says

(Continued on page 81)

Canada's Children Find Their Voices

BY LARRY LeBLANC

TORONTO—Canadian singer/songwriter Don Freed is in the final leg of an eight-year journey of adapting and recording original music by more than 1,000 aboriginal school-age children in 30 remote communities of the western province of Saskatchewan.

His labor will culminate with the October 2001 release of the double-album "Our Very Own Songs" on his Bushleague Records label, a songbook,

GOOD WORKS

and a CD-ROM.

This ambitious project, the first of its magnitude in Canada, is the result of a partnership between the Saskatchewan Department of Education and the First Nations kindergarten through 12th grade northern school system. At a cost of \$125,000 Canadian (\$84,000), the project is intended to

(Continued on page 77)

New Hip-Hop Generation Returns To Activism

Jurassic 5, Common, Others Draw On Current Issues To Inform Through Rhyme

BY GAIL MITCHELL

LOS ANGELES—Inspired as much by today's headlines and community issues as by their own philosophies of life, a new wave of artists is taking hip-hop to another level with expressive, message-filled rhymes laced over inventive beats that entertain and inform—without preaching. At the forefront of this new beat generation are Capitol's Dilated Peoples and Interscope's Jurassic 5, who join Mos Def, Common, Black Eyed Peas, dead prez, Channel Live, and Reflection Eternal among the ranks of activist hip-hop acts.



MOS DEF



JURASSIC 5



BLACK EYED PEAS



TALIB KWELI

"This could be the commercialization of the underground," says E-Man, music director of KPWR Los Angeles. "It was out there in the past with Public Enemy, KRS-One, and even Queen Latifah. But it kind of faded away. Now people are starting to notice it, especially in the past year. It's a combination of everything—from production to vocals to content—which makes the sound of their music different from what was out there."

"It's a cycle," adds Wyclef Jean. "Every time things get to a certain point, it always goes back to the origin."

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3 Majors Testing Digital Waters

BY MARILYN A. GILLEN

NEW YORK—With the Aug. 1 announcement by the Universal Music Group (UMG) of its digital download plan (*Billboard Bulletin*, Aug. 2), there are now three major-label groups testing this business, with three slightly different approaches.

Variations can already be seen in terms of pricing, product offerings (albums, singles, or multimedia

Sony/Universal Lawsuit Vs. MP3.com Heads For Trial Page 10

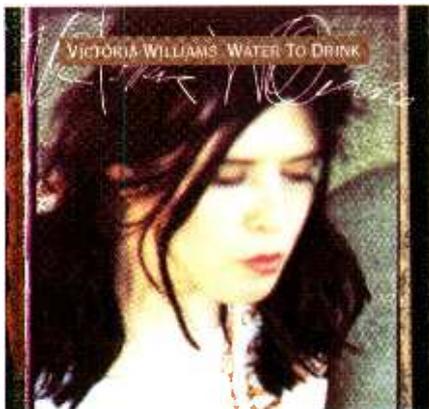
"bundles"), and retail-partner business models (commission, wherein the label sets the price and gives the retailer a set percentage on the sale; or gross margin, wherein the retailer buys the title from the label and sets his or her own price).

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Bulletproof's Congregation Checks Its 'Book' In At No. 1

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BILLBOARD OFFICES:

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Futile Delusions: The Art Of Industry Decadence

Knowledge may fuel the human spirit, but folly too frequently wins the human race. As Jacques Barzun notes in his provocative new book, "From Dawn To Decadence: 500 Years Of Western Cultural Life" (HarperCollins), "When people accept futility and the absurd as normal, the culture is decadent." As mentioned before in this space, my office at Billboard tends to be a magnet and forum for a range of figures who sound off on troubling issues confronting the music industry. This latest recap of visitors' concerns dovetails with insights gained from summer reading. In each instance, they involve cultural/business delusions that merit scrutiny.

• When it comes to sad absurdities, few equal a central irony behind the idea of artists joining with the Recording Industry Assn. of America (RIAA) to petition for government and court copyright protection from Napster's Internet music-directory service when the artists no longer own those copyrights! Understand, since November 1999, when Congress passed a so-called "work-for-hire" amendment to the 1976 Copyright Act that seized recording artists' ultimate ownership of licensed sound recordings, these artists unknowingly relinquished their copyrights to labels. Although the RIAA has insisted on its own Web site that the amendment was a mere technical clarification, further asserting that "the RIAA has never before sought this change," a letter dated Feb. 2, 1990, from its own senior VP/general counsel at the time to the register of copyrights confirms the goal became RIAA policy a decade ago.

Until and unless the recent amendment is repealed, artists' prior legal right to regain ownership of their recordings after a maximum 35-year licensing term is lost forever, and the record companies are now, in perpetuity, the "authors" of, for example, the albums on The Billboard 200 and the Top Pop Catalog Albums charts. Reporters covering either the Senate hearings on Napster or the subsequent court fight rarely found space to mention this bedrock fact. Meanwhile, the futility of artists' rallying beside the RIAA to ask Capitol Hill or federal district courts for copyright security resembles ex-homeowners pleading for the chance to watch locks get changed after their houses were repossessed.

Many attorneys and managers active in demanding repeal of the work-for-hire amendment do feel that Napster's file-swapping technology is stealing. "Yes, I believe it is," says copyright expert Jay Rosenthal, an attorney at the famed Washington, D.C., firm of Berliner, Corcoran & Rowe. "Napster provides a clear means to engage in copyright infringement through its uncontrolled ability to download, distribute, and store copyright music—it's an unlawful distributor." But Rosenthal, a guitarist/pianist and former Copyright Office staffer who represents acts as diverse as Mya and Sweet Honey In The Rock, sees a far greater problem in the undebated work-for-hire amendment's success at subverting the artist-friendly 1976 Copyright Act.

"This is a classic Washington legislative theft," Rosenthal says of the amendment. "It took the powers that be and other parties from 1909 to 1976 to negotiate a revised law everyone was happy with—but then it was literally changed overnight with no discussions with artists, no debates. It's another attempt to get artists in a submissive hold and turn them into 'employees.' And such a catalog of copyrights would hugely increase how any music company would be valued, especially if it wanted to be bought in the near term. Unless he faces serious fallout inside the Beltway, a federal politician who gets big political contributions from such a company could be seduced to look the other way."

Moss, Alpert Sell Rondor To Universal, Settle Lawsuit

BY IRV LICHTMAN

NEW YORK—As long expected, Jerry Moss and Herb Alpert have sold their giant independent publishing firm Rondor Music to Universal Music Group (UMG) and, at the same time, have settled their lawsuit against PolyGram.

In a surprising turn, the 38-year-old company will continue to operate as a "a free-standing creative operation" in the U.S. and U.K., while UMG's Universal Music Publishing Group will handle administration globally and provide additional "support services," according to an announcement. It had been assumed that Rondor would be fully integrated into Universal's publishing operations.

Lance Freed, long associated with Rondor, continues as president of the company, reporting to UMG president/COO Zach Horowitz. In addition, David Conrad will continue as senior VP of Rondor Nashville, and Richard Thomas will continue as managing director of Rondor in the U.K. Rondor offices in Germany, Holland, and Australia will be

shuttered; their operations will be integrated into Universal in those countries.

According to Horowitz, the acquisition of Rondor—with its well-known U.S. affiliates Irving Music (ASCAP) and Almo Music (BMI)—brings into the Universal fold "one of the last great independent publishers. It's a history of pop music. As a matter of fact, we own the masters, not just those of A&M Records [but] 37% of its top-earning songs, with such artists as Tom Petty, Hoyt Axton, and Three Dog Night."

When word first surfaced that Moss and Alpert were shopping Rondor, the asking price was \$400 million-\$500 million; it is understood that the final deal was about \$400 million (*Billboard Bulletin*, Oct. 27, 1999). Early on, BMG Music Publishing and Sony/ATV Music Publishing were also chief contenders to buy Rondor.

Horowitz confirms that the acquisition also settles a legal suit instituted by Moss and Alpert against PolyGram, which acquired Moss and Alpert's A&M label a decade ago.

• At the July 11 Napster hearings, artist Roger McGuinn testified that "in most cases a modest advance against royalties was all the money I received" from his Byrds releases or solo releases on major labels. An admitted technology buff, he praised MP3.com for the money he'd earned from new folk recordings sold through MP3.com's server in "an uncommonly fair" nonexclusive contract with a 50% royalty rate. Still, McGuinn said that "live performances . . . is how I make my living."

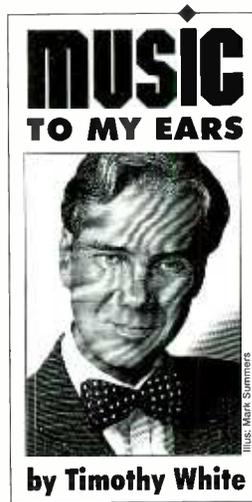
This writer can confirm McGuinn's love of technology, recalling taking him on a tour of the landmark Associated Press newsroom computer system in 1974 while a cub reporter at the New York bureau. McGuinn was then on the road promoting his "Peace On You" solo album, and he twice interrupted his visit for quick teleconferences with his management via the mobile briefcase phone system he carried at all times. Receptivity to techno-trends is a true McGuinn trait, but recent on-the-ground transitions like SFX/Clear Channel's merger of concert promotion and radio clout could one day constrict the movements of a savvy road warrior like McGuinn, who told senators that "radio created an audience for my live performances." When artists delude themselves by giving up real strengths and accepting a futile fallback position—such as touring revenue in place of royalties—they risk losing all viable forums for professional self-expression.

• It seems African-Americans in rap videos these days are seldom shown holding down any job whatsoever beyond pimping or thugging amid a landscape of flashy limos and flaming garbage cans. This absurdity has often been noted by Nzinga Garvey, granddaughter of Black Nationalist visionary Marcus Garvey and an executive at Warner Bros. Domestic Pay TV, who occasionally stops by Billboard to discuss the negative way black people are routinely depicted today in popular culture. "Losing The Race: Self-Sabotage In Black America" (The Free Press) by University of California associate professor John H. McWhorter seconds Garvey's concern over what he terms the current futile "victimology" of approving defeatism, criminality, and odious self-objectification while fostering cultural racism. As McWhorter writes, Tupac Shakur was a middle-class

youth "who had the advantage of attending not one but two performing arts schools"; Shakur's violent street demise as a "gangsta" was a choice, not a destiny"—and a heartbreaking case of victimology.

• Rap isn't the only realm that's repeatedly been prey to decadent stereotyping. Just as the purported "hillbilly" or "poor white trash" backgrounds of early Grand Ole Opry artists were a myth, the notion that seminal black gospel was simply a resigned lament of one-time slaves is likewise a lie. As Andrew Ward shows in his new book, "Dark Midnight When I Rise: The Story Of The Jubilee Singers Who Introduced The World To The Music Of Black America" (Farrar, Straus & Giroux), the black troupe that popularized "Swing Low, Sweet Chariot" was an educated, courageous group of young ex-slaves and freedmen who struggled to rescue Nashville's Fisk University from bankruptcy and to force issues of segregation onto the world's front pages.

Delusions die hard. A label of decadence fits any cyclical era where-in teachers traffic in ignorance, politicians call corruption pragmatism, prelates preach opportunism as a virtue, the creative community calls deterioration art, and citizens treat avoidance of the truth as a noble act of deference. We must make better, fairer, less absurd dreams come true. Let's begin again.



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TOP VIDEOS

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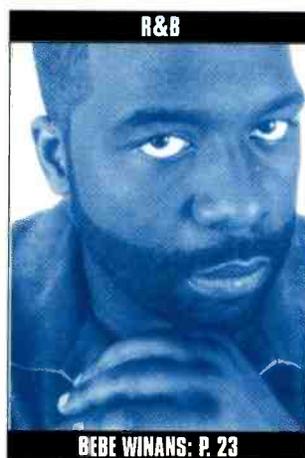


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PROGRAMMING

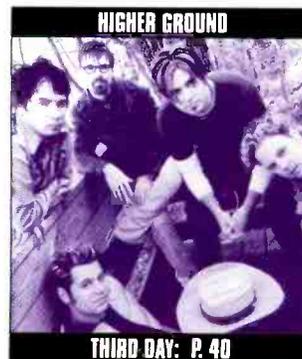
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Quigley Prepares To Push DataPlay Format

BY MARILYN A. GILLEN

NEW YORK—Former Capitol Records Nashville president/CEO Pat Quigley may have left the label life with his decision to take a job at Boulder, Colo.-based technology start-up DataPlay (*Billboard Bulletin*, Aug. 2), but he will still be in the thick of the music business as it transitions into a new century.

In his new role as senior VP/chief marketing officer, which he begins Sept. 1 at DataPlay's headquarters, Quigley will be working to win over label and hardware partners for the company's new eponymous storage format, which can be used both as a blank medium for holding music downloaded from the Internet and for selling prerecorded music.

"I think music is ready to move on to a new format," says Quigley. "In fact, I think it has to. And so I think if we can explain this properly to the labels, they will be as excited about it as I am. I've already had some meetings with the ma-

nor retailers, and the reaction there has been pretty positive as well. They are ready for this."

The 500-megabyte-capacity music/books/games DataPlay storage format is roughly the size of a quarter and can hold four hours' worth of prerecorded or downloaded CD-quality music in a variety of codecs, according to the company.

'I think music is ready to move on to a new format'

— PAT QUIGLEY —

Unlike flash memory, which is also used for the portable digital music devices that DataPlay is targeting, DataPlay discs are masterable. They can also be used to hold "locked" content, such as

extra tracks, that a user can "unlock" via computer.

Also unlike flash cards, the medium is designed to be very low-priced: Blanks are expected to sell for \$5-\$10.

The discs are not compatible with existing portable digital devices, but manufacturers including S3/Diamond Rio have already committed to integrating DataPlay technology into future products. Initial DataPlay hardware and software is expected in the first half of 2001.

Chairman/CEO Steve Volk says that DataPlay is working with Universal Music Group, which is an investor in the company, as well as other content providers to secure partnerships for prerecorded content. "Look for DataPlay to be making some of these partnership announcements in the next few months," he says.

DataPlay has also elected Universal eLabs president Larry Kenswil to its board. Toshiba, Samsung, and S3 are also investors in the company.

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Can Napster, Labels Work Together?

Settlement Still Unlikely, Execs Say, Despite Last-Minute Stay

BY EILEEN FITZPATRICK

LOS ANGELES—The emergency stay granted Napster by a federal appeals court has apparently set the stage for settlement talks, but it is also apparent that the record industry isn't likely to make a deal until Napster radically changes its service.

On July 28 the 9th U.S. Circuit Court of Appeals in San Francisco issued a one-page ruling overturning U.S. District Judge Marilyn Patel's order to shut Napster down at midnight that evening. The 9th Circuit said that Napster had "raised substantial questions . . . on both the merits and form of the injunction."

The Recording Industry Assn. of America (RIAA) will deliver its response to the stay to the 9th Circuit Sept. 8.

Napster's brief is due Aug. 18, and it will have until Sept. 12 to respond to the RIAA's filing. A date for oral arguments has not been set. The trial to hear the original copyright infringement case is likely to start in December.

While the stay keeps Napster alive for another few months, it does little to mend the company's ongoing battle with the record industry. Label executives say they aren't trying to kill the technology, as Napster CEO Hank Barry contends. They insist that in order for them to work with Napster—or any file-swapping software—it must contain a digital rights management (DRM) element.

In fact, the idea of file-swapping or peer-to-peer sharing has been batted around the industry for years, under the "super distribution" revenue model. Various scenarios were developed for super distribution, including issuing a license for one user to share the file a specific amount of times or a

case in which each user would be required to pay for the track to open the file.

"We've spent a lot of time looking at super distribution," says EMI senior VP Jay Samit. "It's real easy, but to do



it you have to have a rights management that travels with the file." Samit says the label met with Napster a year ago, but the companies were unable to come up with a DRM solution.

Another label executive who asked not to be identified says that in its present form, no label is likely to do a deal with Napster. "There needs to be a

system where the copyright holders have control and security," he says.

Label executives want to participate in file-sharing because it represents yet another unique way to sell and market music on the Web. "What better way to promote music than [to have] one fan tell another fan about new music?" asks Samit. "And we want a new, stable way to distribute music on the Internet that makes people's lives better."

BMG chief marketing officer/president of new technology Kevin Conroy agrees. "When done legitimately and securely, this will provide us with a tremendous opportunity to take advantage of the 'viral' nature of the Internet to engage fans in the marketing and selling of our artists' music," he says. "Napster is a non-

(Continued on page 85)



Brightman And Bocelli Say Hello. Angel recording artist Sarah Brightman recently joined Andrea Bocelli onstage at his concert in New Jersey's Liberty State Park. The pair performed their international hit duet, "Time To Say Goodbye," for the first time in the U.S. Brightman also performed music from her release "La Luna," due Aug. 29. The concert will air in August on PBS.

Listen.com Backs Moonshine Tour

Electronic/Dance Label's Outing To Feature Info, Contests On Web

BY MICHAEL PAOLETTA

NEW YORK—Los Angeles-based electronic/dance music independent label Moonshine Music and San Francisco-based Listen.com have joined forces for a U.S. tour; Listen.com Presents: Moonshine Overamerica 2000. The 24-date outing commences Sept. 28 in San Diego.

The tour shines the spotlight on artists and DJs from Moonshine's diverse roster, including Carl Cox, Keoki, Cirrus, Christopher Lawrence, Frankie Bones, Charles Feelgood, Dave Aude, Dieselboy, D:Fuse, and AK1200.

"We're very excited about getting this show on the road," says Moonshine Music president Steve Levy. "The Moonshine Overamerica tour is now in its fourth year, and anticipation for it from local promoters and fans nationwide is huge."

Says DJ Christopher Lawrence, "As a DJ, you're perpetually on tour by yourself. Except for the parties you're playing at, it can be a fairly lonely experience. But with this tour, you're traveling with a group of DJs and artists. It's like one big family."

According to Levy, this year's tour

marks the first time the label has aligned with a major sponsor.

"We tried to get sponsorship in previous years, but dance/electronic music just wasn't as in the public eye as it is now," explains Levy. "It was a bit more difficult to find willing sponsors. But the Internet has changed the rules and has greatly increased dance music's exposure."

Levy says he's extremely excited about Listen.com's support as title sponsor. "It reinforces the importance of electronic/dance music, particularly to the Internet," he says. "And Listen.com is a credible partner for us to bring to our audience. The site offers a great Web service, it's artist-driven, and from our statistics, our audience is using it."

Cindy Lundin, director of marketing at Listen.com, concurs. "The Moonshine Overamerica 2000 tour is a perfect fit for Listen.com," she says. "Electronic/dance music does incredibly well for us. It's always one of the top five genres at our site."

In connection with the tour, Moonshine will release a video, "Moonshine Overamerica: The Documentary," and

a compilation CD, "Moonshine Overamerica 2000: The Music DJ Mixed," on Aug. 15 and Sept. 26, respectively.

The video, which features footage from last year's tour, will be available exclusively at Moonshine.com for \$1.99 plus shipping and handling. "We priced it so low because we want to spread the word," notes Levy, who adds that a DVD version will be available in January.

The tour's official Web site (Overamerica.com) features artist and tour information, as well as a feedback section for attendees. Additionally, Levy says, the site will feature tour diaries of the artists and DJs, exclusive photos, and streaming of live DJ sets (which will be serviced by DJmixed.com). Levy says, "The Web site interaction is a key element of the tour."

Lundin says Listen.com will augment the tour's Web presence by having a special page devoted to Moonshine artists and DJs. "We'll also be running daily competitions," she says. Prizes will range from free tickets and CDs to an all-expenses-paid trip for two to the tour's final show, Oct. 28 at the Sports Arena in Los Angeles.

ArtistDirect's Revenue, Losses More Than Double

BY BRIAN GARRITY

NEW YORK—Online music company ArtistDirect reports that its revenue and losses both more than doubled during the second quarter, which ended June 30.

Net revenue increased to \$5.6 million from \$2 million a year ago—a gain of 182%. Revenue from online operations increased to \$4.6 million from \$1.7 million in second-quarter 1999.

ArtistDirect hosts artist Web sites and fan communities, operates a music search engine, and sells CDs and downloads, in addition to running a record label and talent agency.

The company's net loss for the period was \$14 million, or 39 cents per share, vs. net loss of \$5.5 million, or 29 cents per share, a year ago. The higher losses were attributed to increased marketing and infrastructure investments, as well as costs connected to an increase in the number of artist sites.

For the six months that ended June 30, net revenue increased to \$10.1 million from \$3.7 million in the same period last year. Net loss was \$25.2 million, vs. net loss of \$8.2 mil-

lion a year ago. That figure includes charges associated with stock options the company distributed in its initial public offering.

In June ArtistDirect launched a co-branded auction site with eBay that allows music fans to bid on concert tickets and memorabilia. Thus far, premium seats to concerts by the Who, Diana Ross & the Supremes, the Black Crowes with Jimmy Page, the B-52's and the Go-Go's, and Counting Crows have been auctioned.

Also in June, the company entered an agreement with RadioWave.com to provide branded, streaming music channels for the ArtistDirect Network that will be customized to specific music themes and will link to ArtistDirect E-commerce offerings.

The company says it is developing a series of other streaming applications, including an "on-demand jukebox" function that would be part of a potential subscription product. ArtistDirect warned that such an offering is subject to license agreements from the major labels. However, CFO Jim Carroll says that additional streaming products could be introduced in the next 45 to 60 days.

Brentwood, Eclipse Merge Complementary Catalogs

BY ED CHRISTMAN

NEW YORK—The just-completed merger of Brentwood Communications Inc. and Eclipse Music (*Billboard* **Bulletin**, Aug. 2) forms a company, BCI Eclipse, that is expected to generate \$12 million-\$15 million in annual music sales, according to individuals familiar with the deal.

The deal, which was completed Aug. 1, brings together two catalog houses that mainly have owned or budget and/or compilations businesses. Among the acts with albums in the new company's catalog are Marvin Gaye, Ray Charles, and Ike & Tina Turner.

David Catlin, who was sole principal in the Newbury Park, Calif.-based Brentwood, is chairman of the new company; Alan Weiner, co-founder of Valley Cottage, N.Y.-based Eclipse, is now COO. Eclipse co-founder Martin Mair will remain a principal in the new company.

"The product lines of the two companies fit nicely," says Catlin. "They are into world, classical, and soundscapes, while we have oldies, Latin, Christian, children, and compilations." Going forward, he adds, BCI Eclipse will try to place more emphasis on recording original artists.

Weiner points out that another benefit of the merger is the presence Brentwood has in video/DVD, a format he sees as benefiting some of the Eclipse properties.

In addition to being a video label and distributor, Brentwood produces TV shows, some of which are sold in the video sell-through market. Shows include biographical documentaries and histories on organizations like the Green Berets. Also, Brentwood has a "King Of The Cage" series of extreme wrestling titles.

Weiner says that a financial company has already placed one round of financing in the new entity to complete the merger; another anticipated round would be used to finance growth through content acquisitions.

Over the next few months, the company will consolidate functions, with bookkeeping and warehousing being placed in New York at the Eclipse office. In total, the company will have about 40 employees.

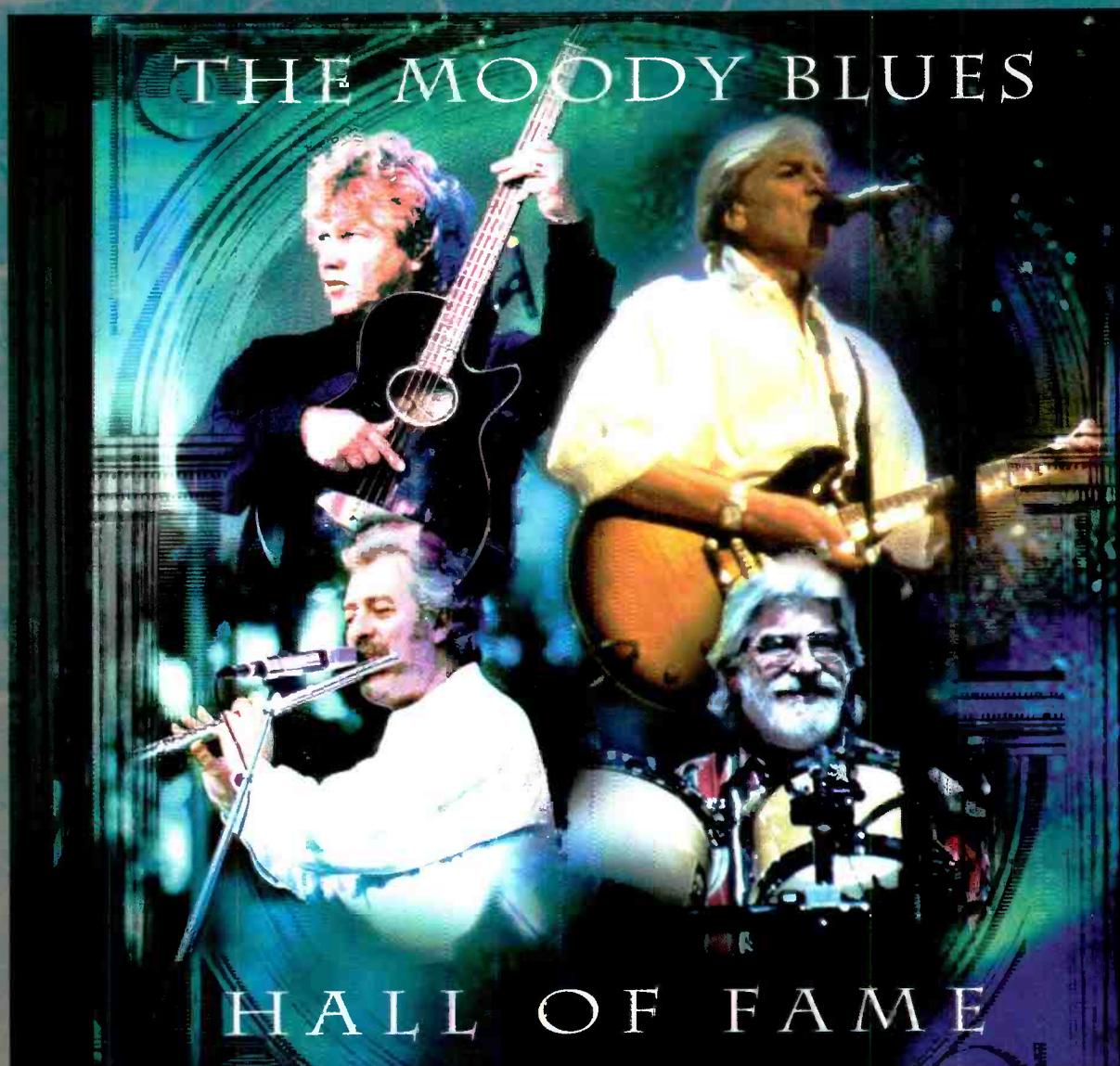
The sales and marketing team is already consolidated. It includes the addition of two former Simitar Entertainment executives: Ed Goetz, who oversees the area as executive VP, and Greg Glass, who handles video/DVD. Gary Eckes oversees audio sales.

BCI Eclipse is expected to generate \$12 million-\$15 million in annual music sales

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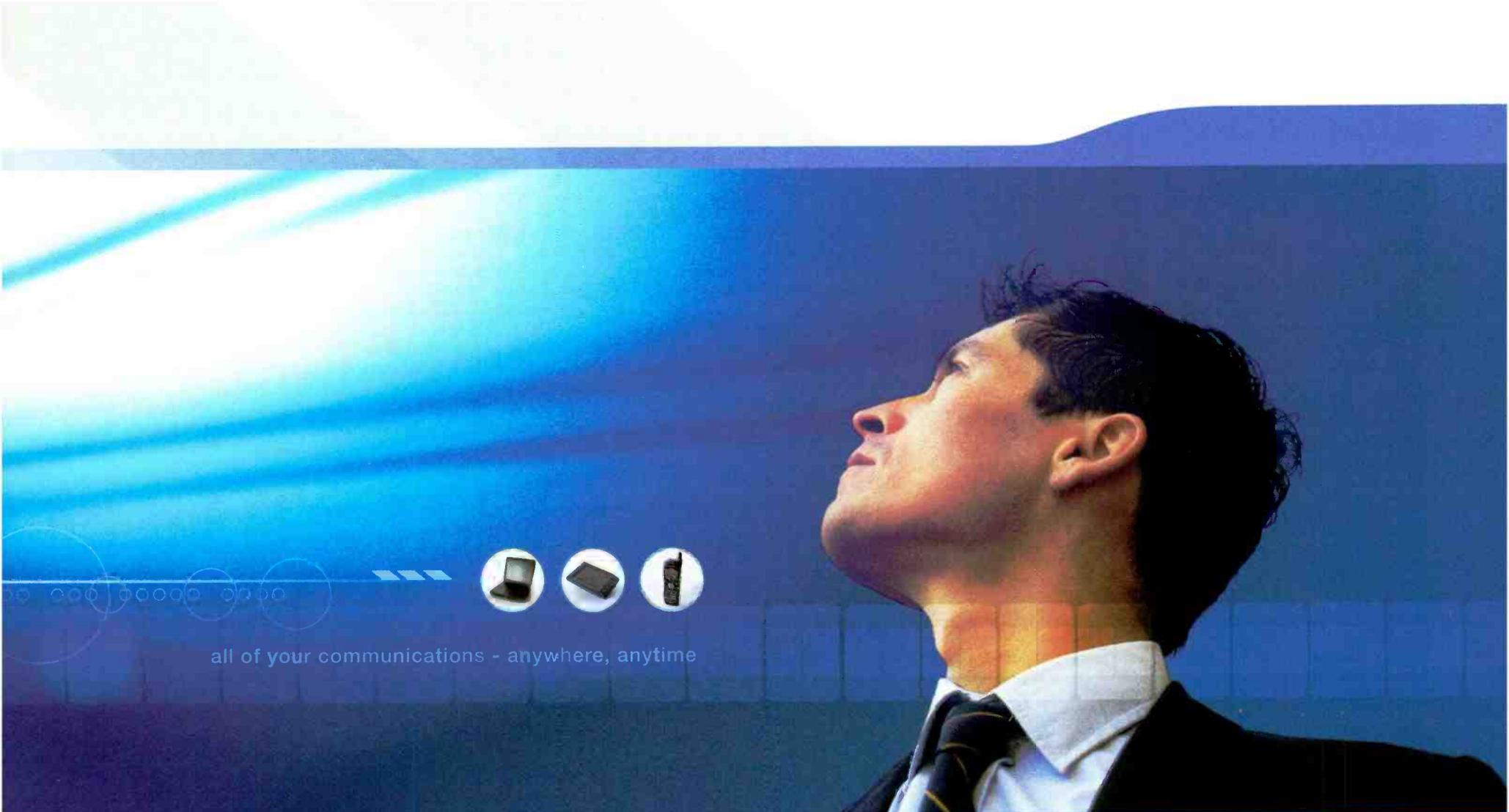
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MP3.com Case Is Headed To Trial

Sony, Universal Have Yet To Settle Over Audio-Streaming Service

BY MARILYN A. GILLEN

NEW YORK—Despite now having three of five major-label settlements in hand, MP3.com finds itself facing the likely prospect of going to trial later this month over its My.MP3.com streaming-audio service.

Terms of the recent settlement with EMI Recorded Music (*Billboard Bulletin*, July 31) were not disclosed, but sources put the price tag at around \$20 million; Warner Music Group and BMG Entertainment, which settled in June, are believed to have received similar amounts. Each of these majors has also agreed to license its catalog to MP3.com on a nonexclusive basis.

U.S. District Judge Jed Rakoff—who in May issued a partial summary judgment finding that MP3.com infringed major-label copyrights in creating its My.MP3.com database—on July 31 set a “firm” trial date of Aug. 28 in New York to determine the amount of damages to which remaining plaintiffs Sony Music and Universal Music Group might be entitled.

The trial will also determine whether, as the labels contend, MP3.com’s infringement was “willful.” This means that MP3 either knew or should have known that its conduct—copying tens of thousands of CDs to provide streaming access to them by consumers who had purchased the titles in another form—represented infringement.

During a full day of hearings July 28 on various motions related to damages, MP3.com’s attorneys argued that the company was not “a willful infringer,” citing as evidence the lack of existing “on-point” case law, the fact that MP3.com saw itself as enabling consumers’ rights to make copies for personal use, and the fact that it consulted with attorneys before launch.

The labels’ attorneys countered that case law could indeed be found and added that MP3.com had kept its plans

An Aug. 28 trial will attempt to determine whether MP3’s copyright infringement was ‘willful’



secret from them. However, they homed in most closely on the fact that MP3.com has declined to allow the attorney it consulted over the legalities of creating the database to disclose what advice he gave the company at the time.

Rakoff ultimately declined to issue a summary judgment on the issue of “willfulness,” saying he would leave that for a jury or another “fact-finder” to decide. (MP3.com has belatedly requested a jury trial; the judge has not yet ruled.) Rakoff did indicate, however, that he thought the labels had made the stronger case regarding “willfulness.”

Rakoff ruled in MP3.com’s favor on the subject of how damages should be calculated, saying that the online company will have to pay the record labels based on the number of CDs it infringed, not on the number of individual album tracks it copied to create its database.

The finding is significant: Although MP3.com has settled with three of the majors, tens of thousands of CDs from Sony and Universal are believed to still be at issue, and damages assessed could range from \$750 to \$150,000 per infringement.

The extent of damages may also be affected by a motion granted to MP3.com’s lawyer that precludes from a damages assessment any CD whose certificate of copyright registration is not presented to MP3.com by Aug. 7.

The judge chided the labels’ lawyers for having failed to provide such certificates during the discovery phase, beyond the token handful offered when the suit was filed. The labels’ lawyers cited difficulties in obtaining the many registrations, complaining at one point that the photocopy machine in the copyright office was broken.

MP3.com chairman/CEO Michael Robertson, who sat quietly in the courtroom during the arguments, said later that he hoped settlements with Sony and Universal could be reached before trial.

Telstar Offers Equity To Fund Int’l Expansion

BY GORDON MASSON

LONDON—The Telstar Music Group plc is offering up to 25% of equity in the company in a bid to attract 20 million pounds (\$30 million) to fund its global development.

The London-based independent record company is teaming with one of the U.K.’s leading specialists in mergers and acquisitions, Livingstone Guarantee, to “raise new capital in support of a major signing and development program which looks set to take the company to new levels of success.” Telstar will use the capital as a “war chest” to accelerate its globalization expansion. The company is also keen to “compete aggressively” in acquiring talent.

“This is a very exciting period for Telstar,” says chairman Sean O’Brien. “We have started the year fantastically well, and the signs are that we will continue to build on that

success over the coming months. We have signed some great artists and have brought on board some of the best people in the business to help us maximize our potential.”

Of his hopes to attract a major investor, O’Brien tells *Billboard*, “We are happy to release up to 25% of equity in the company to arrange the funding.” That would value Telstar at about 80 million pounds (\$120 million), but O’Brien notes that because the funds will be coming in directly to the company, the true value could be a fraction less.

O’Brien says the main use for the money will be to expand the company’s A&R roster and base. “We’ve got three main labels now, which are the Telstar label itself; Wildstar, which is a joint venture with Capital Radio; and Multiply, which is our dance label. What we want to do is add at least

(Continued on next page)

1st-Half Music Sales Rise In Sweden

Market Sees Fewer Major Acts, Focuses On New Talent

BY KAI R. LOFTHUS

STOCKHOLM—Although Sweden is rapidly becoming a hub for new technologies, consumers are flocking to retail outlets to buy music on discs. During the first six months of 2000, Sweden’s record companies sold 18% more music at 16.6% higher value than in the corresponding period last year (*Billboard Bulletin*, Aug. 2).

The figures are compiled from shipments from labels affiliated with Grammofonleverantörernas Förening (GLF), representing 95% of the local recording industry. They are believed to reflect a healthy state for the nation’s retailers.

While there are fewer major acts selling in the hundreds of thousands—apart from the likes of Shania Twain, Santana, Britney Spears, and Backstreet Boys—the market seems to be taking more chances on artists in development. These include rock band

Teddybears Stockholm (MVG/Music Network) and hip-hop artist Thomas Rusiak (Universal Music).

Total sales in the period amounted to 13.2 million units, worth 728.8 million Swedish kronor (\$79.5 million). CD sales jumped 23.8% from the same period last year to 10.5 million units, with value up 18.3% to 679.3 million kronor (\$74.1 million).

The statistics are a positive development, following last year’s worrisome 3.7% value growth in CD sales, while CD singles rose nearly 20%. Last year, Swedish record companies told *Billboard* that retailers’ practice of dumping prices of CD singles was harmful to the industry (*Billboard*, April 24, 1999).

In this year’s first half, singles were up only 2.9% to 2.6 million units, with value down 1% to 45.2 million kronor (\$4.9 million). Meanwhile, the cassette configuration decreased 37% to

152,000 units, with value down 28.3% to 3.3 million kronor (\$360,000).

Magnus Bohman, managing director of Zomba Records, the Stockholm-based licensee of acts such as Vengaboys, Alice Deejay, ‘N Sync, Backstreet Boys, and Britney Spears, claims that success is still a hard bargain in Sweden. “Retailers are choosy, and they demand a very good marketing plan for an artist if they’re getting behind something. A great record on its own isn’t good enough anymore,” he says.

Still, some companies feel that the market is expanding. Says Anders Cangelmark, who is in sales at Amigo, a distributor of folk, world, jazz, and classical music, “The larger music stores are increasingly interested in our music, so we really notice that there’s an improvement in the market.”

(Continued on page 84)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records promotes **Lionel Ridenour** to executive VP in New York. Arista Records also names **Dorsey James** senior VP of new ventures in New York. They were, respectively, executive VP of black music and GM of LaFace Records.

BMG Entertainment promotes **Christa Haussler** to VP of new technology, **Mindy Pickard** to VP of music programming, **Scott Richman** to VP of partnership marketing, and **Karl Slatoff** to VP of new media in New York. They were, respectively, director of new technology, senior VP of BMG Video and BMG Independents, senior director of marketing, and senior director of strategic marketing.

Jim Welch is named VP of A&R for Epic Records Group in New York. He



RIDENOUR



JAMES



HAUSSLER



PICKARD



RICHMAN



SLATOFF



WELCH



KIRKPATRICK

was director of A&R for Atlantic Records.

John Kirkpatrick is promoted to VP of A&R and soundtracks for Elektra Entertainment Group in New York. He was senior director of A&R and soundtracks.

John Rotella is named VP of marketing for Priority Records in Hollywood. He was GM of Ark 21 Records.

Sharon Lord is promoted to head

of product management for V2 Records in New York. She was a product manager.

Karen Goodman is promoted to senior director of international for MCA Records in Santa Monica, Calif. She was director of international press and promotion.

Roberta Magrini is named senior director of publicity for Jive Records in New York. She was senior director

of publicity at Priority Records.

Karina Goldenberg is named director of new media for Sony Discos in New York. She was a consultant for El Sitio.com.

Kevin Lipson is named Northeast regional sales manager for the Island/Def Jam Music Group in New York. He was Washington, D.C., sales representative for Universal Music and Video Distribution.

PUBLISHERS. **Chris Amenita** is promoted to VP of new media and technology for ASCAP in New York. He was assistant VP of new media and technology.

Ken Hauptman is named creative manager of film, television, and new media for peermusic in Los Angeles. He was national promotion coordinator for A&M Records.

July Certifications Bestowed On 6 Beatles Sets, Sting, Gaye

BY JILL PESSSELNICK

LOS ANGELES—The Beatles' 1968 self-titled double-album was certified for sales of 18 million units in the July certifications issued by the Recording Industry Assn. of America (RIAA). The Apple release—known as "The White Album"—is now tied with Fleetwood Mac's "Rumours" as the sixth-highest certified album of all time.

Five other Beatles discs also earned multi-platinum awards. The Apple discs "The Beatles 1967-1970" and "The Beatles 1962-1966" were certified at 15 million and 14 million, respectively. "Magical Mystery Tour" (Capitol) reached sales of 6 million units, "Revolver" (Capitol) hit 5 million, and "Love Songs" (Capitol) earned a triple-platinum honor.

In other multi-platinum certifications, comeback king Santana reached the 13 million level with "Supernatural" (Arista), and Backstreet Boys' "Millennium" (Jive) was certified for sales of 12 million. Will Smith's "Big Willie Style" (Columbia), the "Top Gun" soundtrack (Columbia), and Kid Rock's "Devil Without A Cause" (Top Dog/Lava/Atlantic) reached sales of 9 million units each.

Sting's "Brand New Day" (A&M/Interscope) was honored with a double-platinum award. His total sales as a solo artist now stand at 14 million, which is more than those of the entire Police catalog.

Also this July, Kenny Rogers earned his 19th platinum certification with "She Rides Wild Horses" (Dreamcatcher). "Midnight Love," Marvin Gaye's 1982 Columbia debut that features "Sexual Healing," was certified triple-platinum, and Harold Melvin & the Blue Notes were honored with their first platinum certification, for 1975's "Wake Up Everybody" (Epic).

Papa Roach's "Infest" (DreamWorks) and Vertical Horizon's "Everything You Want" (RCA) received their first platinum awards, while B.B. King and Eric Clapton's first collaboration, "Riding With The King" (Duck/Reprise/Warner Bros.), was certified both gold and platinum. Yolanda Adams (Elektra), Billy Gilman (Epic Nashville/Sony Nashville), Sammie (Freeworld/Capitol), and 504 Boyz (No Limit/Priority) were each awarded their first gold albums.

MULTI-PLATINUM ALBUMS

The Beatles, "The Beatles," Apple, 18 million.

The Beatles, "The Beatles 1967-1970," Apple, 15 million.

The Beatles, "The Beatles 1962-1966," Apple, 14 million.

Santana, "Supernatural," Arista, 13 million.

Backstreet Boys, "Millennium," Jive, 12 million.

Will Smith, "Big Willie Style," Columbia, 9 million.

Soundtrack, "Top Gun," Columbia, 9 million.

Kid Rock, "Devil Without A Cause," Lava/Atlantic, 9 million.

The Beatles, "Magical Mystery Tour," Capitol, 6 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 6 million.

The Beatles, "Revolver," Capitol, 5 million.

Creed, "Human Clay," Wind-Up, 5 million.

Britney Spears, "Oops! ... I Did It Again," Jive, 5 million.

Electric Light Orchestra, "ELO's Greatest Hits," Epic, 4 million.

Janis Joplin, "Pearl," Columbia, 4 million.

Ozzy Osbourne, "Bark At The Moon," Epic, 3 million.

Sugar Ray, "14:59," Lava/Atlantic, 3 million.

Marvin Gaye, "Midnight Love," Columbia, 3 million.

The Beatles, "Love Songs," Capitol, 3 million.

Sting, "Brand New Day," A&M/Interscope, 2 million.

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, 2 million.

PLATINUM ALBUMS

Queen, "Greatest Hits Volume I & II," Hollywood, its eighth.

Ozzy Osbourne, "Live & Loud," Epic, its 10th.

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, his second.

Destiny's Child, "Destiny's Child," Columbia, its second.

Papa Roach, "Infest," DreamWorks, its first.

Filter, "Title Of Record," Warner Bros., its second.

Don Henley, "Inside Job," Warner Bros., his fourth.

B.B. King & Eric Clapton, "Riding With The King," Duck/Reprise/Warner Bros., their first.

Busta Rhymes, "Anarchy," Flip-mode/Elektra, his fourth.

Jonny Lang, "Wander This World," A&M, his second.

Various artists, "Totally Hits 2," Elektra.

Collective Soul, "Dosage," Atlantic, its third.

Janis Joplin, "I Got Dem Ol' Kozmic Blues Again Mama," Columbia, her fourth.

Vertical Horizon, "Everything You Want," RCA, its first.

Various artists, "Grammy Nominees 2000," RCA.

Kenny Rogers, "She Rides Wild Horses," Dreamcatcher, his 19th.

Andrea Bocelli, "Aria: The Opera Album," Philips, his fourth.

Harold Melvin & the Blue Notes, "Wake Up Everybody," Epic, their first.

GOLD ALBUMS

Kid Rock, "The History Of Rock," Top Dog/Lava/Atlantic, his second.

Rancid, "Let's Go," Epitaph, its second.

Mandy Moore, "I Wanna Be With You," 550 Music/Epic, her second.

Bill Withers, "Greatest Hits," Columbia, his third.

Yolanda Adams, "Mountain High ... Valley Low," Elektra, her first.

Soundtrack, "Shaft," LaFace.

Soundtrack, "Next Friday," Priority.

Three 6 Mafia, "When The Smoke Clears Sixty 6, Sixty 1," Hypnotize Minds/Loud, its second.

Don Henley, "Inside Job," Warner Bros., his sixth.

B.B. King & Eric Clapton, "Riding With The King," Duck/Reprise/Warner Bros., their first.

Big Punisher, "Yeeeah Baby," Loud/Columbia, his second.

Busta Rhymes, "Anarchy," Flip-mode/Elektra, his fourth.

Billy Gilman, "One Voice," Epic Nashville/Sony Nashville, his first.

504 Boyz, "Goodfellas," No Limit/Priority, their first.

Various artists, "Totally Hits 2," Elektra.

Soundtrack, "10 Things I Hate About You," Hollywood.

Various artists, "Grammy Nominees 2000," RCA.

Type O Negative, "October Rust," Roadrunner, its second.

Next, "Welcome II Nextasy," Arista, its second.

Sammie, "From The Bottom To The Top," Freeworld/Capitol, his first.

Clay Walker, "Live, Laugh, Love," Giant, his sixth.

Various artists, "Saturday Morning

Cartoons' Greatest Hits," MCA.

Marc Anthony, "Desde Un Principio: From The Beginning," RMM, his fourth.

GOLD SINGLES

M2M, "Mirror Mirror," Atlantic, its second.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Thalia, "Arrasando," EMI Latin, her first.

Jaci Velásquez, "Llegar A Ti," Sony Discos, her first.

Tito Rojas, "Alegrias Y Penas," Musical Productions, his first.

GOLD ALBUMS

Placido Domingo, "100 Años De Mariachi," EMI Latin, his first.

El Coyote Y Su Banda, "Profundamente," EMI Latin, their first.

Los Originales De San Juan, "El Original," EMI Latin, their second.

Thalia, "Arrasando," EMI Latin, her first.

Tito Rojas, "Alegrias Y Penas," Musical Productions, his first.

Luis Fonsi, "Eterno," Universal Music Latino, his second.

Various artists, "Latin Mix USA, Volume 1," Sony Discos.

Various artists, "Guerra De Estados Pesados," Lideres Entertainment Group.

TELSTAR OFFERS EQUITY TO FUND INTERNATIONAL EXPANSION

(Continued from preceding page)

one or two more labels to that."

O'Brien says the strategy will be to establish new labels, but he does not rule out buying an established name. "There might be an acquisition in there, but the money is really to start labels and to increase the roster on the labels we've got." He adds that when it comes to enticing new A&R talent, Telstar is looking to recruit from the majors—a strategy already employed by the company.

Telstar recently made a number of key executive appointments, including managing director of music labels Jeremy Marsh, who had been managing director of RCA Records, where he oversaw the careers of Take That, Natalie Imbruglia, and Annie Lennox, among others. Also new to Telstar is A&R director Pete Hadfield, who joined from BMG, where he founded Deconstruction Records, home to M People, Beth Orton, and Mercury Music Prize nominee Death In Vegas.

Determined to maintain its 17-year independent status, Telstar is seeking private investment options rather than pursuing a flotation or partnership with a major corporate group. Says O'Brien, "We've been to see six venture capitalists, and of those six, four are definitely interested." He adds, "It will likely be one venture capitalist we will run with. I doubt we would want to split it." O'Brien is confident that the funding will be in place by this fall.

Telstar enjoyed a healthy start to 2000, with big hits for Sash! and Fierce plus a top-20 breakthrough for teen rockers the Dum Dums on the Wildstar label. The company is also celebrating its second No. 1 single of the year in the U.K., from Craig David. His debut album, "Born To Do It," has received universal praise; it is scheduled for release Aug. 14 on Wildstar.

Says O'Brien, "There are great opportunities out there for a company

like ours, and we intend to seize them with both hands. I believe that Telstar offers an investor the opportunity to be part of a fast-growing music group which is poised for significant further success and is ideally placed to maximize commercial success from both its existing roster of artists and the new talent that will be attracted through the use of the additional funding."

Teaming up with digital distributor and online promotions expert DX3, Telstar has secured a number of strategic partnerships with some of the biggest names in the Internet field, including America Online, Freeserve, Dotmusic, and MTV.com. Telstar has used the access to the millions of users of those sites to offer downloads, video streaming, and other highly targeted material. This has been used to particular effect in the online marketing and promotional campaign for David's latest single and album.

The funds generated by the equity offering also will be partly used to continue Telstar's investment in cutting-edge digital technology and E-commerce solutions to support its marketing and promotional activity.

Simon Cope-Thompson, a partner at Livingstone Guarantee who is leading the transaction on behalf of Telstar, believes there will be no shortage of interested investors, because, he says, the company is "an effective and increasingly serious competitor to the major record companies."

Cope-Thompson adds that the company's willingness to embrace new technology will also help it grow as music establishes its importance on the Internet. "Given this, I believe that it represents an extremely attractive investment opportunity for a venture capitalist looking for exposure to this fast-moving and dynamic marketplace," he says.

The fund-raising activity coincides

with a period in which the Telstar, Multiply, and Wildstar labels are embarking on the most high-profile series of directly signed single and album releases in their history. In addition to David's album, new releases are expected in the near future from Sash!, Phats & Small, and the Dum Dums. Telstar's roster also includes BB Mak, which, licensed through Hollywood Records in the U.S., has achieved gold status with the album "Sooner Or Later," making it the highest-charting British debut act this year.

O'Brien also reveals that the ink is barely dry on a new distribution deal

with BMG in the U.K. "When we started in '82, we were distributed by BMG," he explains. "When BMG set up its own TV division, called Global, about five years ago, we moved to Warner [for distribution], which then became part of [the Entertainment Network]. But now BMG has closed down Global, and we've moved our distribution back and got a joint venture with them on the TV side."

Telstar also has just agreed to a Pan-European distribution and marketing deal with edel, and discussions are in progress with other potential distribution partners for a number of key territories around the world.



Ferrell Hits Road To 'Be Me.' Capitol recording artist Rachele Ferrell has been touring in support of "Individuality (Can I Be Me?)," her first new set in eight years, due Sept. 12. Ferrell recently headlined six shows at New York's Blue Note nightclub. She also appeared in Chicago at the Skyline Stage as part of the U.S. Navy Pier Festival. Shown at a recent showcase in Los Angeles, from left, are David Linton, senior VP of R&B marketing and promotions for Capitol Records; Brenda Jones, VP of R&B marketing for Capitol Records; Kent Blackwelder, Ferrell's manager; Ferrell; Roy Lott, president/CEO of Capitol Records; and Jay Krugman, senior VP of domestic and international marketing for Capitol Records.

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Aguilera Makes Spanish Debut On BMG U.S. Latin

BY LEILA COBO

MIAMI—There was a time when Christina Aguilera's main asset was her voice, a strong, supple instrument mature and dynamic beyond her teen years.

These days, Aguilera—who in February won the Grammy for best new artist—has found an equally valuable asset in her surname, the stamp of authenticity her label is banking on to make her Spanish-language debut a success.

At a time of intense crossover from the Latin market to the English-speaking world, "Mi Reflejo," due Sept. 12 from BMG U.S. Latin/RCA, marks the first



AGUILERA

time in recent memory that a mainstream pop superstar has released an entire album in Spanish. Moreover, while crossovers in either direction from artists like Gloria Estefan, Ricky Martin, and Marc Anthony tend to take several years and albums of preparation, Aguilera's move comes barely a year after the release of her self-titled debut, which has sold nearly 10 million copies worldwide, according to the label.

"Mi Reflejo" is ostensibly titled after the Spanish-language version of "My Reflection," the "Mulan" movie theme that broke Aguilera, but it also aims to establish her "reflected" identity as a Latin star. "We see Christina Aguilera's career as a twofold career," says Rodolfo Lopez Negrete, BMG's VP for the Latin region, which encompasses the U.S. Latin market, Latin America, Spain, and Portugal. "There's the English-speaking market and a parallel career as a Latin icon—because I do believe she'll become a

Latin icon, no doubt about it."

But Aguilera is not slated to be a Latin icon in the traditional sense of the word. All the tracks on the Spanish album—the six adaptations from original English-language versions, the traditional bolero, and the new tracks penned for this release—have an R&B sensibility and vocal flair not heard in standard Latin pop. If she plays her cards right, the blond, blue-eyed Aguilera could become a flag-

bearer for a new generation of Latin pop artists.

"She must demonstrate that young Latinos, born and raised here, have their own way of making music in Spanish," says

Francisco Villanueva, managing director of BMG U.S. Latin. "She will make history."

A superstar with just one album to her name, Aguilera happens to be of Latin heritage: Her father is Ecuadorian. Born and raised in the U.S. by her American mother after her parents divorced, she is not fluent in Spanish but is steadily improving, thanks to a tutor who travels with her. Her accent is virtually nonexistent when she sings, in part, she says, because she sang in and spoke Spanish as a child. "This Latin album is not a second album; it's a first record in itself," says Aguilera, who is in the midst of a 50-show headlining tour sponsored by Sears. "Before I had even recorded my debut album, I had asked to do the Spanish album."

The fact remains that in a pop world monopolized by teen divas, Aguilera stands out for her extraordinary vocal prowess. And she's certainly the only

(Continued on page 85)

Belgium-Born Fabian Succeeds In U.S.

Multi-Format Hit 'I Will Love Again' Propels Columbia English Set

BY CARLA HAY

NEW YORK—Having already experienced several hit albums in Europe and Canada, Belgium-born pop singer Lara Fabian is finally starting to see American crossover success. Her self-titled U.S. debut on Columbia Records has been steadily climbing the charts, boosted by a high-profile marketing campaign and the hit single "I Will Love Again."

Released June 6 in the U.S., "Lara Fabian" debuted at No. 1 on the Heatseekers chart in the June 17 issue and held the top spot for five weeks. It reached Heatseekers Impact status when it ascended 112-85 on The Billboard 200 in the Aug. 5 issue. This issue, it's at No. 88 on that chart.

Meanwhile, "I Will Love Again" has turned into a multi-format hit. On the Hot Dance Music charts, it reached No. 1 for Club Play and No. 2 for Maxi-Singles Sales, and it has been rising up several other charts, including Top 40 Tracks (No. 21 this issue), Adult Contemporary (No. 14), and The Billboard Hot 100 (No. 32).

"The main reason why people are listening to the record has a lot to do with them hearing ["I Will Love Again"] on the radio," Fabian says. "That song is the trigger that makes people want to find out about the rest of the album."

The album showcases Fabian's powerful voice, which seems equally at home with upbeat pop numbers and with sentimental ballads. Fabian co-wrote most of the songs. Also weighing in are such notable producers/songwriters as Walter Afanasieff (whose credits include several Mariah Carey hits), Patrick Leonard (Madonna), Sam Watters (Color Me Badd), and Brian Rawling (Cher).

Longtime Fabian songwriting collaborator Rick Allison, who co-manages the singer with Lise Richard of

Alian Productions, also contributed to the album. Fabian's songs are published by Vita Mia Music (SOCAN) and administered by Sony/ATV Music Publishing.

Fabian's previous four albums have sold 6 million copies in Europe and Canada, according to Columbia parent Sony Music. The singer, who can speak four languages, has been primarily known for her songs in French. "Lara Fabian" marks her English-language debut.

Even with her first U.S. album being a hit, Fabian stresses that success did not come overnight. "We put two years of our lives into this album, and now those efforts are starting to pay off," she says.



FABIAN

Marcia Edelstein, Columbia VP of creative marketing for the U.S., tells how the marketing groundwork was laid for Fabian's U.S. debut. "We started in March with two industry showcases in New York and Los Angeles, and she just blew people away... We went to dance clubs with the single at the end of March, and then went to radio in May. [Rhythmic top 40 station] WKTU in New York was the first major station to play her single, and by the time we went to other radio formats, the single was already a big hit on the dance charts," she adds.

WKTU music director Geronimo says, "Our PD, Frankie Blue, went to see Lara at a showcase, and he thought she was great. He knew immediately that we had to add the single 'I Will Love Again.' The response to the song has been way above average. There's a certain passion that song brings out. Whatever her next single will be, I know we'll

probably play it."

"I saw Lara Fabian perform," says Ernie Sayson, pop music buyer for Tower Records' Jones Street location in San Francisco, "and the club seemed too small for her voice and presence. The album has been selling steadily, and I think it's doing so well because of the big push Sony's been giving it."

The publicity campaign was extensive. In a rare opportunity for a new artist, Fabian performed on NBC's

"Today" show the day of the album's release. She has been featured on several other TV programs, including "Entertainment Tonight" and "Access Holly-

wood," plus NBC's "The Tonight Show With Jay Leno," CNN's "Showbiz Today," CBS' "The Early Show," and ABC's "The View." The videoclip for "I Will Love Again" has been getting exposure on VH1.

"We had a great media launch, and more people are hearing about her," notes Edelstein. "Her audience is very broad: people who like great singers. We expect to have Lara back in the U.S. in September for more promotional appearances."

The singer—who is booked by Jeff Frasco of the William Morris Agency—has opted to wait "until the time is right for a U.S. concert tour. When you tour, you should be known for more than just one song," she says. "There have to be another two singles from this album before we decide to pull together a tour. I don't want to be an opening act. I have a great structure to my set, with great musicians, and I want to realistically perform in venues that will be the best for my music."



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Philip Emphasizes Voice Not Physique

Jive Artist's Debut Follows Spears Duet, Soundtrack Single

BY LARRY FLICK

NEW YORK—As he strives to make his mark on the teen-dominated pop landscape, Don Philip says he steadfastly refuses to rely on “doing backflips or having a nice butt” to have hit records.

Despite the fact that his video-genic image renders him a heartthrob waiting to happen, the 24-year-old artist prefers to be noted for the rich, soulful quality of his voice. To that end, the Marcus Nispel-directed clip supporting his current *Jive* single, the spirited “You Make Me Love You . . . More,” is intentionally low on choreographed dance moves.

“I wanted people to hear me sing, not watch me jump around like a fool,” Philip says with a laugh.

He adds, “The bottom line is that I want to have a long career. In order for that to happen, I feel like I have to be careful that people aren’t completely focused on my clothes, or my hair, or my body. Everyone loves to be told that they’re hot, but I want

to know that I’m being heard—not just seen.”

Philip makes a solid bid to achieve his goal on his eponymous full-length debut, due Aug. 29, breathing palpable depth into an array of well-crafted (if feather-light) tunes. Performing pure-pop material is fairly new to the singer, whose background is steeped in old-school R&B.

“Making the switch has been a pleasurable experience for me, mostly because I was allowed to work gradually and make sure that every song was a comfortable fit,” he says, adding that

he demoed nearly 60 tunes before locking into the 11 cuts that make up his debut. “We were painstaking in choosing songs. Each one had to sound like a single.”

Philip says that some of the stress of the song-selection and recording process was alleviated by the fact that he had already been successfully introduced to the public via “I Will Still Love You,” a duet on labelmate Britney Spears’ multi-platinum



PHILIP

Koch Offers Latest (And Last?) From Twisted Sister Dee Snider

BY CLAY MARSHALL

LOS ANGELES—On “Never Let The Bastards Wear You Down,” due Aug. 22 on Koch, Dee Snider proves he’s still as twisted as ever. But because of budding film and radio careers, the former Twisted Sister front man says the set will be his last.

The album’s 10 songs are Snider’s favorite unreleased tracks from his catalog, spanning his stints with Twisted Sister—a group whose triple-platinum 1984 album “Stay Hungry” included the pop-metal anthems “We’re Not Gonna Take It” and “I Wanna Rock”—as well as *Widowmaker* and the never-released *Desperado* project. He says the set gave him a chance to tend to what he calls “unfinished business.”

“I always overwrote,” he says, noting he brought in 25 songs for “Stay Hungry” and more than 100 for *Desperado*’s sessions.

Musically, the album favors the ’80s-influenced brand of hard rock for which he is best-known. Two notable exceptions are “Hard Core,” a cut he wrote for *Motorhead* as a tribute to its singer, Lemmy Kilmeister, and a cover of Dion’s classic “The Wanderer.”

Although “Bastards” may serve as Snider’s final full-length recording, he doesn’t rule out the possibility of the “occasional” soundtrack or compilation song. Regardless, his voice

will remain prominent in the music world: His 3-year-old ’80s-rock radio show, “House Of Hair,” is now syndicated in 85 markets, and for the past year he has also hosted a weekday morning show on WMRQ Hartford, Conn. In addition, he is working on a sequel to his 1998 cult horror film, “Strangeland,” which he wrote, co-produced, and starred in.

“I see myself not only as the next big voice of radio but as the next horror icon,” he says, laughing. “My thought process is, ‘I’ll wake you up in the morning and keep you from sleeping at night.’”

Though Snider’s mind is on the future, Koch will honor his past this fall by releasing a Twisted Sister tribute album, currently scheduled to include such acts as *Anthrax*, *Motorhead*, and *Sevendust*.

The compilation will also include a track by a reunited Twisted Sister—a cover of AC/DC’s “Sin City.”

He realizes the record will likely renew talks of a possible reunion tour for Twisted Sister, another chapter in his life which he says involves unfinished business. “We’re frustrated that a band so ferocious ended with a thud,” he says. “If the opportunity arises to give people a taste of the way it was, understanding that it’s nostalgia, there’s a possibility we’d do it. I wouldn’t mind putting an exclamation point of some sort at the end of our career.”



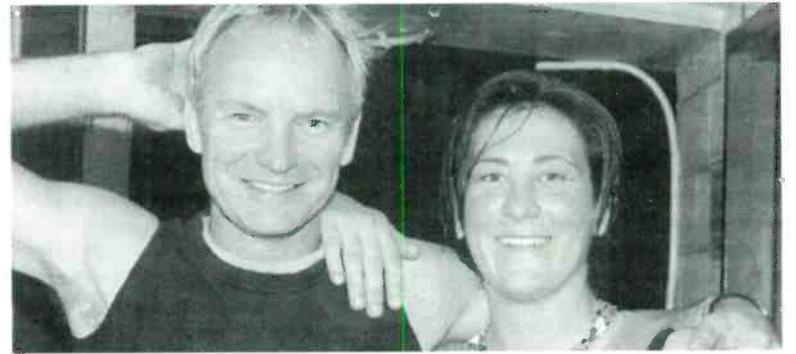
SNIDER

debut, “. . . Baby One More Time.”

“If nothing else happens, I feel like a success because of that song,” he says. “I’ll always be in debt to Britney for all she’s done for me.”

In addition to featuring him on her album, Spears also gave Philip space on her Web site while he was working his album. It was an act of friendship and generosity that has proved to be a key element in generating widespread interest in Philip.

“There are millions of people vis-
(Continued on page 18)



Sting Salutes Lang. High atop Denver’s famed Red Rocks Amphitheatre, Sting, left, gallantly climbed five flights of stairs to congratulate chanteuse k.d. lang after the first of several dates they’re doing together. The shows are a preamble to lang’s imminent headline tour. Warner Bros. is preparing “Consequences Of Falling,” the second single from lang’s critically lauded new album, “Invincible Summer,” for release later this month. (Photo: Whitney Gardner)

Slash’s Snakepit Makes Change Work For Hard-Rocking Koch Set, AC/DC Tour

SLASH AND BURN: “Ain’t Life Grand,” the forthcoming album from *Slash’s Snakepit*, opens with a jump-start to the heart and never lets up. It’s a straight-ahead rock record without a hint of rap, R&B, or funk . . . and that’s just the way *Slash* planned it.

“Musically, I’ve seen all kinds of climates come and go,” says guitarist *Slash*. “All the different fads. *Guns N’ Roses* was the antithesis of what was going on in 1985. That’s the only reason the five of us became what we became. We were so anti-everything else. I haven’t changed any. I just do things the way I do them. It’s against the grain now, but this is what we do.” The album comes out on Koch Records Oct. 10, but the excitement starts Aug. 1 when the band kicks off a tour opening for *AC/DC*.

Slash is aided on the record by vocalist **Rod Jackson**, bassist **Johnny Blackout**, drummer **Matt Laug**, and guitarist **Ryan Roxie**, who has since been replaced by **Kerry Kelly**. All five are credited as songwriters.

The album, recorded almost a year ago, was originally slated to come out on Geffen, which released the first *Slash’s Snakepit* album in 1995.

Slash began recording the new album as Geffen was being subsumed into Interscope. After experiencing some personality conflicts and feeling generally misunderstood at the label, *Slash* says, “I got my record back, I paid them a bit of money, it was an amicable split, and I took off.”

At the same time, he was also switching managers to **Jerry Heller**. “I changed everybody that worked for me. Jerry and I got together with a partner of his and started going to different companies. There’s only four major record companies, and all the cool people got fired. All the cool people went to independent labels. The reason I ended up at Koch is because I know **Cliff Cultreri** [Koch’s executive VP of A&R]. He worked with *Guns* way back when. But it’s still a record company, and I still have to deal with a lot of shit, but they’re very eager to be a domestic label.”

Slash is eager to court success on the new project, but he looks at fame with the wisdom of someone who’s viewed it from the pinnacle. When he looks back on his days of *Guns N’ Roses*, *Slash*, who brings up his former band frequently, says, “It turned into a job. It wasn’t because of the music. It wasn’t because of anything other than **Axl [Rose, GN’R’s leader]** was going one way and the rest of us were trying to get better at what we thought we were good

at. It was hard to get up in front of an audience and say, ‘We’re sorry we’re three hours late. Thanks for showing us your tits on the monitors.’”

And while he may be done with *Guns N’ Roses*, it seems *Guns N’ Roses* is not done with him. “I’ve just been trying to sort out all the fucking miscellaneous bullshit that has occurred with *Guns* over the last several years. Do you know how hard it was for me to quit that band? We’re talking about all the suits and attorneys.” (Indeed, a copyright-infringement suit was filed against the band on June 23 by an Indiana songwriter alleging the band’s 1991 song “Don’t Cry” rips off a song he wrote in 1978.)

“Once the band got really huge, no matter how smart I thought I was, I wasn’t smart enough to keep up with it,” he says. “Thinking it’s going to last forever, playing for 70,000-100,000 people, people get off on it: ‘Talk to Axl lately?’ I don’t think so. It was all a very trying fucking period. I’m just really happy that I can endure all this and fucking finish a record and be excited about going on tour.”

STUFF: *The Who* will kick off a series of U.K. tour dates Nov. 2 in Manchester . . . **Britney Spears, 98°**, **Jessica Simpson**, **Mandy Moore**, **Pink**, and **Vitamin C** are among the acts who will appear on the Teen Choice Awards airing on Fox Aug. 22. The show tapes Sunday (6) at Santa Monica’s Barker Hangar . . . Rhino Records senior VP of A&R **Gary Stewart** was presented with Time Warner’s Andrew Heiskell Community Service Award earlier this summer. The award is presented to a Time Warner employee in recognition of community service. Stewart was honored for his participation with the Liberty Hill Foundation, an organization formed after the 1992 Los Angeles riots, that provides resources and advice to nonprofits looking to improve their communities . . . **Sheryl Crow**, **Don Henley**, and **Lindsey Buckingham** will join **Stevie Nicks** for a Sept. 23 concert at Phoenix America West Arena benefiting the Arizona Heart Institute Foundation . . . After a five-year stint on Capitol Records, **Less Than Jake** has left the label and is getting ready to ink a deal with Fat Wreck Chords . . . Koch Records, which has been on a signing spree lately, will release “Twisted Tenderness,” the third album from **Electronic**, on Sept. 12. **Electronic**, previously on Warner Bros., comprises ex-**Smiths** guitarist **Johnny Marr** and **New Order** vocalist **Bernard Sumner**.



by Melinda Newman

Vanguard's Hiatt Goes Acoustic, Indie, And Online With 'Waters' Set

BY CHRIS MORRIS

LOS ANGELES—John Hiatt's album "Crossing Muddy Waters," which arrives Sept. 26, is innovative on some counts and a return to form by the singer/songwriter on others.

The record is the first acoustic album of Hiatt's 26-year recording career. It will be issued simultaneously to brick-and-mortar retailers by the Santa Monica, Calif.-based indie Vanguard Records and online by Redwood City, Calif.-based EMusic.com.

However, like two of Hiatt's previous albums—his 1987 breakthrough "Bring The Family" and his 1995 set "Walk On," the first of two albums he made for Capitol—the new set was recorded after the musician had parted company with a record label.

Hiatt explains, "We were about three-quarters of the way through a new record for Capitol with [Hiatt's band] the Goners. It's just a great record, and [the label] just didn't quite *get* it. The regime had shifted yet again . . . So we just decided, 'You know what, I don't think this is a good place for us to be right now.'"

Hiatt and his manager, Ken Levitan of Vector Management, secured a release from Capitol and rights to the album then being recorded.

But, Hiatt adds, "once we were officially free agents, Ken said, 'Hey, you want to make an acoustic record?' And I said, 'Yeah, I've always wanted to do that.' Not only that, but people are always asking me, 'When are you gonna make an acoustic record?'"

To that end, Hiatt brought in bassist Davey Faragher and guitarist/mandolinist David Immergluck, whom the singer/songwriter has worked with frequently in the past, and booked a week at engineer Justin Niebank's home studio outside of Nashville, "the next holler over" from Hiatt's home. The musicians ended up finishing the album's 11 tracks in just four days.

Hiatt—whose songs are published by Oval Track Tunes/Careers-BMG Music (BMI)—says he had no shortage of material. "I had an immediate list of about 30 or 40 tunes that I'd written over years that had either fallen by the wayside or through the cracks of various projects or whatever. But also I'd been writing some new stuff since we'd put the rock record on the back burner."

Once the album was completed, Levitan convinced Hiatt that taking the major-label route might not be the best way to go.

"[Levitan] said, 'You know, it's like the Wild West out there right now. Now that all the major labels are out of the music business, there's all kinds of opportunities,'" Hiatt says. "That's just exactly how he put it. He said, 'I know we can find somebody—you can own the master, and they'll just put it out.' What happened was, somehow EMusic came into the picture. He said, 'You know, this is something

brand-new. How does this sound to you?' And he started talking about EMusic doing the record, and doing it online.

"So initially it was just going to be an online kind of thing, and I said, 'Hey, that sounds great, let's do it,'" he continues. "And then Vanguard came into the picture. So it's a deal between the two of them."

Kevin Welk, president of Welk



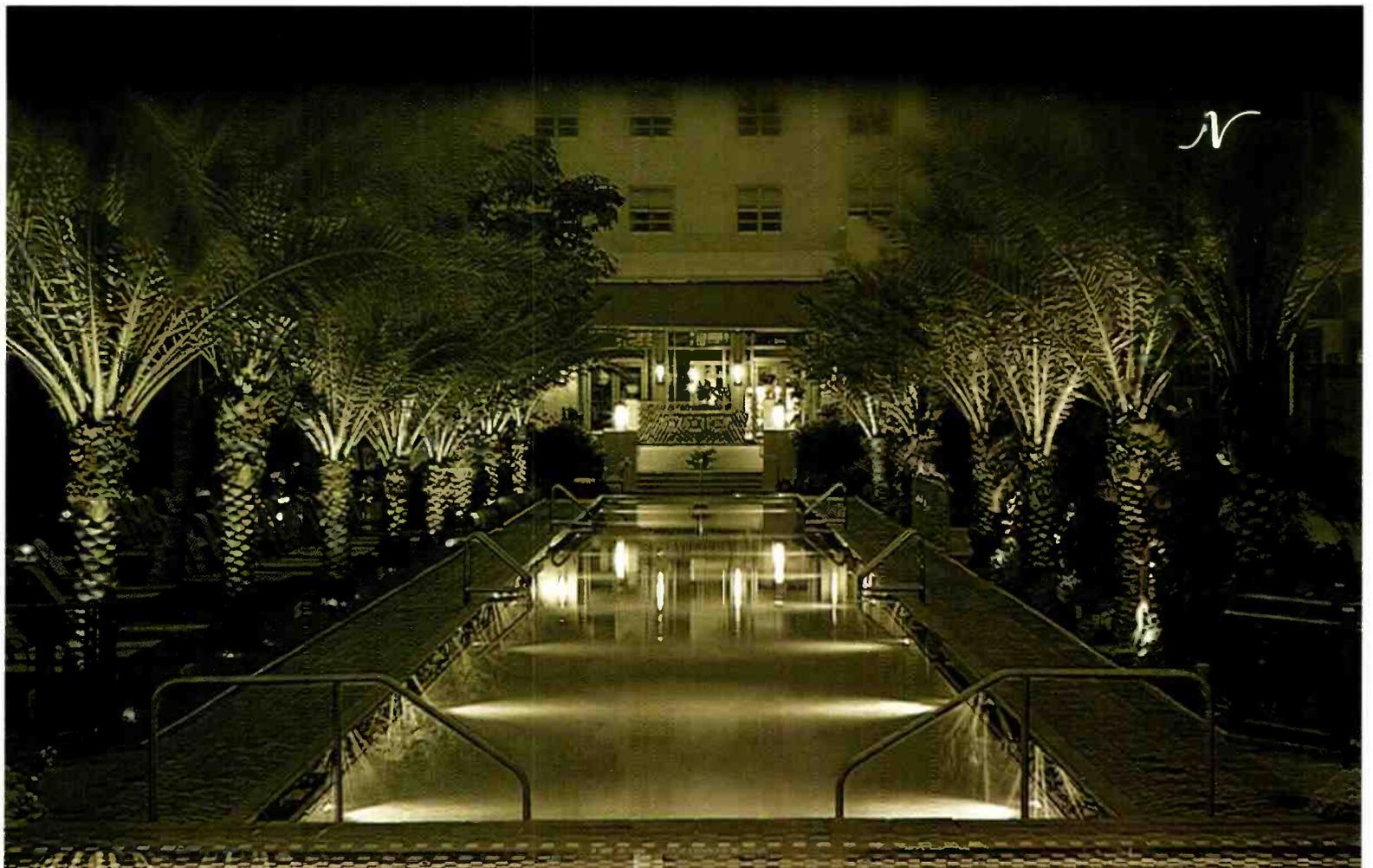
HIATT

Music Group, whose Vanguard imprint licensed "Crossing Muddy Waters" from EMusic, acknowledges that some retailers may take a dim view of the set's availability online.

"I know that retail gets a little scared about what's going on out there, but the reality of the world today is, they shouldn't be scared," Welk says. "We've had many meet-

ings [with EMusic] about this, and the last thing that they want to do is put this out ahead of time. They know that down the road, they have to have a pretty good relationship with retail, and the last thing that they want to do is piss off retail."

Ray Farrell, director of music marketing at EMusic, says, "We saw an opportunity with John Hiatt and (Continued on page 17)



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Jaci Velásquez Polishes 'Crystal Clear' Christian Set On Word

BY DEBORAH EVANS PRICE

NASHVILLE—After a successful foray into the Latin market with last year's "Llegar A Ti," which earned her a Grammy nod for best Latin pop performance, Jaci Velásquez reminds her contemporary Christian music audience of her first love with her new set, "Crystal Clear," due Aug. 29 on Word.

A devout Christian, Velásquez burst on the contemporary Christian music scene as a fresh-faced 16-year-old with her 1996 Myrrh debut, "Heavenly Place." She fast became one of the genre's top new talents, winning the Gospel Music Assn.'s (GMA) new artist award in 1997. Her debut album and her self-titled sophomore effort sold 650,000 and 625,000 units, respectively, according to SoundScan. She won the GMA's song of the year honor in 1998 for "On My Knees."

With "Llegar A Ti" Velásquez topped Billboard's Hot Latin Tracks chart and won the GMA's Dove Award for best Spanish-language recording of the year.

On "Crystal Clear" Velásquez delivers an album targeted to her Christian fan base yet definitely flavored by her Latin music expe-

riences. "We just wanted to make a great record," she says of the album, which was produced by Mark Heimerman (de Talk, Michael W. Smith) and Rudy Perez (Christina Aguilera, Luis Miguel). "When I was recording I was actually sitting in the boardroom with the producer doing the vocals for the songs, because I love to be around people."

In addition to Heimerman and Perez, Velásquez worked on her vocals with producers Brown Bannister and Brent Bourgeois. "It's amazing, the differences in how people work," she says. "Every producer gets the vocal out of each different artist in a different way, and they pulled the vocals out of me."

Velásquez penned two cuts for "Crystal Clear" ("Escuchame" and "You're Not There"), and she says that she enjoyed being more involved in this record. "I got to be part of this record from the very beginning," she says, noting that she was more active in song selection as well as the production. "It was like, 'Let's all look for songs, bring them back, and see what we like.' And with the production, [I wanted] it to be more guitar-driven."



VELÁSQUEZ

The record also represents a change in labels from Myrrh to Word Records. Both are under the Word Entertainment umbrella, but the artist asked to be switched to Word because her A&R director, Judith Volz, was moving to Word. "I had worked with Judith since I was 13," says Velásquez. "I didn't want to be without her."

The first single, "Imagine Me Without You," is already being embraced by Christian radio. "It seems all Christian songs are written from the standpoint of, 'Look how great my life is with [God]. I'm so amazed by all the things you do in my life.' This song was written from the standpoint of, 'I'm going to try and explain my life without you and how it does not make sense. I can't imagine living a day without you.'"

She continues, "'Crystal Clear' is another of my favorite songs. It's a song about falling more and more in love with who God is and what He makes you into. To me, the whole record is truly based on what God's love is about."

The songs on the new album are a reflection of Velásquez's faith, and she hopes they will silence critics who felt she was abandoning Christian music with her expansion into the Latin market. "It's hard when people look at your life and question your beliefs," she admits.

Christian retailers anticipate "Crystal Clear" being one of the fall's best-selling releases. "I think the Jaci album has great potential," says Jeremy Potter, music buyer for the Wheaton, Ill.-based Lemstone chain. "Her audi-

ence has grown over the past year or so. She has a greater fan base than ever as 'Crystal Clear' hits the shelves. This one has more pop quality than her first two English-language releases, a quality that she developed on the Spanish album, which I think was her best to date."

Word VP of marketing Linda Klosterman says Velásquez is "a world-class artist and entertainer. This is a career album for her. Many songs on the record serve as defining moments, such as 'Adore' and 'Just A Prayer Away.'"

According to Klosterman, the retail launch for the record will be "massive," with a strong presence at both Christian and mainstream outlets. "Crystal Clear" will be an enhanced CD that will offer behind-the-scenes footage of the

last year and a half of Velásquez's career. There are also plans to include clips of Velásquez performing the songs "Escuchame" and "Adore."

Velásquez is managed by Mike Atkins and booked by the William Morris Agency. This fall she will embark on a 60-city headlining tour supported by Christian boy band Plus One.

According to the artist, the tour will be aimed at the English-speaking Christian audience but will also include a Latin segment featuring four or five songs in Spanish.

In addition to the tour, Velásquez plans to begin work on her next Spanish album this fall and will be working on a book she hopes "will encourage young people to pursue their dreams."



Nine Days At Rockfest. Jock Weaver, president/CEO of TBA Entertainment, congratulated the members of 550 Music/Epic act Nine Days after a performance at the Hard Rock Cafe Rockfest in Cicero, Ill. Pictured, from left, are Andy Mendelsohn, co-manager of Nine Days; group members John Hampson, Jeremy Dean, Brian Desveaux, Vinnie Tattaneli, and Nick Dimichino; and Weaver.

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND, BEN HARPER & THE INNOCENT CRIMINALS, OZOMATLI	Giants Stadium East Rutherford, N.J.	July 11-13	\$6,145,913 \$45.50	136,895 150,201	Delsener/Slater Enterprises
RICKY MARTIN	Sun Bowl Stadium El Paso, Texas	July 15	\$2,944,760 \$95/\$35	46,045 51,495	SFX Music Group, Stardate Concerts, DMP/CFA
'N SYNC, INNOSENSE, PINK	Three Rivers Stadium, Pittsburgh	July 16	\$2,091,097 \$49.75/\$39.75	48,234 sellout	SFX Music Group
DAVE MATTHEWS BAND, BEN HARPER & THE INNOCENT CRIMINALS, OZOMATLI	Pontiac Silverdome Pontiac, Mich.	July 5	\$2,016,333 \$46.50	43,582 sellout	SFX Music Group, Delsener/Slater Enterprises
'N SYNC	Cinergy Field Cincinnati	July 14	\$1,924,319 \$67.50/\$37.50	39,785 43,038	SFX Music Group
MARC ANTHONY	Miami Arena Miami	July 27-29	\$1,904,880 \$76/\$36	34,095 three sellouts	TNA, SFX Music Group
TATTOO THE EARTH TOUR: METALLICA, SLIPKNOT, SLAYER, SEVENDUST, (HED) PE, SEPULTURA, DOWNSET, NASHVILLE, PUSSY, MUDVAYNE, PUVA, HATEBREED, WORKHORSE, MOVEMENT, FAMOUS, FULL DEVIL JACKET, SYSTEMATIC, ONE MINUTE SILENCE, COLD, AMEN, U.P.O., ESHAM, NOTHINGFACE, RELATIVE ASH	Giants Stadium East Rutherford, N.J.	July 20	\$1,765,050 \$50	36,301 37,500	Metropolitan Entertainment Group
ROGER WATERS	Madison Square Garden, New York	July 11-13	\$1,596,625 \$57/\$37	29,775 two sellouts	SFX Music Group
THE WHO, UNAMERICAN	Jones Beach Theatre Wantagh, N.Y.	July 9	\$1,194,860 \$150/\$85/\$34	14,499 sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Alpine Valley Music Theatre, East Troy, Wis.	July 22	\$1,161,604 \$50.75/\$23.25	35,135 sellout	SFX Music Group

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SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

THE SCORE IS THE FILM: Elizabeth Taylor once said, "Life is just a movie with bad lighting and no music," which begs the question, "How would one score one's life?" That question was answered recently by jazz musician Michael Wolff. In a rare turn of events, Wolff had the opportunity to score a semi-autobiographical film, "The Tic Code" (Lions Gate Films), written by and starring his wife, Polly Draper ("thirtysomething"). The upcoming film chronicles a 12-year-old boy



WOLFF

who is a brilliant musician afflicted with Tourette's syndrome. Wolff, too, has the syndrome, and the unique situation presented similar challenges.

"Usually when scoring a film, you get the completed movie and write the score. In this case, because of the fact that the music is a character and the characters play much of the score in the film, I had to work from the script before the film was shot," Wolff comments. "Then upon completion of the film, as its producer I had to go in and edit and would throw out cues. Many were

shocked that as a composer I would do this. But it helped me learn so much about the process of film scoring and how it must be woven seamlessly into the edited version."

The 15-track CD, released Tuesday (8) on Razor & Tie Records, is a straightforward jazz outing, with Wolff, the Alex Foster Quartet, Thelonious Monk, Cannonball Adderley, and Wayne Shorter. This makes it far more marketable than a typical score album. It also creates an album that all jazz lovers must have, whether they see the film or not. This album could stand alone at radio and retail, instead of the typical scenario where a score album is more a souvenir of the film than an album with a life of its own.

"The album will be promoted to jazz reporters in the industry, as well as doing programs with Borders and Barnes & Noble and other stores with a strong history of doing well with traditional jazz," says Lyle Preslar, VP of marketing for Razor & Tie Records. "We're promoting this as a jazz album, as if there were no film to support it. The fact that there is makes it a plus. Our goal is to expose Wolff and his past and future catalog to consumers."

When asked why Wolff didn't call upon Nancy Wilson, Vesta Williams, or other jazz vocalists for the soundtrack, there is a sense of disappointment.

"We just couldn't fit vocals in, and I really wanted to," he says. "I love Nancy, Vesta, and other great singers and would have loved to have them. We tried. But the movie just didn't have a place for those types of songs."

Wolff is no stranger to the spotlight. Outside of a host of impressive credits as a musician and five albums of his own, as well as a tenure as Wilson's musical director, he appeared nightly on television as the musical director for "The Arsenio Hall Show." All the while, he basically kept his Tourette's hidden.

While many composers will attest that scoring a film can be a painful process, "The Tic Code" proved even more emotional for Wolff.

"Scoring the film was painful, because as I watched the music and the movie develop together, I had a coming-out process about my Tourette's," he says. "I have a mild case and therefore could hide it; now, I don't feel a need to shy away from the fact that it's there. I don't think I'll ever score a more personal film."

After the film promotion dies down, Wolff will immediately begin promoting his new album, "Michael Wolff And Impure Thoughts."

IN THE CRYSTAL BALL: Broadway sensation Linda Eder ("Jekyll & Hyde") recently wowed Los Angeles and New York audiences in breathtaking concert performances that included songs from her upcoming play "Havana" (again written by her husband, Frank Wildhorn). That soundtrack will be coming next year, but in the meantime Darren Higman, VP of soundtracks for Atlantic, says, "There will be a major announcement very shortly about Linda moving into soundtracks. A deal is on the table. It's the obvious next step for her—sing great songs for great movies."

Agreed.

VANGUARD'S HIATT GOES ACOUSTIC, INDIE, AND ONLINE

(Continued from page 15)

a number of other artists to be involved in the record business in a way that would be different from what they were used to in a major deal. Our royalty rate was higher; we could put ourselves in a position where we could help create some kind of an online presence, where we could work with a record label and also share in the profit of that CD.

"Here is an opportunity for us to be tied into something where we had a piece of the action on a physical release, therefore giving us more of an opportunity when we were doing online promotions," he continues.

The full version of "Crossing Muddy Waters" will be made available at the same time as a no-frills MP3 download on EMusic and as a conventionally manufactured CD package with liner notes and art.

Though EMusic commonly offers a full-album download for only \$8.99, Farrell freely admits, "We are offering it in an MP3 format, which isn't really totally up to speed technologically with the sound quality you'd get on a CD. There's no packaging involved. There's certain aspects in the download form that you're missing by not having the physical CD."

Prior to release, EMusic will offer a free promotional Hiatt track

that is not available on the album.

Farrell says. "One of the things that we're going to offer online is a cut from the just recently recorded John Hiatt performance for 'Austin City Limits.' We're going to get a track that isn't being used in the

'Initially it was just going to be an online kind of thing [with EMusic] . . . And then Vanguard came into the picture. So it's a deal between the two of them'

— JOHN HIATT —

actual airing of the television program in October, so that we can have a streaming video song that you can see on both RollingStone.com as well as EMusic. It'll also help promote the show early."

More conventional promotion will also play a role. Hiatt, who is booked by Rob Prinz of Principal Artists Group, will be on the road with the

Goners through September; he explains, "This was a tour we initially booked thinking we'd have this rock record out this summer, which wasn't to be."

Welk says, "We're working right now with Borders to do about six cities, major Borders stores."

Hiatt says, "I'm gonna be out the whole month of October, just folk singing, and then in November and December, Davey and Dave, the two guys that played with me on the record, are gonna join me."

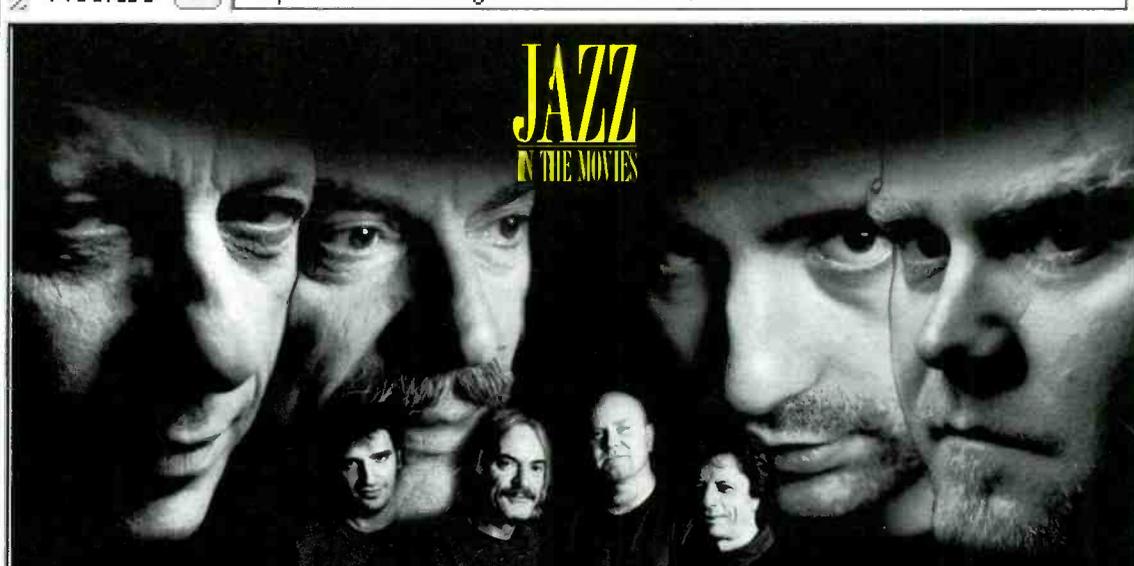
Welk adds that the album will also be aggressively promoted at NPR stations and through the press.

Hiatt's music is being heard in other quarters as well: His song "Riding With The King" has been garnering album rock radio airplay as the title track from the new set by B.B. King and Eric Clapton.

"I was pretty tickled," says Hiatt. "I got a call from Eric, I think it was late winter or early spring, asking me about the song, and could I change a couple of lines to make it a little bit more about B.B., which was a nice thing to do—he could have sung anything. He's a very conscientious guy and wants it to be right. So I rewrote the bridge. I was so thrilled they did it. I thought they did a great job, too."

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	CREED [▲] WIND-UP 13049 (11.98/17.98) [RS]	NO. 1 MY OWN PRISON 28 weeks at No. 1	148
2	2	METALLICA [◆] ELEKTRA 61113/VEEG (11.98/17.98)	METALLICA	468
3	3	BOB MARLEY AND THE WAILERS [◆] ¹⁰ TUFF GONG/ISLAND 84621/IDJMG (12.98/18.98)	LEGEND	580
4	5	'N SYNC [◆] ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	123
5	4	BUENA VISTA SOCIAL CLUB [▲] WORLD CIRCUIT/NONESUCH 79478/AG (12.98/18.98) [RS]	BUENA VISTA SOCIAL CLUB	63
6	—	MEAT LOAF [◆] ¹³ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	226
7	7	BOB SEGER & THE SILVER BULLET BAND [▲] CAPITOL 30334* (10.98/15.98)	GREATEST HITS	301
8	9	PEARL JAM [◆] ¹¹ EPIC 47857* (10.98 EQ/17.98) [RS]	TEN	261
9	13	JAMES TAYLOR [◆] ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	507
10	6	LENNY KRAVITZ [▲] ² VIRGIN 47758 (12.98/17.98)	5	116
11	8	PINK FLOYD [◆] ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1219
12	11	BACKSTREET BOYS [◆] ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	155
13	10	MATCHBOX 20 [◆] ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	178
14	14	DEF LEPPARD [▲] ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	195
15	12	ANDREA BOCELLI [▲] ³ PHILIPS 539207 (12.98/18.98) [RS]	ROMANZA	139
16	43	FAITH HILL [▲] ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	112
17	24	BON JOVI [▲] ⁴ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	57
18	15	JIMMY BUFFETT [▲] ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	476
19	20	TIM MCGRAW [▲] ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	164
20	16	DAVE MATTHEWS BAND [▲] ⁷ RCA 66904 (11.98/17.98)	CRASH	219
21	21	CREEDENCE CLEARWATER REVIVAL [▲] ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	355
22	18	QUEEN [▲] HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	369
23	29	SYSTEM OF A DOWN [●] AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [RS]	SYSTEM OF A DOWN	38
24	17	AC/DC [◆] ¹⁶ EASTWEST 92418/VEEG (11.98/17.98)	BACK IN BLACK	316
25	31	JO DEE MESSINA [▲] ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	124
26	19	TOM PETTY AND THE HEARTBREAKERS [▲] ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	329
27	25	ABBA [▲] ¹ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	173
28	32	BEASTIE BOYS [▲] ⁸ DEF JAM 527351/IDJMG (6.98/11.98)	LICENSED TO ILL	435
29	26	SUBLIME [▲] ⁷ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	200
30	23	DAVE MATTHEWS BAND [▲] ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	97
31	39	STYX [●] A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	40
32	22	METALLICA [▲] ⁷ ELEKTRA 60812/VEEG (11.98/17.98)	...AND JUSTICE FOR ALL	534
33	30	AC/DC [▲] ² EASTWEST 92215/VEEG (11.98/17.98)	LIVE	124
34	28	METALLICA [▲] ⁵ ELEKTRA 60439/VEEG (11.98/17.98)	MASTER OF PUPPETS	479
35	33	DMX [▲] ³ RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	113
36	41	SAVAGE GARDEN [▲] ⁶ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	162
37	40	JOHN MELLENCAMP [▲] MERCURY 536738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	80
38	42	VAN MORRISON [▲] ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	478
39	38	EAGLES [▲] ⁷ GEPFEN 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	249
40	37	BROOKS & DUNN [▲] ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	126
41	34	AL GREEN [▲] HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	106
42	45	FLEETWOOD MAC [▲] ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	407
43	46	GUNS N' ROSES [◆] ¹⁵ GEPFEN 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	470
44	44	EAGLES [◆] ²⁶ ELEKTRA 105*/VEEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	300
45	36	METALLICA [▲] ⁴ MEGAFORCE/ELEKTRA 60396/VEEG (11.98/17.98)	RIDE THE LIGHTNING	444
46	—	ELTON JOHN [◆] ¹⁵ ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	GREATEST HITS	461
47	47	DR. DRE [▲] ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	96
48	49	DAVE MATTHEWS BAND [▲] ⁵ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	212
49	35	LINDA RONSTADT [▲] ⁵ ASYLUM 106/VEEG (7.98/11.98)	GREATEST HITS	97
50	—	LIMP BIZKIT [▲] FLIP 490124/INTERSCOPE (11.98/17.98) [RS]	THREE DOLLAR BILL, Y'ALL	116

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

Artists & Music

PHILIP EMPHASIZES VOICE NOT PHYSIQUE

(Continued from page 14)

iting her site on a regular basis. Being endorsed by Britney was a tremendous boost to Don's project before it was even complete," says Kim Kaiman, director of marketing at Jive. "It created anticipation from an enormous audience."

Kaiman says that the opportunity resulting from the Spears connection allowed the label to gradually leak bits of Philip's album and photos of him to the public via the site and personal appearances, as well as to set up appearances at malls across the U.S. "Girls instantly loved him," she notes.

The artist gained additional exposure from the inclusion of the infectious "Sugar" (which deftly samples a piano line from "ABC" by the Jackson 5) on the soundtrack to the film "Drive Me Crazy."

From there, press interest in Philip accelerated. Youth-driven publications like Teen People have been among the early supporters of the artist, though interest is now spreading to more music-intensive magazines.

Upon the radio release of "You Make Me Love You . . . More" June 27 (the track went to retail July 18), Philip embarked on a promotional tour, during which Kaiman says, "He was absolutely mauled by kids. They're reacting to this record in a big way."

The cut has been gradually gathering support from top 40 stations that include WHYI (Y-100) Miami. It has also been building interest from retailers, who agree that teens are responding to Philip.

"He's a little more edgy than some of the other teen-oriented acts out there right now," says Marlon Cretation, manager of Record Kitchen, an indie outlet in San Francisco. "That will work to his benefit. He's standing apart from the rest."

Simultaneous to working the project stateside, Jive has worked the project internationally. As a result, Philip has been dividing his time almost equally between promotion at home and abroad—although growing interest in the artist in markets like the U.K. and Asia may eventually absorb more of his time.

"The interesting thing about this project is that it's showing signs of breaking in a fashion similar to Backstreet Boys, in that he seems to be breaking in Europe first," Kaiman says. "That's a great thing. Our intention is for Don to be a massive global artist."

The label is also intent on Philip being among the rare few solo male artists to emerge in an area of pop music that's been saturated by boy bands. That's a goal shared by the artist's manager of nearly three years, Scott McCracken.

"It would make sense for Don to break in that area," says McCracken. "His vocal ability is significant. He's charming and charismatic. Most important, Don has a vision for himself. He knows where he wants to go, and that's backed by a passion so intense that you're inspired to work twice as hard to make things

happen on his behalf."

For Philip, part of that passion is the result of having been in the music business since his early teenage years. Although he refrains from getting into too much detail, the singer notes that he got into "situations that were deceptive. Let's just say that I've met every snake in the forest."

And while he says the road to Jive Records was "a tough one," the success he's earned so far has been all

the sweeter.

"I'm proving to myself, if no one else, that I may be knocked down for a minute, but I always come back swinging. I'm doing everything on my own terms right now."

That includes approaching every aspect of his career with brutal honesty. "Even when I'm singing a nice, little love song, I'm singing it as a person who has been through it all. I'm being real at all times. In the end, that's what matters most."



Precious People. British pop act Precious is preparing for the release of its Capitol debut, due in the fall. The group has already scored two top 10 U.K. hits, "Rewind" and "Say It Again." The latter will be the first U.S. single. Pictured, from left, are group members Jennie Frost and Sophie McDonnell; labelmate Oscar de la Hoya; and group members Louise Rose, Kelli Clark-Sternberg, and Anya Lahiri.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®	
			AUGUST 12, 2000	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	BOOK I
2	1	47	DIDO ARISTA 19025 (10.98/16.98)	NO ANGEL
3	3	16	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
4	6	8	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
5	5	16	S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
6	8	2	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
7	4	17	WESTLIFE ARISTA 14642 (11.98/17.98)	WESTLIFE
8	7	15	ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
9	NEW		MR. MARCELO (FROM THE GHETTO) TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98)	BRICK LIVIN
10	20	5	NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
11	19	13	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
12	13	69	STATIC-X WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
13	15	17	SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
14	10	2	THE KINLEYS EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98)	II
15	23	5	TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
16	17	2	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
17	21	8	BT NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
18	32	11	NICKELBACK ROADRUNNER 8586 (8.98/13.98)	THE STATE
19	NEW		FINGER ELEVEN WIND-UP 13055 (16.98 CD)	GREYEST OF BLUE SKIES
20	14	2	KINA DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
21	9	2	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
22	11	5	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
23	25	9	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
24	36	7	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
25	NEW		BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG (17.98 EQ CD)	OUTBOUND

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
26	44	3	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
27	24	7	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
28	16	17	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
29	26	4	LOUIE DEVITO E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
30	30	6	PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
31	27	16	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
32	45	4	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
33	34	13	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
34	31	12	OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
35	40	7	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
36	28	6	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
37	38	13	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
38	37	22	NOBODY'S ANGEL HOLLYWOOD 162184 (8.98/12.98)	NOBODY'S ANGEL
39	42	5	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
40	29	5	RICHARD ASHCROFT VIRGIN 49494 (11.98/16.98)	ALONE WITH EVERYBODY
41	22	5	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL
42	39	2	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450042/INTERSCOPE (10.98/16.98)	HARD RAIN DON'T LAST
43	33	24	SHELBY LYNNE ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
44	NEW		MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
45	NEW		BAHAMADIA GOODVIBE 2021*/ATOMIC POP (8.98 CD)	BB QUEEN
46	48	31	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
47	NEW		KOOL KEITH FUNKY ASS 30014/THRESHOLD (11.98/16.98)	MATTHEW
48	RE-ENTRY		DOPE FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
49	RE-ENTRY		HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
50	RE-ENTRY		ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS

POPULAR UPRIISINGS

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

FRENCH 'TOURIST': The French ambient/electronic movement has produced hit acts on the Heatseekers chart with albums from **Air**, **Dimitri From Paris**, and **Daft Punk**. Now poised to

album, "Tourist," is due for a U.S. release Sept. 12 on Blue Note Records. The artist's 1995 album, "Boulevard," has sold more than 200,000 copies worldwide, according to Blue Note.

Navarre says of the "Tourist" album, "The whole record will be a continuation of my work with machines and sampled sounds. I'm not a musician. I'm best with a computer mouse."

Despite his admitted fondness for making computer-generated music, there are live musicians on the album: trumpet player **Pascal Oshé**, keyboardist **Alexandre Destrez**, saxophonist and flute player **Edouard Labor**, and percussionist **Edmondo Careiro**.

ON THE HORSE-POWER TRAIL: Alternative roots band **16 Horsepower** will launch a U.S. tour Sept. 12, the same day that its album, "Secret South," is released in the U.S. on Razor & Tie Records. The set has already been released in England.

16 Horsepower tour dates include Sept. 12 in Englewood, Colo.; Sept. 14 in Min-



R&B Ingenue. Shola Ama won the 1998 Brit Award for best female solo artist. Her second album, "In Return," is due Sept. 26 on Freak Street/Warner Bros. Records. She says her songs have a "British and American R&B sound." Ama co-wrote songs on the set with David Foster and Babyface, among others.

neapolis; Sept. 15-16 in Chicago; Sept. 19 in Detroit; Sept. 21 in Philadelphia; Sept. 23 in New York; and Sept. 27 in Nashville.

COLE'S COOL JAZZ: Jazz saxophonist **Steve Cole's** latest album, "Between Us" (Atlantic Records), debuted at No. 8 on the Top Contemporary Jazz Albums chart in the Aug. 5 issue. His previous album, 1998's "Stay Awhile," was a No. 13 hit on that chart. Cole will be performing in the U.S. on select dates, including Friday (11) in Indianapolis and Saturday (12) in Chicago.

ROCK ISLAND: Hard rock band **Isle Of Q** has been getting exposure for "Little Scene," the first single from the group's self-titled debut album, released July 25 on Universal Records. "Little Scene" has already racked up early airplay at rock stations WYSP Philadelphia; KIRO Colorado Springs, Colo.; KRXX Sacramento, Calif.; and WLZR Milwaukee. The song is No. 39 on this issue's Mainstream Rock Tracks chart.

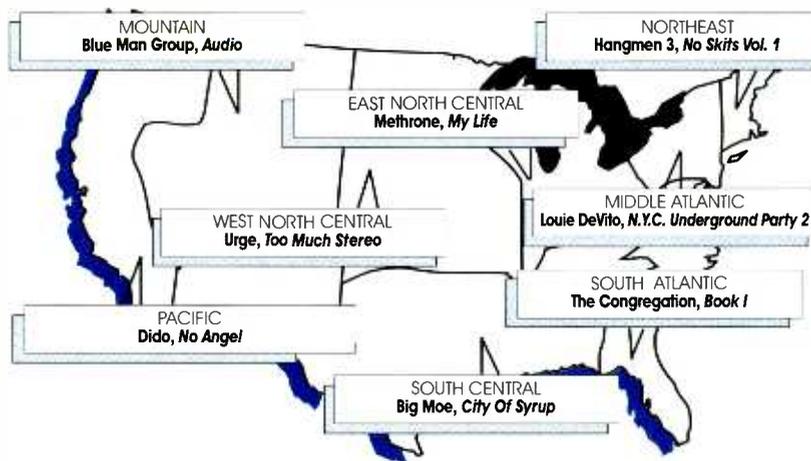
Isle Of Q is currently on a U.S. tour with dates that include Aug. 17 in Beach Haven, N.J.; Aug. 23 in Hartford, Conn.; Aug. 25 in Pittsburgh; Aug. 26 in



Rock'N'Roll Heir. Singer/songwriter **Sally Taylor** may be the daughter of James Taylor and Carly Simon, but she's determined to make her own way in the music business. Taylor has developed her own style of sassy folk/roots music, as displayed in her second album, "Apt. #6S," due Sept. 12 on What Are Records? The singer, who says she counts her band members among her best friends, adds, "I love touring, performing, and seeing the country." Taylor's U.S. tour includes a Sept. 3 date in San Francisco.

Detroit; Aug. 31 in Norfolk, Va.; Sept. 2 in Myrtle Beach, S.C.; and Sept. 5 in Jacksonville, Fla.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Blue Man Group <i>Audio</i>	1. Hangmen 3 <i>No Skits Vol. 1</i>
2. Eric Heatherly <i>Swimming In Champagne</i>	2. Dido <i>No Angel</i>
3. Rascal Flatts <i>Rascal Flatts</i>	3. S Club 7 <i>S Club 7</i>
4. Nina Gordon <i>Tonight And The Rest Of My Life</i>	4. Nina Gordon <i>Tonight And The Rest Of My Life</i>
5. Static-X <i>Wisconsin Death Trip</i>	5. Bumpy Knuckles <i>Industry Shakedown</i>
6. BT <i>Movement In Still Life</i>	6. David Gray <i>White Ladder</i>
7. The Kinleys <i>II</i>	7. Jill Scott <i>Who Is Jill Scott? Words And Sounds Vol. 1</i>
8. Dido <i>No Angel</i>	8. Guster <i>Lost And Gone Forever</i>
9. The Union Underground <i>...An Education In Rebellion</i>	9. BT <i>Movement In Still Life</i>
10. Young Dubliners <i>Red</i>	10. U.P.O. <i>No Pleasantries</i>

join that movement, but with more of a jazz flair, is **St. Germain**, also known as **Ludovic Navarre**. St. Germain's latest al-

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ JIM BRICKMAN

My Romance: An Evening With Jim Brickman

PRODUCERS: Jim Brickman, David Pringle
Windham Hill Records 01934-11557

Pianist Jim Brickman originally filled the solo piano void at Windham Hill Records between George Winston albums, before tapping into a new, more mainstream audience. Although categorized as new age, Brickman is really a middle-of-the-road musician, the Stepford pianist with easily digestible melodies and harmonies dripping with sweetness. In case you didn't pick that up from his solo piano works, he's been collaborating with like-minded vocalists. The title track to "My Romance" features Donny Osmond and Olivia Newton-John. Along with Brickman, they could be digitally dropped into Lawrence Welk broadcasts without anyone blinking an eye. Other guests include smooth jazz stalwarts Dave Koz on saxophone and keyboardist David Benoit. Brickman delivers sentimental favorites, including "Picture This" and "By Heart" (sung by Anne Cochran), with a congratulatory zeal.

★ JEFF ARUNDEL

Mood Ring

PRODUCERS: Charley Drayton, Jeff Arundel
Zinc Records 4444

With three acoustic-laced albums under his belt—"Walking In The Dark," "Compass," and "Ride The Ride"—singer/songwriter Jeff Arundel arrives at his fourth album with a slightly altered musical palette, which could very well explain the album's wickedly retro title. Produced by the artist and Charley Drayton (the B-52's, Divinyls), "Mood Ring" spotlights classic rock rhythms, hooky melodies, smart lyrics about the ins and outs of love, and sweet vocals that border on soulful. With Drayton by his side, Arundel's delivery and overall sound come across as much more honest, more emotional, yet without losing any of the gritty quality of previous recordings. In doubt? Investigate album tracks like "Scared To Change," "Wonderland," "Someday," and the opening track, "Know What I Know." This is powerful stuff, kids. If there were a male version of Lilith Fair, Arundel would qualify to be one of its star attractions. Contact Zinemusic.com.

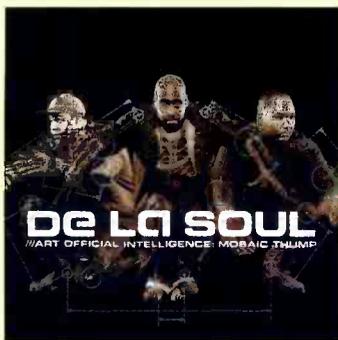
VARIOUS ARTISTS

The Powerpuff Girls: Heroes & Villains

PRODUCERS: Mark Mothersbaugh, Robert Casale
Rhino Records R2 75848

It's fitting that one of the hippest cartoon series on television, Cartoon Network's "The Powerpuff Girls," would inspire one of the coolest soundtracks of this or any year: Powerpuff Girls Blossom, Bubbles, and Buttercup are pint-sized superheroes who are constantly being excused from Pokey Oaks Kindergarten so they can save the world—well, their home turf, anyway, the perpetually monster-plagued

SPOTLIGHT



DE LA SOUL

Art Official Intelligence: Mosaic Thump

PRODUCERS: various

Tommy Boy 1361

As consistent as death and taxes, De La Soul can always be counted on to take hip-hop listeners to the next level. The trio once again succeeds in doing so with "Art Official Intelligence: Mosaic Thump," the fifth album in an illustrious 11-year career. Serving as volume one of a three-part "Art Official Intelligence" set, this album showcases De La Soul's more playful side while maintaining the group's intelligent, witty lyrics. Posdnous, Dave (formerly known as Trugoy the Dove), and Maseo—also known as Plug 1, Plug 2, and Plug 3, respectively—lead off with the infectious "Oohh." The radio-ready track employs a thick bassline and clever wordplay as driving forces and, with a little assistance from Redman, could very well be the beginning of some long-overdue commercial success for the act. The New York trio, known for summertime anthems like "Saturday," offers the easygoing "Thru Ya City," featuring D.V. Alias Christ. The group gets serious with Posdnous' analysis of hip-hop on the horn-drenched "Declaration" and Maseo's anti-gun-themed "U Don't Wanna B.D.S." With guest spots from Busta Rhymes, Beastie Boys, and the Alkoholiks, De La Soul proves that being smart and steady wins the hip-hop race.

city of Townsville. "Heroes & Villains" employs just such a story line, with the girls going up against arch-nemesis Mojo Jojo, a genius simian with a distinct crabby streak. Brief bits of dialogue, featuring character voices from the show, link 13 tracks by a striking assortment of quirky alt-rockers (Apples In Stereo, Bis, the Sugarplastic) and their progenitors (Devo, Shonen Knife, Frank Black); acts appearing here are favorites of series creator Craig McCracken. Particularly engaging are the theme songs for each girl, with the standout being Dressy Bessy's buoyant, old, and dreamy "Bubbles." Here's one soundtrack that, while nominally for kids, will hook the musically adventurous as well.

VARIOUS ARTISTS

25 All-Time Greatest Bubblegum Hits

PRODUCERS: various

Varèse Sarabande 302 066 132

With teen pop dominating the charts and radio playlists, it was only a matter of time until somebody got the smart idea to take a step back in time and compile yesterday's prepubescent hits for today's baby boomer contingent. Those somebodies are Cary E. Mansfield and Bill Pitzonka, who conceived and produced this fun collection. The package, which spans 1967-71, features 11 top 10 sugar-coated gems, three of which topped The Billboard Hot 100 (the Monkees' "I'm A Believer," the

SPOTLIGHT

JO DEE MESSINA

Burn

PRODUCERS: Byron Gallimore, Tim McGraw

Curb 77977

In her feisty, stylish manner, Jo Dee Messina has in many ways come to define the contemporary country diva. Her albums show steady maturation while remaining true to a style that has made her one of the format's most dependable hitmakers. On "Burn," her third release, she hits some familiar ground on tracks such as "Dare To Dream," which echoes the "go for it" zeal of "Heads Carolina, Tails California," and "These Are The Days," which captures the optimism of "I'm Alright." To her credit, rather than rely on the fluffly, poppier fare of some of her peers, Messina often chooses to serve up her love



songs with edgy, rock-oriented flair—good examples include "Closer" and "If Not You." Similarly, instead of an over-wrought string session, a lilting acoustic melody does much of the work in bringing across the set's "event" song, an uplifting duet with Tim McGraw called "Bring On The Rain." Much of the key to Messina's success has been her engaging personality and great material, and both are here in abundance.

Archies' "Sugar Sugar," and Dawn's "Knock Three Times"). It also spotlights such forgotten jewels as Sweet's "Funny, Funny," Robin McNamara's "Lay A Little Lovin' On Me," Street People's "Jennifer Tomkins," and Salt Water Taffy's "Finders Keepers." Also included are previously unreleased CD tracks by Saturday morning faves Josie & the Pussycats ("Every Beat Of My Heart") and the Banana Splits ("Wait Till Tomorrow").

VITAL REISSUES

WOODY GUTHRIE

Dust Bowl Ballads

ORIGINAL PRODUCER: Woody Guthrie

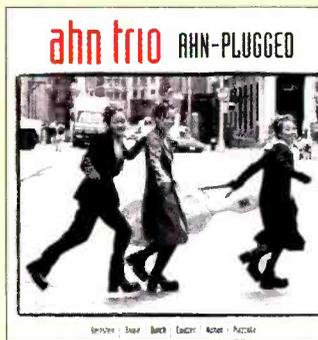
REISSUE PRODUCERS: Rob Santos, Nora Guthrie,

Glenn Korman

Buddha/BMG 74465 99724

Woody Guthrie's "Dust Bowl Ballads," recorded in 1940, is one of the pinnacles of recorded Americana, not to mention a prime example of politically charged folk art. While steeped in the front-porch storytelling tradition, Guthrie's songs are leagues away from mere entertainment. His goal was to move listeners to action, hoping that the firsthand tales would persuade the government and the public that his fellow poor Oklahomans—who were fleeing their dry state in search of greener grass in California—may be "hated and disgusted but can still be trusted." Along with his hero John Steinbeck, Guthrie helped open the eyes of the nation to the Okie plight, and the power of his songs would eventually influence more than one generation of socially conscious

SPOTLIGHT



AHN TRIO

Ahn-Plugged

PRODUCER: Max Wilcox

EMI Classics 7243-5-57022

EMI has split its bets with photogenic female piano trios, offering the well-bred Caucasians of the Eroica Trio for those fond of uptown girls and the trendy Asian sisters of the Ahn Trio for those with more downtown tastes. Both musically and sartorially, the Ahns have it over the Eroicas with their second EMI set, "Ahn-Plugged." The group's more contemporary spirit even makes up for the excess cuteness of the album package and occasionally wan playing. The disc's key asset is its inspired repertoire mix. It includes three works written for the trio (two by young Henji Bunch and a very melodious one by Eric Ewazen); two arrangements of classic, if overplayed, Astor Piazzolla tunes; Leonard Bernstein's songful, early Piano Trio; and a Michael Nyman transcription from "The Piano" (done especially for the Ahns by the composer); and a game take on "This Is Not America," the haunting theme to the movie "The Falcon And The Snowman" by David Bowie and Pat Metheny.

R & B / HIP-HOP

MAJOR FIGGAS

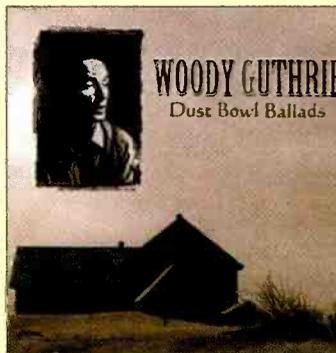
Figgas For Life

PRODUCERS: various

RuffNation/Warner Bros. 47749

From Patti LaBelle to Gamble & Huff, Philadelphia has always been known for its rich musical history. RuffNation-signed Philly loyalists Major Figgas look to continue that tradition with their debut set, "Figgas For Life." Consisting of seven MCs—Spade, Dutch, Bianca, Bumpie J, Gillie da Kid, Ab Live, and Rolx—the group gets off to a fair enough start with

singer/songwriters, from Bob Dylan and Bruce Springsteen to John Mellencamp and Billy Bragg. The stark recordings have been effectively remastered, and the well-produced booklet features many vin-



tage photographs, a brief essay by Dave Marsh, and Guthrie's original liner essay—a delightful period piece.

SPOTLIGHT

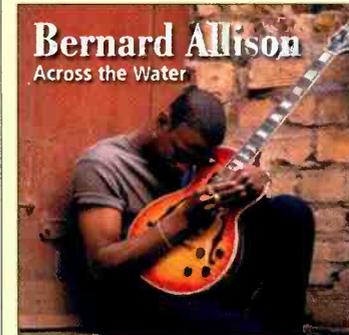
BERNARD ALLISON

Across The Water

PRODUCER: Jim Gaines

Tone-Cool 1178 A

When "Across The Water" streets Tuesday (8), count that as day one of Bernard Allison's rise to the peak of the Top Blues Albums chart. The album is weighted in favor of blues/rock tunes, and a crossover into rock airplay seems not only possible but likely to be successful. At 34 years old, Allison is a consummate blues guitarist, vocalist, and songwriter. Learning from the best (his dad, the great Luther Allison), Allison has paid his sideman dues with Koko Taylor's band, and now he's the man himself. Although he plays with the power and majesty of his father, Allison stands in nobody's shadow on



"Across The Water." The blistering blues/rock of "I Just Came Back To Say Goodbye," the natural funk of "Meet Me Halfway" and "Higher Love," the bluesy Hendrix riffage of the title track, and the fervent guitar solo on the slow blues burner "I've Been Down" display the many voices of a player who's solid in his groove and who will certainly have an impact on the modern blues idiom.

"Yeah That's Us," a xylophone-drenched track that highlights the members' lyrical flow. A potential single is the revenge-oriented "You Didn't Feel Me Then," which features Kenny Whitehead. Like recent "he said, she said"-themed tracks, Figgas read the riot act to the females who didn't want them when they weren't rising stars. The album features great production from beatsmiths like Dean Murder, Darnell Marshall, and TL. Unfortunately, the album suffers as similar themes are repeated too often. In the end, the Figgas deliver your standard rap album. It's full of boasts and bombast, but it doesn't bring anything new to the table.

COUNTRY

▶ LUKE REED

Corridos—Story Songs Of The Old West

PRODUCERS: Robby Turner, Luke Reed

Blue Hat Records 9710

As authentic and soothing as a West Texas breeze, Luke Reed makes an auspicious debut on indie Blue Hat. *Corridos* are Mexican story songs, and, indeed, there is a big tip of the hat here to south-of-the-border theming and musicality. With plenty of Old West imagery like sagebrush, canyons, sidekicks, adobes, and, of course, horses and cattle, "Corridos" is the real deal. More Marty Robbins than Roy Rogers, the disc opens with the Texas swing of "Blue Mesa" and covers plenty of prairie before wrapping with "Cowboy Church." Other key tracks include "Adobe Walls," which is all languid western lounge; "Spanish Rose," which brims with barely contained passionate

(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 Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.), Bradley 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), Leila Cobo (Latin).

(Continued from preceding page)

urgency; "Land Of Mañana"; and "Remember The Eagle," which is further enhanced by some guesting by Waylon Jennings. Well-performed and relaxed, "Corridos" is an incredibly worthy addition to the genre.

VALERIE DELACRUZ

They'll Never Know

PRODUCER: Mark Oliverius
Relentless 1739

For those who like their country music served up with a healthy dose of syrup, DeLaCruz fits the bill. For the most part, this is well-executed country pop, with the emphasis on pop. Some peppy fiddle on "That's Why I Like Your Love" and a nice acoustic guitar setup to "Hey! That's My Kiss" are about it for country instrumentation. In fact, most of the material is fitted with a piano or ultra-soft rock guitar base. DeLaCruz has good range as a vocalist and is a capable lyricist, though a bit sappy at times. "They'll Never Know" is a string-laden ballad that sits squarely in AC territory, and "My Girlfriend's Quilt" seems heartfelt and has effective and personal imagery. Indeed, much of the album has a girl-talk tone that almost feels as if one is listening in on someone else's private conversation. DeLaCruz's vocals are a little too low in the mix on some songs, and she may be a little tentative in her delivery at times, but when she turns it loose, it works.

LATIN

LUCERO

Mi Destino

PRODUCERS: Ric Wake, Rafael Perez Botija, Ray Contreras, Jimmy Greco
Sony Discos 84045

On her first outing for Sony Discos, singer/actress Lucero works with a mixed bag of producers, ranging from Ric Wake to Rafael Perez Botija, to deliver an album that is younger-sounding and more dance-oriented than her previous fare. The tone is set by the syncopated, catchy first track, "No Puedo Mas," which is also included here in its original English-language version, "Don't Waste My Time." There is some standard balladry, including the rather sweet "Cada Latido," but the prizes on this disc are tracks like the funk-infused "Prisionera" and the disco-tinged "Nadie Me Quiere Como Tu." Certainly nothing new, but new for Lucero, whose fine contralto makes it pleasant. She also makes a first attempt at songwriting, penning the lyrics to a couple of tracks, including "Mi Destino Eres Tu," the theme to her new soap opera.

WORLD MUSIC

CHARIVARI

I Want To Dance With You

PRODUCER: Peter Schwarz
Rounder 82161-6091

Charivari is the Cajun word for a party that comes to your house and won't go away, which is something that can actually happen around Mamou, La. For those not blessed by this social custom, there's this album, from the outstanding Cajun group Charivari, which might well get into your CD player and refuse to go away. Led by stylish fiddler Mitchell Reed, nonstop accordionist Zach Huval, and vocalist/guitarist Randy Vidrine, Charivari is a delight. The group's got a handle on the traditional sound and a knack for writing originals built on that tradition, and their collective energy is an inspiration. Listen to the members fly on "Kissell's Reel," "Arc De Triomphe Two-Step," and "Jolie Bassette." Charivari will waltz you with the title track and "Le Derniere Fois" and stop off on the bluesy side of Cajun with "Femmes," led by Reed's soulful fiddle. This is superior Cajun music, meant to drive you onto the dancefloor, performed with an equal measure of passion and finesse.

BLUES

ROBERT LOCKWOOD JR.

Delta Crossroads

PRODUCER: Joe Harley

Telarc Blues 83509

This disc comprises 16 prototypical Delta blues songs, as performed by Robert Lockwood Jr. and his 12-string guitar. That's all a body needs for a good country blues session. Lockwood is renowned for his boyhood association with the legendary Robert Johnson. The two had Lockwood's mother in common, but they also shared a love for blues guitar. Johnson, of course, is long gone, but Lockwood has endured—lucky for us, because his acoustic stylings remain a direct link to the elemental Delta blues. For this, his Telarc debut, Lockwood reprises a number of Johnson originals, including "I Believe I'll Dust My Broom," "Love In Vain Blues," "Stop Breakin' Down," and "32-30 Blues." He covers "Keys To The Highway," "C.C. Rider," and "Mean Mistreater Mama," among others, and works several originals, such as "Run Your Mama" and "My Woman Came Walking Down." This is as uncluttered as the blues can get, but the unassuming elegance of Lockwood's style makes the experience special.

CLASSICAL

J.S. BACH: Trio Sonatas

The Purcell Quartet

PRODUCER: Martin Compton

Chandos 0654

There has never been a better time to delve into Bach than in this anniversary year, with its profusion of new and reissued recordings of the master's timeless, peerless oeuvre. Complete editions and grand cycles have dominated most discussions, but there have also been some wonderful single discs—such as this set of Trio Sonatas by London's wonderful Purcell Quartet. Many chamber arrangements of the Trio Sonatas (originally written for organ) include recorders or other wind instruments, giving the music a brighter, more bumptious feel. This group of two Baroque violins, viola da gamba, and harpsichord—playing transcriptions by the gambist, Richard Boothby—lends the works an intimate, singing quality apt for continuous listenings. The lush, lustrous recording helps the Purcell versions seem like definitive chamber takes on these pieces. The English Chandos label is distributed in the U.S. by Koch.

CONTEMPORARY CHRISTIAN

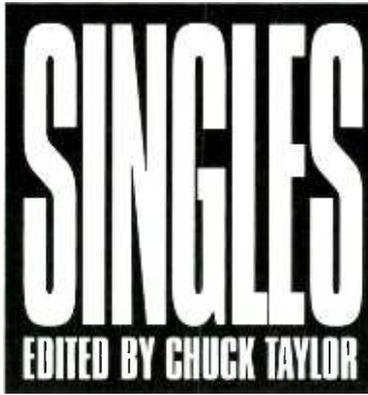
EARTHSUIT

Kaleidoscope Superior

PRODUCER: David Leonard

Sparrow SPD 1735

In its press kit, Earthsuit proudly claims that its music defies easy categorization. A frequently made claim among newcomers, for sure, but in this case, the declaration is absolutely true. On the first listen to this sonically aggressive, stylistically varied album, that diversity is a tad unsettling. However, what this quintet may lack in focus, it more than makes up for in musical creativity. Combining elements of reggae, jazz, rock, and techno, the band has absolutely no qualms about slamming together differing styles within the same song. Produced by David Leonard (Indigo Girls, John Mellencamp), "Kaleidoscope Superior" should find a ready audience among Christian fans who appreciate a broad musical palette. Among the stand-out cuts are "One Time," "Sky Flashings," "Whitehorse," "Osmosis Land," and "The Shine." The end result is an intriguing debut from five young musicians who honed their skills in a coffeehouse on New Orleans' famed Bourbon Street—not the usual birthplace for a Christian band.



POP

CLEOPATRA U Got It (3:23)

PRODUCERS: Mikkel S.E., Hallgeir Rustan,

Tor Erick Hermansen

WRITERS: M. S.E., H. Rustan, Cleopatra

PUBLISHERS: Sony/ATV Songs/EMI Blackwood, BMI

REMIXER: Darryl James

Maverick 100231 (CD promo)

As the intro proceeds here, it sounds a little like . . . uh-oh, could it be another . . . no, wait, thank the high heavens, here's an R&B-flavored pop track that *doesn't* sound like a Destiny's Child rip-off. Perhaps that's because sister trio Cleopatra hails from the U.K., where production remains more than a one-trick pony. Those with sharp memories may remember the act's "Cleopatra's Theme" from 1998, but on this crackling good debut from the upcoming "Steppin' Out," the girls have shown tremendous growth—and have a song that would so freshen the harpsichord-riddled airwaves of U.S. radio. On the album version, members Zainam, Cleopatra, and Yonah breeze through this harmonic number as

NEW & NOTEWORTHY

SISTER 2 SISTER Sister (no timing listed)

PRODUCERS: Joe Muscat, Pam Resnick

WRITERS: not listed

PUBLISHER: not listed

C2/Columbia 15053 (CD promo)



Most every record label has at least one fresh-faced, female-driven ensemble working its way to radio these days—many of them quite talented with songs that would definitely do the summer airwaves justice. But few are actually making their way onto the charts. C2/Columbia's bid, the charming Aussie teen duo of Christine and Sharon Muscat, are armed with a mighty artillery: a killer pop tune about the joys of sisterhood (which, of course, can be generalized into an anthem about friendship), snappy production, and strong vocal performances from both young ladies. Already, the act is on the road as part of Nickelodeon's All That Music & More Festival 2000 and—soon—as an opening act for the ubiquitous Britney Spears. They're already flying high at home and in the U.K., and a warm response from pop programmers here is all it would take to propel these two to glory. Please give it a listen.

if they're waving happy dust into the air. Mikkel S.E., Hallgeir Rustan, and Tor Erick Hermansen add a number of tasty production morsels, further grooming this inviting group for radio action. R&B and some pop stations will also find interest in the finely orchestrated and funkier Darryl James radio edit, as hip and on-target as it can be without abandoning the track's youth target.

BARENAKED LADIES Pinch Me (4:00)

PRODUCER: Don Was

WRITERS: S. Page, E. Robertson

PUBLISHERS: WB Music, ASCAP, Treat Baker Music,

SOCAN

Reprise 100280 (CD promo)

Those wacky Canadians return with the leadoff single from their forthcoming set, "Maroon," due Sept. 12. From the beginning, the midtempo tune's acoustic guitar line is reminiscent of Train's "Meet Virginia." Don Was' production is tight, and the melody alternates between minimalist verses and Ed Robertson's trademark hyperkinetic delivery (think 1998's No. 1 Billboard Hot 100 hit, "One Week") over the chorus. The song is pleasant enough for airplay, but it's a bit lacking in the catchiness department. The quirky lyric doesn't go for the wit as past hits have, but it still captures the band's friendly side, which had earned it a strong cult following long before it tore up the charts. Fans will dig it, and adult radio will embrace it, but don't count on "Pinch Me" to enjoy the same widespread success as past BNL hits. The song is featured on the soundtrack to the made-for-VH1 movie "At Any Cost."

R & B

ERYKAH BADU Bag Lady (4:09)

PRODUCER: Erykah Badu

WRITERS: I. Hayes, A. Young, B. Bailey, L. Longmiles, R.

Brown, N. Hale, E. Badu

PUBLISHERS: Irving Music/Antraphil Music/Sharon Hill

Muscat/Nate Dogg Music, BMI; WB Music Corp./Nuthin'

But F***n Music/Lott on Loose Leaves/Big Yacht Publish-

ing/Sony Music Publishing/Phat Cat Music/Divine Pmp

Publishing, ASCAP

Motown 20099 (CD promo)

Ladies and gentlemen, the turban-coiffed Erykah Badu is back. Her first song from her sophomore set is titled "Bag Lady," featuring "the Cheeba Sac radio version," a curious intermingling of her own stylings and Dr. Dre's recent "The Next Episode." In fact, it's the same musical track, only with a new lyric and a few harmonies thrown in for background vocals. But that hasn't deterred radio from playing the Badu track. In fact, it may have even helped the song. While adult R&B radio couldn't possibly play Dre's version, it certainly can play Badu, one of the format's most successful artists in recent years. It's also interesting to note that while Badu borrowed the track from Dre, Dre sampled his track from Isaac Hayes. With her vocal style still eerily sounding like Billie Holiday, Badu is to be embraced for her unique and beautiful voice. And lyrically, "Bag Lady" is true to Badu's eccentric personality, seemingly describing the trials of a homeless woman. Or does it? Could that be just a metaphor for all the "emotional baggage" that so many women in general carry with them? In the song's long outro, Badu sings shout-outs to all her "bag ladies" in celebration of the labels society puts upon them, calling out to her "garbage bag ladies/grocery bag ladies/Gucci bag ladies/hoochie bag ladies/nickel bag ladies/bootie bag ladies/cheeba bag ladies . . ." "Bag Lady" is written as a lyrical challenge, word-playing to make the listener second-guess society's perceptions.

TAMIA Can't Go For That (3:51)

PRODUCER: Missy "Misdemeanor" Elliott

WRITERS: M. Elliott, R. Harrell, D. Hall, J. Oates, S. Allen

PUBLISHERS: Mass Confusion Music/WB Music Corp.,

ASCAP; One Shot Deal, SESAC; Unichappel Music Inc./

Hot-Cha Music Co., BMI

Elektra 1494 (CD promo)

Quincy Jones protégée Tamia returns on a

new label and with a new sound. Previously on Jones' Qwest Records, Tamia initially had a sweet, young image with a voice that matched. She had several single releases from the time of her debut on the Jones set "The Secret Garden" in 1995 to her solo album debut in 1998. But it wasn't until she performed a duet with Eric Benét on "Spend My Life With You" from his sophomore project that the masses really began to take notice. Now on Elektra Records and produced by hip-hop mistress Missy "Misdemeanor" Elliott, Tamia releases her new single and her new image: sexy, sultry, and all grown up. "Can't Go For That" is an adaptation of Daryl Hall & John Oates' 1981 No. 1 R&B/pop hit "I Can't Go For That (No Can Do)." Slowed down and funky up with a strong female point of view in the lyric, "Can't Go For That" retains the chorus of the original but adds a melody that is more adaptable to today's R&B radio. The album version features Tamia's rich vocals, with just a touch of her higher range to add some spice (but thankfully, not the irritatingly high-pitched notes of some other divas out there). One misstep: a high-energy club remix by Jonathan Peters, presumably for rhythmic/top 40 radio, that incorporates a vocal track that's been manipulated to the point of being piercing. Tamia's voice is so much more pleasant in the lower range; stick to the album version of "Can't Go For That," and the world is a happy place.

TARSHA VEGA Be Ya Self (3:20)

PRODUCERS: Pop Rox aka Dave "Duke Mushroom," Sam

"The Freshmaka"

WRITERS: S. Hollander, D. Schommer, T. Vega, E. Nelson,

J. Simmons, D. McDaniels

PUBLISHER: Pop Rox Music, ASCAP

RCA 60259 (CD promo)

Just a few years ago, even Puff Daddy would have stayed away from interpolating Rick Nelson & the Stone Canyon Band's 1972 top 10 hit "Garden Party." Yet as newcomer Tarsha Vega sings, "It's alright now," the song truly works. The Bronx, N.Y., native hits the ground running with this energetic single from her forthcoming RCA set "Diamonds And Monsters," due in September. Production is tight, combining an aggressive groove with a Run-D.M.C. sample. Vega's raspy voice complements the groove well, sounding a bit like TLC's T-Boz. The song also features notable lyrics. "Be Ya Self" tells the listener to do just that and talks about self-respect. It's refreshing to hear a positive role model like that. And unlike with a lot of other sample/covers, Nelson's lyrics fit with the rest of the words. The single is already getting major-market play—it really works on the air for R&B, dance, and crossover formats, and it could smoothly move to top 40 as a late-summer hit.

AC

ELTON JOHN Friends Never Say Goodbye (3:43)

PRODUCER: Patrick Leonard

WRITERS: E. John, T. Rice

PUBLISHER: not listed

DreamWorks 13608 (CD promo)

The indefatigable Elton John follows "Someday Out Of The Blue" with another track from his current film-related project, "Elton John's The Road To El Dorado." After more than three decades in the industry, John has developed quite a track record and remains one of the preeminent hitmakers of our time. While this isn't one of the "great" ones in his catalog (à la the more recent "Believe" from '95 or "The One" from '92), it is certainly a pleasant journey that his legions of fans at AC radio will enjoy. The easily paced ballad delivers with aplomb a universal lyrical theme of sticking by what's true, while a radio remix from Patrick Leonard adds a few elements to grab listeners' ears with a little more gusto. All in all, a fine outing for John, but those chart buffs gunning

(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.)

SPOTLIGHT



MADONNA *Music* (no timing listed)
 PRODUCERS: Madonna, Mirwais
 WRITERS: Madonna, M. Ahmadzai
 PUBLISHERS: WB Music Corp./Webco Girl Publishing, ASCAP
Maverick/Warner Bros. (album track)
 The wildly anticipated (and widely downloaded) new single from Madonna's upcoming eighth album, "Music" (Billboard, Aug. 5), is a stunning enterprise, a ballsy testament to the enduring artist's insistence on being a musical style-setter and one of the industry's most savvy—and now critically accountable—tunesmiths. Call this one dance, pop, even alternative; "Music" is saturated with the influence of everything from Cameo and Herbie Hancock to '80s industrial, à la Nitzer Ebb. Lady Madonna's vocal here is less the focal element than a thread that binds a mind-blowing mélange of hyperactive beats, grooves, and stinging percussive elements. The first listener's going to blast you like a brick wall, as ears and minds try to make sense of the bombast of sonic missiles blasting from your speakers—but successive plays will make clear just how inventive this upstanding composition is. With French producer Mirwais (a relative newcomer) at the helm, it's guaranteed you've never heard Madonna—nor any other popular artist—pull it together this way. Radio and listeners alike will be shocked, then mesmerized by this composition, showcasing yet another side of an artist who, after nearly 20 years, continues to be a true industry artisan and the by-the-book definition of "evolutionary." Instant action, immediate reaction are a given. Just wait.

(Continued from preceding page)

for him to maintain his record of reaching the top 40 of the Hot 100 each year for the past 30 may have to hold out for a later effort before year's end.

COUNTRY

► **SONS OF THE DESERT** *Everybody's Gotta Grow Up Sometime* (3:27)
 PRODUCERS: Johnny Slate, Mark Wright, Sons Of The Desert
 WRITERS: C. Lindsey, S. Seekell
 PUBLISHERS: Songs of Nashville/DreamWorks/EMI Longitude Music/Barney Building Music, BMI
MCA 02084 (CD promo)
 Here's one of those songs that grabs the listeners' ears from the opening note with an insinuating guitar groove and commanding vocal by Drew Womack. It has a clever lyric that will put a different spin on your memories of childhood characters with lines such as "G.I. moved to Mexico/He's hiding from the I.R.S./Wearing diamond rings and living like a king/At an undisclosed address." Here Barbie, the Lone Ranger, and a cast of other childhood heroes populate a different landscape, and songwriters Chris Lindsey and Stephonie Seekell use childhood images to make pointed observations about the adult realities of materialism and responsibility. It's a song that will appeal to everyone trying to hang onto their child-like sense of wonder in an ever-demanding

SPOTLIGHT



98° *Give Me Just One Night (Una Noche)* (3:24)
 PRODUCERS: Dag & Arnthor
 WRITERS: A. Bagge, A. Bigisson, C. Ogalde
 PUBLISHERS: Chrysalis Scandinavia/Murlyn Songs/Universal/EMI, ASCAP
Universal 20236 (CD promo)
 OK, so no one really believed that seemingly disposable boy bands like 'N Sync, Backstreet Boys, and 98° would endure beyond a handful of well-crafted singles. But, remarkably, many of them have. And as they approach follow-ups to their breakthrough hits, it's fascinating to watch each act strain to establish a distinctive sound and image without overlapping with the competition. While 'N Sync perfects its street-spiced swagger and BSB aim for serious credibility à la Boyz II Men, the members of 98° are apparently opting to be suave, modern-day Romeos. The first single from their forthcoming album, "Revelation," is a deliciously romantic epic, replete with smoldering, funk-flavored rhythms and fluttering flamenco guitars. Nick Lechay infuses a subtle splash of soul into his lead vocal, while the rest of the act surrounds him with taut, muscular harmonies. It all adds up to an instantly appealing single that is perfect for late-summer consumption. While no one knows how long the boy-band movement will last, the good news is that this sterling, hit-bound single helps ensure that 98° will linger long beyond the life span of a temporary trend.

world. The personality-packed performance and energetic production should make this appealing to both programmers and their audiences. This band has recently gotten a boost in visibility thanks to its vocal contribution to Lee Ann Womack's smash single "I Hope You Dance." On this feisty single, the boys prove they deserve a place in the spotlight all their own.

WADE HAYES *What's It Gonna Take* (3:12)
 PRODUCERS: Don Cook, Chick Rains
 WRITERS: J. Jarvis, J. Rich
 PUBLISHERS: Sony/ATV Tunes LLC/Cross Keys, ASCAP
Monument/DKC 15741 (CD promo)
 Once a country radio darling whose debut single, "Old Enough To Know Better," spent two weeks at No. 1 in 1995, Wade Hayes has been having trouble lately getting airplay. After scoring several top 10 hits (including "I'm Still Dancin' With You," "What I Meant To Say," and "The Day That She Left Tulsa [In A Chevy]"), Hayes' last three singles have languished in the 40s and 50s on Billboard's Hot Country Singles & Tracks chart. This single from his forthcoming Monument album, "Highways & Heartaches," is a valiant attempt to regain radio's attention. It has a pulsing backbeat, a radio-ready hook, and, above all, a charismatic performance by Hayes. The lyric is pretty clichéd, but the saving qualities lie in Cook and Rains' vibrant production and in Hayes' vocals, especially when he dips down into the lower register of that smoky baritone. He has a voice that stands out among the cast of other young country crooners. What's it gonna take for Hayes to get his winning streak

back?—The answer lies in a better song than this.

JAMIE O'NEAL *There Is No Arizona* (3:51)
 PRODUCER: Keith Stegall
 WRITERS: J. O'Neal, L. Drew, S. Smith
 PUBLISHERS: EMI April Music/Pang Toon Music/Jersey Girl Music, ASCAP; Mark Alan Springer Music, BMI
Mercury 0204042 (CD promo)
 This Mercury newcomer honed her skills performing with her family's band. Those years on the road seem to have soaked into her vocals, giving her performance a seasoned, sultry sound that works well on this song about broken promises and love unfulfilled. O'Neal penned the song with co-writers Lisa Drew and Shaye Smith. The trio has created a lyric that splashes the disappointment of a broken love affair against the imagery of a barren Arizona desert, and the feeling they evoke is of a heart as parched as the sun-scorched earth. O'Neal's voice echoes all that hurt and resentment, and the haunting melody underscores the emotion. It's an impressive debut that is sure to catch the ears of country programmers.

ROCK TRACKS

U.S. CRUSH *Same Old Story (She's So Pretty)* (no timing listed)
 PRODUCER: Jim Pratt
 WRITERS: D. Lake, J. Pratt
 PUBLISHER: Riff Randall Music, BMI
Immortal/Virgin 14997 (CD promo)
 On the sophomore single from its major-label debut, SoCal quintet U.S. Crush is ready for mainstream success, with a tune reminiscent of Harvey Danger's "Flagpole Sitta." As this upbeat rockin' cut begins, the hard guitar riffs could be from the '80s hair band of your choice. And yet, by the time the verse comes in, the guitars are still there but the song somehow seems more friendly, led by singer Denny Lake's understated vocals. The chorus is catchy and poppy enough to catch on at modern adult and even some top 40s. It also spotlights the band's ability to sing harmony, despite its loud tendencies. The funky bassline in the bridge is pretty cool, too. The tune was written after Lake was fired from his day job waiting tables. By the sound of the song, it was a great thing to happen to him.

DANCE

SANDRA *Sandra Sez* (4:25)
 PRODUCER: DJ Lucho
 WRITERS: L. Concepcion, A. Benitez
 PUBLISHERS: Rocks/Disco Fever Publishing/Lucho Music, ASCAP
Robbins Music 72044 (CD promo)
 Well, now . . . Robbins Music artist Miss Sandra is in the mood for a little fun, and you are on the guest list. What ensues is a little game of "Sandra Sez," as in the kid-die game "Simon Says." However, she warns near the beginning of the record that this is a shindig only appropriate for those 18 and older. In the X-rated version, we hear about places to touch that wouldn't pass the muster of radio, certainly, but boy, it's a lot more fun and naughty in a way that lends it great hip appeal for dancefloors. The radio-friendly version still gets the point across, with both edited and bleeped words that let listeners know that they're missing out on something—inviting an also-hip renegade factor. This song is spoken-word only, and Sandra delivers quite a dose of attitude here. The beats are a little Latin-flavored and universal in their fast-driving fortitude. This little nugget is an unlikely mass-appeal record, but one never knows what will happen when a couple of stations out there decide to champion this one-play-and-the-phones-are-flooded song. It's always worth a try.

FOR THE RECORD

The De La Soul single "Oooh," reviewed in the Aug. 5 issue, was produced by De La Soul.

IN PRINT

KIND OF BLUE: The Making Of The Miles Davis Masterpiece
 By Ashley Kahn
 Da Capo Press
 256 pages; \$23

No album so signifies the idea of "jazz" for more people than "Kind Of Blue" by Miles Davis. Originally released by Columbia on Aug. 17, 1959, the moody masterpiece was an immediate sensation, not only as a cutting-edge example of improvisation in music but as one of those perfect artistic creations that cuts across social and generational strata in its appeal. Like a "Starry Night" in sound, "Kind Of Blue" has always held both aficionados and neophytes in its sway—and its allure has only intensified with the years.

Consistently topping Billboard's Jazz Catalog chart, "Kind Of Blue" is the all-time most popular traditional jazz album, having sold (according to Columbia Records) at least 3 million copies worldwide. At Tower Records in New York's Greenwich Village, "Kind Of Blue" is not only the top jazz album week in, week out; it's the best-selling catalog album, period—outdoing anything by the Beatles or Frank Sinatra. In its most recent, definitive Columbia/Legacy reissue, "Kind Of Blue" has sold as many as 5,000 copies per week.

"Kind Of Blue: The Making Of The Miles Davis Masterpiece" grew out of a New York Times tribute on the album's 40th anniversary by VH1 music editor Ashley Kahn. Although the book's brevity at times makes it feel as though it was rushed, Kahn does an extraordinary job of taking us back to the 1959 sessions, which is no small feat considering that only two people are still alive who were there—drummer Jimmy Cobb and photographer Don Hunstein.

Along with Davis and Cobb, the main "Kind Of Blue" sextet featured tenor saxophonist John Coltrane, pianist Bill Evans, alto saxist Cannonball Adderley, and bassist Paul Chambers. (Pianist Wynton Kelly appears on one track.) The two recording sessions for the album were produced in spring 1959 by Irving Townsend at Columbia's famed 30th Street Studios in New York. The results are perhaps the ultimate testament to spontaneity, even in a genre fueled by improvisation. With no rehearsal, the group created finished music from sketches Davis brought fresh into the studio. The classic tunes "So What," "Freddie Freeloader," "Blue In Green," and "All Blues" were each captured in one take. The equally classic "Flamenco Sketches" took just one more try.

In addition to scouring decades-old documents and out-of-print periodicals for the book, Kahn interviewed dozens of musicians, producers, and jazz critics. Most important, though, are his transcriptions of the conversations on the unedited session tapes, which reveal Davis' easygoing rapport with his band—which in Coltrane and Evans included two of the most unique and rapidly developing jazz talents of the time. The Davis conception was intense and evocative, but Kahn underlines the fact that each musician brought something of himself to the record—especially Evans, whose poetic, classical-influenced style was a prime impetus in Davis' quest for a more graceful, modal jazz lyricism.

Kahn's remarkable research helps shed light on the album's mysterious one-take creation, uncovering the fact that the songs' "heads" were at least worked out in several quick run-throughs. The controversy over Evans' compositional input on several of the tracks is investigated but remains unre-



solved. (Although Davis has been the writer credited on all the tracks, it's commonly accepted that Evans wrote "Blue In Green.") Kahn also covers the initial acceptance of "Kind Of Blue" in that watershed jazz year of 1959. Because the sound of the album is now so ingrained in popular culture, it is hard to imagine a time when the music wasn't in the air. But Kahn quotes jazz singer Shirley Horn recalling how she and Stan Getz commiserated on how they didn't know what to think about Davis' strangely subtle new music: "It was beautiful but confusing."

"Kind Of Blue: The Making Of" is wonderfully illustrated, with a wealth of vintage photos (including previously unpublished session photos) and long unsewn Columbia promotional material and studio documentation. Also reproduced is the handwritten original of Evans' famous liner notes in which he compares the without-a-net art of group improvisation to the Japanese one-line drawing technique of *subokuga*. Such "pictures lack the complex composition and textures of ordinary painting," he wrote, "but it is said that those who see will find something captured that escapes explanation."

The essential attraction of "Kind Of Blue" may ultimately defy explanation, but Kahn has helped bring us that much closer to a great, timeless work of art. His book will be published Sept. 28, the ninth anniversary of the trumpeter's death.

BRADLEY BAMBARGER



Boogie Down. Hip-hop image maker Dr. Boogie is featured on the recently launched Web site 360hiphop.com. Caught on the New York party scene, from left, are Mary J. Blige, Dr. Boogie, and his clients Kimora and Russell Simmons.

McPherson Takes On Dual Roles In A&R, Urban Music At Epic

Six Questions is an occasional feature that focuses on noteworthy industry people. This issue's subject, David McPherson, was recently promoted to executive VP of A&R and executive VP of urban music at Epic Records Group. He first joined the label in 1998 as senior VP of urban music.

The St. Louis native initially journeyed to the East Coast in 1990 to attend college. Following internships at Elektra and Mercury Records, he was hired at the latter label, where he was eventually appointed A&R manager. From there he segued to Jive as director of A&R. Among his accomplishments are signing pop stars the Backstreet Boys and R&B powerhouse Joe. Among McPherson's key R&B projects are the duo Ruff Endz and female trio 3LW (Three Little Women).

How do you juggle both roles and still stay cutting-edge?

You manage your time as best you can and surround yourself with a great team of executives to help you. I had already been performing both functions for some time. The title change just basically recognizes that. Both roles are things I enjoy. That makes it easy.

How much longer can the industry ride the boy-band trend? What other trends are on the horizon?

The Backstreet Boys will be around as long as they continue their high standard of songs and

performance. They're more than just a boy band. Each one is very talented on many levels. They'll evolve as a unit or separately and continue to do great things. The same can be said for other artists who happen to fit in that genre now but desire to evolve as great artists always do.

The only trend that I'm sure of right now is the continuation of urban music as a growing force and influence on the popular music.

What three key characteristics must a potential artist possess?

Talent, star quality, and the desire to be the best.

Is the record industry missing the boat when it comes to understanding and utilizing the power of the Internet?

I don't think anyone is missing this point right now. The industry is very aware of the effect the Net has and seems to be taking steps to utilize its power.

If you could change one thing about the industry, what would it be?

New technology has been a benefit in many ways. Unfortunately, the one thing that technology has changed to our detriment is the time and patience on many levels to allow proper nurturing and growth for today's artists.

Where do you see yourself five years from now?

Continuing to learn and grow as an executive at Epic.

GAIL MITCHELL

SIX QUESTIONS



David McPherson is executive VP of A&R and executive VP of urban music at Epic Records Group.

Jive Believes In B.B. Jay's Debut

Rapper Joins Gospel-To-Mainstream Ranks With Conscious Hip-Hop

BY TODD DAVIS

SAN FRANCISCO—"Believer, Blessed In Jesus" is one of three meanings that Jarvis Cooper ascribes to his recording moniker, B.B. Jay (the others being Big Brother Jay and Big Butta Jay). "I do soulful music that covers hip-hop, gospel, and R&B," explains the rapper.

That mix is the glue between the barrage of fierce and conscious hip-hop lyrics found on the Brooklyn, N.Y., native's Harrell Entertainment/Jive Records debut, "Universal Concussion," which is set for release Sept. 12. And it positions Jay as a member of the growing gospel-to-mainstream ranks that include such card-carrying members as Kirk Franklin and Mary Mary.

Although "Universal Concussion" marks Jay's first major-label recording, the young wordsmith definitely isn't new to the music scene. He garnered a major following as a result of his popular 1998 independent offering, "Pentecostal Poppa." And it was that reaction that led to Jay's being brought to Jive by Andre Harrell.

From the very beginning of his career, the ever-patient rap artist—managed and booked by Paulette Jones of Newark, N.J.'s PAJ/Jizfat Entertainment—made a commitment to himself to be in it for the long haul, no matter what it took. "My mom and dad were always music lovers, which I guess affected me," says the artist. "I've always believed I was born to perform; I just feel it in my heart and soul. That's what I'm here for."

The 14-song set was co-produced by Jay (who's published by Zomba Melodies Inc./Jizfat Music/SESAC and licensed through BMI), Swing Central, and Mark Morales. The initial setup single, "Hot Ta' Def," was followed by the commercial 12-inch "Don't Be Mad (Who Da' Blame)," issued June 28. Other noteworthy tracks include "His Love," which interpolates DeBarge's 1983 hit "All This Love," and "Po' No Mo'," which addresses mental, physical, and spiritual poverty.

Janet Smith, director of marketing for Jive, says, "B.B. Jay is unique in that he's a serious hip-hop artist with a gospel edge. That's been our tag line for him since day one. He's the new consciousness of hip-hop."

"We started promoting Jay in September 1999," she continues. "We took him to all the regular events featuring other hip-hop artists, never trying to segregate him from the hip-hop community. We didn't advertise that he was a gospel rapper, but



B.B. JAY

we never ran away from it either."

A chance meeting with MC Hammer led to a string of performances

during a series of summer jams last year. Most notable was KIIS Los Angeles' Wango Tango show at Dodger Stadium, alongside an elite bunch that included Will Smith, Britney Spears, Ricky Martin, and Dru Hill. Jay has also done shows with hardcore rappers Black Rob and the Cash Money crew and R&B crooner Carl Thomas and has worked on projects for Hezekiah Walker and Mary Mary, as well as Dru Hill member Woody's upcoming solo album.

(Continued on page 25)

Motown's Winans Aims To Erase Line Between Gospel And R&B

BY MELINDA NEWMAN

LOS ANGELES—The line between R&B and gospel has often been a blurry one, but BeBe Winans is hoping to make it disappear completely with his Motown debut, "Love And Freedom."

Out Aug. 29, the release marks the second solo album from the four-time Grammy winner and member of gospel's legendary Winans family (his self-titled solo debut was on Atlantic in 1997). Winans references a past Motown star when he talks about his latest effort.

"Diana Ross had the song 'It's My Turn,' and I feel as if it's my turn," he says. "I've paid my dues and enjoyed the journey, but I feel like this album says it all for me. That's why it's called 'Love And Freedom.' My songs have always been about love—both natural and spiritual—and with this album, I'm free of expectations and limitations."

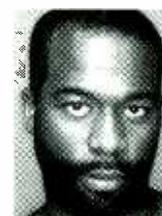
Winans has also decided to be free of his last name for the project and

will just be promoted as BeBe. "I honestly thought it was important to move on," says Winans, whose songs are published by EMI Music. "Not that the last name hindered me, not that I'm ashamed of it. I wanted retail to put me in the right placement—in the racks with Toni Braxton."

Says Motown CEO/president Kedar Massenburg, "He didn't want there to be any confusion between a Winans album and a BeBe album. He wanted to stand on who he is."

Winans is off to a good start with the first single, "Coming Back Home," which features Brian McKnight and Joe. "To hear three dynamic voices on a song is incredible," says Massenburg. "Kids need to

(Continued on next page)



WINANS



Dance Man. VP Records dance/reggae artist Spragga Benz recently released his third solo album, "Fully Loaded." He appeared at New York's HMV Records in Times Square to promote the project. Pictured, from left, are VP Records marketing and promotions executive James Goring and A&R executive Joel Chin; Charles Higgins of Benzspeculous/Chuck B Management; Spragga Benz (seated); and VP Records intern Clue, retail executive David Diaz, Web site manager Michelle, and intern Fernando.

FOR THE RECORD

The Rhythm & the Blues will return next issue.

MOTOWN'S WINANS AIMS TO ERASE LINE BETWEEN GOSPEL AND R&B

(Continued from preceding page)

know that these young guys, Brian and Joe, accept BeBe as a peer. It's helped open doors at radio."

A video, directed by Bille Woodruff, was shot July 30-31.

Winans, who wrote much of the album while starring in the touring show of the Broadway musical "The Civil War," co-wrote "Coming Back Home" with Joe, Allstar, and Joel Campbell. The single is already making inroads at adult R&B stations, where Motown first serviced the song; mainstream R&B and crossover stations are next. Winans has topped the Hot R&B/Hip-Hop Singles & Tracks chart before with his sister CeCe. The pair took two songs—"Addictive Love" and "I'll Take You There" from their 1991 Capitol

'He didn't want there to be any confusion between a Winans album and a BeBe album. He wanted to stand on who he is'

- KEDAR MASSENBURG -

album, "Different Lifestyles"—to the top of the chart in the early '90s.

"People love this song," says Michael Long, PD at WHZT Mont-

gomery, Ala., of "Coming Back Home." "Even though you can play it on the R&B side, you still know he's not totally crossed over... With this track, he's getting into a whole new audience."

The addition of McKnight and Joe on the single will help at retail as well, predicts George Daniels, owner of George's Music Room in Chicago. "They're both super hot at the present time. Obviously there's a greater chance for this to be more accepted than his last R&B album. If the material is good, it won't matter if he was a gospel artist first. The gap has closed quite a bit due to Kirk Franklin and many artists who have bridged the sound of gospel, like Mary Mary."

Winans also got some help from other high-profile friends, such as Luther Vandross, who sang on or arranged five songs, and Stevie Wonder, who plays on the title track. Wonder and Winans also perform a duet on Wonder's "Jesus Children Of America," which will be the second single.

"To get a yes from Stevie is a good thing, but to get him [to the studio] is another thing," says Winans with a laugh. "You almost have to trap him. We did it simultaneously with him in a studio in New York and me in a studio in Los Angeles."

Another famous friend, Oprah Winfrey, will give the album a high-visibility send-off when she dedicates an entire show to Winans. To be taped Aug. 29, the episode is slated to air the week of Sept. 4.

Motown is coordinating a contest with radio stations in 10 markets to give away trips to the "Oprah Winfrey Show" taping, as well as to the album release party slated for the same night in Chicago, says Sandra Sullivan, VP of urban promotion.

However, neither Motown nor Winans is ignoring his strong gospel base. Massenburg plans to preach to the converted by handing out 50,000 samplers and 250,000 fans outside churches. Additionally, Motown will work with marketing/consulting firm Providence, which will service the album to gospel accounts.



Helping Hands. The third volume in the Guru's Jazzmatazz series, "Street-soul," will be released Sept. 26. While previous Jazzmatazz projects blended jazz and hip-hop, this upcoming Virgin Records set mixes jazz with street soul. Among the guest collaborators are Macy Gray, Erykah Badu, Isaac Hayes, Kelis, Les Nubians, Bilal, the Roots, and jazz legend Herbie Hancock, left, who's shown at the key-boards with Guru.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<div style="display: flex; justify-content: space-between;"> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST </div>					
▶ No. 1/GREATEST GAINER ◀					
1	1	1	5	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112 5 weeks at No. 1
2	2	2	3	YEAH THAT'S US (C) (D) RUFFNATION 16854/WARNER BROS.	MAJOR FIGGAS
3	3	9	7	CHEREZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
4	4	3	9	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
5	5	4	9	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
6	9	10	19	I LIKE DEM GIRLZ (C) (D) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
7	6	6	10	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
8	7	8	4	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
9	10	11	3	BALL BALL (C) (D) LAY IT DOWN 2010	MURDA-1, NITTE, LIL GANGSTA, SHORT, HERON, V.S.
10	11	5	10	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
11	NEW ▶		1	HOW MUCH YOU WANT ME (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
12	15	23	9	GET BUCK (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
13	13	21	3	THE LIGHT (T) MCA 155763* †	COMMON
14	16	17	23	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
15	14	12	5	BAD BOYZ (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
16	20	18	4	OOOH. (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
17	29	42	14	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
18	12	29	3	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/IDJMG	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
19	44	—	2	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
20	21	13	13	MAKE IT HOT (C) (D) DEH Tyme/DIRON 70473/ORPHEUS †	LEGEND
21	24	15	25	WHISTLE WHILE YOU TWURK (C) (D) (X) COLLIPARK 1005* †	YING YANG TWINS
22	8	7	10	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
23	28	30	16	WE ARE FAMILY 2000 (D) CODE GREEN/ATLANTIC 0001/GROUND LEVEL	TRIG FEATURING FUNKADELIC
24	23	16	9	TONGUE SONG (T) (X) EPIC 79433*	STRINGS
25	19	25	11	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
26	17	14	6	NO MATTER WHAT THEY SAY (T) (V) QUEEN BEE/UNDEAS 84703*/ATLANTIC †	LIL' KIM
27	43	37	4	BOUNCE IT (D) M.O.B. 1002	MOB SQUAD
28	34	24	14	ONE FOUR LOVE PT. 1 (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
29	32	—	2	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 562890*/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
30	33	20	6	GOT IT ALL (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
31	18	22	6	IMAGINE THAT (T) DEF JAM 562827*/IDJMG †	LL COOL J
32	22	43	3	PHONE TIME (T) TOMMY BOY 2140*	CAPONE -N- NOREAGA
33	26	19	6	IT TAKES TWO (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
34	25	32	4	IT DOESN'T MATTER (T) COLUMBIA 79448*/CRG †	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
35	NEW ▶		1	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949*	M.O.P.
36	39	38	5	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
37	36	34	28	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
38	27	28	8	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
39	30	26	39	HOT BOYZ ▲ (C) (D) (T) THE GOLD MIND/EASTWEST 64029/VEE †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
40	40	27	8	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
41	41	35	3	YOU KNOW MY NAME (X) DOPEHOUSE 2001*	S.P.M.
42	NEW ▶		1	BOUNCE WITH ME (T) (X) SO SO DEF/SONY MUSIC SOUNDTRAX/COLUMBIA 79476*/CRG †	LIL BOW WOW FEATURING XSCAPE
43	45	40	16	DO IT (C) (X) D-LO 130* †	RASHEEDA FEATURING PASTOR TROY & RE RE
44	31	—	11	WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
45	38	36	16	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
46	35	39	34	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
47	37	31	19	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
48	RE-ENTRY		22	ANYTHING/BIG PIMPIN' (T) ROC-A-FELLA/DEF JAM 562670*/IDJMG †	JAY-Z
49	42	33	12	THE REAL SLIM SHADY (T) WEB/AFTERMATH 497334*/INTERSCOPE †	EMINEM
50	RE-ENTRY		25	PARTY UP (UP IN HERE) (T) RUFF RYDERS/DEF JAM 562605*/IDJMG †	DMX

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.

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	3	5	NELLY ▲ FO' REEL 157743/UNIVERSAL (11.98/17.98) 2 weeks at No. 1	COUNTRY GRAMMAR	1
2	2	1	3	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
3	3	4	11	EMINEM ▲ 3 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	4	2	5	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
5	5	5	5	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
6	9	9	14	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
7	7	6	6	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
8	8	7	7	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
9	14	13	45	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	9
10	12	11	15	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
11	11	10	6	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
12	15	14	11	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
13	13	12	37	DR. DRE ▲ 5 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
14	10	8	7	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62571*/EEG (12.98/18.98)	ANARCHY	1
15	6	—	2	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
16	16	17	33	DMX ▲ 3 RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
17	17	16	12	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
18	19	29	18	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
◀ GREATEST GAINER ▶						
19	97	—	2	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HINDU (11.98/15.98) HS	BOOK I	19
20	24	22	10	LUCY PEARL POKIEE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
21	27	27	16	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
22	18	15	7	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
23	30	26	35	SISQO ▲ 4 DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
◀ HOT SHOT DEBUT ▶						
24	NEW	—	1	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
25	20	19	28	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
26	32	35	53	DESTINY'S CHILD ▲ 4 COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
27	21	20	13	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
28	28	25	42	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
29	26	18	3	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
30	29	21	39	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	19
31	31	31	21	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
32	22	23	20	SAMMIE ● FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	22
33	34	32	31	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
34	25	—	2	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
35	35	33	11	WHITNEY HOUSTON ▲ 2 ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	3
36	41	—	2	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	36
37	36	30	16	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
38	33	34	5	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
39	40	43	35	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
40	37	41	13	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
41	39	36	9	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
42	47	47	53	MACY GRAY ▲ 2 EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
43	NEW	—	1	MR. MARCELO FRO TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98) HS	BRICK LIVIN	43
44	42	46	21	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
45	NEW	—	1	PROJECT PAT PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS	45
46	54	51	14	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
47	51	49	17	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23

48	46	40	19	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
49	45	38	5	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
50	43	39	5	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
51	50	53	50	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
52	49	42	24	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
53	38	24	6	MC EIHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
54	44	37	5	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
55	53	52	19	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
56	48	50	11	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
57	52	—	2	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
58	23	—	2	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
59	55	48	14	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
60	56	54	18	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
◀ PACESETTER ▶						
61	79	73	33	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
62	57	45	11	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
63	63	56	19	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADEST B***H	11
64	61	59	19	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
65	59	55	26	SNOOP DOGG & THA EASTSIDAZ ● SNOOP DOGG PRESENTS THA EASTSIDAZ DOGG HOUSE 2040*/TVT (10.98/17.98)		5
66	83	79	7	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	55
67	72	78	91	JUVENILE ▲ 3 CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
68	62	57	28	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
69	65	62	75	EMINEM ▲ 3 WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
70	NEW	—	1	VARIOUS ARTISTS PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY	70
71	87	72	15	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
72	60	—	2	HANGMEN 3 SURRENDER 49070*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
73	67	61	8	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
74	58	28	5	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	28
75	69	58	22	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
76	64	63	6	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
77	70	65	9	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
78	77	75	31	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98) HS	SPIRITUAL LOVE	41
79	NEW	—	1	BAHAMADIA GOODVIBE 2021*/ATOMIC POP (8.98 CD) HS	BB QUEEN	79
80	86	80	45	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
81	68	66	25	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
82	78	85	37	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
83	75	64	12	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
84	100	93	32	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
85	71	44	9	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
86	81	82	19	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
87	74	69	10	DILATED PEOPLES ABB 23310*/CAPITOL (10.98/16.98)	THE PLATFORM	30
88	73	74	22	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
89	RE-ENTRY	—	33	LIL' WAYNE ▲ CASH MONEY 153919/UNIVERSAL (11.98/17.98)	THA BLOCK IS HOT	1
90	80	83	13	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
91	RE-ENTRY	—	30	THE NOTORIOUS B.I.G. ▲ 2 BAD BOY 73023*/ARISTA (11.98/17.98)	BORN AGAIN	1
92	NEW	—	1	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 89031/RAZOR & TIE (11.98/17.98)	MONSTERS OF RAP	92
93	NEW	—	1	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	BIG PICTURE	93
94	92	95	63	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
95	90	58	5	CAMOFLAUGE PURE PAIN 61965/R N D (11.98/16.98) HS	I REPRESENT	58
96	91	77	15	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL	15
97	66	86	21	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
98	82	76	40	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
99	RE-ENTRY	—	10	CAMEO BMD/PRIVATE I 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
100	94	84	66	ERIC BENET ● WARNER BROS. 47072 (11.98/17.98)	A DAY IN THE LIFE	6

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

JIVE BELIEVES IN B.B. JAY'S DEBUT

(Continued from page 23)

As part of Jive's marketing push, B.B. Jay will be featured on various Internet sites, including gospelflavor.com and gospelcity.com. He's also a spokesman for Entrig clothing.

Larry Khan, Jive's senior VP of R&B promotions and marketing, adds, "Jay's probably the first hip-hop artist rapping about God with authentic street beats. We hope this is able to break through the clutter of what's out there. Lyrically, hip-hop leaves a little to be desired sometimes. I hope that's where Jay comes

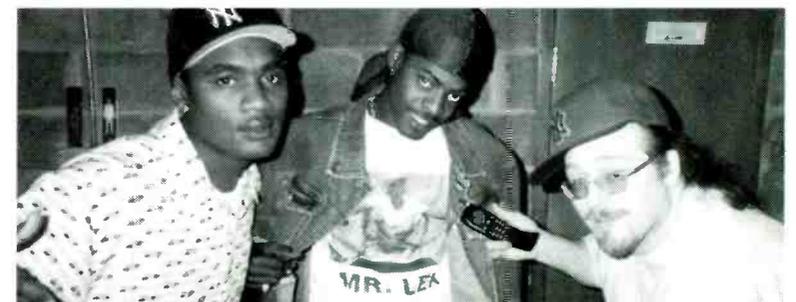
in—able to fill those holes."

Al-Jai Wallace, operations manager of WEMX Baton Rouge, La., says it's possible. But he cautions that Jay "has to do a little extra work to position himself in the mainstream simply because lyrically he's taking a gospel approach as opposed to a mainstream approach. But it's quite doable, as Kirk Franklin is doable at mainstream radio."

Jay, who cites everyone from Shirley Caesar and James Cleveland to the Carpenters and Run-D.M.C.

as musical influences, just wants to get his message across.

"The world doesn't owe me anything just because I'm here," he says. "But I can be such a powerful force at what I do that I hope people will be glad that I'm here. Without a strong consciousness of God, you have nothing. Your diet will be unbalanced. So instead of saying don't eat this or that [kind of hip-hop], I'm saying eat this too and let it balance out your diet. That's what 'Universal Concussion' is all about."



Reggae Winner. At the recent Tamika Reggae Awards, held at New York's Beacon Theatre, Lexxus, center, performed the single "Cook" from his VP Records debut release, "Mr. Lex," and later took home the award as best new artist. The awards show also featured performances by Buju Banton, Lady Saw, and Sean Paul & Mr. Vegas. Flanking Lexxus, from left, are WQHT New York's Bobby Konders and Jabba.

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- ★ Ron Gillyard, Bad Boy Ent.
- ★ Carla Hay, Billboard
- ★ Dwayne Haywood, Platinum Films
- ★ Nina Henderson, BET
- ★ Stephen Hill, BET
- ★ Selwyn Hinds, 360HipHop.com
- ★ Ricky Ivie, Attorney at Law
- ★ Chris Lighty, Violator/AMG
- ★ Larry Linietsky, FarmClub.com
- ★ Kedar Massenburg, Motown
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- ★ Scott Mills, BET
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Torres Returns With Club/Label-Ready Cuts

JUST JUDY: It's been a hot second—almost two years, actually—since singer **Judy Torres** graced dance-floors with the **Brinsley Evans**-penned/produced “Back In Your Arms Again.” In the time since, we'd be lying if we said we haven't been secretly pining for an equally savvy follow-up.

There were even rumors circulating within clubland that a house-fueled cover of **Irene Cara**'s “Out Here On My Own” (from the film “Fame”) was on Torres' horizon. In fact, she previewed the track at last year's **Billboard Dance Music Summit**—but for whatever reason, it never saw the light of day.

So, imagine our surprise—and excitement!—upon receiving a brand new demo from the singer. In the week since receiving the three-track disc, we've been unable to take it out of the CD player—and not because it's stuck. On the contrary, we can't help but continually reach for the repeat button. The music's that good!

“What If,” penned by **Frank Musker** and **Richard Darbyshire**, fondly recalls the emotional beauty of such pop/dance classics as **Donna Summer**'s “On The Radio.” Of course, it's deliciously contemporary.

A timeless tale of love-gone-wrong, the midtempo “Give Me A Reason” features Torres' soulful vocals riding lush **David Morales**-inspired rhythms. After several listens, just try getting the song's infectious chorus out of your head. Penned by **Nadine Renee**, **Jimmy Greco**, and **Ray Congreras**, “Give Me A Reason” is a radio hit waiting to happen.

And then there's the Flamenco-and Spanglish-laced “If I Say I Love You” (written by Greco and Congreras), which would sound at home alongside the Latin pop sounds of **Enrique Iglesias**, **Marc Anthony**, and **Jennifer Lopez**.

With such great songs, as well as a very solid fan base (thanks to past hits like “No Reason To Cry” and “Come Into My Arms”), one would think that labels would be dangling recording contracts in front of Torres. Think again.

“I'm somewhat frustrated,” says **Third Millennium Entertainment** president **Jimmy Folise**, who manages Torres. “I've had meetings with a few labels, and each label is pretty much telling me the same thing. That the songs are great, that her voice is still strong, that ‘Give Me A Reason’ is a surefire pop hit, and then nothing else.”

Could it be that labels are afraid of the artist's age (she's *only* 27)? Or of her curvaceous Latin figure? Or of her freestyle roots? In this age of **Britney**, **Jessica**, **Mandy**, and **Christina**, anything's possible. And trust me when I say that nothing is



by Michael Paoletta

lost on Torres.

“I know full well that most people associate me with freestyle music,” she says. “I just wish they could see me as an artist who can handle all styles of music.”

“As far as my age goes,” she continues, “with age comes wisdom. I've been honing and polishing my craft as a singer and performer for several years. I think it's time we bring back true artistry. When I perform live, there is so much love and support that exists between my fans and myself. I just need that one label executive who believes in me and my vision.”

Our fingers are crossed that that day will soon come. In the meantime, those in the tri-state area may want to tune into Torres' Sunday night radio show on **WKUT** New York, which is one of the station's highest-rated shows among listeners age 12-plus and 25-54. Additionally, Torres can be heard Monday through Friday on the station's morning show.

MADONNA MIXED: By now, every **Madonna** fan has most certainly studied (and committed to memory) every syllable of **Larry Flick**'s exclusive epic on the singer and her new opus, “Music” (**Billboard**, Aug. 5). Well, now it's time for the remix—or remixes, as it were, of the set's first single, the title track.

In its original **Madonna/Mirwais** production, the wickedly fab track is equal parts **Roger Trautman**, **Daft Punk**, and **Isaac Hayes**. Enter remixers **Tracy Young** (aka the **Young Collective**), **Deep Dish**, **Groove Armada**, **Victor Calderone**, and the team of **Hex Hector** and **Mac**

Quayle (aka **HQ²**), and the song takes on the many rhythmic colors of contemporary clubland.

For **Calderone**, this means surrounding **Madonna**'s vocals with signature tribal beats and jagged synth stabs.

Underground house heads should look no further than **Deep Dish**'s sizzling restructuring, which incorporates cascading synths, swirling house beats, and aggressive basslines.

Hector and **Quayle**'s **Main 12**-inch mix offers electro-skewed beats, jangly guitar licks a la **U2**, and touches of breakbeat. Yes, this is the mix that's been wreaking havoc on many **New York** dancefloors.

Not yet happening on U.S. dancefloors are the **Prince**-hued excursions

supplied by **Groove Armada**.

For us, though, it's all about the **Young Collective**'s Club mix. Fresh from remixing **Pet Shop Boys**' “I Don't Know What You Want But I Can't Give It Any More,” **Miami DJ Young** has created an emotional masterpiece. In the course of 13 minutes, she seamlessly intertwines ambient interludes, deep house rhythms, squiggly trance beats, and '70s flashbacks. It's on this mix that **Madonna**'s vocals sound so at home.

Now, about the release schedule for the remixes. According to **Cresse Henry**, **Madonna**'s manager, a promotional 12-inch, containing the original album version of “Music,” was mailed to club jocks Aug. 2.

Six days later, club DJs will be



TORRES

mailed a promo-only double-pack, containing seven restructurings by **Calderone**, the **Young Collective**, and **Groove Armada**. On Aug. 15, one more promotional 12-inch will be delivered to DJs; it'll contain the **HQ²** and additional **Deep Dish** mixes.

And on Aug. 22 the commercial maxi-CD and double-pack vinyl set will finally be in stores. Without question, the time to *boogie-woogie* has arrived.

DJ Skribble's Atlantic Debut Is 'Essential'

NEW YORK—Since embarking on his musical career in 1988 as a member of hip-hop collective **Young Black Teenagers**, **DJ Skribble** has never looked back. Instead, he has taken his love and knowledge of rhythmic music and effortlessly exposed it to an audience far beyond the reaches of clubland.

Over the years, **DJ Skribble**—aka **Scott Ialacci**—has taken hip-hop, house, trance, and dance/pop into the homes of millions of **MTV** viewers via shows like “Global Groove,” “The Grind,” and “Sisqó's Shake-down,” which all spotlighted his turntable and hosting skills. His next small-screen adventure commences Aug. 26 on **CBS**' new “The **Cindy Margolis Show**” (he's the co-host and musical director).

On the radio front, **DJ Skribble** supplies beat-mixed programming for the **MTV Radio Network** and **WKUT** New York's “Saturday Night Dance Factory.”

On Sept. 12, **DJ Skribble** is poised to further spread dance music's vibology with his **Atlantic Records** debut, “Essential Dance 2000” (**Dance Trax**, **Billboard**, May 20). The **DJ Skribble**-mixed compilation is **Atlantic**'s first joint release with **Warner Music Group**'s **Essential** brand (**Billboard**, March 11).

The 19-track set seamlessly intertwines commercial pop/dance (Cher's “Believe”), trance (**William Orbit**'s “Barber's Adagio For Strings”), U.K. hits (**Sweet Female Attitude**'s “Flowers”), and the brand new (**Ultra Naté**'s “Desire”).

Also included is **Jonathan Peters**' much-sought-after mix of the **Paula Cole** Band's “I Believe In Love,” which was never released commercially.

Additionally, the set spotlights two tracks remixed by **DJ Skribble** and **Anthony Acid**: **Olive**'s “I'm Not In Love” and **DJ Jurgen**'s “Higher & Higher,” which was remixed by the pair exclusively for this compilation.

The set's first single, **Fragma**'s

“Toca's Miracle,” which **Atlantic** licensed from **Strictly Rhythm**, was delivered to rhythm radio July 31. While the single is currently available via **Strictly Rhythm**, **Atlantic** will reshuffle the single to retailers Aug. 29, which is when top 40 radio will also receive it.

According to **DJ Skribble**, “Essential Dance 2000” reflects his more commercial side. “It's defi-



DJ SKRIBBLE

nitely more commercial, but it also has some progressive moments,” notes the DJ/remixer, who helmed earlier compilations like “Traffic Jams” and “MDMA” (the latter with **Anthony Acid**). “I like to give listeners the mainstream hits they know and love along with the edgier, clubbier stuff. It's like I'm spoonfeeding the people the real underground stuff.”

DJ Skribble—whose deft turntable skills have been featured on such albums as the **Fugees**' “The Score”—likens this approach to musical education to the salad days of hip-hop. “Early hip-hop was much more bubble gum than it is today,” he offers. “First, you must make it palatable to a mass audience, then you get edgier, a la **DMX**. Dance music, too, is going in this direction. The real club stuff is now becoming the mainstream. That's the true beauty of it.”

For **Warner Music Group** VP of commercial marketing **Michael Cohen**, it was a no-brainer to link **DJ Skribble** with the **Essential** brand. “Essential is a DJ-driven brand,” **Cohen** says. “We want to be linked with the best DJs, and we feel **Skribble** has what it takes to drive this

music above ground.”

Such statements can also be heard throughout the hallways of **Atlantic Records**. “This compilation has the potential to cross so many boundaries,” explains **Jeff Newton**, manager of product development at **Atlantic**.

Newton confirms that **DJ Skribble** has already been confirmed to appear on **MTV**'s “Total Request Live” on the day of the album's release. “Then,” says **Newton**, “**MTV** cameras will follow **Skribble** across the street to the **Virgin Megastore**, where he'll be doing an in-store.”

“He's turned into a major star for us,” acknowledges **Bob Kusbit**, senior VP of production at **MTV**. “He is able to cross all musical borders, from house and hip-hop to trance and the more commercial stuff.”

Along with **MTV**, **Atlantic** will utilize the Internet (**Essential.co.uk** and **Atlantic-recording.com**), traditional retailers (posters, point-of-purchase displays, listening booths), and direct buy TV to further enhance the profiles of **DJ Skribble** and “Essential Dance 2000.”

Tying it all together will be a golden-ticket promotion. Explains **Newton**, “One of the CDs in the initial shipment [150,000 units] will include a golden ticket. Whoever buys the disc with this ticket inside will win an all-expenses paid trip to the **Atlantic** resort in the **Bahamas**.”

To further promote the project, **Newton** notes that **DJ Skribble**—who is managed by **Charlie Stettler** of **New York**-based **Tin Pan Apple Management** and booked by **Michael Schweiger** of **New York**-based **Track Central Booking**—will maintain a heavy presence in clubland. “His DJ schedule is booked solid through **November**,” says **Newton**.

“When all is said and done, I like music—it's that simple,” says **DJ Skribble**. “Most importantly, I don't believe in segregating music. If it's good and I like it, I'll play it. Period.”

MICHAEL PAOLETTA

Billboard. HOT Dance Breakouts

AUGUST 12, 2000
CLUB PLAY

1. CONTROL ABEL 4 PLAY
2. STAND RIGHT UP BYRON STINGILY NERVOUS
3. CADA VEZ NEGROCAN RAMPAGE
4. FROM HERE TO ETERNITY GIORGIO MORODER VS. DANNY TENAGLIA LOG C 3000
5. BANG ROBBIE RIVERA PRESENTS RHYTHM BANGERS GROOVILICIOUS

MAXI-SINGLES SALES

1. DESIRE ULTRA NATE STRICTLY RHYTHM
2. THE OOMPA SONG ROBBIE TRONCO SPORADIC
3. FULL MOON ARMAND VAN HELDEN ARMED
4. SANDRA SEZ SANDRA ROBBINS
5. X-HALE SLOWLY BOOTSY MCQUEEN JELLYBEAN

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

TO OUR READERS

The Dance Trax Hot Plate will return next week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	6	I NEVER KNEW ARISTA PROMO 1 week at No. 1	DEBORAH COX
2	5	12	5	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
3	9	17	6	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
4	13	19	5	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
5	1	1	9	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
6	18	30	4	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
7	4	2	10	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
8	3	4	8	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
9	16	23	5	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
10	11	14	7	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
11	15	18	7	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
12	23	37	4	STRONGER RCA 60281	KRISTINE W
13	12	13	9	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
14	19	24	6	I FEEL LOVE JELLYBEAN 2588	CRW
15	21	28	5	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
16	7	8	9	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
17	14	16	7	PORCELAIN V2 PROMO †	MOBY
18	6	7	10	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
19	22	27	6	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
20	25	29	6	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
21	8	6	9	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
22	26	25	7	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
23	27	31	5	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
24	10	5	11	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
◀ POWER PICK ▶					
25	32	45	3	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
26	30	38	4	VIENNA ATLANTIC 84873	LINDA EDER
27	34	42	3	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
28	33	39	6	SUMMERFLING WARNER BROS. PROMO	K.D. LANG
29	20	10	13	WOMAN IN LOVE XTREME 810	ARIEL
30	17	9	14	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA †	CHICANE FEATURING BRYAN ADAMS
31	36	46	4	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
32	37	49	3	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
33	31	20	9	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
34	24	15	12	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST
35	42	50	3	HIGHER & HIGHER G2 003/STRICTLY RHYTHM †	DJ JURGEN
36	46	—	2	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
37	49	—	2	SILENCE NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
38	29	21	12	NO ME DEJES DE QUERER EPIC PROMO †	GLORIA ESTEFAN
39	47	—	2	FREEBASE MOONSHINE 88470	TALL PAUL
40	28	11	14	LOVE IS WHAT WE NEED PERSPECTIVE/A&M 497362/INTERSCOPE	ANN NESBY
◀ HOT SHOT DEBUT ▶					
41	NEW ▶	1	1	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
42	NEW ▶	1	1	I'LL FLY WITH YOU ARISTA PROMO	GIGI D'AGOSTINO
43	35	33	11	SET ME FREE JELLYBEAN 2579	HARD ATTACK
44	41	35	6	STRIPPED A45 007097/EDEL AMERICA	MONI B.
45	NEW ▶	1	1	BLOW YA MIND JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
46	38	34	10	DR. FUNK MOONSHINE 88466	CARL COX
47	NEW ▶	1	1	I GOT THIS FEELING RADIKAL 99021	BABY BUMPS
48	NEW ▶	1	1	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
49	43	40	6	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
50	44	48	7	OFF THE WALL PLAYLAND 38686/PRIORITY	WISDOME

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1/HOT SHOT DEBUT ▶					
1	NEW ▶	1	1	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
2	1	40	3	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
3	2	1	14	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	3	2	16	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
5	5	4	10	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	4	3	13	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
7	6	5	21	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
◀ GREATEST GAINER ▶					
8	28	—	2	STRONGER (T) (X) RCA 60281	KRISTINE W
9	7	6	17	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
10	8	8	13	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
11	9	7	12	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
12	10	9	16	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
13	12	11	14	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
14	15	—	3	DREAMING (T) (X) NETTWERK 33105	BT
15	11	14	33	I DO BOTH JAY & JANE (T) (X) BADD KATA/AUREUS 431/WARLOCK	LA RISSA
16	13	17	6	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
17	14	10	10	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
18	26	—	2	SAME SCRIPT, DIFFERENT CAST (T) ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
19	16	12	5	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
20	17	13	23	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
21	20	19	6	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
22	18	15	5	GET READY FOR THE RIDE (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
23	25	24	15	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
24	NEW ▶	1	1	FROM HERE TO ETERNITY (T) (X) LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
25	22	21	41	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
26	19	18	28	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
27	21	16	28	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
28	30	23	34	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
29	29	25	16	DON'T STOP (T) (X) RADIKAL 99015	ATB
30	23	—	2	PUT THAT RECORD BACK ON (T) KINETIC 54655	DJ DAN
31	24	22	11	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
32	35	—	2	AIRWAVE (T) (X) TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
33	36	28	22	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
34	34	27	21	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
35	31	20	3	VIENNA (T) (X) ATLANTIC 84873/AG	LINDA EDER
36	39	29	28	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
37	RE-ENTRY	7	7	DON'T YOU WANT MY LOVE (T) (X) TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
38	40	30	12	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
39	27	—	2	BACK IN MY LIFE (T) REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
40	RE-ENTRY	27	27	SHAKE YOUR BON-BON (T) (X) C2/COLUMBIA 79334/CRG †	RICKY MARTIN
41	49	39	90	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
42	RE-ENTRY	15	15	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
43	NEW ▶	1	1	OUTA SPACE (T) (X) RADIKAL 99030	MELLOW TRAX
44	33	—	5	SHOW ME (T) (X) JELLYBEAN 2585	ANGEL CLIVILLES
45	37	26	12	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
46	NEW ▶	1	1	HOW'S YOUR EVENING SO FAR? (T) OVUM 125	WINK FEATURING LIL' LOUIS
47	NEW ▶	1	1	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG	DEBELAH MORGAN
48	48	44	20	NATURAL BLUES (X) V2 27639 †	MOBY
49	43	—	2	USE YOUR LUV (T) (X) EBM 57450	DJ X
50	38	—	2	DON'T LAUGH (FUTURE MIX) (T) (X) NERVOUS 20439	WINX

○ 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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CMA Gives Nods To Hill, Paisley, Chicks, Womack, Jackson

BY PHYLLIS STARK

NASHVILLE—Faith Hill and Brad Paisley topped the nominations for the 34th annual Country Music Assn. (CMA) Awards, announced Aug. 1 in Nashville. Both artists earned nominations in six categories. Dixie Chicks and Lee Ann Womack earned five nominations apiece, while Alan Jackson was nominated in four categories.

This year's winners will be recognized during the CMA Awards show, to be broadcast live 8-11 p.m. EDT, Oct. 4, on CBS-TV from the Grand Ole Opry House in Nashville.

This was the first year the finalists in the CMA's two radio categories were announced alongside artist

nominees. This year's radio nominations include head-to-head battles among multiple air personalities at WUBE Cincinnati and WGNA Albany, N.Y.

The nominees are the following:

Entertainer of the year: Dixie Chicks, Faith Hill, Alan Jackson, Tim McGraw, George Strait

Single of the year (award goes to artist and producer): "Breathe," Faith Hill (producers Byron Gallimore, Faith Hill); "Buy Me A Rose," Kenny Rogers (Kenny Rogers, Brent Maher, Jim McKell); "He Didn't Have To Be," Brad Paisley (Frank Rogers); "How Do You Like Me Now?!", Toby Keith (James Stroud, Toby Keith); "I

Hope You Dance," Lee Ann Womack (Mark Wright)

Album of the year (award goes to artist and producer): "Breathe," Faith Hill, Warner Bros. (producers Byron Gallimore, Dann Huff, Faith Hill); "Fly," Dixie Chicks, Monument (Blake Chancey, Paul Worley); "I Hope You Dance," Lee Ann Womack, MCA (Mark Wright, Frank Liddell); "Under The Influence," Alan Jackson, Arista/Nashville (Keith Stegall); "Who Needs Pictures," Brad Paisley, Arista/Nashville (Frank Rogers)

Song of the year (award goes to songwriter and publisher): "Amazed," Marv Green, Aimee Mayo, and Chris Lindsey, Warner-Tamerlane/Careers-

BMG Music Publishing/Silverkiss Music Publishing; "Breathe," Holly Lamar and Stephanie Bentley, Cal IV Songs/Universal-Songs of PolyGram International/Hopechest Music; "He Didn't Have To Be," Brad Paisley and Kelly Lovelace, EMI April/Sea Gayle/Love Ranch; "I Hope You Dance," Mark D. Sanders and Tia Sillers, Universal-MCA Music Publishing/Sonda Creek Songs/Choice Is Tragic Music/Ensign Music Corp.; "Murder On Music Row," Larry Cordle and Larry Shell, Pier Five Music/Wandachord Music/Shell Point Music

Female vocalist of the year: Faith Hill, Martina McBride, Jo Dee Messina, Lee Ann Womack, Trisha Yearwood

Male vocalist of the year: Vince Gill, Alan Jackson, Tim McGraw, Brad Paisley, George Strait

Vocal group of the year: Alabama, Asleep At The Wheel, Diamond Rio, Dixie Chicks, Lonestar

Vocal duo of the year: the Bellamy Brothers, Brooks & Dunn, Montgomery Gentry, the Kinleys, the Warren Brothers

Vocal event of the year: George Strait and Alan Jackson, "Murder On Music Row" (MCA); Asleep At The Wheel and Dixie Chicks, "Roly Poly" (DreamWorks); Clint Black with Lisa Hartman Black, "When I Said I Do" (RCA); Faith Hill with Tim McGraw, "Let's Make Love" (Warner Bros./Curb); Lee Ann Womack featuring Sons Of The Desert, "I Hope You Dance" (MCA)

Musician of the year: Paul Franklin, Dann Huff, Brent Mason, Hargus "Pig" Robbins, Brent Rowan

Music video of the year (award goes to artist and director): "Breathe," Faith Hill (director Lili Zanuck); "Goodbye Earl," Dixie Chicks (Evan Bernard); "He Didn't Have To Be," Brad Paisley (Deaton Flanigen); "How Do You Like Me

Now?!", Toby Keith (Michael Salomon); "I Hope You Dance," Lee Ann Womack (Gerry Wenner)

Horizon award: Sara Evans, Montgomery Gentry, Brad Paisley, Sheldaisy, Chely Wright

Station of the year:

Major market: KNIX Phoenix, KPLX Dallas, KYGO Denver, WPOC Baltimore, WQYK Tampa, Fla.

Large market: KASE Austin, Texas; KNCI Sacramento, Calif.; WFMS Indianapolis; WKKT Charlotte, N.C.; WUBE

Medium market: CKRY Calgary, Alberta; KDRK Spokane, Wash.; KJYY Des Moines, Iowa; KUZZ Bakersfield, Calif.; WIVK Knoxville, Tenn.; WYNK Baton Rouge, La.

Small market: KIZN Boise, Idaho; WAXX Eau Claire, Wis.; WBKR Owensboro, Ky.; WKXC Augusta, Ga.; WUSY Chattanooga, Tenn.

Personality of the year:

Major market: Tim and Willy, KNIX; Waking Crew, KYGO; Danny Wright, WGAR Cleveland; Skip Mahaffey, WQYK; Harmon and Evans, WXTU Philadelphia

Large market: Morning Zoo, KASE; Jim, Deb, and Trapper, WFMS; Karen Dalessandro and Scott Dolphin, WMIL Milwaukee; Angie Ward, WTQR Greensboro, N.C.; Grover, Holly, and Bubba Bo, WUBE; Pete Miller, WUBE

Medium market: Doug, Robyn, and Dan—the Odd Squad, CKRY; Kevin Richards, WGNA; Sean and Richie, WGNA; Colleen Addair, WIVK; A.J. McCloud, WQXX Youngstown, Ohio

Small market: Hot Rod and J.B., KAYD Beaumont, Texas; Wilhite and Wall, KKIX Fayetteville, Ark.; Jimmy Lehr and Chris Kodiak, WCTY New London, Conn.; Waking Crew, WOKQ Portsmouth, N.H.; Lynn Sharpe, WUSY Chattanooga.

Comedian Bill Engvall Switches To BNA And Delivers An 'Awesome' 4th Album

WHEN IT COMES to successfully marketing a country album, it helps to have close ties to country music. **Bill Engvall** discovered this during his three-year association with Warner Bros.' Nashville division, for which he recorded three albums: 1996's "Here's Your Sign," which went gold; "Dorkfish" in 1998; and a holiday set titled "Here's Your Christmas Album." Now signed to BNA Records, he will release his debut album for the label, "Now That's Awesome!," Aug. 22.

The album features clean but very funny routines about everyday situations, many of them dealing with his family. Engvall says, "In my mind, 'Now That's Awesome!' is the best comedic album I've done. It was so tight and so strong in the theater." The album was recorded at shows in Cheyenne, Wyo., and Kalamazoo, Mich.

One way comedy has been marketed in recent years—most notably for Engvall and pal **Jeff Foxworthy**—is to intercut parts of the stand-up routine with music to create a radio-ready "single" and corresponding video.

Engvall says releasing singles and videos is necessary for comedians to generate consumer awareness of their albums.

"Sometimes it's frustrating because we have no other outlet to let people know about our record other than the music video, and we're not singers." In fact, he says, "you don't want me singing unless the building's on fire and it's got to be evacuated." But, he adds, "it's a weird thing to be thrown into that music end of it when I'm not a musician."

Engvall's current single, "Now That's Awesome," features his friends **Tracy Byrd**, **Neal McCoy**, and **T. Graham Brown** singing the musical interlude. "I wanted three people [who] were really fun," he says. "They all just nailed it."

Engvall's collaboration with **Travis Tritt**, on "Here's Your Sign," resulted in a gold single. He's also worked with **John Michael Montgomery**, on "Warning Signs." A second single from "Now That's Awesome!" will feature Virgin artist **Julie Reeves**.

A native Texan, Engvall says, "I've been a fan of country music for a long time, back to the days when I was a kid. It tends to hit more home to me than most formats." More recently, he says, "it's been a lot of fun

to be accepted into the inner circles of country music."

While he has kind words for the Warner Bros. staff he previously worked with, Engvall says he began looking for a new label because "I felt like we needed some new blood, some new energy. With the changes [at Warner Bros.], we just kind of got lost."

Finding the right label home is hard, he says, because "a lot of people don't know how to sell a comic," only how to sell music. "When I put a record out, it's part of me. I want to sell a million records and be a star and walk into a restaurant and have people say, 'There's Bill Engvall.'"

Engvall says he found people who would give him a "second shot" and some creative marketing plans in RCA Label Group executives **Joe Galante** and **Butch Waugh**.

Engvall's career got its first big boost in 1992, when he won the American Comedy Award for best male stand-up comic. He currently resides in Los Angeles, where he has landed numerous acting jobs, including stints in the series

"Designing Women," "Golden Palace," "Delta," and "The Jeff Foxworthy Show." He currently hosts TNN's "Sofa Cinema" series and has also authored the book "You Don't Have To Be Dumb To Be Stupid." Engvall is currently co-headlining the Blue Collar Comedy tour with Foxworthy and will embark on a three-week radio tour to promote the new album Aug. 17.

AROUND THE INDUSTRY: In a surprise announcement, Gaylord Entertainment Co. president/CEO **Terry London** resigned July 31 after 22 years with the company. Chairman **E.K. Gaylord II** will serve as interim president/CEO.

The Erv Woolsey Co. has signed Audium artist **Daryle Singletary** for management. Singletary previously had been represented by **Woody Bowles**. Woolsey also manages **George Strait**, **Clay Walker**, and **Lee Ann Womack**.

A felony charge against **Tim McGraw** was dropped Aug. 1 at a court appearance in Orchard Park, N.Y. McGraw was arrested on charges of assaulting a sheriff and resisting arrest in June outside a Buffalo, N.Y.-area stadium where he was appearing as part of the George Strait Country Music Festival.



by Phyllis Stark



ENGVALL



Carrying On The Tradition. Marty Stuart was recently presented the Heritage Award during the Uncle Dave Macon Days festival. The award recognizes artists who have dedicated their careers to the preservation and promotion of old-time music and dance. Stuart and his Tennessee Mafia Jug Band performed at the three-day festival, which drew more than 40,000 country music enthusiasts to Cannonsburgh, a restored pioneer village in Murfreesboro, Tenn. The annual festival honors David Harrison "Uncle Dave" Macon, widely considered the Grand Ole Opry's first nationally recognized star. WSM-AM Nashville broadcast the event as part of the Grand Ole Opry's 75th birthday celebration. Pictured, from left, are festival organizer Gloria Christy, WSM-AM PD John Malone, Stuart, and WSM-AM announcer Eddie Stubbs.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
◀ No. 1 ▶						
1	2	2	18	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
2	1	1	21	I HOPE YOU DANCE M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
3	4	3	24	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
4	3	4	16	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT †	3
5	7	9	13	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	5
6	6	6	25	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
7	5	5	22	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	4
8	10	11	31	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	8
9	8	7	26	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
10	12	13	25	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	10
11	11	10	13	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
12	13	14	22	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	12
13	15	15	27	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	13
14	14	17	12	COUNTRY COME TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	14
15	18	20	33	LET'S MAKE LOVE B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	15
16	16	21	20	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	16
17	9	8	18	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
◀ AIRPOWER ▶						
18	20	23	18	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	18
19	25	28	12	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	19
20	19	22	20	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLS (V) MERCURY 172153 †	19
21	21	16	32	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
22	22	18	39	HOW DO YOU LIKE ME NOW? J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
23	23	25	12	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) (V) EPIC 79396 †	23
24	17	12	31	UNCONDITIONAL S. HENDRICKS, J. COLE (L. HENGBER, D. BRYANT, R. RUTHERFORD)	CLAY DAVIDSON (C) (D) (V) VIRGIN 38690 †	3
25	26	26	14	THESE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	25
26	31	38	3	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	26
27	28	27	13	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	27
28	29	29	21	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	28
29	30	30	17	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	29
30	27	24	14	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
31	32	32	12	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	31
32	33	31	17	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
33	34	33	10	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	33
34	36	40	7	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	34
35	35	34	20	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	34
36	39	41	7	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	36
37	37	39	8	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	37
38	38	37	10	THAT'S THE KIND OF MOOD I'M IN E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	42	7	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT	39
40	42	44	6	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	40
41	44	51	6	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	41
42	40	36	13	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
43	46	46	7	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	43
44	50	55	4	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	44
45	43	35	20	LOVIN' YOU AGAINST MY WILL T. BROWN, M. WRIGHT (J. O'HARA)	GARY ALLAN (V) MCA NASHVILLE 172140 †	34
46	48	49	7	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	46
47	47	47	9	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	47
48	55	74	3	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727	48
49	49	50	10	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	49
50	51	52	8	PERFECT WORLD M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	50
51	45	43	11	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYONNONA (V) CURB 172155/MERCURY	43
52	54	57	6	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	52
53	60	63	6	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
54	52	58	7	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	52
55	53	53	5	NO PLACE LIKE HOME T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
56	57	73	4	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
57	61	65	3	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	57
58	74	—	2	THE VISIT N. WILSON, B. CANNON (C. STEEL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	58
59	62	62	14	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	59
60	56	—	2	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT	56
61	59	59	5	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PRIMMER)	TY HERNDON EPIC ALBUM CUT	58
62	75	—	2	A WOMAN GETS LONELY P. WORLEY, L. ANGELLE (L. ANGELLE)	LISA ANGELLE DREAMWORKS ALBUM CUT †	62
◀ Hot Shot Debut ▶						
63	NEW ▶	1	1	EVERYBODY'S GOTTA GROW UP SOMETIME J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	63
64	68	71	7	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
65	72	67	3	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	65
66	65	70	3	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	65
67	RE-ENTRY	2	2	WAITIN' ON SUNDOWN D. MALLOY, J. G. SMITH (R. SMITH, G. NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	64
68	70	—	5	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	68
69	NEW ▶	1	1	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL MERCURY ALBUM CUT †	69
70	64	—	2	YOU WITH ME J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN	64
71	69	56	8	I DO NOW B. GALLIMORE (T. SNOW, F. GOLDE)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	53
72	NEW ▶	1	1	THIS EVERYDAY LOVE M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	72
73	58	45	17	IF YOU CAN B. CHANCEY (J. SWINEA)	TAMMY COCHRAN (C) (D) EPIC 79415 †	41
74	63	60	7	TIME, LOVE & MONEY S. HENDRICKS (S. AUSTIN, W. RAMBEAUX, D. BERG)	RONNIE MILSAP (V) VIRGIN 58853	57
75	RE-ENTRY	5	5	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65

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

AUGUST 12, 2000

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	—	2	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
2	2	1	14	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
3	3	2	8	THAT'S THE WAY CURB 73106	JO DEE MESSINA
4	4	3	26	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
5	5	4	14	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
6	NEW ▶	1	1	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
7	7	7	4	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
8	6	5	23	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
9	9	8	20	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
10	13	15	5	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
11	10	10	15	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
12	11	9	24	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
13	8	6	19	YES! WARNER BROS. 16876/WRN	CHAD BROCK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	9	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN
15	14	11	19	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
16	16	16	25	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
17	15	13	15	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
18	17	14	44	BIG DEAL CURB 73086	LEANN RIMES
19	18	17	25	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
20	19	18	49	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
21	20	19	164	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
22	24	21	17	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHET
23	RE-ENTRY	46	46	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	22	23	11	GOODBYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES
25	21	20	26	AMAZED ● BNA 65957/R/LG	LONESTAR

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.

Tri-Chord's Stampley Follows Footsteps

BY VERNELL HACKETT

NASHVILLE—Tony Stampley doesn't bat an eye when asked if his firsthand knowledge of the recording industry gave him second thoughts about the Sept. 12 release of his first album, "Rebellion," on Tri-Chord Records.

Stampley, the son of country music veteran Joe Stampley, first went on the road with his dad when he was 17. At 19 he wrote "Where's The Dress," which was recorded by Joe Stampley and frequent duet partner Moe Bandy and peaked at No. 8 on the Hot Country Singles & Tracks chart in 1984. He continued as a songwriter, penning Hank Williams Jr.'s "I Like My Whiskey On Ice And My Women On Fire," along with John Anderson's "If It Ain't Broke, Don't Fix It" and other tunes recorded by George Jones and Randy Travis.

"I've grown up in the business," Stampley says. "Dad warned me about having a career in music, but I basically know from just being in it since I was born. I've learned the ropes from the inside out, and I still decided to do it. It's in my blood. It's something I have to do. I didn't choose music; I think it chose me."

Stampley's first single, "American Offline," which encourages people to turn off their computers, is being vigorously worked to country radio. The video is already being played on CMT and Great American Country (GAC).

"We put 'American Offline' on the air in the last couple weeks and got some positive response," says WKKT (Kat Country) Charlotte, N.C., PD Bill Young. "There's no doubt it's a country record, [and] it resonates with a lot of people. There is a great big world out there offline, and some of us would do well to get off our collective butts and get out in it."

Ironically, given the content of the single, both Gerrie McDowell (of Gerrie Marketing and Promotion in Nashville), who is doing radio promo-

tion, and consultant Steve Miller, who is handling promotion and marketing, say they are focusing a great deal on the Internet, along with secondary-market radio, to ensure that the public hears the single.

They sent out an E-card to radio and put banners on different sites, including the newly launched Allaboutcountry.com, where "American Offline" reportedly got 7,000 hits in a two-week period. They also put the song on Gerrie's site, where it has received about 4,000 hits. In addition, they are talking to radio stations with Internet sites about including a banner on their sites promoting Stampley and the single.



STAMPLEY

"We are getting good airplay on grass-roots radio stations and in the secondary markets," McDowell says. "We are also getting a lot of tests on morning and afternoon drive shows. It's a perfect song to break into the weekend, and the tests have come out very well. People who hear it really like it."

Stampley is realistic about his first single, noting that as a new artist he knows it might take more time to get the single to move up the chart. But he also believes he is offering something that the public has been asking for.

"I'm bringing some realness and honesty to country music that people are wanting but haven't been getting," he says. "Country music is the people's music, but so much of today's country is really pop. Mine is the real deal."

Stampley says he has a little bit of everything on this release, including ballads, country rock, and straight-ahead country. "The songs have some real meat to them. They are not the average country ditty. It's real music for real people, real-life situations. I've had some people tell me I have a couple songs on the album that make them cry, and hopefully I've got a few on there that will make them dance. It's a well-rounded album."

Bill Glenn, president of Tri-Chord

Records in Nashville, says label executives were introduced to Stampley through Miller and Stampley's manager, John Hickman, and immediately liked what they heard.

"At that time we were looking for [an artist] who was a songwriter. Tony came over and played for us live. You put Tony in your living room with a guitar, and he wins you over. We thought if we feel this way, maybe the rest of the listening audience will too. He is a talented writer and has an unusual vocal style, and we thought the combination of those things might be what country music is looking for again. He's writing songs about his life, and they are believable because they came right from his heart."

Stampley recently performed for Navarre, the company distributing Tri-Chord, in Minneapolis. He is scheduled to sing the national anthem on football season's opening day, Sept. 3, in Dallas, when the Cowboys play



Backstage At The Opry. BNA newcomer John Rich, right, recently realized a dream when he debuted on the Grand Ole Opry. Formerly with Lonestar, Rich performed his debut solo single, "I Pray For You," from his forthcoming album "Underneath The Same Moon." After his Opry appearance, Rich and his manager/producer, Sharon Vaughn, visited backstage with Opry legend Bill Anderson.

the Philadelphia Eagles. He is also working with several companies on sponsorships and other promotional projects, including Coleman, Ranger Boats, Blakemore Lures, Renegade Hats, Costa del Mar Sunglasses, and Levi's, all known for their connection

to the great outdoors.

Stampley is booked by the Bobby Roberts Agency, with Bob Younce acting as his personal agent. He is managed by Hickman's Silver Star Management, which has offices in Dallas and Nashville.

Tara Lyn Hart Tops Canadian CMA Nominee List

BY LARRY LeBLANC

TORONTO—With seven nominations, newcomer Tara Lyn Hart heads up the list of nominees for the Canadian Country Music Awards, which were announced here Aug. 2. The awards, hosted by Terri Clark and Paul Brandt, will take place Sept. 11 at the Skyreach Centre in Edmonton, Alberta.

However, for the first time in 14 years, the Canadian Country Music Awards will not be televised live by CTV nationally. This is a significant blow to Canada's country music industry and had been rumored since difficulties with last year's show in Ottawa. The show, according to sources, costs \$1 million Canadian (\$677,000) to produce.

"We are extremely disappointed," admits Sheila Hamilton, executive director of the Canadian Country Music Assn. (CCMA), which produces the annual event. "With the cost of the awards show, there's just not enough money available to do it. We're taping it for [possible] later broadcast."

The CCMA's award winners will be chosen by its 1,700 members, with the exception of two categories—top-selling album, which is based on Canadian sales figures, and the fans' choice award. The latter is chosen by Canadian fans who can dial a 900 number to register their votes. The five nominees in the fans' choice award category are Julian Austin, Paul Brandt, Terri Clark, Shania Twain, and the Wilkinsons.

Hart, whose self-titled debut album was released last year by Columbia Records in Canada, was nominated for top album and top single for "Stuff That Matters," which was also nominated for top song and top video. The 21-year-old Hart, who hails from rural Roblin, Manitoba, was also nominated as top female and in the Rising Star category. In addition, her Columbia album was nominated in the graphics category.

Runners-up with six nominations each are Twain, and Calgary, Alberta-based Austin. Twain is nominated for top female, top single, top video, and top song for "Rock This Country" (co-written with her husband/producer Robert John "Mutt" Lange); the fans' choice award; and best-selling album for the international version of "Come On Over."

Vik Records act Austin picked up nominations for top album for "Back In Your Life" and top single, top song, and top video nominations for the title track, co-written with his producer Daniel LeBlanc. Austin is also up for top male singer and fans' choice honors.

Within key CCMA categories, Twain and Hart will compete against Lisa Brokop, Clark, and Michelle Wright for top female singer honors; Austin, Brandt, Chris Cummings, John Landry, and Jamie Warren go toe-to-toe for top male singer honors; and Blue Rodeo, Farmer's Daughter, Lace, Prairie Oyster, and the Wilkinsons compete for top group.



TO OUR READERS

Country Corner will return next week.

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

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

20 ALMOST DOESN'T COUNT (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuelli L.A., ASCAP/EMI Blackwood, BMI) HL/WBM

34 BEST OF INTENTIONS (Post Oak, BMI) HL

29 BLUE MOON (Acrynon, BMI/WCR, BMI)

39 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL

11 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM

14 COUNTRY COMES TO TOWN (Tokoeco Tunes, BMI)

63 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) HL

27 FEELS LIKE LOVE (Vinny Mae, BMI) WBM

6 FLOWERS ON THE WALL (Unichappell, BMI/Copyright Management International, BMI) HL

51 GOING NOWHERE (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM

26 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM

43 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL

22 HOW DO YOU LIKE ME NOW?! (Tokoeco Tunes, BMI/Wacissa River, BMI/CMI, BMI)

48 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL

71 I DO NOW (Snow, BMI/Franne Gee, BMI/Warner-Tamerlane, BMI) WBM

73 IF YOU CAN (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI) HL

2 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM

5 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM

7 I'LL BE (Realsongs, ASCAP) WBM

65 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL

52 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

18 I NEED YOU (Anise, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jeskar, ASCAP) HL

53 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/Thats Rich, ASCAP/Famous, ASCAP) HL

4 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM

13 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM

8 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM

33 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM

41 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve

Warner, BMI) HL/WBM

19 KISS THIS (Acuff-Rose, BMI/Theater, BMI/Curb, BMI/Careers-BMG, BMI/Sortanier, BMI) HL/WBM

15 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

44 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL

31 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM

61 A LOVE LIKE THAT (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) HL/WBM

37 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM

45 LOVIN' YOU AGAINST MY WILL (Sony/ATV Tree, BMI/Magic Knee, BMI) HL

66 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM

57 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM

59 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL

55 NO PLACE LIKE HOME (Warner-Tamerlane, BMI/Crutchfield, BMI/MAS Venture, BMI) WBM

68 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI) WBM

23 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL

49 PARADISE (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM

50 PERFECT WORLD (Travelin' Zoo, ASCAP/Jo Man, BMI/Wacissa River, BMI/MRBI, BMI)

3 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sortanier, BMI) HL/WBM

60 RUN AWAY (Curb, ASCAP/Shane McAnally, ASCAP)

32 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL

64 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL

35 SHE AIN'T THE GIRL FOR YOU (Warner-Tamerlane, BMI/Mother Tracy, BMI/Hamstein Cumberland, BMI) WBM

75 SIN WAGON (Scrappin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL

17 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM

42 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL

28 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo, ASCAP/TC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM

38 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM

5 WATER THE WAY (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM

69 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL

25 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM

72 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC)

46 THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM

74 TIME, LOVE & MONEY (Reynsong, BMI/Bayou Boy, BMI/Lucky Lady Bug, BMI/Wrensong, BMI/Starstruck Writers Group, ASCAP) HL

54 TIRED OF LOVIN' THIS WAY (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL

24 UNCONDITIONAL (Starstruck Writers Group, ASCAP/Glen Nikk, ASCAP/Songs Of Universal, BMI) HL/WBM

58 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP)

67 WAITIN' ON SUNDOWN (Fourth Floor, ASCAP/WB, ASCAP/Gary Nicholson, ASCAP) WBM

21 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL

36 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL

1 WHAT ABOUT NOW (WB, ASCAP/Maverick, ASCAP/Notes To Music, ASCAP/O-Tex, BMI/Blind Sparrow, BMI/Muy Bueno, BMI/Sony/ATV Tree, BMI/Ron Harbin, ASCAP) HL/WBM

30 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM

16 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/Why Walk, ASCAP) HL

62 A WOMAN GETS LONELY (Sister Elisabeth, BMI/Lisa Angelle, BMI)

9 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL

12 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Show-billy, BMI) HL

10 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Jessiree Bob, ASCAP) CLM/HL

70 YOU WANT ME (Warner-Tamerlane, BMI/Chenowee, BMI) WBM

40 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

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	48	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
				◀ GREATEST GAINER ▶		
2	3	3	38	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	2	2	6	BILLY GILMAN ● EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
4	4	4	10	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
				◀ HOT SHOT DEBUT ▶		
5	NEW		1	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
6	5	5	143	SHANIA TWAIN ● ¹⁷ MERCURY 536003 (12.98/18.98)	COME ON OVER	1
7	6	6	64	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
8	7	8	131	DIXIE CHICKS ▲ ⁹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
9	8	7	65	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
10	9	9	61	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
11	10	10	21	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
12	11	12	39	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
13	14	11	64	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
14	12	13	36	REBA MCENTIRE ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
15	13	14	40	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
16	16	17	8	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
17	15	15	74	KENNY CHESNEY ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
18	20	16	41	ANNE MURRAY STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
19	17	18	15	ERIC HEATHERLY MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
20	19	20	29	MARK WILLS ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
21	22	23	26	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	21
22	18	—	2	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
23	21	19	8	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
24	26	29	89	GARTH BROOKS ● ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
25	23	21	8	STEVE EARLE E SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
26	32	31	46	MARTINA MCBRIDE ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
27	25	22	40	GARY ALLAN MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
28	24	24	13	COLLIN RAYE EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
29	28	28	44	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
30	31	25	15	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
31	29	26	13	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
32	27	30	18	TRISHA YEARWOOD ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
33	30	27	49	CLAY WALKER ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
34	34	32	61	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
35	35	34	40	LEANN RIMES ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
36	33	—	2	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
37	38	36	14	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	33	60	ANDY GRIGGS RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
39	37	38	69	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
40	41	41	69	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
41	39	35	14	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
42	40	40	15	VARIOUS ARTISTS ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
43	47	43	17	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
44	45	45	17	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
45	42	37	15	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
46	44	42	11	BLACKHAWK ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
47	46	44	17	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
48	49	46	90	TOBY KEITH ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
				◀ PACESETTER ▶		
49	62	56	8	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	46
50	50	54	23	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
51	48	50	60	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
52	43	39	9	DWIGHT YOAKAM REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
53	51	51	101	ALABAMA ▲ ³ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
54	53	49	12	THE JUDDS CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
55	52	53	63	DWIGHT YOAKAM REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
56	55	47	27	ALECIA ELLIOTT MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
57	54	55	63	CHELY WRIGHT ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
58	58	58	42	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
59	60	62	26	WYONONNA CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5
60	57	48	52	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
61	56	60	26	TRACY LAWRENCE ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
62	63	64	45	BROOKS & DUNN ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
63	59	57	16	CLAY DAVIDSON VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
64	64	63	15	VARIOUS ARTISTS FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
65	66	67	58	GEORGE JONES ● ASYLUM 62368/WRN (10.98/16.98)	COLD HARD TRUTH	5
66	61	52	20	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
67	65	69	64	TRACY BYRD MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
68	68	—	8	MERLE HAGGARD SMITH MUSIC GROUP 85000/RAZOR & TIE (15.98 CD)	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
69	71	—	18	JOE DIFFIE EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
70	67	61	39	TY HERNDON EPIC 69899/SONY (10.98 EQ/16.98)	STEAM	14
71	69	65	8	TIM WILSON CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
72	70	71	67	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
73	72	68	60	MARY CHAPIN CARPENTER ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
74	74	74	13	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	68
75	RE-ENTRY		94	ALAN JACKSON ▲ ARISTA NASHVILLE 18864/RLG (10.98/16.98)	HIGH MILEAGE	1

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	5	FAITH HILL ▲ ⁴ WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	119
2	1	TIM MCGRAW ▲ ¹ CURB 77886 (10.98/16.98)	EVERYWHERE	165
3	3	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	124
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	150
5	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	321
6	2	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	110
7	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	249
8	6	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	85
9	9	TIM MCGRAW ▲ ⁹ CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	331
10	10	SOUNDTRACK ▲ ⁷ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	115
11	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	103
12	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	527
13	13	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	21

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	SHANIA TWAIN ◆ ¹¹ MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	286
15	15	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	287
16	18	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	697
17	16	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	151
18	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	443
19	—	FAITH HILL ▲ ³ WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	135
20	20	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	153
21	19	ALISON KRAUSS ▲ ⁴ ROUNDER 610325/NOJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	198
22	21	WILLIE NELSON ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	305
23	22	TIM MCGRAW ▲ ³ CURB 77800 (7.98/11.98)	ALL I WANT	131
24	—	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (10.98/16.98)	IT MATTERS TO ME	120
25	24	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	224

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

In the SPIRIT



by Lisa Collins

GOSPEL ROCKS THE BIG EASY: New Orleans will be jamming with the sounds of gospel as two of the industry's most popular conventions hold annual meetings in the Big Easy back to back. The nonstop gospel fest gets under way Saturday-Saturday (5-12) with the 67th annual meeting of the National Convention of Choirs and Choruses (aka the Dorsey Convention), with the Gospel Music Workshop of America (GMWA) picking up Aug. 12-17.

"This will be the first time in history that both conventions will be convening together on Saturday the 12th," says Bishop **Kenneth Moales**, who was installed as president of the historic Dorsey Convention in 1992 and is credited with its budding resurgence and the addition of 10 new chapters.

The two will share in musical fellowship at a combined musical tribute to their respective founders—**Thomas Dorsey** and the Rev. **James Cleveland**—on the opening night of the GMWA's 33rd annual convention.

Over the past few decades, the GMWA has eclipsed the Dorsey Convention to become the hottest convention ticket in the industry, but the cooperation between the two groups is nothing short of complementary.

Moales points out, "We see ourselves as the genesis. The GMWA has been more of the industry and

gospel artist. Dorsey was more church-oriented. We have the traditional, church-based sacred component, so we'll never be in competition."

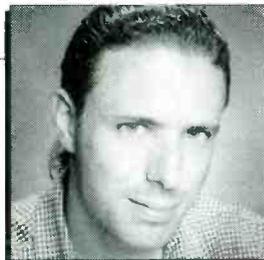
Indeed, 25,000 fans, artists, manufacturers, choir members, and artists are expected to make their way to New Orleans for the annual GMWA confab. A full slate of label showcases and sponsored events includes Sony, Myrrh, EMI Gospel, Tommy Boy, AIR, Gospo Centric, Crystal Rose, Aleho, and Malaco Distributed Labels (including Blackberry), with a lineup of talent including **Trin-I-Tee 5:7**, **Tramaine Hawkins**, **Dotie Peoples**, **Donald Lawrence & the Tri-City Singers**, **Tonex**, **Bobby Jones**, the **Miami Mass Choir**, **Shirley Caesar**, **John P. Kee**, **Kurt Carr**, and **Mary Mary**.

Highlights of the weeklong convention—spiked by nightly musicals and daily seminars on everything from choir decorum to songwriting—include the ninth annual GMWA Quartet Showcase, featuring the **Canton Spirituals**, **Dorothy Norwood**, the **Williams Brothers**, and the **Mighty Clouds Of Joy**, to name just a few. Because last year's power lineup pushed the show to 3 a.m.—lending credence to the meet's Vampire Convention moniker—this year's program will be held on two consecutive nights.

Another of the week's highlights is the worldwide release celebration concert for **Kirk Franklin's One Nation Crew** project (due in stores Aug. 15). The celebration, which will be part of its increasingly popular Youth Forum 2000 installment, will feature the talents of contemporary gospel/R&B newcomers like **Damita Haddon**, **Ametria**, **Youth Edition**, **Natalie Wilson** & **SOP Chorale**, **BBJ**, **Grits**, and **Out Of Eden**.

Playing to the convention's growing youth constituency is the introduction this year of the **Joshua** (Continued on page 75)

Jazz BLUE NOTES



by Steve Graybow

ZEE-THREE: Rachel Z was a classical piano student and fledgling opera singer when she discovered the music of **Wayne Shorter** on such **Miles Davis** albums as "ESP" and "Miles Smiles."

"Originally I was studying **Herbie Hancock's** piano, but I realized that it was Wayne's compositions, with their classical overtones, that I was drawn to," she says.

Years later, Shorter would tap Rachel Z to contribute synthesized orchestrations to his 1994 release "High Life" (Verve). For the album, the duo programmed approximately 1,000 bars of music into a sequencer. Shorter further developed the material by adding additional melodies and harmonies to the existing sequences.

Working alongside Shorter gave Rachel Z the opportunity to witness the composer/saxophonist's creative process firsthand. "I learned how he thought and felt when he was writing, and how that fit into the music. I saw how he chose one chord over another: I saw the connection between the intellect and the emotion" she says.

That experience was put to use on "Along The Milky Way Express" (Tone Center, Aug. 22), on which Rachel Z explores 11 Shorter compositions—including the Miles-era "Footprints" and "High Life's" "Black Swan"—in a sparse trio setting. By stripping the songs down to their most basic elements, Rachel Z provides an intimate excursion through some of the jazz world's most meticulously crafted compositions.

Delving into Shorter's compositions also enabled the pianist to pass valuable lessons on to her own trio,

which includes bassist **Miriam Sullivan** and drummer **Allison Miller**. "When I worked with Wayne, I was able to experience firsthand a person whose life embodies jazz," says Rachel Z. "Exploring his music as thoroughly as we did allowed me to pass [Wayne's] stories and lessons on to my own group."

Shorter has, in fact, heard "Along The Milky Way Express." "He liked the fact that we captured the spirit of the music, without playing the songs exactly like they were originally done," says Rachel Z. "He thinks that the next step in our development would be to write our own music in this direction." Rachel Z hopes to follow this suggestion on a future project.

"Along The Milky Way Express" is the first straight-ahead release for **Tone Center**, a label developed primarily for fusion releases.

"I knew Rachel Z from her solo albums and her work with **Steps Ahead** and **Vertu**," says label founder **Mike Varney**. "When she suggested paying tribute to Wayne Shorter, I was compelled to lend my support."

Recently, Rachel Z's trio performed at **RED's** Southbury, Conn., convention, giving the distributor's employees what president **Ken Antonelli** describes as "an exciting surprise to latch onto."

As for her trio's all-female lineup, Rachel Z contends that "the most important thing is the music and how we function as a unit." Rachel Z believes that stereotyped perceptions might be responsible for the lack of female musicians on jazz bandstands. "When a woman plays jazz, people immediately focus on every detail of what they play," she says. "If there is a lame male musician on the bandstand, people tend to ignore them. If there is a lame female musician, it becomes an issue." Sadly, she has a point.

"Ultimately," says Rachel Z, "it is about the spirit of the compositions and how we as musicians interpret them."



RACHEL Z, CENTER, WITH HER TRIO.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	45	YOLANDA ADAMS ●	ELEKTRA 62439/EEG HS	NO. 1 MOUNTAIN HIGH...VALLEY LOW
2	2	13	MARY MARY	C2/COLUMBIA 63740/CRG	THANKFUL
3	3	20	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140	PURPOSE BY DESIGN
4	4	25	VARIOUS ARTISTS ●	EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
5	6	42	CECE WINANS	WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
6	5	32	TRIN-I-TEE 5:7	B-RITE 490359/INTERSCOPE HS	SPIRITUAL LOVE
7	7	96	KIRK FRANKLIN ▲	GOSPO CENTRIC 490178/INTERSCOPE	THE NU NATION PROJECT
8	15	15	THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
9	8	38	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43132 HS	FAMILY AFFAIR
10	9	40	YOLANDA ADAMS	VERITY 43144	THE BEST OF YOLANDA ADAMS
11	11	15	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR	INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
12	13	22	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	EMI GOSPEL 20251 HS	TRI-CITY4.COM
13	14	53	BRENT JONES AND T.P. MOBB	HOLY ROLLER 7012/MCG HS	BRENT JONES AND T.P. MOBB
14	18	31	THE MCCLURKIN PROJECT	GOSPO CENTRIC 490200/INTERSCOPE HS	THE MCCLURKIN PROJECT
15	17	2	RICKY DILLARD & "NEW G" NEW	CRYSTAL ROSE 20960	NO LIMIT
16	19	69	T.D. JAKES	ISLAND INSPIRATIONAL 524630/IDJ/MG/HS	SACRED LOVE SONGS
17	12	18	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS	JDI 1259	SING IT ON SUNDAY MORNING!
18	20	48	WINANS PHASE2	MYRRH/WORD 69881/EPIC HS	WE GOT NEXT
19	22	8	DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR	SOUND OF GOSPEL 2231/NINE	DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR
20	10	34	NORMAN HUTCHINS	JDI 1258 HS	BATTLEFIELD
21	16	6	TARRALYN RAMSEY	VERITY 43118	TARRALYN RAMSEY
22	31	5	BISHOP ANDRE WOODS AND CHOSEN	SOUND OF GOSPEL 228/NINE	BISHOP ANDRE WOODS AND CHOSEN
23	21	80	VARIOUS ARTISTS	MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
24	28	12	VARIOUS ARTISTS	BELLMARK 75001/R/YKO	GOSPEL GOLD
25	24	26	VARIOUS ARTISTS	MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
26	34	20	THE BROOKLYN TABERNACLE CHOIR	ATLANTIC 63297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR
27	32	75	VARIOUS ARTISTS	EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
28	30	75	VARIOUS ARTISTS ●	VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
29	RE-ENTRY		THE MISSISSIPPI MASS CHOIR	MALACO 6031	EMMANUEL (GOD WITH US)
30	38	58	GOSPEL GANGSTAZ	B-RITE 490096/INTERSCOPE HS	I CAN SEE CLEARLY NOW
31	26	62	RICHARD SMALLWOOD WITH VISION	VERITY 43119 HS	HEALING—LIVE IN DETROIT
32	27	24	THE WILLIAMS BROTHERS	BLACKBERRY 1526/MALACO	THE CONCERT
33	23	37	GOD SQUAD	AMEN 1501	GOOD MORNING NEIGHBOR
34	RE-ENTRY		DARWIN HOBBS	EMI GOSPEL 20252	VERTICAL
35	RE-ENTRY		AL GREEN	HI/THE RIGHT STUFF 25282/EMI GOSPEL	GREATEST GOSPEL HITS
36	37	39	CARLTON PEARSON	ATLANTIC 46006/AG HS	LIVE AT AZUSA 3
37	RE-ENTRY		THE CANTON SPIRITUALS	VERITY 43135 HS	THE LIVE EXPERIENCE 1999
38	35	6	TONY TIDWELL & RIGHTEOUS LIVING	MEEK 4011	GET YOUR PRAYZE ON
39	RE-ENTRY		T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
40	33	10	SAINTS WITH A VISION MUSIC & ARTS SEMINAR MASS CHOIR	MEEK 4004	CALLING ALL SAINTS

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

The Pilgrim Jubilees Newest recording "Were You There" is one you shouldn't miss. Their eighth release on the Malaco label incorporates a smooth blend of Motown, R&B and blues-tinged gospel and it could very possibly be their best.

Be There!

MALACO RECORDS

Naxos Making Moves To Branch Out

DVD Videos, New Partners, Worldly A&R Show Firm's Sound Vision

GOING WHERE MOST other firms fear to tread, Munich-based Kinowelt Home Entertainment has leaped into the classical DVD Video arena via its Arthaus Musik imprint and a worldwide deal with Naxos marketing/distribution company HNH International.

HNH/Naxos CEO Klaus Heymann says he is "very bullish" on the format, walking the talk by putting out some 25 top-quality Arthaus DVD Video titles in the U.S. by Christmas—and double that number in Europe and Japan, where Arthaus can cast a wider licensing net. In Japan, a Mozart "Marriage Of Figaro" (in a Berlin production starring soprano Dorothea Röschmann and led by Daniel Barenboim, with subtitles in four languages) sold a heartening 1,000-plus copies upon release, according to Heymann.

With Kinowelt having acquired catalogs from EuroArts and other major studios, Arthaus has hundreds of opera, dance, and concert titles to gradually draw upon. Beyond the "Marriage Of Figaro," the company's current standout DVD Videos (which retail for as low as \$28) include a spectacularly staged Berlioz "Damnation Of Faust" with soprano Vesselina Kasarova from last year's Salzburg Festival; a Cologne, Germany, "Don Giovanni" from 1991 with Thomas Allen; and a recent Deutsche-Staatsooper Berlin Ballet "Swan Lake" conducted by Barenboim. Concert films of the Chicago Symphony Orchestra in a blustery Mahler Five under Barenboim and a soft-grained Claudio Abbado-led Mozart Requiem are perhaps strictly fan items, but a Chicago affair featuring violinist Maxim Vengerov in the Sibelius concerto and solo encores by Bach and Ysäe are electric enough to convert anyone with eyes and ears for artistry.

Another outstanding Arthaus concert feature documents a Leipzig, Germany, event commemorating the 10th anniversary of the nonviolent demonstrations in October 1989 that led to the East German regime's downfall. Set in the beautiful St. Nicolai Church,

the concert includes violinist Viktoria Mullova in solo Bach, as well as Herbert Blomstedt leading the Gewandhaus Orchestra And Chorus in Beethoven and Mendelssohn. There is a bonus of a 15-minute documentary on the "Protest Of Silence," which includes recollections from conductor



by Bradley Bamberger

Kurt Masur (a leader in the heroic movement who is less enthusiastic about the tenor of reunified Germany).

Among the titles available in Europe but not the U.S. are the Kronos Quartet film "In Accord," the Maria Callas documentary by Tony Palmer, and a "Tristan Und Isolde" starring Ben Heppner. (Let's hope whoever owns the North American DVD rights to these will put them to use soon.)

The Kinowelt relationship isn't the only news with Naxos, as the firm has a new strategic partner and structure. The Naxos music distribution and marketing arm remains HNH International, but the operations dedicated to Internet development and music licensing have been split into a separate company, NaxosMusic Ltd. (The Hong Kong-based holding company for the two is NaxosMusic Holdings Ltd.) The Naxos A&R operations continue to be centered in London, including the joint-venture K&A Studios; the new head of music there is Jonas Sjöström, formerly chief of Swedish pop label MNW Records.

Fueling new growth—particularly for the expanding Naxos Internet presence—is the alliance with Ger-

man music/manufacturing firm edel, which is taking a 25% stake in HNH. "Edel has companies in territories where we don't," Heymann explains, "and we'll be distributing their labels, like Berlin Classics."

Naxos looks stronger than ever in many ways, reporting a record \$6 million operating profit for last year (with one-third of that coming from licensing music to other companies for compilations and soundtracks). "We have about 20% of the classical market worldwide now—even more if you take out crossover product," Heymann says. He adds that the firm's U.K. distribution business—Select, which also racks such top indies as Hyperion, BIS, Opus 111, and Black Box—has seen "dramatic" sales increases.

Heymann admits that business in smaller territories where Naxos goes through third-party distributors has proved more problematic. But in the U.S. (previously the weakest link in its chain) the budget label's sales are up nearly 50% in the past year. Heymann attributes the robust number to a more experienced sales force and greater market penetration (the label gained entry into Transworld shops last year), as well as strong performance in audiobooks (10% of sales) and a higher press profile due to the "American Classics" and Naxos Historical lines.

Naxos has hundreds of releases due in the coming year, including not only rare repertoire from Bax to Vanhal but also such starry items as tenor Samuel Ramey's "Faust" recital. In Japan, Naxos aims to duplicate the public-relations coup of "American Classics" with the new "Japanese Classics," which will highlight native composers and artists in a long-term series. The primary orchestras will include the Tokyo Metropolitan Symphony and Osaka Philharmonic, as well as the Ulster Orchestra led by Takuo Yuasa. Works by Takashi Yoshimatsu and Kiyoshige Koyama figure in an initial "Japanese Masterpieces" set, and Hiroshi Oguri will be among the first composers to receive an album-length survey.

Naxos has also been diversifying beyond classical, and although Naxos Jazz has been slow-going, the new Naxos World imprint could prove a winner out of the box. Reflecting on the state of the classical industry, Heymann says, "It's back to where it was in 1985 before the CD boom. And while the majors are either in flux or getting out of the business, the top independents are maintaining their ground. In the case of labels like BIS and Hyperion, they are actually reporting slight increases. And Naxos isn't complaining. Vanity productions of the same old repertoire still glut the market, but with the majors' decline, we're starting to get more space in the shops. We're committed to investing in new productions, and retailers know that the business is new-release driven. We are serious about what we do, and people appreciate that."



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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			▶ No. 1 ◀	
1	1	3	ART AND LIFE SHOCKING VIDEOS/VP 49093*/VIRGIN	BEENIE MAN 3 weeks at No. 1
2	2	10	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
3	3	37	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	4	19	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
5	6	11	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
6	5	10	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
7	7	54	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
8	8	10	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
9	10	35	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
10	9	56	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
11	11	23	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
12	NEW		LIVE AT THE ONE LOVE PEACE CONCERT JAD 1009	PETER TOSH
13	12	2	MR. LEX VP 1585*	LEXXUS
14	14	50	SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS
15	13	63	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			▶ No. 1 ◀	
1	1	70	SOGNO ▲ ² POLYDOR 547222	ANDREA BOCELLI 66 weeks at No. 1
2	2	12	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NOONESUCH 79603/AG HS	OMARA PORTUONDO
3	NEW		WHO LET THE DOGS OUT S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS	BAHA MEN
4	3	13	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
5	4	60	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NOONESUCH 79532/AG HS	IBRAHIM FERRER
6	6	73	THE IRISH TENORS ● MASTERTONE 8552/POINT HS	JOHN McDERMOTT/ANTHONY KEARNS/RONAN TYNAN
7	5	11	TARKAN UNIVERSAL LATINO 157978	TARKAN
8	7	21	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
9	RE-ENTRY		O RCA VICTOR 63358	CIRQUE DU SOLEIL
10	8	15	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
11	10	23	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
12	NEW		JOAO VOZ E VIOLAO VERVE 546713	JOAO GILBERTO
13	13	9	LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
14	14	11	ISLAND FEELING MASS APPEAL 2000 HS	TEN FEET
15	11	25	HONEY BABY POI POUNDER 7002	THREE PLUS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			▶ No. 1 ◀	
1	1	7	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 7 weeks at No. 1
2	2	38	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	3	42	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	4	17	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
5	5	93	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
6	6	71	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	10	56	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
8	9	63	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
9	8	12	CIRCLE PACHYDERM 8 HS	INDIGENOUS
10	7	42	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614 HS	SHANNON CURFMAN
11	15	6	ROYAL BLUE ALLIGATOR 4873	KOKO TAYLOR
12	13	82	GREATEST HITS MCA 111746	B.B. KING
13	RE-ENTRY		MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
14	11	14	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
15	14	23	THE BEST BLUES ALBUM IN THE WORLD...EVER! CIRCA 48428/VIRGIN	VARIOUS ARTISTS

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

World Music Finds True Global Reach Through The Internet

BY RICHARD HENDERSON

True to its programmatic title, the world music genre has brought the artists and wildly divergent styles of the planet's music to local stores. But local stores have little room for thousands of new acts, the lion's share of which don't even sing in English.

Fortunately, the ascendance of world music in the past 20 years has been shadowed by a parallel phenomenon of comparably global reach, that of the Internet. Though pop labels have been developing Web sites and authoring pages for their rosters for some time now, the Internet and world music appear to have the potential for a much greater symbiosis.

Personnel from longstanding world specialist labels, as well as the enthusiasts who have fostered the magazines and, now, the Web sites consulted by world music fans, were canvassed in an effort to gauge the virtual reach and impact of the World Wide Web within the world music community.

"More than 80% of our listeners have Internet access," comments D.A. Sonneborn, acting director of Smithsonian Folkways. "But that doesn't mean that everyone who should be accessing our music is getting to it, nor do all of those people have online access."

Citing comparable statistics, Gail McIntosh, direct marketing manager for Cambridge, Mass., world music stalwart Rounder Records, says, "Most world music fans are plugged in. We've seen this audience as an upper demographic, and that seems to fit the Net audience pretty well."

Jacob Edgar, director of A&R at Putumayo, who assembles that label's signature compilations and is also the Web manager for the imprint, notes, "The key word with world music is availability. The genre has grown considerably in stores over the last few years, and as people are becoming more open to music from around the world, more is becoming available. The Internet is expanding this accessibility. You can go online and listen to radio stations from Tunisia or Thailand. You can hear live broadcasts from everywhere."

For Edgar's A&R research, the Internet is invaluable. "It's a lot easier to track down and find this music—things that were impossible to find only a few years ago—with a few keystrokes and a search engine. There's still a ways to go, however; I'm pretty specialized, and there's a lot of stuff that I can't find online."

He adds, "I'm presently developing a resource section on our Web site for people who want to learn more about

music from the countries that we source for our CDs. It's daunting to do it on your own, so I'm looking to link to radio station sites where you can hear more of the music, as well as other related music sites."

Asked about favorite Webcasters specializing in world sounds, Edgar cites the streaming programs found at wen.com, which he describes as hav-

turning the Webcast into an event more than a passively viewed show. We'll have interactive chat, polling functionality so that we can ask viewers about favorite songs and things like that. Also, we'll link up with artist bios and discographies, which will be available next to the window showing the artist performing.

"We'll also syndicate that content out to other partners," he continues. "We have a deal already with Alta Vista. Further, we can create programming and syndicate that to traditional broadcasters and satellite channels."

Ari Langer, director of Web editorial content at World Entertainment Network, adds, "Because world music is such an open forum, and because of the broad age range of the performers, there's not a set of fixed parameters deciding what a performer needs to be in order to be successful. Because you have a performer like [Buena Vista Social Club's] Compay Segundo, who's 90 years old, there's an openness in the way that we can present these artists."

Providing a deep world music resource of equal value to newcomers and connoisseurs is also the goal of Angel Romero, owner and developer of the Durham, N.C.-based World Music Portal site (worldmusicportal.com).

"Even though very good world music sites already exist, they weren't comprehensive enough in my view. Some sites are retail-oriented, while others feature CD reviews. I wanted a site that could include up-to-date news with the immediacy that the Internet enables, along with reviews and artist biographies, a glossary of world music terms, and a listing of world music festivals."

Romero adds, "We establish reciprocal links with other sites. It's a cooperative effort. Advertising costs a lot of money; putting up a link doesn't cost anything."

McIntosh says, "We do try to work with retailers that have an Internet presence, such as Tower, in presenting more eclectic titles. The Internet has afforded Rounder a new opportunity to spread the word about roots-oriented music that isn't heard on the radio or that can't be found at the local mall. Our primary focus is to integrate our online and offline strategies; they can't be mutually exclusive to be successful."

"For something like our Alan Lomax collection or our 'Anthology Of World Music' collection, we'll promote those through banner exchanges and bulk E-mail," she continues. "Then we'll send a printed catalog to the audi-

'Die-hard world music aficionados only get to hear the tip of the iceberg'

- D.A. SONNEBORN -

ing "a lot of esoteric, very cool stuff."

WEN Central, operator of wen.com, is the Internet presence of World Entertainment Network, a comparatively new yet fast-moving online entity based in San Francisco's Potrero Hill district.

Jim Petty, VP of marketing and revenue at World Entertainment Network, says, "Everyone here has a passion for world music. Webcasting is the thing that we're currently most excited about. We have an exclusive deal with W.O.M.A.D., for instance. We're

ELIADES OCHOA

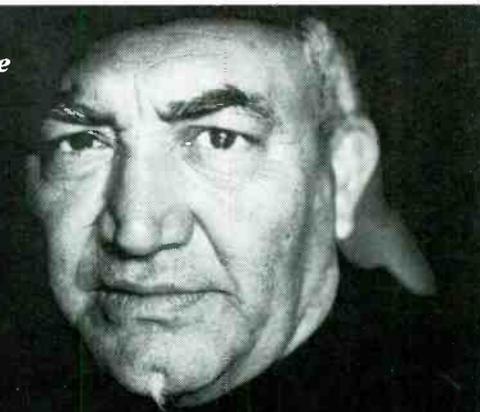
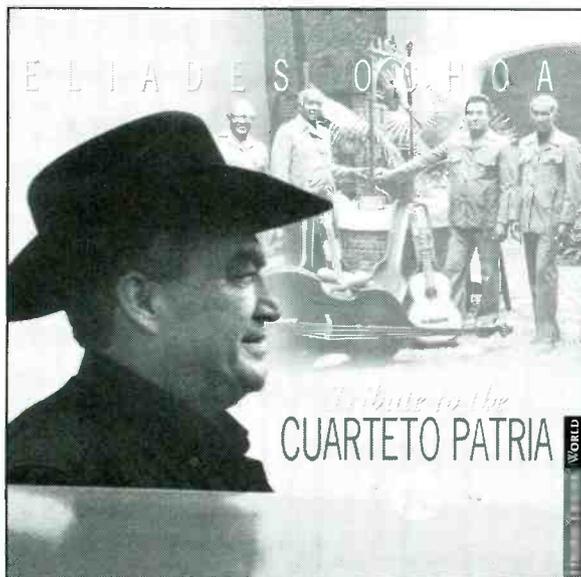
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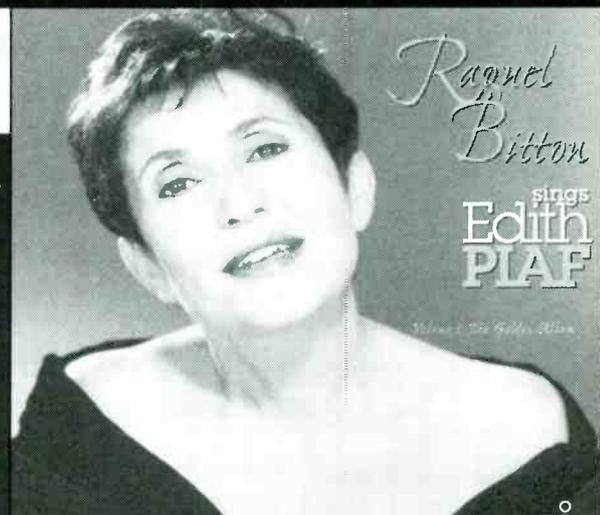
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VA O TOWN M

Celtic Labels Mix Traditional, Technological Promotions

BY JILL PESSERNICK

Though Celtic music is an age-old art, labels that release Irish titles in the U.S. are employing new marketing strategies that combine emerging technologies with grass-roots tactics. Fresh promotional channels such as the Internet, enhanced CDs, and listening posts are supplementing traditional touring and regional marketing approaches to help differentiate product for consumers.

Green Linnet Records, for example, will be heavily promoting its slate of new releases on the Internet. MP3s will be available on the label's Web site (greenlinnet.com), and a deal with



borders.com is in the works.

Paul Riley, director of marketing for Green Linnet, says, "We work with NPR and jointly sponsor the show 'A Thistle & Shamrock' with Borders. In exchange for underwriting the program, we get exclusive listening stations there.

NARADA.

"For what we do, the hardest thing is to get people to hear our music," he says. "Artists may be guests on specialty radio broadcasts, but that's the extent. As soon as something is available on the Internet, people will happen across our material."

The label also uses grass-roots promotional tactics. A direct mailing fea-

turing current products is sent out three to six times a year. Additionally, up to 14 of the label's artists are currently touring North America, and plans for a joint tour with three or four Celtic artists are being discussed.



Green Linnet's album lineup includes the Galician piper Susana Seivane, whose self-titled disc is available Aug. 22; "Lowlands," a set of traditional Irish tunes by Susan McKeown, due on Sept. 12; and Korong's eponymous album, due Sept. 26.

For Solas' fourth album, a traditional folk disc titled "The Hour Before

Dawn," Shanachie Records is utilizing enhanced CD technology for the first time. The album, available Oct. 8, includes a new version of "I Will Remember You," a hit song recorded by Sarah McLachlan.

Director of publicity Cindy Byram says, "The band is doing their own Irish rendition of the song. We will have a video of the song on the enhanced disc."

This new strategy will be combined with targeted in-store appearances, links on the Shanachie Web site (shanachie.com), and touring.

Temple Records' Celtic label, Temple Records, will release John McCusker's "Yella Hoose" on Aug. 29. Projected marketing strategies include special retail displays and a touring schedule with the Battlefield Band. McCusker, a multi-instrumentalist who used to be a member of Battlefield, will have his album worked in conjunction with Battlefield's "Leaving Friday Harbor."

Says Dave Schlichting, national director of independent label sales for Rounder, "We have displays that say, 'If you like this, you'll like this' that pair the two up. Starting Sept. 1, when Battlefield Band are here for over a month of tour dates in North-

west and Northeast venues, McCusker will join them."

Touring and television appearances by the Afro Celt Sound System will promote its new project on RealWorld Records, available February 2001.

Wesley Van Linda, president of Narada Records, which is affiliated with RealWorld, says, "This is a particular hybrid kind of Celtic. It's



very aggressive and has a strong appeal to the dance crowd. We're planning on building its popularity. They've appeared on ["Late Night With Conan O'Brien"] and 'The Donny & Marie Show.' We plan to continue with this and to bring them to the U.S. for an extensive tour."

For the new project by fiddling ensemble Leahy, due out in February 2001, Narada will aim promotions toward the Shania Twain audience.

"When we put out their last record, they were picked up by Twain for her big tour," Van Linda says. "They will begin touring extensively, following up on the audience they developed with her."

Narada and RealWorld also have Web sites (narada.com, realworld.on.net) which will promote these projects and other upcoming releases.

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WORLD MUSIC FINDS GLOBAL REACH THROUGH NET

(Continued from preceding page)

ence that we've acquired through our online initiative, where people have come to the Web site and signed up to receive further information. We'll cross-reference our online strategy with our print strategy this way. We've noticed a marked increase in our direct sales to the audience that first came to us from the online world and who received the printed catalog."

Edgar sees the Internet as a necessary adjunct to the brick-and-mortar retailing of world titles. "It's a daunting task for a retailer," he cautions, "especially at larger stores. They'll find that the floor space that they would have to dedicate to have a respectable world music section vs. the floor space necessary for a pop section isn't economically feasible. You're devoting a lot of your floor space to something that doesn't sell nearly as well.

"The Internet affords online retailers the ability to stock tremendous diversity that normal retailers can't; the latter will stock a few key world music titles, but, more often than not, they can't go deep," he adds. "The Internet has enabled me to find a lot of stuff that I can't find in stores."

A similar view is expressed by Sonneborn. "Die-hard world music aficionados only get to hear the tip of the iceberg," he says. "There's a massive amount of wonderful music out there. We're attempting to assemble an online network of traditional music archives from around the world and lend them our expertise."

Sonneborn describes the genesis of

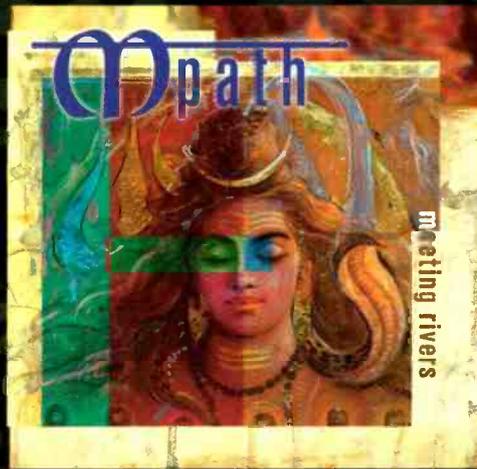
his company's Internet involvement by adding, "We thought that we would be online in the mid-'80s and that we'd be delivering content over telephone lines by push-button codes. It's taken a lot longer to get to anything like that. A lot of labels are gearing up for MP3 distribution, but we're not; maybe it's because we see ourselves first as an archive, then as a label. We want our collection of 2,168 titles, with over 35,000 tracks, to be available for many generations to come. It's not the same strategic consideration that many record labels have. We survive by revenue, the way that they do, but we see our mission as educational.

"Our online content about the 20 volumes of our Indonesian series shows supplements to the liner notes," Sonneborn continues. "We have track lists and audioclips. We tended not to think, 'How can we exploit the Web?' but rather, 'What technology has proven itself sufficiently that we can use our limited staff resources to putting time into making our catalog more readily available?' The great thing about the Internet is that you can be in touch with everyone on the planet. The problem with the Internet is that you can be in touch with everyone on the planet."

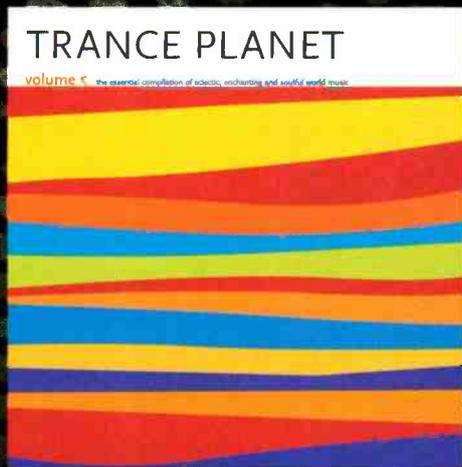
To this paradoxical judgment, Shanachie Entertainment G.M. Randall Grass adds, "The first wave of euphoria and revolutionary possibilities is at an end, and the next wave will reveal what can be practically done on an ongoing basis that's going to be fruitful."



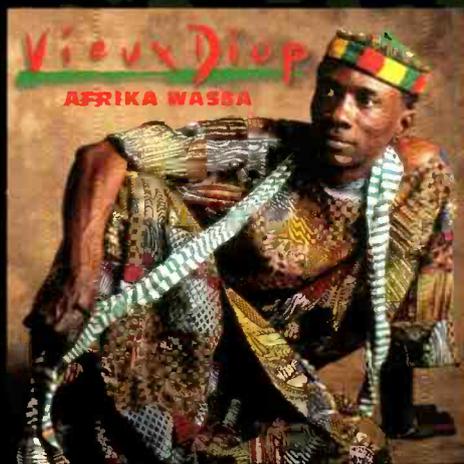
TR 8065



TR 8074



TR 8073



TR 8060

Vieux Diop - Afrika Wassá
CAPTURES THE BEAUTY AND LIVING HERITAGE OF SENEGALESE MUSIC THROUGH THE MASTERY OF VIEUX DIOP WHO FUSES HIS MELODIC SONGS WITH INFECTIOUS AND SOOTHING RHYTHMS. BAKITHI KUMALO AND TONY CEDRAS FROM PAUL SIMON'S BAND ACCOMPANY VIEUX ON THIS RECORD AS WELL AS EILEEN IVERS FROM RIVERDANCE.

Trance Planet 5 THIS NEW EDITION AGAIN FEATURES SOUL STIRRING NEW SONGS FROM TALVIN SINGH, ISTVAN MARTA FEATURING MARTA SEBASTIAN, AMINA, M PATH FEATURING LILY HAYDN AS WELL AS SONGS PERFORMED IN VISIONARY NEW SETTINGS SUCH AS THE GAELIC VOICING OF AOIFE NI FHEARRAIGH, THE FUSION OF THIRD PLANET FROM KURDISTAN AND THE LAMENTATION OF KORA MASTER TUNDE JEGEDE WHO FUSES AFRICAN AND CLASSICAL MUSIC AND MORE.

M Path IS A COLLECTIVE THAT FEATURES THE MAGICAL EMPATHETIC TALENTS OF GARDNER COLE WHO HAS CHANNLED THE TRANSCENDENTAL SOUNDS OF INDIA AND THE TRANCE RHYTHMS OF NORTH AFRICA INTO THE STREET FUNK OF AMERICA. FEATURING A COMBINATION OF CLASSICAL INDIAN MUSICIANS AND WESTERN POP PLAYERS, M PATH IS TRULY A TRANS GLOBAL JOURNEY FROM INDIA TO THE AMERICAS.

Jai Uttal - Spirit Room
"THE FOREMOST ARTIST MERGING TRADITIONAL INDIAN MUSIC AND POP... A MASTER WHO IS SYNTHESIZING SOME IMPORTANT AND ENCITING MUSIC." -LA Times

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8/16/2000	Chicago, IL
8/17-8/20/2000	Milwaukee, WI
9/02/2000	Washington, DC
9/04/2000	Lawrence, MA
9/08/2000	Santa Rosa, CA
9/15/2000	Minneapolis, MN
9/16-9/17/2000	Chicago, IL
9/21/2000	Lafayette, IN
9/22/2000	Bloomington, IN
9/23/2000	Kansas City, MO
9/29/2000	Reston, VA
10/01/2000	Rye, NY

Lúnasa "Otherworld"



"Album of the Year"

Irish Echo
Irish Voice



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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		
			NO. 1		
1	1	45	YOLANDA ADAMS ●	ELEKTRA 52439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
2	4	44	P.O.D. ●	ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
3	2	9	MARY MARY	C2/COLUMBIA 7602/WORD	THANKFUL
4	3	3	THIRD DAY	ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
5	6	10	PLUS ONE	143/ATLANTIC 83329/CHORDANT	THE PROMISE
6	5	6	VARIOUS ARTISTS	PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
7	7	18	VARIOUS ARTISTS ●	HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
8	32	2	CRAIG SMITH	HOSANNA/INTEGRITY 1772/WORD	YOUR KINGDOM COME
9	8	59	VARIOUS ARTISTS ▲	MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	10	41	ANNE MURRAY	STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
11	9	11	MXPX	TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
12	12	40	VARIOUS ARTISTS ▲	SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
13	11	19	FRED HAMMOND & RADICAL FOR CHRIST	VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
14	15	59	STEVEN CURTIS CHAPMAN ●	SPARROW 1695/CHORDANT	(SPEECHLESS)
15	16	8	VARIOUS ARTISTS	WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
16	NEW		4HIM	BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
17	13	18	SOUNDTRACK	SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
18	20	7	NICOLE C. MULLEN	WORD 6762 HS	NICOLE C. MULLEN
19	19	75	SONICFLOOD	GOTEE 2802/CHORDANT HS	SONICFLOOD
20	17	12	POINT OF GRACE	WORD 7572	RARITIES & REMIXES
21	22	41	CECE WINANS	WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
22	29	9	MARK SCHULTZ	MYRRH 7002/WORD	MARK SCHULTZ
23	21	31	TRIN-I-TEE 5:7	B-RITE 6952/WORD HS	SPIRITUAL LOVE
24	23	96	KIRK FRANKLIN ▲*	GOSPEL CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
25	24	22	JENNIFER KNAPP	GOTEE 2816/CHORDANT	LAY IT DOWN
26	18	6	WATERMARK	ROCKETTOWN 7592/WORD HS	ALL THINGS NEW
27	RE-ENTRY		THE BROOKLYN TABERNACLE CHOIR	M2.0 COMMUNICATIONS 7312/WORD	GOD IS WORKING — LIVE
28	26	36	MICHAEL W. SMITH ●	REUNION 10041/PROVIDENT	THIS IS YOUR TIME
29	NEW		PAUL BALOCHE	INTEGRITY 1786/WORD	OPEN THE EYES OF MY HEART
30	25	46	AUDIO ADRENALINE	FOREFRONT 5225/CHORDANT	UNDERDOG
31	27	10	NICHOLE NORDEMAN	SPARROW 1723/CHORDANT HS	THIS MYSTERY
32	28	21	FFH	ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
33	31	19	GINNY OWENS	ROCKETTOWN 6262/WORD HS	WITHOUT CONDITION
34	30	13	CRYSTAL LEWIS	METRO ONE 7452/WORD	FEARLESS
35	34	38	JARS OF CLAY ●	ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
36	40	16	PASSION WORSHIP BAND	STAR SONG/SPARROW 1740/CHORDANT HS	PASSION: THE ROAD TO ONE DAY
37	33	4	SALVADOR	MYRRH 6862/WORD	SALVADOR
38	37	56	PASSION WORSHIP BAND	STAR SONG/SPARROW 0230/CHORDANT	PASSION: BETTER IS ONE DAY
39	38	49	THIRD DAY	ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME
40	14	2	VARIOUS ARTISTS	SPRING HOUSE 2272/CHORDANT	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS

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

Artists & Music

Third Day Offers 'A Worship Album'

THIRD DAY OFFERS UP A WINNER: Every once in a great while, you hear an album you just know is destined to be a classic—one of those valuable collections of soul-enriching songs that you'd be clinging to if ever stranded on a desert island. (And these days with all that TV show nonsense, it no longer seems so far-fetched a notion.) **Third Day's** new release, "Offerings: A Worship Album," is such a project. I first popped it in my stereo at the close of Gospel Music Week, and after days of hectic convention activities, listening to that music was like being covered by a soothing balm. The songs just wash over the listener in a way that restores and refreshes the soul.

The record succeeds on many levels. Produced by **Monroe Jones**, it serves up stirring live renditions of such favorites as "Agnus Dei/Worthy" and reprises some of the band's best-loved cuts from previous albums, including "My Hope Is You" from "Conspiracy No. 5" and "Consuming Fire" from the band's self-titled debut. Throughout the album, **Mac Powell's** lead vocals reverberate with passion and reverence. His vocals, combined with the musical gifts of bandmates guitarist **Mark Lee**, bassist **Tai Anderson**, guitarist **Brad Avery**, and drummer **David Carr**, create a powerful record that fans of the band's Dove Award-winning rock albums will embrace.

The record is also likely to draw a new crowd of fans to Third Day's music. Praise and worship music is currently the fastest-growing sub-

genre within Christian music, and this powerful album treats listeners to beautiful praise and worship songs as well as tunes that stretch the boundaries of worship music in a wonderful way. "We had been wanting to do a praise and worship record for a long time, ever since we can remember," says Powell. "People have always asked us, 'When are y'all going to do a live record? When are y'all going to do a praise and worship record?' This is kind of a best of both worlds."

Powell says once the group decided to do it, the album came together quickly. "God really had grace and mercy on us on this record," he says. "Usually when we go in the studio, we have it all planned out. We've worked on the songs for months and know how everything is going to be put

together before we go into the studio. This time we went in having no clue. We got together for a couple hours one day and said, 'Here's a few ideas.' We didn't know how it was going to end up. We had six or seven days, and we took a song a day. It worked out really well, but it was quite different

than how we normally work."

Powell says the live cuts were recorded on the group's last tour, and the members were pleased with how they turned out. "We didn't go in and do any overdubs," he says. "What you hear is what you get."

One of the album's high points is a cover of the **Bob Dylan** song "Saved." "It's an incredible record," Powell says of Dylan's album with the same title. "It's probably one of the most spiritual records I've ever heard. When he got saved back in the late '70s or early '80s, you can tell the spiritual excitement; that spiritual fervor he had carries through on that record."

Likewise, Third Day's new release teems with passion and spiritual commitment that will appeal to worship music fans as well as fans who aren't part of the regular praise and worship crowd. "A lot of the stuff that's on there is not your basic 'Here's the chorus. Let's sing it four or five times. Then go to a verse and come back to the chorus,'" says Powell, noting there are songs that differ from the praise and worship formula. " 'Saved' and 'Love Song' are two great examples. They are not like things you are necessarily going to sing in church on Sunday morning, but they are worship songs."

In conjunction with the release, Brentwood-Benson Music Publishing and Essential Records are issuing a special worship resource book for "Offerings." The book will include song devotions written by the band, guitar chord guides, complete guitar tablature, transparency masters, and a disc with lyrics. "We wanted to put together a worship kit for youth leaders and worship leaders at churches," Powell says. "They can get that kit and take it even further."

Third Day, which is managed by Creative Trust and booked by Creative Artists Agency, will be on the road this fall with **Salvador** and **Kendall Payne**. Additionally, Powell has been branching out and working as a producer. He recently completed the Benson Records debut project from **40 Days**, the band that was leading worship at Wedgewood Baptist Church in Fort Worth, Texas,

last year when a gunman entered and started shooting. Powell had met the band months before that incident when Third Day played a show in Dallas. **40 Days** was also on the bill.

"I'm real excited about it," Powell says of the Oct. 10 album. "It was neat for me to be able to have a creative outlet other than Third Day. God has really placed it on my heart in the past year to help people out. He's put us in a position to help other artists get in front of people. I was blessed to be able to do that with **40 Days**, and they made a great record."

MIDYEAR STATS: It's that time of year again, when the Christian music

industry takes a look at mid-year sales figures, and for the first time in recent years, sales took a slight dip. According to SoundScan, albums sold from Jan. 1 to June 30 totaled 17,669,000, compared with 18,832,000 for the same period in 1999, a 6% decrease. Christian video sales are showing a 14% increase in 2000 with 2,161,000 units, compared with 1,903,000 in the first half of 1999.

Speculation is that the slight downturn in album sales comes from a lack of superstar releases during the first half of the year. However, with third- and fourth-quarter releases from **dc Talk**, **Jaci Velásquez**, **Carman**, and other strong sellers, hopes are high for the second half of 2000.

Another bright spot is that the statistics revealed an upswing in sales of rock, rap, modern worship, and other youth-oriented genres, as evidenced by the fact that the best-selling album thus far this year is **P.O.D.'s** "The Fundamental Elements Of Southtown" (it includes "Rock The Party," which was recently added to MTV). The Atlantic band has also blazed an unusual trail this year by winning over fans with its performances on **Ozzy Osbourne's** *Ozzfest*.

Another piece of good news is the fact that mainstream sales are up by 5%, a fact that can be attributed to increased participation by mainstream labels, as evidenced by **P.O.D.** and **Mary Mary's** Columbia Records' debut, "Thankful"; **Yolanda Adams'** "Mountain High . . . Valley Low" (Elektra); **Charlotte Church's** "Voice Of An Angel" (Sony Classical); and **Plus One's** "The Promise" on 143/Atlantic.

The worship music movement continues to gain steam, as sales of praise and worship show a 21% increase over 1999 figures. Among the success stories in this market are the "Wow Worship" projects—"Wow Worship Orange" and "Wow Worship Blue"—that have together sold more than 412,000 units in 2000, nearly 1 million since last year, according to SoundScan. Gotee act **Sonicflood's** self-titled debut album has sold more than 300,000 units, placing it at the forefront of all modern worship releases.

HIGHER GROUND



by Deborah Evans Price



THIRD DAY

genre within Christian music, and this powerful album treats listeners to beautiful praise and worship songs as well as tunes that stretch the boundaries of worship music in a wonderful way. "We had been wanting to do a praise and worship record for a long time, ever since we can remember," says Powell. "People have always asked us, 'When are y'all going to do a live record? When are y'all going to do a praise and worship record?' This is kind of a best of both worlds."

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Songwriters & Publishers

ARTISTS & MUSIC

Cyberspace Rights Protection Sought

Publishers, Collection Groups Pursue C'right Agenda On Web

BY STEVE TRAIMAN

This year has been distinguished by the ongoing litigation between the music industry and MyMP3.com and Napster, according to Ed Murphy, president of the National Music Publishers' Assn. (NMPA) and the Harry Fox Agency (HFA).

"The high point will be the resolution of both cases that will continue our joint efforts to protect copyrights—the most vital issue for the industry," Murphy says. "The performing right organizations and a growing number of music publishers are recognizing the tremendous opportunities from Internet music and taking proactive steps to make it happen in a secure digital environment."

Murphy's position is supported by Brian Mudge, an attorney with Kenyon & Kenyon, the Manhattan-based intellectual-property firm. "To the surprise of many, copyright and trademark laws do apply to cyberspace," Mudge says. "The judges have been getting it right on MyMP3.com and its 'fair use' claim."

MP3.com has agreed to pay the Warner Music Group and BMG Entertainment about \$20 million each, with more settlements to come with other label groups. Also, MP3.com has agreed to pay 1.5 cents for every stored song and .3 cents for every song streamed by an MP3.com user.

An injunction requested by the Recording Industry Assn. of America (RIAA) against Napster was lifted July 28 by a federal appeals court after initially being granted by a U.S. District Court judge, and the matter is now in the appellate court.

DOWNLOAD RATES

Murphy also is optimistic about reaching a new two-year agreement soon with the RIAA on a new formula to establish digital-download (mechanical royalty) rates that would apply to digital copies of music. Similar discussions have been under way in Europe between the International Federation of the Phonographic Industry and European authors' rights body BIEM.

"We have a mutual interest in stopping Internet piracy and need to work together," says Murphy. "There's a lot of progress in evolving a new business model that will work for everyone—artists, songwriters, publishers, and labels, as well as music listeners and buyers."

In an update on the NMPA's multi-media identifier (MMI), Murphy notes that the HFA requires that a unique MMI—identifying the song, manufacturer or product, and license—be encoded in the header file of every digital work as a condition of its digital phonorecord delivery (DPD) mechanical license.

The NMPA database of more than 600,000 works is also adding the new International Standard Work Code (ISWC) number. This unique "musical tag" is being added to the global

database being developed by ASCAP for international authors' and composers' body CISAC.

In a CISAC update, ASCAP COO Al Wallace, chairman of the development group, notes that 25 societies are working on ISWC numbers for 800,000 unique works, with 10 groups providing data so far. "We expect to have more than 1 million works numbered by early next year and 2 million by year-end 2001," he says. "All this information will be available over the Internet to prospective users of our music. The proof has got to be the bottom line, and that's where we're focusing our attention."

FAST DATA-EXCHANGE RATES

ASCAP has developed what CEO John LoFrumento calls "an E-Z world, an environment in which our clients [writer/publisher members, customers, performing right societies, and the public] can have easy and speedy access to the information they need and, in turn, input the information we need to grant licenses and speed royalty payments."

He emphasizes that the Internet has opened up a new world of fast data exchange, with ASCAP out front in developing new ways to identify music use on the Web and make it easier for any potential customer to license that music. He notes that EZ-Eagle, the electronic cue-sheet format upgraded last year from EZQ, has been successful.

LoFrumento says ASCAP is now involved in an international music joint venture with the U.K.'s Performing Right Society/Mechanical Copyright Protection Society and Dutch authors' rights body BUMA/STEMRA. "We're putting together systems that will handle registration and performance tracking in cyberspace and elsewhere for all five groups," he adds.

"Over the last year, we've been turning our whole business into a digital shop, from the planning mode to implementation," says Richard Conlon, BMI's VP of marketing and business development. "Our pioneering MusicBot technology, which tracks music use on the Internet, is now enhanced by artificial intelligence and an Asian character set. We're starting to do a lot more offline processing and analysis to get a better snapshot of music use on the Internet."

The society is no longer licensing MusicBot technology to other performance right groups, as MusicBot has come back "in-house" for further development.

BMI had a soft launch of its Digital Licensing Center in early May. This lets smaller Internet sites "click through" 24 hours a day to execute licensing contracts online in a paperless environment. "We've already generated new licenses, with electronic royalty payments to our member accounts," Conlon says.

Although it is the smallest of the U.S.-based performance right groups,

SESAC has embraced technology in a big way. With the imminent implementation of an ambitious new initiative known as e-SESAC, the company is getting ready to go to what president/COO Bill Velez calls a "cyber-cash" environment. "Not only will we be able to process a license for any SESAC composition online, but we'll also be able to take payments online with a credit or debit card," he says.

The new system should be in place around Labor Day. Regarding MusicCode watermarking through the Verance Corp., he notes that coding has begun of TV works and should be operational this fall. It will be extended to radio-driven works as soon as the Secure Digital Music Initiative proposals are finalized, probably later this year.

SESAC has submitted its works database to CISAC for the ISWC coding, and Velez is looking soon to the day "when we'll have a paperless stream of data from the Internet to our members."

Both EMI Music Publishing and peermusic are out front in their attitude toward music on the Internet. "We've embraced the concept of the Internet, and online usage is already more significant than we ever thought," says Martin Bandier, EMI chairman/CEO. He notes that EMI Recorded Music has major investments in several leading download sites.

"As far as our publishing arm is concerned, we're spending time, effort, and money to enhance our Web site to enable users to find any active title in our database of more than 35,000 songs," he says. "One recent example is Neurosmith's agreement to license downloads of Bobby Darin's 'Splish Splash' and Wilson Pickett's 'Land Of 1,000 Dances' for its new Cyber Cartridges that convert its toddler Music Blocks into 'smart toys' (Billboard, June 10).

PEERS MAKE PARTNERS

Peermusic relaunched its digital-pressure.com site this January, notes Jonathan Kehl, VP of site development for the digital subsidiary, which was the first to sign a DPD license with the HFA last year (Billboard, Aug. 14, 1999). "We've partnered with EMusic.com and Liquid Audio for marketing and distribution of our approximately 10,000 active compositions," he says.

Along with Rondor Music and Famous Music, peermusic is a partner in syncsite.com, a Web-based business-to-business site. "Through the site, anyone can access a combined catalog of about 1,000 songs," says peermusic director of film, TV, and new media Brady Benton.

One example is a FedEx license to use peermusic's "Georgia On My Mind" for a national TV campaign. "It's designed specifically for music supervisors and ad agencies, for film and TV projects," Benton says.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

INCOMPLETE • Montell Jordan, Anthony "Shep" Crawford, Kristln Hudson • Montell Jordan/ASCAP, Famous/ASCAP, Hudson Jordan/ASCAP, Almo/ASCAP, Wixen/ASCAP

HOT COUNTRY SINGLES & TRACKS

WHAT ABOUT NOW • Anthony Smith, Aaron Baker, Ron Harbin • WB/ASCAP, Maverick/ASCAP, Notes To Music/ASCAP, O-Tex/BMI, Blind Sparrow/BMI, Muy Bueno/BMI, Sony/ATV Tree/BMI, Ron Harbin/ASCAP

HOT R&B SINGLES

INCOMPLETE • Montell Jordan, Anthony "Shep" Crawford, Kristln Hudson • Montell Jordan/ASCAP, Famous/ASCAP, Hudson Jordan/ASCAP, Almo/ASCAP, Wixen/ASCAP

HOT RAP SINGLES

CALLIN' ME • Z. Copeland, Jr., I. Folmar, D. Warren, K. Jones • Kalinmia/ASCAP, Lii' Nettie/ASCAP, Mr. Fiss & Diggie/BMI

HOT LATIN TRACKS

JURAME • Kike Santandar • F.I.R.P./BMI

A Tribute To Queen Mother Elizabeth; Honors For BMI Workshop Students

QUEEN MOTHER'S FAVES: For Michael Hoppe, the composer/pianist and A&R executive, the photographs of his famed grandfather, E.O. Hoppe, have served his musical career in several ways in the recent past.

E.O. Hoppe was an early 20th-century photographer whose portraits reflected royalty in real terms, among other celebrities of the day. Michael has turned out several CDs in which he musically realized a number of his grandfather's grand works, which had been lost to public view for more than 50 years until they were rediscovered in 1980. Now the work of his grandfather serves the Los Angeles-based musician's creative efforts once again.

On the occasion of the 100th birthday of one of E. O. Hoppe's favorite subjects—**Queen Mother Elizabeth**—in August, Michael has produced an album of music that is said to contain 12 of her musical favorites (more in style than specifics) and has penned four works also in tribute to the queen mother. As the CD's liner notes state, **Alastair Aird**, private secretary to the queen mother, was "most helpful in alluding to the types of music he felt Her Majesty might enjoy."

The material in the album, called "Beloved" and released in July by RMG Distribution in London, ranges from **George and Ira Gershwin's** "Love Walked In" and **Noël Coward's** "Mad Dogs And Englishmen" to the Chorus of **Hebrew Slaves** from **Verdi's** "Nabucco." Other tracks feature music by **Mozart, Schubert, Tchaikovsky, and Elgar**.

The album is featured on the Internet at belovedqueenmother.com; Michael's other projects appear on michaelhoppe.com. His company is called Chordially Yours Music.

FOR A FRIEND OF SONG: The Mabel Mercer Foundation, formed in memory of the great cabaret singer who would have been 100 this past Feb. 3, has set its 11th annual Cabaret Convention for Oct. 16-22 at Town Hall in New York. With a strong case to claim that it is "American song's best friend," the foundation is offering to list by name in its 2000 Cabaret Convention program anyone who contributes \$100 or more. A tax-deductible check can be sent to Finell Enterprises, 301 E. 79th St., 30N, New York, N.Y. 10021.

OFF TO A BRIGHT START: The BMI Foundation is bowing its first Jerry Harrington Musical Theatre Awards in recognition of outstanding creative achievement in the BMI Lehman Engel Musical Theatre

Workshop.

Harrington was an attorney with a lifelong interest in the musical theater. The awards were established through the BMI Foundation by Harrington's longtime friend and colleague **Evelyn Buckstein**, BMI assistant VP. This year's winners, made known July 10 at a reception in New York, are first-year workshop student **Kristen Anderson**; second-year student **Tony Buckley**; advanced workshop students **Jeff Marx, Robert Lopez, and Larry Bortniker** in a three-way tie; and librettists workshop student **Lenny Hort**. Cash prizes totaled \$2,700.

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

1. **Creed**, "Human Clay."
2. "Pat Metheny Songbook."
3. "Buckcherry."
4. **Big Bad Voodoo Daddy**, "This Beautiful Life."
5. **Red Hot Chili Peppers**, "Californication."



by Irv Lichtman

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ARTISTS & MUSIC

Engineer Management, Studio Merge For Saylor

MOST RECORDING STUDIO proprietors will say that theirs is a very difficult business in which to be financially successful. To make money, they often say, one is better off in real estate or the stock market. But though it is a business, **Skip Saylor** is in it for the same reason most artists are: a passion for music. And while Saylor, owner of the two-room Los Angeles facility that bears his name, has seen many of his competitors go by the wayside, he has managed to grow and prosper for the last 20 years.

Today, as head of a fledgling engineer-management company and owner of the West Coast's first Solid State Logic (SSL) Axiom-MT digital console, housed in Studio B of his facility, Saylor is creating something of a boom industry for his business.

Originally from Eugene, Ore., Saylor began his career in the recording business the way most of his peers did: at the bottom. Starting as a janitor at Golden State Recorders

in San Francisco, he soon relocated to Los Angeles and found work at United Western Studios, now Ocean Way and Cello Studios.

Further along in his young career—climbing his way to engineering in the process—Saylor worked at Cherokee, owned by the **Robb Brothers**, and then at Sunset Sound.

"After renovating a couple of houses," Saylor recalls, "suddenly I had \$35,000 for the first time in my life, and I said, 'I better do something really spectacular with this, because I may never walk this way again.'" Thus was born Skip Saylor Recording, in the trendy Larchmont section of L.A.

"**Jerry Cabbage** at L.A.-based Coast Recording Equipment Supply

helped me a lot in the early days," Saylor continues, "and I've been doing business with him ever since."

Initially doing more tracking and overdub sessions than mixing, Skip Saylor Recording installed its first SSL console in 1987, leading to

abundant mix work, which continues to be the facility's primary business, though there is adequate space to track small groups.

While numerous New York studios, among them the Hit Factory, Quad Recording, and Kampo Audio/Video, have installed SSL's Axiom-MT digital console, Skip Saylor Recording is currently the sole MT-equipped studio on the West Coast. The Axiom-MT installation and the engineer-management company have conveniently dovetailed to provide new revenue streams while staying on the leading edge of technology.

The management company—now dubbed HitMixers—started out small, Saylor explains, with a roster of one: popular engineer **Chris Puram**, whose credits include **R. Kelly**, **Queen Latifah**, **DJ Quik**, **Snoop Dogg**, and **Jermaine Dupri**. The young company, he adds, was founded with a similar philosophy to that of his recording business.

"It started out small, and it just kept growing," he says. "I made a

management company out of guys that weren't getting the attention they deserved. I've always had a reputation, like in the early days of this studio when I was engineering, of being the place where you could make a record that sounded great. Now that I'm older, I regularly have record companies calling me asking, 'Who would be good to mix this project?' I would end up pointing them to somebody, and they would be thrilled. I just backed into it. Now, it's my boom industry.

"I have six engineers that are really proficient on the Axiom-MT," says Saylor. In addition to Puram, the roster consists of **Claudio Cueni**, **Taavi Mote**, **Danny Romero**, **Lance Pierre**, and **Ian Blanch**, all of whom have impressive discographies.

Cueni's list includes **Boyz II Men**, **Tupac Shakur**, **Jordan Knight**, **Immature**, and **Bobby Brown**. Mote counts **U2**, **Anita Baker**, **Madonna**, **Ready For The World**, and **Natalie Cole** among his credits, while Romero cites **Lucy Pearl**, **Jon B**, **Xzibit**, **the Alkaholiks**, and **Ice Cube**. Pierre's credits include **Tupac Shakur**, **Snoop Dogg**, **Warren G**, and **Nate Dogg**, and Blanch weighs in with **W.C.**, **Rass Kass**, **Jamie Foxx**, and **Stretch Princess & the Glue**.

"Most of my work now is people calling me looking for a mixer," continues Saylor, "usually one of my guys in particular: I book them in the Axiom room, and they're absolutely thrilled to be working on that console."

Furthermore, Saylor adds, as a manager for busy, in-demand engineers, he has gone from being his competitors' enemy to their friend, owing to the fact that he is booking as many rooms outside his studio as inside.

A HitMixers Web site (hitmixers.com) will be online within the next few weeks, courtesy of Saylor's wife, recording artist **Lynn Carey Saylor**. In the meantime, Lynn's existing site, **GuitarGirls.com**, aims to promote her fellow singer/songwriter/guitarists. **GuitarGirls.com** features a link to the Skip Saylor Recording site (skipsaylor.com) and a contest in which aspiring female artists can send or upload music to the site. The winner will receive free time on the Axiom-MT at Skip Saylor Recording.

"We'll be filming the session and streaming the highlights on the Web site," explains Lynn. "My ultimate goal here is to find enough female talent and do a compilation album. I'll do one song, as will 11 other female singer/songwriter/guitarists. We'll do it all on the MT and promote it on the Web site as well as through traditional channels. I thought the contest was a good way to see if the talent was out there. At the very least I could have a hand in helping out a deserving female artist with the contest, and then we'll see if we can take it beyond that."



by Christopher Walsh



Pictured at the SSL Axiom-MT console at Skip Saylor Recording, from left, are Taavi Mote, Ian Blanch, Lynn Carey Saylor, Skip Saylor, Chris Puram, Claudio Cueni, and Lance Pierre. Not pictured is HitMixer engineer Danny Romero.

Audio Recording Society Names Head

SPARS Taps Lipman From University Of Memphis And AES

AFTER SERVING as executive director for the last 13 years, **Shirley Kaye** is stepping down from her post at the Society of Professional Audio Recording Services (SPARS). Effective Oct. 1, **Larry Lipman**, director of degree programs in recording technology and music business at the University of Memphis, will take over as executive director. Simultaneously, the SPARS main offices will relocate from Lake Worth, Fla., to Memphis.

Since its establishment more than 20 years ago, SPARS has been a professional organization that serves the owners and operators of audio and media production facilities. The organization specializes in sharing information on the practical, hands-on business of facility ownership, management, and operations.

SPARS sponsors an annual conference for its membership. This year, the conference, named eStudio Summit, was held in Franklin, Tenn. It focused on the Internet and how it is dramatically changing the business of recording, as well as the mu-

sic industry overall.

Lipman's responsibilities at the University of Memphis include business and academic administration; studio management; training in audio technology, audio production, and music business practice; promotion; marketing; and recruitment. He has held his current position since the program was established in 1981. In 1997 the department's 24-track recording studio completed a \$300,000 renovation and now features a Neve Libra digital console.

"We also have a video production suite that's related to this college," Lipman explains. "We have a 17-station music technology lab in the music building, where we're teaching not just traditional music but composition and so forth. It's a nice facility."

Lipman will be leaving his position at the university in order to assume the responsibilities of SPARS full time, though he expects to hold an adjunct faculty position.

Lipman earned his degree in recording industry management, undertook additional studies in law, and

has been active in the music industry for more than 20 years. He has served multiple terms with the National Academy of Recording Arts and Sciences as national VP, alternate trustee, and Memphis chapter president.

In addition, he is currently nominated for governor of the Audio Engineering Society (AES) and continues to serve the AES as chair of admissions and as a member of several AES committees. Lipman assisted in editing the "SPARS Occupational Handbook" and has served SPARS as chair of long-range planning, educational liaison, and moderator of the electronic forum for educators.

Kaye was owner of Coconuts Recording in Miami (later renamed Airwave) when she joined the SPARS board. She plans to remain active in the audio industry.

In addition to the eStudio Summit, another recent development at SPARS was the formation of the SPARS Mastering Group, which provides an information exchange

(Continued on next page)

AUDIO RECORDING SOCIETY NAMES HEAD

(Continued from preceding page)

among mastering engineers and facilities, as well as an interface between mastering facilities and manufacturers of mastering technology.

Mastering facilities that have already joined include Masterfonics Mastering in Nashville; Airshow Mastering in Boulder, Colo., and Springfield, Va.; Bob Olhsson Audio in Novato, Calif.; Colossal Mastering in Chicago, Ill.; and 3D Audio Inc. of Nashville. **Glenn Meadows** of Masterfonics is spokesman for the group.

EUPHONIX EUROPE LTD. has named **Miles Roberts** as its new managing director. With headquarters in London, the company was established earlier this year as a joint venture between Euphonix Inc. and Audio Export, a leading German-based audio distributor, to provide sales and service for the European, Middle Eastern, and African markets.

Euphonix Inc. is a leading developer of networked digital audio systems for music, film, and TV post-produc-

tion, plus broadcast applications.

Roberts is an industry veteran, having worked with Soundcraft Electronics, Michael Stevens & Partners, FWO Bauch, and Studer Revox U.K. Most recently he was head of European sales for Solid State Logic.

"This is an exciting period of growth for Euphonix," Roberts said in a statement. "I look forward to the challenge of developing the Euphonix Europe Ltd. operation into a major player in the European market. The Silicon Valley architecture and eBusiness strategy of the company will be of particular interest to our customers."

The new company structure also includes **Dominic Ashburner**, who will continue to serve as European operations director.

"For some time I have admired the new products coming from Euphonix," Roberts continued, "particularly the new System 5 High Performance Digital Audio Console and the R-1 Digital Multitrack Recorder. I have particular expertise in the broadcast, film, and post-production market sectors, which will prove to be of great benefit in my new role, and will be building on my contacts and friendships within the recording sector."

"Miles Roberts is talented and highly experienced," read a statement from Audio Export president **Willy Günther**. "He understands

the European marketplace and has extensive connections through the pro audio community. Our High Definition Audio products represent a revolutionary concept that sets a new benchmark for sonic excellence, combined with user familiarity."

"As managing director, Miles Roberts will direct the forward momentum of Euphonix Europe," says Euphonix Inc. president **Piers Plaskitt**, "and ensure that we develop a successful sales record in this highly competitive market. With 34 System 5 digital consoles and hundreds of CS Series consoles sold around the world, we have high expectations that the European, Middle Eastern, and African market is ready to perform like the rest of the international community."

ENTERTAINMENT DIGITAL NETWORK INC. (ednet), a systems integrator and network service provider specializing in the transmission of high-quality digital audio and video over wide area networks and the provision of live Internet Webcasting production services, has announced that its founder, **Tom Kobayashi**, has stepped down as CEO of the 8-year-old company. President/COO **David Gustafson** assumed the CEO role as of July 1.

Kobayashi's vision for ednet began

while he was still at Lucasfilm Ltd. in the early 1990s, where, along with Lucasfilm Ltd. associate **Tom Scott**, he formed the company in June 1992. Ednet's first offices were at Skywalker Ranch in Nicasio, Calif.; shortly after the company's launch, Gustafson joined the two industry veterans to head up marketing and sales.

Kobayashi's professional experience spans more than 40 years in the motion picture and television industry, and he will remain very active with the company, opening a Hollywood office to concentrate on ednet services for the film and television industry.

THE NASHVILLE-BASED Emerald Entertainment Group has announced the addition of **Jonathan Russell** to the staff at its mastering division, Masterfonics.

Russell was a mastering engineer at Georgetown Masters, also in Nashville, for seven years, attaining the position of VP during his time there. His experience includes all facets of mastering from restoration to 5.1 mastering. Russell reviews equipment for many audio trade magazines and lectured at '99 AES Brazil on 5.1 setup and mastering. His client list includes **Jo Dee Messina**, **Reba McEntire**, **Lonestar**, **Wynonna**, **Andy Griggs**, and **Dreaming In English**.



It Takes The Village. Los Angeles Lakers guard Kobe Bryant worked on his new album in Studio A at the Village Recorder in West Los Angeles. Pictured at the Village, from left, are producer Sean "Saf" Francis, Bryant, and Jerrod Washington, Bryant's manager.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 5, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	IT'S GONNA BE ME Nsync/ Rami (Jive)	INCOMPLETE Sisqo/ S. Crawford (Dragon/Def Soul)	I HOPE YOU DANCE Lee Ann Womack w/ Sons of the Desert M. Wright (MCA Nashville)	BENT Matchbox 20/ M. Serletic (Lava/Atlantic)	LAST RESORT Papa Roach/ J. Baumgardner (Dreamworks)
RECORDING STUDIO(S) Engineer(s)	CHERION/BATTERY (Stockholm SWEDEN/New York) Chris Trevett	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	JAVELINA (Nashville) Greg Broman	TREE SOUND (Atlanta) Noel Golden	NRG (N. Hollywood, CA) David Dominquez
CONSOLE(S)/ DAW(S)	SSL 4064 w/ Ultimotion	SSL 8000 G plus	API	SSL 64 G plus w/ Ultimotion	Pro Tools/Neve 8078
RECORDER(S)	Pro Tools Mix+, Logic Audio	Studer A800	Studer	Pro Tools	Pro Tools
MIX MEDIUM	Pro Tools	Quantegy 499	Quantegy 467	Pro Tools	Hard Drive
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO TRAX (New York) Larry Sturm Maurice Joshua	LARRABEE NORTH (Universal City, CA) Manny Marroquin	THE SOUND KITCHEN (Nashville) Greg Broman	THE RECORD PLANT (Los Angeles) Toby Wright	NRG (N. Hollywood) Jay Baumgardner
CONSOLE(S)/ DAW(S)	Amek 9098 I	SSL 9000	Neve VR 72	SSL 9000J	Pro Tools/SSL 9000
RECORDER(S)	Pro Tools	Studer A827	Ampex ATR 102	Genex M.O.	Pro Tools
MASTER MEDIUM	Pro Tools	Quantegy 499	Quantegy GP-9	HHB M.O. Disc	Quantegy GP-9
MASTERING Engineer	BATTERY MASTERING Chaz Harper	FUTURE DISC Steve Hall	MASTERMIX Hank Williams	A&M MASTERING Stephen Marcussen	MASTERDISK Howie Weinberg
CD/CASSETTE MANUFACTURER	WEA	SONY	UNI	UNI	UNI

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Dallas Austin Recording Projects (l-r)
 —Carlton Lynn, recording and mixing engineer on BASF tape.
 His credits include TLC, Usher, Brandy, N Sync, Mase, J.T. Money, Monica, Goodie Mob, Joi and Tevin Mack.
 —Leslie Braithwaite, producer, recording and mixing engineer on BASF tape.
 His credits include TLC, Sammie Brandy, J.T. Money, Monica, Aretha Franklin, Boyz II Men, OutKast, Goodie Mob and Joi.

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* Best Pop Instrumental
Performance - "El Farol"

* Best Rock Performance By
A Duo Or Group With Vocal
"Corazón Espinado" (Featuring Maná)

Jaguares

* Best Rock Performance By A Duo
Or Group With Vocal - "Fín"

* Best Rock Album - Bajo El Azul De Tu Misterio

Maria Bethânia

* Best MPB (Música Popular Brasileira) Album
A Força Que Nunca Seca

Ana Carolina

* Best Contemporary Pop Album
Ana Carolina

Fabulosos Cadillacs

* Best Rock Performance By
A Duo Or Group With Vocal - "La Vida"

* Best Music Video (1 song) - "La Vida"

Chico Cesar & Vanessa da Mata,
songwriters (Maria Bethânia)

* Best Brazilian Song - "A Força Que Nunca Seca"

Lenine

* Best MPB (Música Popular Brasileira) Album
Na Pressão

Carlos Nuñez

* Best Folk Album - Os Amores Libres

Various Artists

* Best Latin Children's Album
Ellas Cantan A Cri Cri

h on September 13, 2000 hine with their st Latin Grammy Awards.

Christina Aguilera

* Best Female Pop Vocal
Performance "Genio Atrapado"

Gustavo Cerati

* Best Male Rock Vocal
Performance - "Bocanada"
* Best Rock Song - "Puente"

Di Blasio

* Best Pop Instrumental Performance
"El Despertar Escandalo"

Banda Maguay

* Best Banda Performance- Mil Gracias

Saúl Hernández

songwriter (Jaguares)
* Best Rock Song - "Fín"

Miliki

* Best Latin Children's Album
A Mis Niños De 30 Años

Eliana

* Best Latin Children's Album

Primavera

Guardianes Del Amor

* Best Grupero Performance

Un Pedazo De Luna

Alejandra Guzman

* Best Female Rock Vocal Performance
"Algo Natural"

Leonardo

* Best Sertaneja Album - Tempo

Só Pra Contrariar & Gloria Estefan

* Best Pop Performance By A Duo

Or Group With Vocal

"Santo, Santo"

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Confab Showcases Rock En Español

FOR THE PAST FIVE YEARS, *rock en español* has been billed by the press as the next big thing. Yet that promise has never materialized here in the U.S., either in sales or radio play. This year, however, critical mass seems to be on the side of Latin rock, with several events and factors coalescing in its favor.

Top among those is the upcoming Latin Alternative Music Conference (LAMC), set to take place Aug. 12-15 in New York. Organized by veteran manager and agent **Tomas Cookman** (Los Fabulosos Cadillacs, Los Amigos Invisibles, Illya Kurylki & the Valderramas) and publicist **Josh Norek**, it's the first confab to concentrate exclusively on alternative music, rock, and hip-hop in Spanish.

"Our purpose is to try to show that this is a business and not just a fringe element," says Cookman. "These bands are playing, they're getting press, they're getting booked, people are going to see them—so how come they're not selling records?"

During the conference, organizers have aimed to bring together all those elements that finally translate into sales. Special attention will be given to record labels' promotion and marketing of Latin alternative acts and to the English-language press.

While established bands have been invited to perform at the various showcases and concerts lined up for the event—namely **Aterciopelados**, **La Ley**, **Illya Kurylki**, and **Molotov**—organizers also held an international battle of the bands (unsigned bands, that is) with the help of **Elsitio.com**. Ten finalists were chosen from among 200 submissions, with online voters determining the top slot. The winner, Mexican band **Kinky**, will be flown in to perform at the **Banda Elastica Awards** show, which will close the conference Aug. 15.



by Leila Cobo

Among the performances slated for LAMC is the **Watcha/Latin Warped** showcase, featuring artists from the **Watcha** tour, which kicks off Aug. 11 at Los Angeles' **Universal Amphitheatre**. In its honor, the city of Los Angeles is declaring Aug. 11 **Watcha 2000 Rock en Español Day**. Several of the tour's featured bands will go to Los Angeles City Council chambers to receive a resolution from councilmembers and may even play a tune or two.

"Los Angeles is, in fact, the cradle for rock en español, and many bands are nurtured here," says **Watcha** tour publicist **Diana Baron**. "It's a great opportunity to celebrate the strength of the genre."

So, if L.A. is the cradle of rock, why is LAMC in New York? Practically speaking, says **Norek**, it was easier to target national press, given that many offices are based in New York. And, adds **Cookman**, "it's a great town, it's closer to Latin America, and a lot of music executives in the West Coast were aware of what was going on [with Latin rock]."

Outreach, it seems, will be of the most benefit on the more traditional East Coast.

Outreach apparently is not an issue in Argentina, where new radio station **FM Mega** (98.3) is redefining programming by playing only national rock in Spanish, 24 hours a day. The station's intentions are clear in its three slogans: "Pure national rock," "More music, less words," and "The first radio in your language."

The results? As of the last week of July—three months after its April launch—**FM Mega** was the No. 1 rated station with listeners between the ages of 20 and 50, and its repre-

sentatives include icons like **Fito Paez** and **Charly Garcia**.

Ironically, the **Mega** concept came about through marketing analysis provided by multinational media conglomerate **Emmis International**.

ON THE ROAD: **Marc Anthony** capped his North American tour with a trio of sold-out performances at the **Miami Arena**. He kissed the ground the first evening and broke down and cried uncontrollably the last.

Vouching for his crossover appeal, comedian/TV host **Rosie O'Donnell** joined him onstage during the last show for a duet version of "I Need To Know." And of course, there was also **Anthony's** surprisingly convincing version of the **Eagles'** "Hotel California," which settled in nicely among hits like "Contra La Corriente."

In between, **Anthony** indulged in too much talking, but in the final tally, the music won.

The same evening, just blocks away at the **James L. Knight Center**, **salseero Gilberto Santa Rosa** performed a more purist breed of salsa (Continued on page 48)



COOKMAN

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Gilberto Santa Rosa was recently awarded a gold record for sales of 200,000 copies of his album "Expresion." Shown, from left, are Alberto Mendoza, Santa Rosa's manager; José Gazmey, director of A&R at Sony Tropical; Jorge Meléndez, VP of finance and operations at Sony Discos; Oscar Lord, president of Sony Discos; Santa Rosa; Jeff Young, VP of sales and distribution at Sony Discos; Angel Carrasco, president of Sony Mexico; and Bill Garcia, GM of Sony Tropical.

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	2	28	22	29	14	10	40	32	16	31	34	24	30	27	19	20	5	1	15	13	35	33	39	3	17	25	8	12	26	18	23	4	6	38	21	36	37	9		
A PURO DOLOR (EMOA, ASCAP)	3	ACARICAME (W.B.M., SESAC)	AMARTE ES UN PROBLEMA (Universal Musica, ASCAP/Hey Chubby, ASCAP/Sir George, ASCAP/WB, ASCAP)	BANO DE LUNA (Ventura, ASCAP)	COMO DUELE (Ventura, ASCAP)	COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	COMO TU ME QUIERE A MI (Not Listed)	CORAZON DE MELAO (Universal Musica, ASCAP)	CUANDO EL AMOR SE DANA (J&N, ASCAP)	DESDE QUE NO ESTAS (Maracas, BMI/Pichaco, BMI)	DONDE ESTA LA VIDA (Warner/Chappell)	EN CADA GOTA DE MI SANGRE (Mundo Musica)	EN QUE TRABAJA EL MUCHACHO (Not Listed)	ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)	ERAS TDDO PARA MI (Not Listed)	GOZAR LA VIOA (World Deep Music, BMI/Sony/ATV Latin, BMI)	HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)	IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)	JURAME (F.I.P.P., BMI)	LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	LOBO HERIDO (Manzmusic, SACM/D'Nico Int'l, BMI)	ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)	MENTIROSA (Not Listed)	MI NINA (Universal Musica, ASCAP)	MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Times, ASCAP)	NO PUEDO OLVIDAR TU VOZ (Not Listed)	POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)	POR TU AMOR (Copyright Control)	PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)	QUE ALGUIEN ME DIGA (EMOA, ASCAP)	QUE VOY A HACER SIN TI (JKMC, ASCAP/Universal, ASCAP/Blue Network, ASCAP)	SECRETO DE AMOR (Edimusa, ASCAP)	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 (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)

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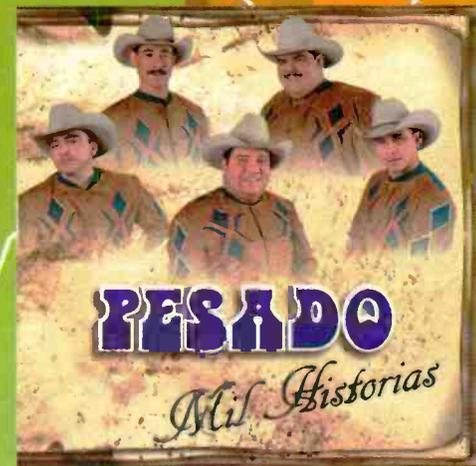
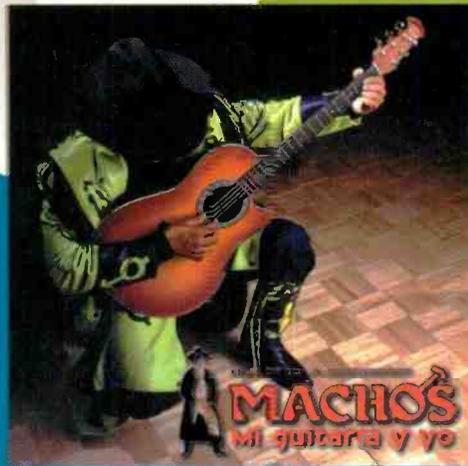
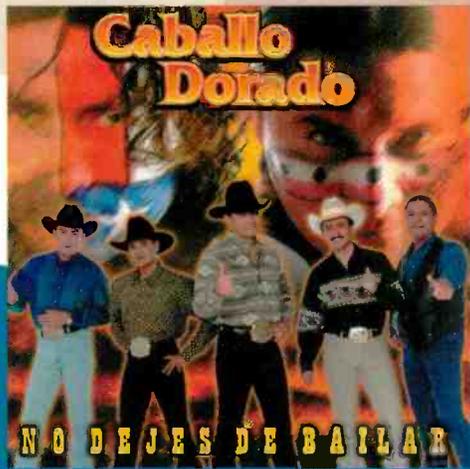
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
					PRODUCER (SONGWRITER)
▶ No. 1 ◀					
1	3	2	10	GISSELLE ARIOLA/BMG LATIN †	JURAME (K.SANTANDER, B.OSSA (K.SANTANDER)
2	1	1	24	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (O.ALFANNO)
3	2	3	17	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C.ROONEY (M.ANTHONY, C.ROONEY)
4	4	4	15	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN (J.SEBASTIAN)
5	5	9	5	LUIS FONSI UNIVERSAL LATINO	IMAGINAME SIN TI R.PEREZ (M.PORTMANN, R.PEREZ)
▶ GREATEST GAINER ◀					
6	6	15	4	ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
7	7	7	8	FRANCISCO CESPEDES WEA LATINA †	DONDE ESTA LA VIDA D.FOSTER (F.CESPEDES)
8	9	10	5	CHRISTINA AGUILERA RCA/BMG LATIN †	POR SIEMPRE TU R.PEREZ (D.WARREN)
9	8	6	17	BANDA EL RECODO FONOVISA	YO SE QUE TE ACORDARAS NOT LISTED (J.MARQUEZ)
10	NEW ▶	1	1	GLORIA ESTEFAN EPICO/SONY DISCOS	COMO ME DUELE PERDERTE E.ESTEFAN JR., G.NORIEGA, R.BLADES (M.FLORES)
11	22	—	2	CONJUNTO PRIMAVERA FONOVISA	EN CADA GOTA DE MI SANGRE J.GUILLEN (J.DE JESUS PINEDA RAMOS)
12	29	35	8	CHARLIE ZAA SONOLUX/SONY DISCOS †	POR TU AMOR E.ESTEFAN JR., J.A.MOLINA (J.AVEDANO)
13	21	20	11	VICENTE FERNANDEZ SONY DISCOS	LOBO HERIDO NOT LISTED (A.MANZANERO)
14	26	40	3	VICTOR MANUELLE SONY DISCOS	COMO DUELE S.GEORGE (A.JAEN)
15	23	26	3	PAULINA RUBIO UNIVERSAL LATINO	LO HARE POR TI ESTEFANO (ESTEFANO)
16	25	36	3	RIKARENA J&N/SONY DISCOS	CUANDO EL AMOR SE DANA B.CEPEDA (B.CEPEDA)
17	13	21	8	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	NO PUEDO OLVIDAR TU VOZ NOT LISTED (NOT LISTED)
18	11	8	38	GILBERTO SANTA ROSA SONY DISCOS †	QUE ALGUIEN ME DIGA J.M.LUGO, G.SANTA ROSA, A.JAEN (O.ALFANNO)
19	27	19	5	JULIO IGLESIAS COLUMBIA/SONY DISCOS †	GOZAR LA VIDA ESTEFANO (ESTEFANO, J.IGLESIAS)
20	RE-ENTRY	2	2	MICKEY TAVERAS KAREN/CAIMAN	HISTORIA ENTRE TUS DEDOS M.TAVERAS (G.GRIGNANI)
21	14	12	25	LOS TEMERARIOS FONOVISA †	TE HICE MAL R.PEREZ (A.A.ALBIA)
22	12	14	6	CHARLIE CRUZ WEACARIBE/WEA LATINA	AMARTE ES UN PROBLEMA S.GEORGE (C.GARCIA ALONSO, S.GEORGE)
23	19	17	25	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R.PEREZ (R.PEREZ, E.CABRERA)
24	10	5	15	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E.ESTEFAN JR., M.FLORES (M.FLORES)
25	34	—	2	CHRISTIAN CASTRO ARIOLA/BMG LATIN	POR AMARTE ASI K.SANTANDER (E.REYES A.MONTALBAN)
26	17	25	7	LOS TIGRES DEL NORTE FONOVISA	PRISION DE AMOR LOS TIGRES DEL NORTE (T.BELLO)
27	NEW ▶	1	1	LOS TEMERARIOS FONOVISA	ERAS TODO PARA MI NOT LISTED (NOT LISTED)
28	16	18	13	LIMITE UNIVERSAL LATINO †	ACARICAME J.CARRILLO (ALAZAN)
29	20	23	6	MELINA LEON SONY DISCOS †	BANO DE LUNA W.DRULLARD A.JAEN, G.ARENAS (E.PATINO)
30	24	34	9	JYVE V EMI LATIN †	ENTRE TU Y YO E.REYES A.MONTALBAN (E.REYES A.MONTALBAN)
31	15	13	15	REY RUIZ BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS O.PICHACO (O.PICHACO, E.GARCIA, J.P.COOLE)
32	18	22	13	EMMANUEL UNIVERSAL LATINO †	CORAZON DE MELAO E.RUFFINENGO (J.A.RODRIGUEZ, M.TEJADA)
33	NEW ▶	1	1	LOS RIELEROS DEL NORTE FONOVISA	MENTIROSA NOT LISTED (NOT LISTED)
34	NEW ▶	1	1	LOS HURACANES DEL NORTE FONOVISA	EN QUE TRABAJA EL MUCHACHO NOT LISTED (NOT LISTED)
35	33	27	8	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	M.CAISTE DEL CIELO M.ABDALA (C.REYNA)
36	32	30	24	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	VOLVER A AMAR K.SANTANDER (K.SANTANDER)
37	36	37	9	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU NOT LISTED (S.TWAIN, R.LANGE)
38	30	11	19	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M.TAYLOR, B.RAWLING (E.IGLESIAS, P.BARRY, M.TAYLOR)
39	NEW ▶	1	1	LOS TOROS BAND UNIVERSAL LATINO †	MI NINA J.PDIAZ, G.DIAZ (E.VVELOZ)
40	RE-ENTRY	11	11	LIMI-T 21 EMI LATIN †	COMO TU ME QUIERE' A MI E.TORRES SERRANT (J.BERMUDEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	57 STATIONS
1 GISSELLE ARIOLA/BMG LATIN JURAME	1 GISSELLE ARIOLA/BMG LATIN JURAME	1 BANDA EL RECODO FONOVISA YO SE QUE TE ACORDARAS
2 SON BY FOUR SONY DISCOS A PURO DOLOR	2 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	2 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
3 CHRISTINA AGUILERA RCA/BMG LATIN POR SIEMPRE TU	3 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	3 CONJUNTO PRIMAVERA FONOVISA EN CADA GOTA DE MI SANGRE
4 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	4 SON BY FOUR SONY DISCOS A PURO DOLOR	4 LOS ANGELES AZULES DIS/EMI LATIN EL LISTON DE TU PELO
5 LUIS FONSI UNIVERSAL LATINO IMAGINAME SIN TI	5 VICTOR MANUELLE SONY DISCOS COMO DUELE	5 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN NO PUEDO
6 ALEJANDRO FERNANDEZ SONY DISCOS SI TE VAS	6 CHARLIE CRUZ WEACARIBE/WEA LATINA AMARTE ES UN PROBLEMA	6 LOS TIGRES DEL NORTE FONOVISA PRISION DE AMOR
7 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	7 RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	7 LIMITE UNIVERSAL LATINO ACARICAME
8 CHARLIE ZAA SONOLUX/SONY DISCOS POR TU AMOR	8 MICKEY TAVERAS KAREN/CAIMAN HISTORIA ENTRE TUS DEDOS	8 LOS TEMERARIOS FONOVISA ERAS TODO PARA MI
9 PAULINA RUBIO UNIVERSAL LATINO LO HARE POR TI	9 REY RUIZ BOHEMIA/UNIVERSAL LATINO DESDE QUE NO ESTAS	9 LOS RIELEROS DEL NORTE FONOVISA MENTIROSA
10 JULIO IGLESIAS COLUMBIA/SONY DISCOS GOZAR LA VIDA	10 LOS TOROS BAND UNIVERSAL LATINO MI NINA	10 LOS HURACANES DEL NORTE FONOVISA EN QUE TRABAJA EL...
11 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR	11 GLORIA ESTEFAN EPICO/SONY DISCOS COMO ME DUELE PERDERTE	11 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN ME CAISTE...
12 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	12 LIMI-T 21 EMI LATIN COMO TU ME QUIERE' A MI	12 CONJUNTO PRIMAVERA FONOVISA MORIR DE AMOR
13 JYVE V EMI LATIN ENTRE TU Y YO	13 DOMINGO QUINONES RMM DOMINGO BUSCA UN AMOR	13 VICENTE FERNANDEZ SONY DISCOS LOBO HERIDO
14 CHAYANNE SONY DISCOS ATADO A TU AMOR	14 ALEJANDRO FERNANDEZ SONY DISCOS SI TE VAS	14 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
15 EMMANUEL UNIVERSAL LATINO CORAZON DE MELAO	15 FRANCISCO CESPEDES WEA LATINA DONDE ESTA LA VIDA	15 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME...

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 song 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.

When you make **music**
like this...

Baby,
you can leave
your hat **On!**



THINK REGIONALLY
SELL GLOBALLY!
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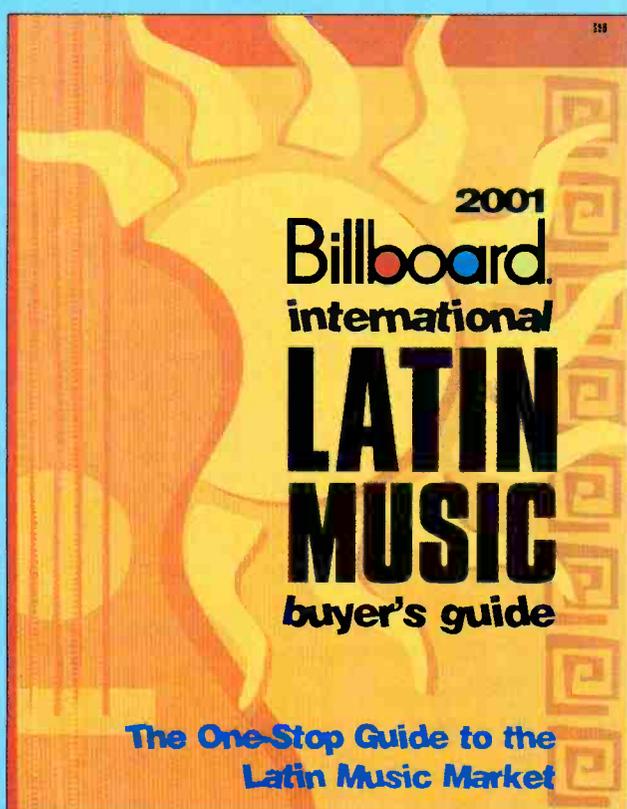
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NOTAS

(Continued from page 46)

to a surprisingly full house, given the stiff competition down the street. Prior to the show, Santa Rosa was awarded a gold record for sales of 200,000 copies of his album "Expresión." "I believe he's opened up in markets where he normally didn't play before," says Bill Garcia, GM of Sony Tropical. "There's definitely a big market for him, and Gilberto is at his prime."

Due Aug. 22, Luis Enrique's new album, "Evolución" is his first tropical production in five years, and the singer traveled to his native Nicaragua to film the video of his first single, "Qué Sé Yo." Unfortunately, an earthquake coincided with the video shoot, but no casualties were reported on the set.

And, Antonio and Pepe Aguilar continue to go *mano a mano*. Father and son are competing against each other for a Latin Grammy for best *ranchero* performance. Now, Antonio Aguilar is slated to receive a star on

'Los Angeles is, in fact, the cradle for rock en español, and many bands are nurtured here'

— DIANA BARON —

the Hollywood Walk of Fame Sept. 7, while son Pepe prepares to tour the West Coast in August.

Brazil's Quarteto Jobim-Morelenbaum—made up of Antonio Carlos Jobim's son Paulo Jobim, grandson Daniel Jobim, and Jobim's cellist and bandleader Jaques Morelenbaum and singer wife Paula Morelenbaum—will perform a U.S. small-venue tour in support of its fine self-titled debut album (Velas Records), a tribute to Antonio Carlos Jobim's work. The group arrives in New York at the end of September.

Also in September, Cubanismo kicks off a 16-city tour. And online, Batanga.com launches its new chat series Aug. 10 with Los Fabulosos Cadillacs.

ON THE CHARTS: *Merenguera* Gisselle hits No. 1 on the Hot Latin Tracks—her first ever on that chart—with "Júrame," the Kike Santander-penned track from her album "Voy A Enamorarte." Gloria Estefan enters at No. 10 with "Cómo Me Duele Perderte," and Luis Fonsi—who sings a duet with Christina Aguilera on her upcoming debut Spanish-language album—holds steady at No. 5 with "Imagínate Sin Ti."

In Brazil, Marisa Monte, best new artist Grammy nominee Ivete Sangalo, and fellow Grammy nominee Leonardo continue to dominate the top 10 of both the albums and singles charts in that country. This issue, Monte tops the albums chart, while Sangalo has the No. 1 single, and Leonardo is at No. 2 with a Portuguese version of the Chayanne hit "Deixaria Tudo."

Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	24	SON BY FOUR	SONY DISCOS 83181 HS 7 weeks at No. 1	SON BY FOUR
2	2	10	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL
3	3	6	JULIO IGLESIAS	COLUMBIA 61382/SONY DISCOS	NOCHE DE CUATRO LUNAS
4	4	12	OMARA PORTUONDO	WORLD CIRCUT/NONESUCH 796304G HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
5	5	38	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
6	7	14	ALEJANDRO FERNANDEZ	SONY DISCOS 83812 HS	ENTRE TUS BRAZOS
7	8	2	TITO PUENTE & EDDIE PALMIERI	RMM 284033	OBRA MAESTRA (MASTERPIECE)
8	6	6	LUIS FONSI	UNIVERSAL LATINO 159074 HS	ETERNO
9	9	14	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
10	14	10	LIMITE	UNIVERSAL LATINO 157887 HS	POR ENCIMA DE TODO
11	11	60	IBRAHIM FERRER	WORLD CIRCUT/NONESUCH 796320G HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
12	12	71	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
13	10	14	THALIA	EMI LATIN 26232 HS	ARRASANDO
▶ GREATEST GAINER ◀					
14	19	100	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
15	15	22	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
16	18	22	LOS TEMERARIOS	FONOVIDA 0519	EN LA MADRUGADA SE FUE
17	13	8	GISELLE	ARIOLA 74911/BMG LATIN HS	VOY A ENAMORARTE
18	20	58	MANA	WEA LATINA 27864	MTV UNPLUGGED
19	23	27	CONJUNTO PRIMAVERA	G.M.P. 9926/FONOVIDA HS	MORIR DE AMOR
20	17	97	SHAKIRA	SONY DISCOS 82746 HS	DONDE ESTAN LOS LADRONES?
21	22	34	ENRIQUE IGLESIAS	FONOVIDA 0518	THE BEST HITS
22	21	22	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2
23	16	41	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
24	27	40	BANDA EL RECODO	FONOVIDA 80769 HS	LO MEJOR DE MI VIDA
25	25	12	JUAN GABRIEL	ARIOLA 75837/BMG LATIN	QUERIDA
26	24	79	MARCO ANTONIO SOLIS	FONOVIDA 0516 HS	TROZOS DE MI ALMA
27	30	5	PAULINA RUBIO	UNIVERSAL LATINO 543319	PAULINA
28	42	4	GRUPO BRYNDIS Y LOS ACOSTA	DISA 87384/EMI LATIN	LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
29	26	8	MELINA LEON	SONY DISCOS 83888	BANO DE LUNA
30	28	53	INTOCABLE	EMI LATIN 21502 HS	CONTIGO
31	29	9	DLG	SONY DISCOS 83887	GREATEST HITS
32	41	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1805	QUEMAME LOS OJOS
33	32	61	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
34	40	6	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26959/EMI LATIN	FRENTE A FRENTE
35	37	42	PEPE AGUILAR	MUSART 2198/BALBOA	POR UNA MUJER BONITA
36	38	5	JENNIFER	EMI LATIN 27073	ABRAZAME Y BESAME
37	34	35	LOS ANGELES AZULES	DISA 23516/EMI LATIN	UNA LLUVIA DE ROSAS
38	31	2	INTENSO	SONY DISCOS 83965	MAS INTENSO QUE NUNCA
39	43	14	VARIOUS ARTISTS	UNIVERSAL LATINO 541596	BILLBOARD LATIN MUSIC AWARDS
40	35	47	JACI VELASQUEZ	SONY DISCOS 83212	LLEGAR A TI
41	36	39	RICARDO ARJONA	SONY DISCOS 83592 HS	RICARDO ARJONA VIVO
42	39	46	LUIS MIGUEL	WEA LATINA 29288	AMARTE ES UN PLACER
43	45	5	CONTROL	EMI LATIN 23554	CUMBIAS SIN CONTROL
44	47	3	NEK	WEA LATINA 83658	LA VIDA ES
45	49	7	GRUPO EXTERMINADOR	FONOVIDA 0023	LOS CORRIDOS MAS TORONES
46	RE-ENTRY		LOS ANGELES DE CHARLY	FONOVIDA 9863	LA MAGIA DEL AMOR
47	RE-ENTRY		VARIOUS ARTISTS	SONY DISCOS 83869	LO NUESTRO Y LO MEJOR
48	46	7	FRANCISCO CESPEDES	WEA LATINA 82775	DONDE ESTA LA VIDA
49	50	26	CHARLIE ZAA	SONOLUX 83546/SONY DISCOS HS	CIEGO DE AMOR
50	RE-ENTRY		VICENTE FERNANDEZ	SONY DISCOS 83810 HS	LOBO HERIDO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 JULIO IGLESIAS COLUMBIA/SONY DISCOS NOCHE DE CUATRO LUNAS	1 SON BY FOUR SONY DISCOS SON BY FOUR	1 JOAN SEBASTIAN MUSART/BALBOA/CAIMAN SECRETO DE AMOR
2 ALEJANDRO FERNANDEZ SONY DISCOS ENTRE TUS BRAZOS	2 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA — CARIBBEAN SOUL	2 LIMITE UNIVERSAL LATINO POR ENCIMA DE TODO
3 LUIS FONSI UNIVERSAL LATINO ETERNO	3 OMARA PORTUONDO WORLD CIRCUT/NONESUCH BUENA VISTA...	3 LOS TEMERARIOS FONOVIDA EN LA MADRUGADA SE FUE
4 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN AMOR, FAMILIA...	4 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO—FROM...	4 CONJUNTO PRIMAVERA G.M.P./FONOVIDA MORIR DE AMOR
5 THALIA EMI LATIN ARRASANDO	5 TITO PUENTE & EDDIE PALMIERI RMM OBRA MAESTRA	5 SELENA EMI LATIN ALL MY HITS — TODOS MIS EXITOS VOL. 2
6 SHAKIRA SONY DISCOS MTV UNPLUGGED	6 IBRAHIM FERRER WORLD CIRCUT/NONESUCH BUENA VISTA...	6 BANDA EL RECODO FONOVIDA LO MEJOR DE MI VIDA
7 MANA WEA LATINA MTV UNPLUGGED	7 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	7 GRUPO BRYNDIS Y LOS ACOSTA DISA/EMI LATIN LOS DOS GRANDES...
8 SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	8 GISELLE ARIOLA/BMG LATIN VOY A ENAMORARTE	8 INTOCABLE EMI LATIN CONTIGO
9 ENRIQUE IGLESIAS FONOVIDA THE BEST HITS	9 CARLOS VIVES EMI LATIN EL AMOR DE MI TIERRA	9 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE QUEMAME LOS OJOS
10 JUAN GABRIEL ARIOLA/BMG LATIN QUERIDA	10 MELINA LEON SONY DISCOS BANO DE LUNA	10 LOS ANGELES AZULES Y RAYITO COLOMBIANO DISA/EMI LATIN FRENTE A FRENTE
11 MARCO ANTONIO SOLIS FONOVIDA TROZOS DE MI ALMA	11 DLG SONY DISCOS GREATEST HITS	11 PEPE AGUILAR MUSART/BALBOA POR UNA MUJER BONITA
12 PAULINA RUBIO UNIVERSAL LATINO PAULINA	12 GILBERTO SANTA ROSA SONY DISCOS EXPRESION	12 JENNIFER EMI LATIN ABRAZAME Y BESAME
13 CHRISTIAN CASTRO ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	13 VARIOUS ARTISTS I&N/SONY DISCOS MERENHITS 2000	13 LOS ANGELES AZULES DISA/EMI LATIN UNA LLUVIA DE ROSAS
14 VARIOUS ARTISTS UNIVERSAL LATINO BILLBOARD LATIN	14 MICHAEL STUART RMM SUBELE EL VOLUMEN	14 INTENSO SONY DISCOS MAS INTENSO QUE NUNCA
15 JACI VELASQUEZ SONY DISCOS LLEGAR A TI	15 ELVIS CRESPO SONY DISCOS PINTAME	15 CONTROL EMI LATIN CUMBIAS SIN CONTROL

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

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Aftermath Of Sony Canada Layoffs Industry Rocked By Scope Of Downsizing, Departing Execs

BY LARRY LeBLANC

TORONTO—With 35 of the work force of 340 at Sony Canada cut July 14 (Billboard, July 29), industry sources here are speculating whether further cutbacks at the Canadian-based affiliate are in the cards, as artist managers express dismay at the scale of the existing layoffs.



HOFFMAN

"This is only the tip of the iceberg," predicts one former Sony Music Entertainment Canada executive. "Looking at our [international and

domestic] release schedules for September, there was nothing there."

Another departing Sony Canada executive claims that the high percentage of Canadian firings was largely due to the international and domestic sales failures of recent albums by the affiliate's domestic signings Our Lady Peace and Amanda Marshall and the Jan. 1 self-imposed retirement of its biggest signing, Celine Dion.

Certainly, the Quebec diva's enormous international success has provided the Canadian affiliate with a substantial windfall from overseas sales for close to a decade. That made it possible for the affiliate to aggressively maintain a domestic A&R presence unmatched by any other multinational affiliate based in Canada.

"Due to Celine's success, our company had been living high on the hog for years," says a former Sony employee. "Suddenly, with Celine's

retirement and the loss of the built-in financial backbone of support provided by our domestic roster of Celine, Our Lady Peace, and Amanda Marshall, the high living was very clearly over."

Hardest hit at Sony's Canadian operation was its head office in Don Mills, a suburb of Toronto, where an estimated 15 executives were dismissed July 14. Also departing the same day was Susan Dineen, Sony Canada's VP of information services, new media, and strategic marketing, who apparently resigned.

Those dismissed included Richard Zuckerman, VP of international mar-

keting for Sony; Nat Merenda, director of Columbia Records; Bruce Mac-tavish, director of Epic Records; Bill Bannon, director of marketing services for Sony; Dave Deeley, Epic marketing manager; Brian Berry, director of market planning for Sony; Mary Mill, media relations coordinator for Sony; Antonello Di Domenico and Ann Saltes, both artist marketing managers at Columbia Records; Gabriella Fasciani, Sony manager of training and development, human resources; and Heather Grossman, Sony human resources associate.

Dropped in Sony Canada's regional
(Continued on page 68)



An Outstanding Award. At the Billboard Asian Music Conference earlier this year, Avex chairman Tom Yoda was named the latest recipient of the MTV/Billboard Pioneer Award for outstanding contribution to the Asian music industry (Billboard, June 17). Unfortunately, Yoda, left, was unable to collect the award that night, but Billboard Asian bureau chief Steve McClure, right, caught up with the industry veteran in Tokyo recently to hand it over in person.

EU Indies Seek A Level Digital Playing Field

BY GORDON MASSON

LONDON—Europe's independent music community is urging politicians at the European Commission to introduce legislation that ensures fair competition in the digital delivery of music.

The newly formed Independent Music Publishers and Labels Assn. (Impala) has submitted a position paper asking the commission to consider the far-ranging implications that mega-mergers—such as the proposed AOL/Time Warner deal, the Warner Music/EMI merger, and

the takeover of Universal by Vivendi—may have. Impala makes the case that these deals could result in just a handful of companies controlling the emerging digital-delivery market for music.

Michel Lambot, Impala's Brussels-based chairman, says, "The Internet facilitates entry into the market and creates a fantastic opportunity for independents to develop an international audience and create much-valued intellectual property."

But, he warns, "the acquisition and concentration of large musical catalog by a few dominant delivery operators poses a threat to consumers' choice and the economic viability of independent production and distribution."

According to Impala, its members

are concerned that the level of concentration in the music industry could lead to some companies becoming "gatekeepers" to the Internet or mobile services by dictating the terms for online music distribution at a global level.

In a bid to allay those fears, Impala is calling on the European Commission—the European Union's legislative arm—to protect the "formidable opportunity represented by new delivery means to compete on distribution." The trade body says the commission should enforce strict



rules on the proposed mergers to ensure that competition rules are upheld in relation to promising technical and market developments.

Among the conditions Impala is seeking are guarantees that access to Internet and cable will not be restricted; music will not be used as a loss leader; predatory pricing to attract Internet, wireless application protocol (WAP), or cable subscribers will not be permitted; and proprietary encryption and watermarking systems will not be allowed on the new delivery system.

In its position paper, Impala notes, "Upon completion of the transaction, it is estimated that AOL/Warner/EMI will own about one-third of the 6 million English-language music copyrights. The control of such a vast
(Continued on page 55)

Spain, Germany In Fair Exchange Todomusica, PopKomm Organizers Join Forces

BY HOWELL LLEWELLYN

MADRID—The founders of Spain's Todomusica trade fair are hoping to turn the event into a truly international Latino one by next year, after inking a deal with the organizers of the long-established PopKomm event held annually in Cologne, Germany.

Todomusica director Rafael Revert and PopKomm director Uli Grossmann have agreed to exchange information, stands, and promotion at each other's fairs. Todomusica will have an information stand at PopKomm, which takes place Aug. 16-19, and PopKomm will



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be present during Todomusica's extravaganza, set for Sept. 13-16 in the southern Spanish city of Seville.

In the mid-1960s, Revert and fellow Todomusica executive Fernando Salaverri helped found Spain's first FM music radio network, Cadena SER's Los 40 Principales, which is now the country's top 40 audience leader.

Revert says collaboration with PopKomm will mean that in 2001 the two entities will jointly organize Todomusica in Seville as an authentic international Latino music fair. Next year, Todomusica will be held the first
(Continued on page 53)

Japan's Avex Label Plans Online Expansion Abroad

BY RAJ N. MAHTANI

TOKYO—Avex Network, the online offshoot of Avex, Japan's biggest independent label, is planning to expand its domestic Internet-based music delivery business into overseas markets.

Currently, Avex Network operates @Music, an online music store offering digital downloads to Japanese residents only on its avexnet.or.jp Web site. The service, which launched April 25, offers downloadable files—by Avex domestic acts and international acts signed directly to the label—in Sony's ATRAC 3 and Liquid Audio formats at an average price of 350 yen (\$3.30) per song.

Confirming the company's plans for international expansion, Avex Network director Masakatsu Ueda says, "At this stage, we intend to use the Internet to promote our brand abroad

and then to promote our artists. Our online music delivery business will be launched afterward."

That initial phase, due to go online within the next few weeks, will involve targeting U.S. listeners by making available a 20-minute streamed program featuring Avex artists on the



online station "Tokyo FM At New York" (tokyofm-nyc.com) on the site operated by the leading Japanese FM station of that name.

Broadcast from New York, the Avex show will be updated on a weekly basis and archived on the site to allow listeners access to previous editions. In addition to the Avex tracks,

it will feature other content designed to introduce Japan's music scene and Japanese youth culture to listeners in America. It will be available in English- and Chinese-language formats, in addition to Japanese.

According to Ueda, the actual launch date and name of the international digital-download service has yet to be decided, although he confirms that negotiations with Liquid Audio and U.S.-based download Web site Listen.com are under way. Eventually, the service is expected to be made available through an Avex Network U.S. Web site.

Avex Network is 51% owned by Avex, with the remaining equity split among 10 other firms. Avex has already said that it plans to make DVD, video, and game software available via the avexnet.or.jp site (Billboard, April 8).

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 08/07/00			GERMANY (Media Control) 08/01/00			U.K. (CIN) 07/29/00 Supported by worldpop			FRANCE (SNEP/FOP/Tite-Live) 08/01/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SEISYUN JIDAI 1.2.3.! PUTTUMONI ZETIMA	1	1	AROUND THE WORLD ATC HANSA	1	NEW	7 DAYS CRAIG DAVID WILDSTAR	1	2	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
2	3	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	2	2	GROSSER BRUDER ZLATKO & JURGEN RCA	2	NEW	FREESTYLER BOMFUNK MC'S DANCEPOOL	2	1	CES SOIREES LA YANNICK EGP/SONY
3	NEW	BE ALIVE YUKI KOYAGI WARNER MUSIC JAPAN	3	5	IT FEELS SO GOOD SONIQUE UNIVERSAL	3	1	WE WILL ROCK YOU FIVE & QUEEN RCA	3	4	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
4	1	STAY AWAY L'ARC-EN-CIEL KUOON	4	3	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	4	2	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	4	5	I'M OUTTA LOVE ANASTACIA EPIC
5	2	MERMAID GLAY UNLIMITED	5	7	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	5	4	THE REAL SLIM SHADY EMINEM INTERSCOPE	5	7	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
6	5	NEVER END NAMIE AMURO AVEV TRAX	6	14	TURLICH, TURLICH DAS BO ZOMBA	6	NEW	MARIA MARIA SANTANA ARISTA	6	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST
7	4	JUICE B'Z ROOMS	7	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	7	5	JUMPIN JUMPIN DESTINY'S CHILD COLUMBIA	7	8	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL
8	NEW	TAIYO NO AO DIR EN GREY EASTWEST JAPAN	8	8	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	8	3	2 FACED LOUISE EMI	8	12	BELSUNCE BREAKDOWN BOUGA VIRGIN
9	10	MUSIC HOUR PORNO GRAFFITI SONY	9	6	TRY AGAIN AALIYAH VIRGIN	9	6	BREATHLESS THE CORRS 143/LAVA/EASTWEST	9	9	NATURAL BLUES MOBY VIRGIN
10	6	FOR YOU HIKARU UTADA TOSHIBA-EMI	10	10	I'M OUTTA LOVE ANASTACIA EPIC	10	7	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	10	10	FREESTYLER BOMFUNK MC'S EPIC
11	9	CHIJYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	11	9	LATINO LOVER LOONA UNIVERSAL	11	11	SANDSTORM DARUDE NEO	11	11	EASY LOVE LADY EGP/SONY
12	8	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	12	11	SUPERGIRL REAMONN VIRGIN	12	10	TRY AGAIN AALIYAH VIRGIN	12	16	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL
13	20	ZOO ECHOES SONY	13	18	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	13	15	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	13	13	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL
14	NEW	TMC GRAFFITI TMC ALLSTARS VICTOR	14	12	ICH LEBE FUR HIP HOP D.J. TOMÉKK FEATURING GZA ARIOLA	14	NEW	YOU POINT BREAK ETERNAL/WEA	14	15	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA
15	14	OTOME PASTA NI KANDO TANPOPO ZETIMA	15	19	SEINE STRASSEN XAVIER NAIDOO EPIC	15	NEW	FOR SURE SCOOCH ACCOLADE/EMI	15	18	HEY ARRIBA RAYDEL FTD/SONY
16	7	TYPHOON GENERATION ARASHI JOHNNY'S ENTERTAINMENT	16	13	TAKE MY HEART BAND OHNE NAMEN EPIC	16	12	SING-A-LONG SHANKS & BIGFOOT PEPPER/ZOMBA	16	17	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR BMG
17	11	SUMMER TRIBE DRAGON ASH VICTOR/UNIVERSAL	17	15	JUNIMOND ECHT EDEL	17	9	WILL I EVER ALICE DEEJAY VIOLENT/POSITIVA	17	3	INNAMORAMENTO MYLENE FARMER POLYDOR/UNIVERSAL
18	12	SEASONS AYUMI HAMASAKI AVEV TRAX	18	17	GEMMA BIER TRINKEN ANTON AUS TIROL FEATURING DJ OETZI EMI	18	8	AFFIRMATION SAVAGE GARDEN COLUMBIA	18	20	LE BILAN JACKY & BEN-J SMALL/SONY
19	13	ESCAPE MISIA BMG FUNHOUSE	19	16	THE RIDDLE GIGI D'AGOSTINO ZYX	19	14	WOMAN TROUBLE ARTFUL DODGER/R. CRAIG/C. DAVID FRRR	19	19	MAMBO MAMBO LOU BEGA BMG
20	15	TSUNAMI SOUTHERN ALL STARS VICTOR	20	NEW	NUR EINE NACHT AYMAN EASTWEST	20	13	WHEN I SAID GOODBYE/SUMMER OF LOVE STEPS JIVE	20	14	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	19 MUGENDAI VICTOR	1	1	THE CORRS IN BLUE 143/LAVA/EASTWEST	1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC	1	1	MOBY PLAY VIRGIN
2	NEW	SPITZ HAYABUSA POLYDOR	2	4	ANASTACIA NOT THAT KIND EPIC	2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	2	THE CORRS IN BLUE 143/LAVA/EASTWEST
3	NEW	THE YELLOW MONKEY 8 BMG FUNHOUSE	3	2	BON JOVI CRUSH MERCURY/UNIVERSAL	3	3	COLDPLAY PARACHUTES PARLOPHONE	3	3	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
4	1	MAI KURAKI DELICIOUS WAY GIZA STUDIO	4	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	4	4	DAVID GRAY WHITE LADDER INT/EASTWEST	4	4	SANTANA SUPERNATURAL ARISTA/BMG
5	2	DA PUMP BEAT BALL AVEV TRAX	5	5	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	5	5	MOBY PLAY MUTE	5	6	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
6	4	TUBE LANI KAI SONY	6	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	6	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	6	7	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	3	YUZU YUZA MAN IN THE SUMMER SENHA & CO	7	9	SANTANA SUPERNATURAL ARISTA/ARIOLA	7	10	S CLUB 7 7 POLYDOR	7	5	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
8	NEW	TAKAKO UEHARA FIRST WING TOY'S FACTORY	8	8	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	8	7	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST	8	8	ANASTACIA NOT THAT KIND EPIC
9	NEW	SIAM SHADE SIAM SHADE VII SONY	9	13	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	11	TOM JONES RELOAD GUT	9	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	8	KEN HIRAI THE CHANGING SAME SONY	10	7	WOLFGANG PETRY KONKRET HANSA	10	17	EMINEM THE SLIM SHADY LP INTERSCOPE	10	RE	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
11	6	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC	11	16	AYMAN HOCHEXPLOSIV EASTWEST	11	13	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	11	12	ERAT ERA 2 MERCURY/UNIVERSAL
12	5	MISATO WATANABE SWEET 15TH DIAMOND EPIC	12	11	ZLATKO ICH BLEIBE WER ICH BIN HANSA	12	9	GABRIELLE RISE GO! BEAT/POLYDOR	12	10	MORCHEEBA FRAGMENTS OF FREEDOM WEA
13	10	SILVA COMING OUT BOOGALOO	13	10	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI	13	RE	FIVE INVINCIBLE RCA	13	18	SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL
14	NEW	MONDO GROSSO MG4 SONY	14	12	REAMONN TUESDAY VIRGIN	14	8	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/POSITIVA	14	11	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
15	NEW	MR. BIG DEEP CUTS—BEST OF BALLADS EASTWEST JAPAN	15	14	DIE LOLLIPOPS DIE LOLLIPOPS EDEL	15	RE	SAVAGE GARDEN AFFIRMATION COLUMBIA	15	RE	PATRICK BRUEL JUSTE AVANT BMG
16	12	LISA ONO PRETTY WORLD TOSHIBA-EMI	16	RE	HELMUT LOTTI OUT OF AFRICA EMI	16	14	SANTANA SUPERNATURAL ARISTA	16	RE	SAIAN SUPA CREW KLR VIRGIN
17	14	VARIOUS ARTISTS MISORA HIBARI TRIBUTE COLUMBIA	17	18	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	17	12	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	17	15	ST. GERMAIN TOURIST EMI
18	11	QUEEN QUEEN IN VISION TOSHIBA-EMI	18	17	PELHAM POWER PRODUCTIONS EVOLUTION EPIC	18	12	BRYAN FERRY SLAVE TO LOVE VIRGIN	18	17	TRACY CHAPMAN TELLING STORIES EASTWEST
19	19	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	19	20	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL	19	15	RICHARD ASHCROFT ALONE WITH EVERYBODY HUT	19	13	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
20	7	LUNA SEA LUNACY VICTOR/UNIVERSAL	20	15	SOUNDTRACK ROMEO MUST DIE VIRGIN	20	RE	MELANIE C NORTHERN STAR VIRGIN	20	14	SOUNDTRACK GLADIATOR PHILIPS/UNIVERSAL
CANADA (SoundScan) 08/12/00			NETHERLANDS (Stichting Mega Top 100) 08/05/00			AUSTRALIA (ARIA) 07/31/00			ITALY (FIMI) 08/01/00		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH	1	1	QUE SI, QUE NO JODY BERNAL DINO	1	1	I'M OUTTA LOVE ANASTACIA EPIC	1	3	FREESTYLER BOMFUNK MC'S SONY
2	2	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	2	2	I WOULD STAY KREZIP WARNER	2	2	FREESTYLER BOMFUNK MC'S EPIC	2	1	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
3	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	3	5	MICHEL ANOUK OINO	3	3	THONG SONG SISQO POLYDOR/UNIVERSAL	3	2	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
4	8	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	4	3	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	4	10	JUMPIN, JUMPIN DESTINY'S CHILD COLUMBIA	4	4	PARA NO VERTE MAS/EL DEMONIO LA MOSCA TSE TSE EMI
5	5	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	5	6	ANASTACIA I'M OUTTA LOVE EPIC	5	4	SHALALA LALA VENGABOYS BREAKIN'/EMI	5	5	CARMEN QUEASY MAXIM XL RECORDINGS
6	4	CAROUSEL THE BRATT PACK POPULAR/EMI	6	4	YOU SANG TO ME MARC ANTHONY COLUMBIA	6	6	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	6	8	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
7	7	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	7	8	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	7	5	WE WILL ROCK YOU FIVE & QUEEN BMG	7	16	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
8	9	THERE YOU GO PINK LAFACE/ARISTA/BMG	8	7	JJJ BENT DE ZON JOP SONY MMM	8	5	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	8	12	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
9	NEW	JUMPIN, JUMPIN DESTINY'S CHILD COLUMBIA/SONY	9	9	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	9	9	DAY & NIGHT BILLIE PIPER VIRGIN	9	9	I DISAPPEAR METALLICA EDEL
10	6	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	10	12	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	10	8	TOKA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	10	10	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
11	15	LAST KISS PEARL JAM EPIC/SONY	11	17	JUMPIN, JUMPIN DESTINY'S CHILD COLUMBIA	11	12	TRY AGAIN AALIYAH VIRGIN	11	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
12	NEW	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA/SONY	12	20	SANDSTORM DARUDE EDEL	12	11	SPINNING AROUND KYLIE MINOGUE MUSHROOM/FESTIVAL	12	20	TI AMO, TI AMO ALEXIA EPIC
13	11	AMERICAN PIE MADONNA MAVERICK/WARNER	13	10	FILL ME IN CRAIG DAVID EDEL	13	13	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA	13	14	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
14	NEW	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA/CRG	14	11	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	14	15	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	14	17	CORAZON ESPINADO SANTANA FEATURING MANA ARISTA/BMG
15	10	SUNDAY MORNING CALL OASIS CREATION/EPIC/SONY	15	14	B-BOYS AND FLYGIRLS BOMFUNK MC'S EPIC	15	19	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	15	15	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
16	RE	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	16	13	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	16	14	SHINE VANESSA AMOROSI TRANSISTOR/BMG	16	NEW	MUSICA VARIOUS ARTISTS BEST SOUND
17	14	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	17	18	I WANNA KNOW JOE JIVE/ZOMBA	17	20	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL	17	NEW	KOMODO MAURO PICOTTO MEDIA
18	13	LIGHT YEAR PEARL JAM EPIC/SONY	18	16	ORIGINEEL AMSTERDAM OSRDORP POSSE RAMP/EMI	18	16	IT'S GONNA BE ME 'N SYNC JIVE/ZOMBA	18	NEW	BUM BUM MABEL GITANA/UNIVERSAL
19	16	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/BMG	19	RE	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	19	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	19	NEW	MEGO EN EL AMOR TONINO CAROTONE VIRGIN
20	17	THAT'S THE WAY JO DEE MESSINA CURB/WARNER	20	NEW	HOUSE OF JUSTICE DJ JOSE VS. G-SPOTT ALABIANCA/EMI	20	NEW	BREATHLESS THE CORRS 143/LAVA/WEA	20	NEW	CI SEI TU NEK WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL	1	1	KREZIP NOTHING LESS WARNER	1	2	MOBY PLAY MUSHROOM/FESTIVAL	1	1	LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	2	2	FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MMM	2	3	THE CORRS IN BLUE 143/LAVA/WEA	2	2	SANTANA SUPERNATURAL ARISTA/BMG
3	3	'N SYNC NO STRINGS ATTACHED JIVE/BMG	3	3	THE CORRS IN BLUE 143/LAVA/WARNER	3	4	ANASTACIA NOT THAT KIND EPIC	3	5	MORCHEEBA FRAGMENTS OF FREEDOM WEA
4	4	CREED HUMAN CLAY EPIC/SONY	4	5	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	4	1	28 DAYS UPSTYLEDOWN SPK/MUSHROOM	4	4	THE CORRS IN BLUE 143/LAVA/WEA
5	5	SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS DEF JAM/DEF SOUL/UNIVERSAL	5	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	5	5	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI	5	3	BON JOVI CRUSH MERCURY/UNIVERSAL
6	8	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	6	6	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	6	6	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	6	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
7	10	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	7	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	7	8	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	7	8	SANTANA SACRED FIRE: LIVE IN SOUTH AFRICA UNIVERSAL
8	7	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	8	9	ANOUK URBAN SOLITUDE DINO	8	9	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	8	13	CARMEN CONSOLI STATO DI NECESSITA' CYCLOPE/UNIVERSAL
9	12	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE	9	12	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	9	12	RED HOT CHILI PEPPERS CALIFORNICATION WEA	9	9	NEK LA VITA E' WEA
10	13	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	10	10	BON JOVI CRUSH MERCURY/UNIVERSAL	10	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	10	10	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
11	9	BON JOVI CRUSH ISLAND/UNIVERSAL	11	11	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL	11	NEW	MORCHEEBA FRAGMENTS OF FREEDOM WEA	11	11	GIANLUCA GRIGNANI SDRAIATO SU UNA NUVOVA UNIVERSAL
12	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	12	13	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	12	NEW	TRAVIS THE MAN WHO EPIC	12	16	TONINO CAROTONE MONDO DIFFICILE VIRGIN
13	6	KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA/ATLANTIC/WARNER	13	19	RENE FROGER ALL THE HITS DINO	13	7	MIDNIGHT OIL THE REAL THING COLUMBIA	13	14	GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA' RCA
14	11	EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL/EMI	14	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG	14	14	MATCHBOX 20 MAD SEASON BY MATCHBOX TWENTY EASTWEST	14	14	PIERO PELLU' NE' BUONI NE' CATTIVI WEA
15	19	MOBY PLAY V2/BMG	15	16	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	15	14	BON JOVI CRUSH UNIVERSAL	15	20	ADRIANO CELENTANO IO NON SO PARLAR D'AMORE SONY
16	NEW	TREBLECHARGER WIDE AWAKE BORED WIK/BMG	16	14	ALANIS MORISSETTE UNPLUGGED MAVERICK/WARNER	16	NEW	HI-5 IT'S A PARTY SONY	16	RE	RED HOT CHILI PEPPERS CALIFORNICATION WEA
17	NEW	STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL	17	18	DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL	17	17	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	17	15	RICHARD ASHCROFT ALONE WITH EVERYBODY VIRGIN
18	NEW	FINGER ELEVEN GREYEST OF BLUE SKIES EPIC/SONY	18	17	DE KAST & OTHERS SUMMERTIME PROACTS	18	RE	A PERFECT CIRCLE MER DE NOMS VIRGIN	18	18	PETER GABRIEL OVO VIRGIN
19	17	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY LAVA/ATLANTIC/WARNER	19	15	MARC ANTHONY MARC ANTHONY COLUMBIA	19	19	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	19	17	RENATO ZERO TUTTI GLI ZERI DEL MONDO

HITS OF THE WORLD

CONTINUED

EUROCHART 08/11/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL SLIM SHADY EMINEM INTERSCOPE
2	4	I'M OUTTA LOVE ANASTACIA EPIC
3	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
4	2	IT'S MY LIFE BON JOVI MERCURY
5	8	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
6	5	CES SOIREES LA YANNICK LA TRIBU/SONY
7	9	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
8	6	TRY AGAIN AALIYAH VIRGIN
9	7	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
10	RE	MARIA MARIA SANTANA ARISTA
ALBUMS		
1	NEW	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	1	BON JOVI CRUSH MERCURY
3	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	4	SANTANA SUPERNATURAL ARISTA
5	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
6	3	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
7	5	MOBY PLAY MUTE
8	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
9	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/EDL
10	9	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST

MALAYSIA (RIM) 07/04/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SOUNDTRACK MISSION: IMPOSSIBLE 2 SONY
2	2	WESTLIFE SPECIAL EDITION BMG
3	3	'N SYNC NO STRINGS ATTACHED JIVE/BMG
4	6	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
5	RE	BON JOVI CRUSH UNIVERSAL
6	4	VARIOUS ARTISTS FOREVERMORE WARNER
7	5	RAIHAN KOLEKSI NASYID TERBAIK WARNER
8	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	NEW	MELLY MELLY PONYCANYON
10	NEW	AGU + AHUI WE'RE FAMILY ROCK

IRELAND (IRMA/Chart-Track) 07/24/00

THIS WEEK	LAST WEEK	SINGLES
1	1	THE REAL SLIM SHADY EMINEM INTERSCOPE
2	2	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR
3	5	SANDSTORM DARUDE NEO
4	3	BREATHLESS THE CORRS 143/LAVA/EASTWEST
5	4	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR
6	6	WE WILL ROCK YOU FIVE & QUEEN RCA
7	7	IT'S MY LIFE BON JOVI MERCURY
8	NEW	7 DAYS CRAIG DAVID WILDSTAR
9	10	YELLOW COLDPLAY PARLOPHONE
10	8	WILL I EVER ALICE DEEJAY POSITIVA
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	4	DAVID GRAY WHITE LADDER IHT
4	3	DAVID GRAY LOST SONGS 95-98 IHT
5	5	MOBY PLAY MUTE
6	7	COLDPLAY PARACHUTES PARLOPHONE
7	6	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
8	NEW	ALICE DEEJAY WHO NEEDS GUITARS ANYWAY? VIOLENT/POSITIVA
9	8	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
10	9	TOM JONES RELOAD GUT

AUSTRIA (Austrian IFPI/Austria Top 40) 07/25/00

THIS WEEK	LAST WEEK	SINGLES
1	1	AROUND THE WORLD ATC BMG
2	2	FREESTYLER BOMFUNK MC'S SONY
3	4	I'M OUTTA LOVE ANASTACIA SONY
4	3	IT'S MY LIFE BON JOVI UNIVERSAL
5	10	IT FEELS SO GOOD SONIQUE UNIVERSAL
6	7	THE REAL SLIM SHADY EMINEM UNIVERSAL
7	6	SUPERGIRL REAMONN VIRGIN
8	5	GROSSER BRUDER ZLATKO & JURGEN BMG
9	NEW	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
10	8	SINGALONGSONG TIM TIM EMI
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/WARNER
2	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS 2YX
3	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
4	4	BON JOVI CRUSH UNIVERSAL
5	5	ANASTACIA NOT THAT KIND SONY
6	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
7	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
8	7	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
9	10	SANTANA SUPERNATURAL ARISTA/BMG
10	9	RED HOT CHILI PEPPERS CALIFORNICATION WARNER

SPAIN (AFYVE/ALEF MB) 07/26/00

THIS WEEK	LAST WEEK	SINGLES
1	NEW	BOOM BOOM CHAYANNE COLUMBIA
2	3	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
3	2	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
4	1	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
5	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
6	7	FRIENDS ARE FRIENDS LATIN.COM POLYDOR/UNIVERSAL
7	8	VIVE GRETA Y LOS GARBO RCA
8	NEW	FREESTYLER BOMFUNK MC'S EPIC
9	5	BREATHLESS THE CORRS 143/LAVA/DRO
10	4	I DISAPPEAR METALLICA EDEL
ALBUMS		
1	2	THE CORRS IN BLUE 143/LAVA/DRO
2	1	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
3	5	RAUL SUEÑO SU BOCA HORUS
4	3	MANA UNPLUGGED WEA
5	6	ESTOPA ESTOPA ARIOLA
6	4	CAMELA SIMPLEMENTE AMOR HISPAVOX
7	9	BON JOVI CRUSH MERCURY/UNIVERSAL
8	7	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
9	8	LA UNION GRANDES EXITOS WEA
10	NEW	JOSE EL FRANCES ALMA ARIOLA

HONG KONG (IFPI Hong Kong Group) 07/23/00

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	NICHOLAS TSE TO UNDERSTAND EGG
2	1	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
3	NEW	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
4	2	KELLY CHEN PAISLEY GALAXY GO EAST
5	NEW	KAREN MOK KAREN MOK ROCK
6	4	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST
7	6	NICHOLAS TSE ZERO DISTANCE EGG
8	5	FLORA CHAN SHE IS FLORA CHAN CINEPLCY
9	7	ANDY HUI PREVIOUSLY GO EAST
10	3	SOUNDTRACK NEEDING YOU WARNER

BELGIUM/FLANDERS (Promuvi) 08/04/00

THIS WEEK	LAST WEEK	SINGLES
1	2	TURN THE TIDE LIQUID FEATURING SILVY ZOMBA
2	1	THEY STOOD UP FOR LOVE LIVE RADIOACTIVE/UNIVERSAL
3	3	ALLE KLEUREN K3 BMG
4	4	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
5	6	KOL NEDRA DA BOY TOMMY ANTLER-SUBWAY/EMI
6	5	ANTON AUS TIROL ANTON AUS TIROL FEATURING DJ OTZI BMG
7	NEW	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
8	10	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
9	8	TRY AGAIN AALIYAH VIRGIN
10	NEW	I'M OUTTA LOVE ANASTACIA EPIC
ALBUMS		
1	1	LIVE THE DISTANCE TO HERE RADIOACTIVE/UNIVERSAL
2	8	THE CORRS IN BLUE 143/LAVA/WARNER
3	2	BON JOVI CRUSH MERCURY/UNIVERSAL
4	10	KREZIP NOTHING LESS WARNER
5	3	MOBY PLAY PIAS
6	6	LISA DEL BO BEST OF THE FIFTIES PIET ROELEN/UNIVERSAL
7	9	K3 PARELS 2000 BMG
8	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
10	5	SAMSON & GERT SAMSON & GERT 10 JAAR STUDIO 100/UNIVERSAL

SWITZERLAND (Media Control Switzerland) 08/06/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	4	IT FEELS SO GOOD SONIQUE UNIVERSAL
3	2	I'M OUTTA LOVE ANASTACIA SONY
4	8	AROUND THE WORLD ATC BMG
5	3	THE REAL SLIM SHADY EMINEM UNIVERSAL
6	5	CES SOIREES LA YANNICK SONY
7	6	IT'S MY LIFE BON JOVI UNIVERSAL
8	7	LATINO LOVER LOONA UNIVERSAL
9	9	TRY AGAIN AALIYAH EMI
10	NEW	LET'S GET LOUD JENNIFER LOPEZ SONY
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	2	ANASTACIA NOT THAT KIND SONY
3	3	BON JOVI CRUSH UNIVERSAL
4	4	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
5	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
6	7	SOUNDTRACK MISSION: IMPOSSIBLE 2 PHONAG
7	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
8	9	MORCHEEBA FRAGMENTS OF FREEDOM WARNER
9	NEW	SPITZ FLORIAN AST BMG
10	8	SANTANA SUPERNATURAL ARISTA/BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

WHO OR WHAT is Helicopter Girl? That was the question the U.K. music industry was still asking a week after the surprise short-listing of the artist's debut record among the 12 albums of the year competing for the prestigious Technics Mercury Music Prize.



HELICOPTER GIRL

National and music press overlooked "How To Steal The World" upon its release in June and were forced to return to the album and run belated reviews. Radio, too, ignored the record. In fact, Helicopter Girl is Jackie Joyce, a Scottish-Ghanaian singer with a remarkable voice that lies somewhere between Eartha Kitt and Björk. Her solo album is the first release on Instant Karma, the new imprint headed by former chairman of Warner Music U.K. Rob Dickins. "I said 'No' when I was first asked to make the album because I wanted to train as a holistic therapist. I don't regard music as my full-time career," Helicopter Girl says. She eventually agreed to sign with Dickins on the condition that she would not be expected to tour. However, she plays a one-off gig at London's Hanover Grand on Sept. 5 in advance of the Mercury prize ceremony on Sept. 12.

NIGEL WILLIAMSON

FLAMENCO HAS LONG attracted jazz musicians, from Miles Davis to Chick Corea. But flamenco's own authentic incorporation of jazz into its jealously guarded tradition has only occurred recently. Flutist/saxophonist Jorge Pardo and pianist Chano Dominguez are responsible for bringing this gratifying fusion to maximum expression on several previous albums. Their latest CDs are no exception. From Pardo, veteran of Paco de Lucia's pioneering group and one of the biggest exponents of flamenco jazz, comes "El Concierto De Sevilla" (Nuevos Medios), a live trio date with bassist Carles Benavent and percussionist Tino di Geraldo, both essential figures in the evolution of new flamenco. The beautiful "Iman" from Dominguez (Nuba) is further proof that jazz can express flamenco's complex rhythms and profound emotions and that flamenco is a tradition open to change.

TERRY BERNE

TROY CASSAR-DALEY (Sony) picked up his third country music entertainer of the year trophy at the Country Music Assn. of Australia (CMAA) Achiever Awards July 24 in Sydney's Star City. Lee Kernaghan (ABC/EMI) took the phonographic performance company of Australia award for 1999's most broadcast country artist. Other artist winners were vocal duo the Crosby Sisters (independent) for the inaugural independent coun-

try entertainers title and guitarist Nash Chambers (EMI) as producer of the year. The CMAA thanked Max Ellis Marketing with the industry achiever trophy for its work in establishing the association as a significant force. Other winners were EMI Music (record company of the year), Warner/Chappell Music (publishing company), Tamworth-based Lindsay Butler Studios (independent record company), Ross Wood (video director), St. Mary's Sound Center (retailer), and John Nutting of ABC Radio's national "Saturday Night Country" program (media achiever).

CHRISTINE ELIEZER

S.O.A.P. IS READY to clean up again with a follow-up to its 1998 Sony hit debut, "Not Like Other Girls." The Danish sister duo, Heidi and Line Sorensen, are currently in the studio working on a new album for release in early fall. The new material was written by the sisters in collaboration with veteran rapper and composer Remee, who is producing the music with his crew, the Schack. A spokesman for Sony describes the material as "pure happy pop" but laced this time with some emotional ballads. "Not Like Other Girls" spawned the hit singles "This Is How We Party," "Ladidi Ladida," and "Stand By You," earning the girls two Dansk Grammys for best new act and best pop album. It sold 1.5 million units worldwide, and the sisters toured heavily in the U.S., Japan, Australia, and Europe. "S.O.A.P. Is In The Air," the first single from the as-yet untitled new album, will go to radio and retail at the end of the summer.

CHARLES FERRO

THE WATERBOYS have re-formed for a comeback album and tour. Newly signed to RCA, the group, which enjoyed great success in the '80s with albums such as "This Is The Sea" and "Fisherman's Blues," releases "A Rock In The Weary Land" on Sept. 18, preceded by the single "Is She Conscious?" on Sept. 4. It's the first album since 1993's "Dream Harder," following which Waterboys main man Mike Scott embarked on a solo career. The new lineup also includes original member Anthony Thistlethwaite. A 12-date U.K. tour is planned for October.

ADAM WILLIAMSON

THAT BEACON of spirited independence, the U.K.-based label Ninja Tune, celebrates its 10th anniversary in September with the 45-track triple-CD "Xen Cuts." The compilation will coincide with a European tour by a package of Ninja Tune acts. Started by Coldcut duo Matt Black and Jon More in 1990, the label has stuck doggedly to its original manifesto—to put out music that it likes—and has managed to grow from year to year. It currently has a roster of some 33 acts, including Coldcut, Mr. Scruff, Amon Tobin, Kid Koala, and the Herbaliser. Ninja has also just signed a deal to distribute the output of U.S. label Quannum outside Japan and the U.S. "We've grown up, and we feel we're capable of handling the extra work," says Ninja label manager Peter Quicke.

GARY SMITH

Norwegian Web Music Firm Freetrax Plans To Launch Throughout Europe

BY KAI R. LOFTHUS

OSLO—When an employee of a record company hands in his or her resignation notice these days, chances are that the world of dot-coms—and, often, their related stock options—has attracted another convert.

Elisabeth Riksen is the newly appointed country manager (Norway) of the Oslo-based Freetrax LLC, a streaming/download company owned by Norwegian investors and registered in Minneapolis. She exudes the enthusiasm of the newly converted, quipping, "It's a lot more exciting than I had hoped for—I only thought it was going to be interesting."

Riksen is a former European promotions coordinator with Elektra Entertainment in London and A&R manager with Warner Music in Norway.

Later this year, Freetrax will open offices and localized Web sites in Sweden and Denmark, at which point the executives running the company's Scandinavian operations will include another two refugees from major labels: Mauritz Barwickowski in Stockholm (previously marketing manager for BMG in Warsaw) and Martin Orth in Copenhagen (formerly with Rambams, a Sony Music-affiliated label there).

"Warner is a good company, but there's a world of difference here—everything's more flexible and immediate. Things take time at a major label, where there often are international guidelines and considerations that don't necessarily relate to your own country that must be met," says Riksen.

Despite the seemingly "sacrilegious" overtones of the Freetrax name, the company has concluded deals with all the Norwegian affiliates of the international majors and London-based digital rights management company MODE International.

The site, which offers promotional streamings and both free and priced downloads from signed and unsigned artists, plans to launch in Finland, the U.K., Germany, France, and Spain next year. Riksen reports to Lars Kilevold, who co-founded the company in August last year and owns more than 50% of the shares with fellow musician/producer David Gjester, notes, "We're creating an infrastructure which makes it all cost-efficient and reasonable to start up companies in other territories."

"We base our operations on income that's not coming until a while later. Next year we're probably not going to spend more than 40 million Norwegian kroner [\$5 million], as we will not be spending any money on marketing and other money-draining activities," he says, without agreeing to disclose revenue.

Among the current tunes avail-

able on Freetrax's Norwegian site—which, according to Riksen, attracts 120,000 weekly page views—are Craig David's "Fill Me In" (edel), Anneli Drecker's "All I Know" (EMI), Nils Petter Molvær (ECM), Multicyde's "The Banger (La La)" (Warner), and Opus X's "Loving You Girl" (Sony).

Not only has the site been widely embraced by consumers, but radio stations are also dropping by to discover new music. The unsigned band Fountainheads reached No. 23 on the Music Control-compiled Norwegian national airplay chart Hit 40 after having their track "Drop Of Water" downloaded and played by a range of stations there.

According to Freetrax, Multicyde's "The Banger" has been streamed by 6,000 people in three days, while Opus X track "Loving You Girl" was streamed by 4,000 people in one week and downloaded for free by 1,500 people during a limited two-day campaign.

Sony Music marketing manager for local repertoire Cato Ingebretsen says that such figures represent "an honest reaction

from consumers." He adds, "We placed the Opus X song with Freetrax the same day as we mailed it to radio, and this is an indication of whether we have a hit. I'm not at all afraid of Freetrax. [Opus X's members] themselves are young—they're 22 and 29 years old—and look at this as a natural part of their own and young people's lifestyle."

Adds Riksen, "At Warner, we made a deal with Freetrax for [R&B songstress] Noora and [rap/hip-hop duo] Multicyde without saying, 'Wow, we're going to do this forever.' But Freetrax has developed a lot since [the beginning of 2000] and has a lot more to offer the labels. We also want A&Rs and booking agents to look at this as a natural source for talent."

Repertoire from the major labels is normally offered in the form of promotional streamings, but they can also choose to make arrangements for free, time-limited MP3 downloads.

A CD compilation featuring the 18 most-downloaded tracks to date by unsigned bands from the Norwegian Freetrax site is being planned, although no label deal has yet been struck. In addition, transactional links to traditional and online merchants are to be provided.



RIKSEN

VirginMega.com Grows Site Will Target The U.K., France, Japan

BY KAI R. LOFTHUS

NEW YORK—When Virgin Megastores goes online in the U.K. and France later this year and in Japan early next year, the merchant is confident that it will attract a substantial portion of the masses who don't—or can't—visit its outlets on Oxford Street, the Champs-Élysées, or Shinjuku.

Glen Ward is the Los Angeles-based president/CEO of the Virgin Entertainment Group-owned retailer's online arm, VirginMega.com. He says that Virgin has picked up much valuable experience since its online launch in the U.S. about a year ago, particularly in identifying different behavior between online and offline customers.

"Some people don't have time to go to [music] stores," says Ward, "but they're still very passionate about music, and they're often searching for more obscure back catalog. Those who are buying music [on the virginmega.com site in the U.S.] are older [than the offline customers], and they tend to spend more money."

One main goal for Virgin E-commerce, he adds, is to replicate

the shopping experience customers get from visiting such flagship stores as those in London, Paris, or Tokyo. Localized versions of Webcaster Radio Free Virgin and download site JamCast are being installed on the British, French, and Japanese Web sites.

The U.K. site will go online "within two to three months," he adds, with the French site due to bow before the end of this year. The Japanese version will launch "by springtime next year."

Virgin already operates a Japanese site, at virginmega-store.co.jp, but it is non-transactional, offering only news, information, charts, and Mega Station (a 24-hour music channel). According to Ward, while there are 600,000 titles available on the U.S. site, the U.K., French, and Japanese sites will offer "well over 1 million titles when we launch."

Virgin is planning to set up its own fulfillment procedures in London and Paris. An arrangement for the Japanese market had not been settled by press time.

newsline...

THE MERGER AMONG Vivendi, Seagram, and Canal+ was cleared July 26 by French broadcasting authority the CSA after a week of negotiations. However, the merger still awaits clearance from European Union and U.S. regulators. The CSA had claimed that the original proposal submitted by Canal+ and Vivendi did not respect French media antitrust regulations. Initially, Canal+ assets were to be integrated into the merged company. At the CSA's request, Vivendi modified the proposal and guaranteed Canal+ financial and editorial independence. **EMMANUEL LEGRAND**



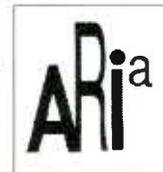
GEBHARDT

THE GERMAN RECORD INDUSTRY may lose up to 1 billion marks (\$474 million) this year due to illegal CD-R copying, according to Gerd Gebhardt, chairman of trade body the German Phonographic Academy and president of Warner Music, central and northern Europe. Sales of CD-Rs in Germany are set to top 110 million units this year—up from 60 million last year, says Gebhardt. He adds that the predicted losses are likely "even if only one-third of these CDs are used for illegal music copying."

Gebhardt also voices concern that music copying is evolving into a profitable black market in Germany, harming a record industry that is already facing financial difficulties in developing new talent in the local market. According to the International Federation of the Phonographic Industry, the German music industry sold more than 210 million CDs in 1999, up 1.8%. The level of piracy was below 10%. **WOLFGANG SPAHR**

CHRISTER LUNDBLAD has been appointed managing director of Export Music Sweden (EXMS), effective Aug. 15. At EXMS, he will have responsibility for organizing the Swedish music industry's representation at music seminars and trade fairs such as MIDEM and PopKomm. He succeeds Stuart Ward, who recently became the Polar Music Prize managing director (Billboard, April 15). Lundblad's career in the music industry dates back to the '70s. At various times he held the positions of promotion manager with Sonet, label manager at CBS Records, and marketing manager of Warner Music Sweden. More recently, he has been working in the advertising industry. In his new role, he will be based in the Stockholm offices of royalty-collecting society STIM, reporting to EXMS chairman Roland Sandberg. **KAI R. LOFTHUS**

THE AUSTRALIAN RECORD INDUSTRY ASSN. (ARIA) has redistributed the duties of GM Jim White following his retirement July 1 after 10 years in the post (*Billboard Bulletin*, March 30). He had previously been GM at Australian indie label Festival Records. Under the restructured regime, finance and administration manager Lynne Small is promoted to GM of operations and finance. ARIA solicitor Cathy O'Brien's duties are expanded to include licensing and commercial contracts. Bob Morrison, marketing manager at Mega Records, becomes ARIA's marketing and information technologies manager, responsible for developing ARIA's Web site, chart information, and sponsorship opportunities. **CHRISTIE ELIEZER**



CHANNELFLY.COM, the London-based music, media, and Internet group that recently was floated on London's Alternative Investment Market (*Billboard Bulletin*, June 20), has teamed with national TV broadcaster Channel 4 and production company Chrysalis Television on a series of 10 live shows that will be shown on Channel 4 and Webcast at channelfly.com. Mercury Music Prize-nominated acts Coldplay, Doves, Badly Drawn Boy, and the Delgados are among those confirmed to appear in the "Barfly Session" series, for which recording began at channelfly's own Barfly Club Aug. 1 in London. The series will air on Channel 4 from Aug. 23, with Webcasts to follow. **LARS BRANDLE**

JUERGEN KRAMAR, head of international A&R with Intercord/EMI in Stuttgart, Germany, for the past two decades, has joined Koch Records in Munich as VP of international A&R. At Intercord/EMI, Kramar was responsible for signing third-party deals with a number of labels, including Mute, XL Recordings, and Cheeky Records. He was also instrumental in breaking such acts as Depeche Mode, Erasure, Nick Cave, Right Said Fred, LeAnn Rimes, Prodigy, and Faithless in Germany. Kramar reports to Koch Records managing director Robert Koch. **ELLIE WEINERT**

BERNDT SCHMIDT has been named managing director of the Hamburg-based affiliate of dance-oriented download site iCrunch. Schmidt, who reports to London-based CEO David Phillips, joins the company from German label, studio, and publishing group Booya, where he was managing director. Previously, he was CFO/deputy managing director for the German, U.K., and U.S. operations of BMG-affiliated label Logic Records and a New York-based assistant to BMG Entertainment chairman Michael Dornemann. **KAI R. LOFTHUS**

Hallyday Sales Boost French Market

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

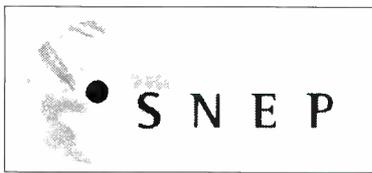
PARIS—A catalog campaign for Universal Music France's veteran French rocker Johnny Hallyday helped the French music market grow just under 2% in value in the first six months of 2000.

According to statistics released in Paris by labels' body SNEP, sales rose slightly more than 1.8% in value to 3.27 billion francs (\$460 million) during the first half of 2000, compared with the same period last year. Total unit sales during the period were up 0.4% to 70.5 million.

Although SNEP concedes the growth rate was "moderate," the trade group points out that it is double the figure for the same period in 1999 (0.9%).

Album sales rose 2.8% in value to 2.78 billion francs (\$392 million) during those six months; SNEP's statistics show that, within that figure, CD sales increased by 1.5 million units to 51.3 million units (0.9%) but sales of cassettes continued to plummet. They dropped by 22.9% to 4.6 million units during the half year.

During that period, the album charts were dominated by Universal's domestic superstar Johnny Hallyday, who at one point in June had no less than 19 titles in the top 75 slots of the SNEP-endorsed sales chart. Other top domestic sellers for the period include rock band Louise Attaque (Atmosphérique),



Hélène Ségara (Orlando/East-West), Patrick Bruel (BMG), and Alain Souchon (Virgin).

Singles sales posted slight gains to 17.7 million units (0.7%), marking a degree of stabilization after a drop in 1999. However, SNEP says the concentration of sales on a small number of titles is continuing; just 20 singles accounted for 45% of total sales in the Jan. 1-June 30

period. In the albums market, by contrast, the 20 best-selling albums represented only 13.7% of total sales. That in itself was a large increase over the same period of 1999, during which the top 20 albums took 9.9% of units.

Local repertoire represented 57.5% of total sales, up 2% from 1999. SNEP director general Hervé Rony notes that during the first half of the year, "domestic repertoire did very well, with solid sales spread across a wide range of titles." Rony claims that France can now claim to be the European country where the share of local repertoire is the highest.



Greece Is The Word. In Greece recently to play some live dates, Moby met local Virgin executives beneath Athens' Acropolis and was presented with a gold disc marking 15,000 units sold of his album "Play" (Mute). The set has now spent more than 60 weeks in the top 10 of the Greek album chart. Shown, from left, are Giorgos Mizalis, new media manager; Chris Kariotis, international manager; Gerry Mariatos, financial director; Moby; Tasos Marougas, international manager; and Yannis Petridis, managing director.

Dip Continues In Japan Release Schedule Cited In Unit Decline

BY RAJ N. MAHTANI

TOKYO—A disappointing release schedule is being cited as a major contributor to the continuing decline of audio software production in Japan, the world's second-biggest music market.

Following disappointing figures from labels' body the Recording Industry Assn. of Japan's (RIAJ) 21 member companies in January (Billboard, Jan. 12), which indicated the largest year-on-year decline in volume and value since 1984, new RIAJ statistics for January-June show levels continuing to fall.

Manufacturing totals in January-June 2000 were 215 million units—down 3% from the corresponding period last year. The wholesale value of those units was 274 billion yen (\$2.5 billion), also representing a drop of 3%. The RIAJ statistics purely reflect the number of manufactured units of prerecorded music, rather than the record company trade shipments favored by trade associations in all other major music markets.

Takao Homma, manager of the new business division at Nippon Columbia, affirms that "there weren't that many exciting releases on a continual basis this time around." In

addition to an economic recession and slow consumer spending, the well-documented enthusiasm for mobile phones among Japanese youth also continues to give cause for concern. "It's obvious members of the younger generation are paying high charges for their mobile phone usage, leaving little money for spending on purchasing or renting music," says Homma.

Demand for international repertoire continues to fall, according to the new figures. RIAJ member labels' production of CDs, tapes, and analog discs by non-Japanese acts from January-June was down 9% to 35.3 million units, with a value of 50.7 billion yen (\$465.6 million)—down 11%. For domestic repertoire, the picture was only slightly better; with production falling 2% to 179.7 million units, with a value of 223.3 billion yen (\$2 billion), a drop of 2%.

The figures also reflect a degree of uncertainty among labels over the fate of brick-and-mortar sales and, ultimately, their own future, Homma suggests. "Until the industry clarifies the business model for these times, I don't see the situation improving here for the next two years," he says.



Polydor Germany Taps Into Teenage Zeitgeist

BY WOLFGANG SPAHR

HAMBURG—Over the past two years, Polydor here has successfully transformed its image from being one of Germany's most staid record labels into a vibrant, youthful one.

It's a transformation that mirrors a change at the company's sister label in the U.K., and it's also one that has been achieved largely without having to resort to expensive marketing or PR campaigns. With little ballyhoo, managing director Jörg Hellwig has converted Polydor, synonymous for decades with the German mainstream—notably with musicals and domestic pop acts—into a prime source of dance and pop hits.

Key to this has been the efforts of the six-strong staff at the label's Zeitgeist imprint, launched in April 1998. Since then, what's clearly one of the hottest creative kitchens in the German market has consistently come up with a hit recipe that has made Polydor attractive to young target groups again. The latest example has come with the overnight success of pop/dance vocalist Alex, whose debut single, "Ich Will Nur Dich" (I Want Only You), recently peaked at No. 3 on the German singles chart.

Alex emerged as a star from TV station RTL 2's "real-life" hit show "Big Brother," which put a group of young people, previously unknown to one another, into a sealed house over several weeks.

Each week, viewers would vote for one person to be removed from the house until only one remained.

The Zeitgeist team comprises A&R/marketing director Tom Bohne, far left, and A&R/product manager Tim Dobrovolsky, second left, are pictured with the rest of the Polydor imprint's staffers. Shown, from left, are product assistant Tina Jacobsen, club promotions man Michael Beer, product assistant Sonja Sinterhauf, and product manager Johannes Coordes.

Their first success came with hip-hop/R&B act Spike's debut single, "Respect," launched in the clubs in the fall of 1998. It went on to become a Europe-wide club hit and reached gold status in Germany. The follow-up, "It Takes Two (Deeper Love)," entered the Media Control Top 10 the week after its release in May 1999. The third and fourth singles also went top 50.

Says Dobrovolsky, "[Spike members] Pam Mitchell from Philadelphia and Rapper Romeo from Harlem [N.Y.], together with producer Judge Flow and New York DJ Marc L, have created a top U.S. rhythm sound."

The album "The Year Of The Spike" reached No. 10 following its May 1999

release, staying there for six weeks.

The label's roster also includes techno artist Mellow Trax, alias Christian Scharnweber, who is better known as DJ Mellow D. "I would never have thought that a track like [his debut Zeitgeist single] 'Phuture Vibes' would make it to No. 9 on the German singles chart," says Scharnweber.

His album "Techno Vibes" was a German top 30 hit in May last year.

Among Scharnweber's labelmates are ambient/electronic outfit E Nomine, whose religious-themed top five single "Vater Unser" (Our Father) and album "Das Testament" (The Testament)—both released in November 1999—clearly struck a collective chord with the German public, thanks in part to its use of the sampled voices of a string of leading U.S. movie stars, including Robert De Niro, Al Pacino, Jack Nicholson, Nicolas Cage, and John Travolta.

Other pop and dance successes for Zeitgeist are pop/dance act Schiller, Zombi Nation, Hermes House Bank,



Trance Allstars, Nick Beat, and Taucher. The label is also the German home to signings from elsewhere in Europe, such as Sweden's Ace Of Base and Italy's Love Connection.

Bohne says the Zeitgeist initiative paid off so quickly because Hellwig guaranteed the team absolute A&R independence. Bohne adds that he is supplementing the large-

ly dance-oriented roster with a number of artists from outside that genre. The first few are Jay Supreme (rap), Die Profis (soul), Jennifer Davids (pop/rock), and Faray (pop).

He has targeted clubgoers with a series of CD compilations, each devoted to a leading DJ under the "DJs At Work" banner. Says Bohne, "We are giving [DJs] a market role of their own, with individual compilations."

The label has also collaborated with TV broadcasters RTL and SAT 1, which play Zeitgeist tracks on the air as "Hit Tips" during advertising blocks and under trails for forthcoming programs.

Says Bohne, "In this way, we reach millions of potential record buyers who would normally not be open to new music." Longstanding mainstream successes such as violinist André Rieu, tenor Andrea Bocelli, and singer Howard Carpentale, or international catalog such as the Bee Gees and Abba, remain key elements of Polydor's repertoire. However, Hellwig is convinced that "with Zeitgeist, we at Polydor have created a veritable 'fountain of youth' from which all of Universal will benefit."

FAIR EXCHANGE

(Continued from page 49)

week of October, which is more "date-friendly" for the music industry.

"Spain needs its own annual Latino music trade fair, and the inaugural event last year showed that it is a feasible option," says Revert. "But we need to internationalize it, and PopKomm has made clear its interest in helping to organize a Latino music event."

Revert says Seville was chosen before Madrid or Barcelona because "it is strategically located between Africa, America, and Europe, making it a marvelous crossroads and meeting point for diverse cultures—Mediterranean, Latino, and European."

Cuban record label BIS is sending a large team to Todomusica. Prior to that, 18 Cuban specialists are to attend PopKomm, reportedly led by the country's culture minister, Abel Prieto. A number of U.S. indie labels have provisionally booked stands at Todomusica.

Among the acts appearing at Todomusica are Raul, a Spanish singer who is currently at No. 3 on the country's albums chart with "Sueño Su Boca" (I Dream Of Her Mouth), which has sold 250,000 units. Other big-selling Spanish acts—Camela, Maïta Vende Cá, and Yolanda Ramos—will perform. This year's fair coincides in time with Seville's Flamenco Biennial, a major event on Spain's live flamenco calendar.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG's Jones: 'Keep The Ball In Play' Accomplishments, Challenges Addressed At Distributor Confab

BY ED CHRISTMAN

TORONTO—BMG Distribution convened July 8-14 here at the Sheraton Centre not only to celebrate the company's emergence as a U.S. industry power wielding considerable market-share clout but to ensure that the company continues to meet the challenges of a drastically changing marketplace.



JONES

That was the message delivered by Pete Jones, president/CEO of BMG Distribution, in his keynote address at the convention, which was themed "Keep the ball in play."

"I think of the moving ball as change," Jones told the BMG Distribution staff. "We need to manage it successfully in order to achieve our collective goals. Keep the ball in play for all of our sakes."

While later in the speech Jones would outline the many challenges and opportunities facing the company, he said that an appropriate way to kick off the convention would be to bask in the glory of the company's accom-

plishments since the last convention, which was held January 1999 in San Diego. He then unleashed a torrent of statistics, while advising BMG staffers to "let these numbers roll over you like warm Hawaiian waves."

Among the accomplishments he reeled off was that since San Diego, BMG has shipped, for 31 albums, at



least 1 million units each, three of which have shipped more than 10 million. Also, he noted, 58 albums have been certified gold, representing 107 million shipments, compared with the 49 albums that were certified gold, representing 71.5 million shipments, during the time between the San Diego convention and the previous one held July 1997 in New York.

In breaking the company numbers out by the last four of BMG's fiscal years, he noted that in the 1999-2000 fiscal year, which ended June 30, BMG Distribution scanned 134 million units,

of which 109 million were current. In the previous year, 1998-99, the company scanned 98 million, of which 75 million units were current; in the year before that, the company scanned 82 million units, of which 60 million were current. In 1996-97, the company scanned 69 million, of which 47 million were current.

Since 1996-97, the company's scans have increased 132%, vs. an industry gain of 46% in scans, he pointed out.

After spending nearly 10 minutes listing the company's accomplishments via statistics, he stated that the company had "faced and successfully managed change."

But he pointed out that the company was about to confront more changes—within the company, in the street, and on the Internet.

Within BMG, he noted, there are the recent consolidations at the RCA Music Group and RCA Label Group, the change in leadership at Arista, and the anticipation of working again with former Arista president Clive Davis at his new label, Davis Entertainment, if a deal is successfully struck by BMG Entertainment.

Jones paid homage to Jive, where, he noted, "the only changes have been to get hotter and more diverse."

Talking about where the company is going, he noted that it was time "for a fresh start." To emphasize that, he shaved off his beard, a Jones signature that he had been sporting for more than 20 years, including at the convention's opening-night party and at breakfast the next morning, just prior to his speech.

"Our second area of change and great challenge will be in the street," Jones said, where there likely will be serious implications due to the elimination of the majors' minimum-advertised-price (MAP) policies, which was decreed by the Federal Trade Commission. "I am an eternal optimist, but in the midterm we will need to manage once again a marketplace changing—but not necessarily for the better," he said. "We have been down this path before. We're going down it again, in my view."

The third area of change would be to manage new technology and the Internet, which are "developing in ways both cosmic and revolutionary."

But while leaving the bulk of that to BMG chief marketing officer/president of new technology Kevin Conroy, who spoke later in the convention, Jones wondered, "Will Napster and Wrapster [the video Web site], in place of MAP-ster; put us in the crapster?"

The convention also had a number of product presentations, including lengthy ones from the company's

(Continued on page 57)

Video Gamers Debate Packaging, Ratings

BY STEVE TRAIMAN

LAKE BUENA VISTA, Fla.—Highlights of the first Executive Summit for video and computer game retailers and vendors included encouraging first-half sales reports, a joint retailer/publisher proposal for standardized computer game packaging, and anti-violence initiatives.

About 200 people were on hand for the Interactive Entertainment Merchants Assn. (IEMA) event, July 18-21 at the Walt Disney World Contemporary Resort here.

"The feedback from retailers and manufacturer members of IDSA [Interactive Digital Software Assn.] was very positive," said Hal Halpin, CEO of Cyberactive Publishing and president of the IEMA, which he helped create.

"Everyone who took advantage of the one-on-one meetings came away with a much better plan for the vital fourth quarter. A number of key dealers intend to let their absent vendors know what they missed."

Following are highlights from five key

package got a lot of attention and comment. Based on input from IEMA board members—whose stores account for about 70% of total volume—and a number of leading vendors, IEMA VP Len Ciciretto offered a proposal. "Consensus is for a 5/8-inch-wide by 7/4-inch-high box with a depth of 1/4 or 2/2 inches to accommodate multiple discs and a strategy guide," he said.

While IEMA also proposed a January introduction for the new box, most attendees believed it would take longer to come up with a broad agreement. Source-tagging to prevent shoplifting of the smaller package was a key concern of John Walbrun, Target senior buyer, among others.



Hal Halpin, president of the Interactive Entertainment Merchants Assn. (IEMA), ushers in the inaugural IEMA Executive Summit, July 18-21 at the Walt Disney World Contemporary Resort. (Photo: Steve Traiman)

First-half industry sales were up 14% to \$2.298 billion, from \$2.015 billion in the same period last year, according to Ilene Haas, director of interactive entertainment for the NPD Group, which tracks point-of-sale transactions. For software, console video game sales were up 18%, while PC/Macintosh computer game sales rose 6%. This puts the industry on track to top last year's record \$7.2 billion revenue for software, hardware, and accessories.

On the video game rental side, first-half revenue was up 6%, although turns were down 18%, reported Erin Crawford, research director for the Video Software Dealers Assn. (VSDA). "This was due to a higher average rental price for a longer rental period on the new DVDs and traditional VHS tapes," she said. Last year, rental revenue topped \$1 billion, while sell-through hit \$8 billion.

With the typical oversize "air box" for computer software one of the most debated issues in the industry, an IEMA proposal for a standardized

Violence in interactive media was addressed forcefully in recognition of the growing amount of proposed legislation at the federal, state, and municipal levels to limit sales and availability of "violent" games.

"Our industry was the first to self-regulate itself with an enforceable ratings code," noted Dr. Arthur Pober, president of the Entertainment Software Ratings Board (ESRB).

Gail Markels, IDSA senior VP and general counsel, recalled that "our industry became a scapegoat almost immediately after the Columbine incident last year. We really need retailer involvement in actively testifying at this growing number of legislative hearings and consumer education at the store level."

VSDA president Bo Anderson reviewed the success of retailer efforts in the trade organization's Pledge to Parents program.

IEMA's Ciciretto outlined a recommended program for its retail members and publishers that includes standardized, prominent

(Continued on next page)

CONVENTION CAPSULES

The following events occurred during the BMG Convention, which ran July 8-14 at the Sheraton Centre hotel in Toronto.

NAME GAME: BMG Distribution president Pete Jones is widely known for his name game at every convention, where time is set aside for him to name everyone in the company. This year, Jones, who has yet to trip up in the amazing feat, chose to forgo that exercise and instead had plaques sent to each staffer commemorating the company's victory as the National Assn. of Recording Merchandisers' distributor of the year. The award was presented at the trade group's convention in March.

DURING THE BEYOND PRODUCT PRESENTATION, James Michael turned in a rocking set. In the first half of next year, it was announced, the label expects to have new albums from Blondie and the Go-Go's.

AT THE V2 PRESENTATION, label president Richard Sanders acknowledged that the label had undergone some changes but had come out stronger and more focused. He said the label is intent on succeeding in two areas: electronica dance music and rock.

BMG LATIN announced that it would release a Spanish album from Christina Aguilera Sept. 12, featuring six brand-new songs and six Spanish versions of her hits. The product presentation closed with a performance by Los Trio, which has an album coming in October.

OTHER ACTS that performed at the convention included, at the opening-night party, Love Inc. and JackSoul, which both record for BMG Canada label ViK Recordings, and the Cirque De Soleil. Also, Mista Brizz from Logic Records and H₂SO₄ played on opening day. On July 9 at the evening showcase, the convention was treated to a performance by American Pearl. The next night featured performances by Sylana and Petey Pablo from Jive, followed by rocking sets from Jack Lukeman (Razor & Tie) and Corrosion Of Conformity (CMC). Earlier in the day, Dar Williams had closed the Razor & Tie product presentation.

newsline...

VIRGIN ENTERTAINMENT GROUP has relaunched its E-commerce site, Virgin Megastore Online (virginmega.com). The site—powered by Pazanga Inc., an E-commerce site development company and Virgin equity partner—features a new search engine, a new navigation interface, and proprietary editorial content.

JIMMY AND DOUG'S FARMCLUB.COM, a Universal Music Group subsidiary, has entered into a cross-promotion deal with Volkswagen of America. Under the arrangement, Volkswagen will become the exclusive car manufacturer sponsor for both the Farmclub Web site and the TV show. In exchange, five customized Volkswagen New Beetles equipped with cameras and wireless technology will tour the country to promote Farmclub. The cars will be driven by Farmclub A&R representatives, and the tour will be featured on the show and online. Viewers will be able to track the progress of the tour online and communicate with the drivers via E-mail.

CD WAREHOUSE reports that its Garnet Avenue store in San Diego became the first in the company's history to post 12-month sales in excess of \$1 million. According to the company, stores in Plano, Texas; Cape Girardeau, Mo.; Springfield, Mo.; and Idaho Falls, Idaho, are also near the \$1 million level. Over the reporting period of June 1, 1999, to May 31, 2000, the four locations posted sales in excess of \$900,000 each.

S3, maker of the Rio digital music player, has entered into an agreement withTVT Records to include preloaded music on selected devices from acts including Snoop Dogg & Tha Eastsidaz, XTC, and Sevendust. Under terms of the deal, four tracks from the label will be loaded on the digital audio player S3 is co-developing with Nike, the PSA/Play 120. It is set to ship later this summer.

BARNES & NOBLE.COM reports second-quarter sales increased to \$67.4 million from \$38.2 million a year ago. The company's net loss also widened, rising to \$67.3 million, or 31 cents per share, vs. a loss of \$57.5 million, or 17 cents per share, last year. On a pro forma basis, the company lost \$39.9 million, or 27 cents per share, in the quarter. Wall Street was expecting a loss of 18 cents per share. As of June 30, Barnes & Noble.com reports \$356 million in cash and marketable securities, and no debt. The company said it has sufficient cash on hand to cover its costs, capital expenditures, and marketing initiatives for at least the next 24 months.

LIQUID AUDIO reports that second-quarter net revenue increased to \$3.5 million from \$745,000 a year ago—a gain of 364%. Its net loss also widened during the period, rising to \$7.7 million, or 35 cents per share, vs. a net loss of \$6.1 million, or 29 cents per share, a year ago. The company reports cash, cash equivalents, and short-term investments of \$144 million as of June 30, vs. \$157.8 million at the end of 1999.

CDNOW says second-quarter revenue increased slightly to \$34 million from \$33.2 million. Its net loss for the period ending June 30—which includes charges associated with the acquisitions of N2K and SuperSonic Boom as well as its failed merger with Columbia House—totaled \$22.6 million, or 69 cents per share. The company lost \$31.7 million, or \$1.06 per share, in the second quarter of 1999.

INTERTRUST TECHNOLOGIES reports second-quarter revenue increased to \$1.7 million from \$254,000 a year ago. The net loss for the period ending June 30 increased to \$10.8 million, or 13 cents per share, from a loss of \$6.2 million, or 19 cents per share, last year.

TICKETS.COM says that net loss for the second quarter rose to \$54.9 million from \$17.3 million in the same period last year. Revenue for the period increased 16.2% to \$14.8 million.

EMUSIC reports revenue during the fourth quarter ending June 30 increased to \$3.8 million from \$51,000 a year ago. However, the company's net loss more than doubled to \$25.7 million, or 64 cents per share, from \$11.6 million, or \$1.02 per share. For the full fiscal year, EMusic reports revenue of \$6.5 million vs. \$92,000 in fiscal 1999. Its net loss, which includes the acquisition of Tunes.com, increased to \$75.9 million from \$15.1 million.

COLUMBIA RECORDS is launching a pair of promotional streaming radio stations. The stations, the Columbia Radio Network (located at columbia-records.com) and the Rock Network (located at portraitrecords.com), will be powered by MongoMusic Inc., a streaming personalization technology provider.

In other news, Tower Records will use MongoMusic's "sounds like" technology as part of a new search feature launching on the Tower site on Saturday (12).

VIDEO GAMERS DEBATE PACKAGING, RATINGS

(Continued from preceding page)

placement of the ESRB ratings code on the front and spine of all game packages, a "flash screen" introduction to every game that displays the ESRB ratings logo, active IEMA member involvement in all legislative issues, ESRB training for all store managers and employees, register prompts that alert retailers to check IDs for age, and shelf-talker counter displays and/or end caps with ESRB info brochures and ID banners.

During a panel titled "Channel Marketing Techniques For The 21st Century," retailers were urged to focus on such trade marketing techniques as market development funds from suppliers, because of the emergence of four new game platforms and less shelf space than ever before.

A quartet of leading E-commerce service providers offered their distinctive views on this expanding sector of the market in a panel on game E-tailing. Online game sales accounted for an estimated 2% to 5%, or \$140 to \$360 million, of the \$7.2 billion 1999 total sales, according to industry research. They could reach 10% to 15%, or \$800 million to \$1.2 billion, of a projected \$8 billion market in 2001, when Nintendo Dolphin, Game Boy Advanced, and Microsoft's X-Box join Sony PlayStation 2 and Sega Dreamcast in the market.

Major online and brick-and-mortar retailers that sent representatives to the summit included Babbage's, Blockbuster, Circuit City,



The "PC Game Box Standardization" panel, from left, comprised moderator Tim Lyon, president of Trevari Consulting; Wim Stocks, senior VP of sales and marketing for Infogrames; Ron Scott, executive VP for Activision; Randy Brown, VP of sales for Havas; Len Ciciretto, VP for the Interactive Entertainment Merchants Assn.; and Gary Dawson, VP of sales for Interplay. (Photo: Steve Taiman)

CompUSA, Electronic Boutique, Game Dealer, Half.com, Hastings, Kmart, Meijers, Office Depot, Sam's Club, Shopko, Target, Toys "R" Us, Toysrus.com, Urbanfetch.com, Wal-Mart, and Warehouse.

Vendors and panel participants included Acclaim, Activision, Bam! Entertainment, Bleem, Digital River, Disney Interactive, Ditan

Distribution, Eidos, Electronic Arts, GameSpy Industries, GameWeek, Gathering of Developers, Gigex, Havas Interactive, Infogrames, Interplay, Keane Interactive, LucasArts, Majesco, Mattel Interactive, Microsoft, PC Data, South Peak, Strategy Group, Take 2, Trevari Consulting, UbiSoft USA, and Vatical.

EU INDIES SEEK A LEVEL DIGITAL PLAYING FIELD

(Continued from page 49)

quantity of exclusive rights may lead to an exercise that creates antitrust barriers."

The document continues, "In a separate deal, AOL has also secured 'a preferred' provider status to Bertelsmann, another large owner of content."

The statement also tells the commission, "This notified concentration

highlights the need for major record companies to be associated with well-established Internet brands in order to be able to continue to control distribution of copyright protected goods in the new online environment. It also demonstrates that music is the battleground for all digital content distribution, and as we move into broadband it will impact on how video and broadcast are delivered."

Noting a concern about classical music being controlled by "Universal (Deutsche Grammophon/Decca) and Warner/EMI-Virgin," Impala says, "The commission should carefully review the situation in this respect and should conclude that some assets (record labels) should be disposed of by the new entity if allowed to merge."

Impala also voices concerns about the compilations market, from which, it says, independents are largely shut out.

The document says the commission needs to establish sufficient guidelines for the music industry if other online businesses are to proceed in a fair manner.

"Music is at the forefront of the digital revolution and will determine to a very large extent future business models for other goods or services," the paper says. It adds that the media giants that are acquiring music companies should not be allowed to exercise "predatory pricing or [use] music as a loss leader to attract new subscribers, thus undermining the market value of music."

The position paper even goes as far as to demand that the giant media companies should "have to demonstrate commitment to cultural diversity by investing in the production and promotion of local European artists and thus pursuing the public interest objective of cultural diversity as enshrined in the treaty of the European Union."

The commission is currently examining the notified mergers.



Sound input on "Future Market Trends And Forecasting" was provided by, from left, moderator Andy Eddy, West Coast editor for GameWeek; Ilene Haase, director of interactive entertainment for the NPD Group; Roger Lantot, research director for PC Data; Todd Speck, VP for the Strategy Group; and Erin Crawford, research director for the Video Software Dealers Assn.

EXECUTIVE TURNTABLE

HOME VIDEO. Michael Mulvihill is promoted to VP of the content development department for New Line Home Video in Los Angeles. He was executive director of home video production.

DISTRIBUTION. EMI Music Distribution promotes Susanne Fitzsimmons to market director in New York. EMI Music Distribution also promotes Gene Amoroso to market director in Boston. They were, respectively, project manager and a sales representative.

NEW MEDIA. Steven Corn is promoted to senior VP of business development and sales for LicenseMusic.com in Los Angeles. He was VP of business development.

Allyne Mills is named VP of corpo-



MULVIHILL



MARSZALEK

rate communications for Musicmaker.com in New York. She was VP of corporate communications for Uproar Inc.

Dan Wool is named director of public relations for Express.com in Hollywood. He was director of new media accounts for mPRm Public Relations.

MUSIC VIDEO. Paul Marszalek is named VP of music programming for VH1 in New York. He was operations manager for KFOG San Francisco.

Texas Music Group Rounds Up Familiar Lone Star State Figures

THE EYES OF TEXAS: Some familiar names in Texas music have banded together in a new company, Texas Music Group, which is being exclusively handled by Ryko Distribution.

Group manager is **Heinz Geissler**, formerly a partner in the Austin, Texas-based roots label Watermelon Records (more on that in a moment). Geissler has initiated a new label, Lone Star Records, as part of the new endeavor. Another component of the entity is Antone's Records, spearheaded by label CEO **Randy Clendenen**.

Geissler is quick to point out that Lone Star is an entirely new endeavor, unrelated to Watermelon, the label he ran in partnership with **John Kunz**, the owner of the well-known Austin retail outlet Waterloo Records.

Watermelon filed for Chapter 11 bankruptcy protection in December 1998. That case is still making its laborious way through Texas bankruptcy court, though Geissler says he hopes matters will be resolved by the end of the year. (Watermelon is also still embroiled in unresolved legal actions with Sire Music Group, its one-time distributor; and a Dallas-based company that tried to acquire the label's catalog.) Kunz is involved in Texas Music Group solely as a consultant.

Geissler acknowledges that at one point, Watermelon and Antone's were talking to each other about a partnership: "We always said 'All the big boys are merging, maybe we should, too.' Unfortunately, Watermelon ran out of oxygen."

However, the idea of a joint venture continued to appeal to Geissler and Clendenen, and thus Texas Music Group was formulated to play to their individual strengths.

"You've got Antone's for blues and R&B [releases], and Lone Star for the country music," Geissler says. A third, cooperatively run imprint under the Music Group rubric, Tres Mojitos, will feature Latin music, with an emphasis on Cuban product.

"We're trying to establish a platform for this region," Clendenen says of the partnership's overall goal.

The first releases from Texas Music Group, all Antone's titles, will hit the streets Aug. 22. They are **Pinetop Perkins'** "Live At Antone's Vol. 1," a set recorded at the Austin nightclub in July 1995 by the celebrated blues pianist; "Hot Night Tonight" by the sassy veteran R&B singer/guitarist **Barbara Lynn**; and "Clifford's Picks," an anthology of material selected and introduced by **Clifford Antone**, founder of the label and venue.

The latter release has a poignant resonance, since Antone,



by Chris Morris

a fixture of the Austin music scene for 25 years, recently entered federal prison after pleading guilty to drug trafficking charges. Texas Music Group has prepared a special interview disc on which Antone recalls his era in Austin music history with **KGSR Austin PD Jody Denberg**.

Other forthcoming Antone's sets are **Guy Forsyth's** "Steak," due

'We're trying to establish a platform for this region'

- RANDY CLENDENEN -

Sept. 26; "A To Z," a collection of previously unreleased material by singer/guitarist **Sue Foley** (who now records for Shanachie), set for Oct. 10; and "Blues Stop Knocking," a fresh collection by swamp-rocker **Lazy Lester**, also scheduled for Oct. 10. The label has also re-signed vocalist **Toni Price** and hopes to release a new album by her in early 2001.

Lone Star's first two albums, both by honky-tonker **Johnny Bush**, arrive Sept. 12. One, "Lost Highway Saloon," is a brand-new album; the other, "Johnny Bush Sings Bob Wills," was recorded a decade ago at **Willie Nelson's** Pedernales Studio and got lost in the shuffle during Nelson's much-publicized tussle with the Internal Revenue Service. Nelson and **Hank Thompson** both appear on the **Bob Wills** salute.

Geissler says Lone Star will also release an album by songwriter **Damon Bramblett**, whose tunes have graced recent albums by **Kelly Willis** and **Charlie Robison**, on Sept. 26.

Nothing is on the calendar yet for **Tres Mojitos**, though Geissler says, "We have a really big thing cooking, but it's a little early to talk about it."

The entire Antone's back catalog is now available through Ryko. This includes some tasty titles by such acts as **Lou Ann Barton**, **Candye Kane**, **Omar & the Howlers**, **Snooky Pryor**, **Angela Strehli**, **Kim Wilson**, **Lavelle White**, and **Doug Sahm**.

Geissler adds that Texas Music

Group is also planning to start a reissue imprint. "We even could start a rock label," he says.

FLAG WAVING: Some may know **Deanna Varagona** as a former Midwest regional saleswoman for Distribution North America (DNA). Others may know her as a multi-instrumentalist member of the uncategorizable Nashville-based band (and recent Flag Waver) **Lambchop**. Now, she's stepped out on her own with a debut solo release, "Tangled Messages," on the new Milwaukee-based label **Star Star Stereo**.

Varagona, who hails from eastern Tennessee, moved to Chicago after joining **Lambchop** in the early '90s. "It was devastating, because it's so much more a family than a band," she says.

She remained part of the family, however, for her DNA territory included Nashville. "Once a month, I had to go down and see my clients," she says. "I said, 'Oh, this'll work.'"

But her physical separation from the group spurred her to start working on her own. "I started getting serious about solo stuff when I moved to Chicago and all my friends were gone," Varagona recalls.

Though the eight moodily subdued tracks on her album sound all of a piece, they were recorded over a period of nearly four years in various sessions. "Goodbye Kiss," a wonderful duet with Chicago singer **Chris Mills**, is drawn from a still-unreleased project with vocalist **Kelly Hogan**; other tracks were cut in Athens, Ga., with members of the local bands **Neutral Milk Hotel** and **Bablicon**.

"A lot of it was done in friends' houses in Athens and Nashville," Varagona says. "I wanted to learn to record, so a lot of it I did myself."

She adds, "It's my 'Scoops' record, my **Pete Townshend** record—you know, those home demos."

Varagona exited DNA in November, which gave her added impetus to pull "Tangled Messages" together. "I said, 'OK, I'm not gonna rush into a new job'... I decided I'd try doing the music for a while."

She remains a full-time member of **Lambchop**—although the term "full time" may not apply to a band that tours as sporadically as the Nashville unit. Varagona says the band will perform at U.K. festivals in September.

On her own, Varagona intends to do some national dates in October, backed by another Chicago band from the local alt.country posess, **Rex Hobart & the Misery Boys**. For now, she remains active in her hometown, and not just on the rock scene. "I have a gospel band, too," she says. "We do old-time gospel music and spirituals."

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 7 weeks at No. 1
2	NEW		C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
3	3	29	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
4	NEW		THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HINDU (11.98/15.98) HS	BOOK 1
5	4	7	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
6	6	29	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
7	2	4	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
8	7	6	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
9	5	5	MO THUGS FAMILY MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP
10	10	29	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
11	11	26	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
12	8	5	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
13	12	20	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
14	NEW		PROJECT PAT PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS
15	16	10	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
16	18	15	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
17	14	7	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
18	25	15	NICKELBACK ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
19	13	2	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
20	NEW		ANI DIFRANCO RIGHTIOUS BABE 020 (8.98 CD)	SWING SET (EP)
21	17	29	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
22	15	5	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
23	19	24	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
24	20	8	STEVE EARLE E-SQUARE/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
25	26	7	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
26	22	5	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
27	21	15	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
28	24	6	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
29	29	29	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME
30	28	29	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
31	23	6	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) HS	COMMUNICATE
32	27	13	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
33	30	22	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1
34	32	13	AIMEE MANN SUPREMO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
35	NEW		BAHAMADIA GOODVIBE 2021*/ATOMIC POP (8.98 CD) HS	BB QUEEN
36	NEW		KOOL KEITH FUNKY ASS 30014/THRESHOLD (11.98/16.98) HS	MATTHEW
37	39	7	POISON CYANIDE 6969/MAILBOAT (10.98/17.98)	POWER TO THE PEOPLE
38	NEW		BAHA MEN S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98)	WHO LET THE DOGS OUT
39	NEW		VARIOUS ARTISTS MIX CONNECTION 1255 (11.98/18.98)	B96 MIXMASTER THROWDOWN VOLUME 5
40	31	8	BEBE GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
41	43	17	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
42	41	13	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
43	38	27	VARIOUS ARTISTS HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE
44	42	13	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
45	40	2	RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
46	NEW		TAYLOR AND JIMMY VAN M ULTRA 1062 (19.98 CD)	TRANCE NATION AMERICA
47	45	14	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
48	NEW		CARL COX MOONSHINE 80132 (17.98 CD)	MIXED LIVE
49	33	6	VARIOUS ARTISTS SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000
50	RE-ENTRY		ESTEBAN DAYSTAR 0028 (11.98/14.98)	HEART OF GOLD

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (●) Albums with the greatest sales gains this week. (▲) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (◆) RIAA certification for net shipment of 1 million units (Platinum). (◆◆) RIAA certification for net shipment of 10 million units (Diamond). 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. (O) Certification for net shipment of 100,000 units (Or). (▲) Certification of 200,000 units (Platinum). (◆) Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

BMG'S JONES: 'KEEP THE BALL IN PLAY'

(Continued from page 54)

three biggest labels: Jive, Arista, and the RCA Music Group.

First up of the big three was Jive. Barry Weiss, president of Jive Records, pointed out that at BMG Distribution's 1994 convention, the label, which up until then had been known for rap and hip-hop, had announced its intentions to enter the teen market and introduced Backstreet Boys, who played their first set. Now, thanks to that move, the label is selling more than ever; despite all the talk about Napster and Gnutella, he said.

For an encore, the company intends to grow its infrastructure and evolve into a global presence. Weiss also said the company would continue to diversify its product lines and wants to build its catalog. The Jive presentation was marked by a performance from Taralyn Ramsey.

During the Arista presentation, label president Antonio "L.A." Reid said he came to Arista for a chance to work with superstars on the magnitude of those developed by Clive Davis. Then Reid invited the convention to applaud Davis' accomplishments.

Reid said he was intent on establishing rock as a mainstay of the label's repertoire and, in addition to label signings, is counting on Melisma and Time Bomb to deliver the goods. The presentation featured performances by Angie Aparo (on Melisma/Arista),

Joy Enriquez, Dido, and Next. At the Arista showcase later that night, OutKast, Electasy, and Funkmaster Flex played.

The following day, the RCA Music Group staff delivered a take-no-prisoners product presentation. They moved effortlessly from a video to an address from RCA Music Group chairman Bob Jamieson to live performances from Innosense, SR-71, Public Announcement, Eve 6, and Foo Fighters, who kicked off the RCA segment.

The label announced that it was hopeful to have a new album from Dave Matthews Band before the end of the year. Jamieson thanked the BMG Distribution staff for helping the label build its artists and said that going forward RCA plans to be "very successful, competitive, and aggressive but still have fun."

Getting back to the technology side of the convention, Conroy said in his segment that while "lots of people are focusing on threats, BMG has remained focused on the tremendous opportunities that are now available to us" due to the Internet.

He noted that, since 1995, BMG has been planning and building an approach to enhance its marketing efforts and ability to enhance revenue streams using the Internet. The addition of the Internet doesn't change

the company's core mission—it enhances it. That mission is "to continue to find new ways to build an audience for our artists' music and drive sales through every legitimate means available," Conroy said.

BMG's approach to accomplish that mission, according to Conroy, is to integrate traditional music marketing with newer methods, including online marketing and cross-promotions with significant consumer lifestyle and technology brands and companies like Intel, Visa, Sunglass Hut, and American Airlines, among others.

In addition, "one of the most important concepts with which we need to become comfortable is to think of our artists' music, visual images, and music video as a total package," Conroy stated. "Why? Because in the new digital age, these assets are more valuable than ever."

While BMG will begin to build a legitimate commercial marketplace for downloads this summer, he says, the company has long been working on partnerships with other meaningful sites to sell music and gather consumer data.

He pointed out that the company now has 30 wholly owned music and lifestyle Web sites around the world, brought together under the Click2Music umbrella, as well as strategic marketing agreements and

key investments in other sites. Through those sites as well as through working with the company's online retail partners, BMG's online network "reaches more than 100 million people each month," he claimed.

In order to achieve a legitimate marketplace, he says BMG is "absolutely committed" to securing music online, securing the new formats of audio and video DVD, and securing the CD.

He also pointed out that digital downloads have deliberately been placed under the mandate of BMG Distribution, because the company believes strongly that music retailers will be the main players in selling music to consumers online.

About a week before the recent acquisition of CDnow by BMG parent Bertelsmann, Conroy had said it was "very important when dealing with our key customers to tell them they are a very important part of the future." Despite that acquisition, BMG executives reiterated their online commitment to music retail to Billboard.

Sammy Valkonen, VP of business development, noted in his segment that the company has been hard at work to build an infrastructure that will allow it to sell digital downloads around the world.

"We are spending \$350 million to build the biggest, baddest infrastruc-

ture on the planet," he said.

Valkonen pointed out that once the infrastructure is built, there will be many more opportunities to sell music. For instance, in the physical world, "you can't clog up stores with 10 different versions" of a song, but there is unlimited shelf space on the Internet.

In his keynote speech, Jones anticipated that Valkonen and others would, as the convention progressed, expound on many of the challenges and opportunities facing the company.

Jones concluded by saying he wants BMG Distribution to be "a thinking, learning organization, both interdependent and diverse, where we recognize that no one of us is smarter than all of us. We value everyone's opinion and contribution. I can't change the pace of the marketplace or technological development or life, but by collectively working together [with each person] contributing what he or she can, we can enjoy success."

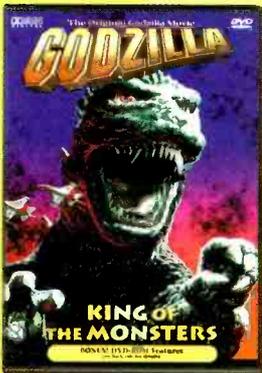
FOR THE RECORD

An article in the July 1 issue of Billboard about the recent Licensing 2000 convention misstated the title of Michael Harkavy. He is VP of worldwide publishing for Warner Bros. consumer products.

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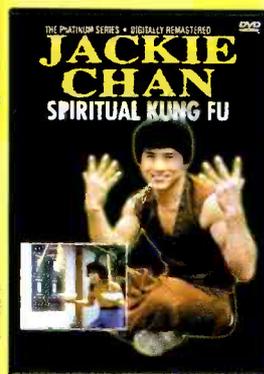
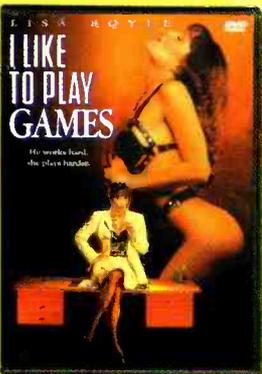
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Distribution Pioneer Droz On Leaving Universal

A GIANT PASSING THROUGH: Henry Droz, one of the architects of music distribution, has quietly retired from the music business, leaving his post as chairman of Universal Music and Video Distribution. His last day was July 28 (*Billboard* Bulletin, Aug. 2).

"Four years ago, when I came to Universal, we were at the bottom of the heap," says Droz. "But now thanks to [Seagram president/CEO] Edgar Bronfman's money and vision, our labels' great music, and [Universal Music Group chairman/CEO] Doug Morris' leadership, we are now No. 1, and that's the way I'd like to leave."

With Droz's departure, the company is now fully under the stewardship of Jim Urie, who was promoted to president this past September. Urie had come to Universal at the same time as Droz did, with the position of senior VP/GM and, according to sources, with an understanding that he was heir apparent when the day came that Droz decided to step down. Since his promotion to president, Urie has already been running the company on a day-to-day basis, company insiders say.

Droz began his career as a salesman for the Decca Records branch in Detroit, and soon after he started his own independent distribution company, Arc. He sold that company to Troy, Mich.-based Handleman in 1962 and continued to run it for another

decade before joining WEA in 1973. The following year he was promoted to VP of sales and in 1975 was made executive VP of WEA. In 1977 he began his 16-year run as WEA president, retiring in 1993.

When you are talking about sales and distribution, Droz at WEA, along with Paul Smith, now retired from Sony Music Distribution, are often credited with shaping the modern record business. Throughout the 1980s, WEA and Sony were generally the leaders on any issues facing distribution.

After a three-year absence since retiring from WEA, Droz was lured back into the business by Morris in 1996.

Droz says that he greatly enjoyed his latest four-year run but that now is the time to retire. He says he plans to enjoy his grandchildren and also to take a computer class.

Droz says he is leaving behind "a very strong organization" at Universal Music and Video Distribution, so "I don't think I will be missed. From middle management to upper management, they are the best in the industry."

Droz is, however, wrong about one thing. He will be missed.

CHANGES: EMI Music Distrib-

ution (EMD) has changed some of the terms for the catalog portion of its business, cutting back on extra dating. In a letter dated July 24, EMD said that effective Aug. 29, it is eliminating its three-tiered catalog program—which divided the company's catalog into top 40 best-selling catalog titles, front-line catalog, and deep catalog—and replacing it with two levels.

In the old program, front-line catalog enjoyed a 4% discount and 90 days dating. In the new business structure, full-price catalog will still enjoy a 4% discount but will only receive an extra 30 days dating, which means that, including the normal dating of 60 days, accounts now have a total of 90 days to pay for purchases, vs. the 150 days they used to have.

Deep catalog used to carry a 6% discount and an extra 90 days dating. In the new alignment, mid-price titles now enjoy a 7% discount but only an extra 30 days dating.

In other changes, the extra dating for the company's classical, jazz, and new age/world music has been reduced from 120 days to 60. Also, the company noted that it is reducing its new-releases deal window from five weeks to two weeks. Even with that change, the

letter noted that it still had the longest new-releases deal window in the industry.

NEW ALLIANCES: Alliance Entertainment Corp. announces that the company has entered into a long-term agreement to provide fulfillment and content services for BlueLight.com, the E-commerce company formed by Kmart, Softbank Venture Capital, and other investors. The deal also includes the licensing of Alliance's All Media Guide.

In a statement, Mark H. Goldstein, CEO of BlueLight.com, said that his company's goal is to "virtually extend Kmart store shelves on the Internet, creating a convenient, value-oriented shopping site with superior selection." BlueLight is expected to formally launch in the fall.

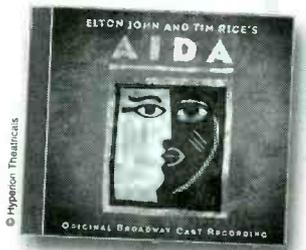
This deal marks Alliance's second entry into the Kmart camp, having already scored through its RedDot Network, which placed its CD downloading and burning kiosk in five Kmart stores in May.

Retail Track wonders if Alliance, which already acts as a quasi-rack for Barnes & Noble, is beginning to look like the proverbial camel with its nose in the tent to Handleman Co., the long-time rack supplier to Kmart.

MAKING TRACKS: Ron Cataldi, Northeast regional for K-tel, has left the company and is seeking opportunities. He can be reached at 860-644-4314.



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Disney Audio: From Lullabies To Woody

DISNEWS: Walt Disney Records is getting the jump on the fourth-quarter selling season with a full slate of high-profile kids' audio releases.

Anticipation is running particularly high for "Disney's The Lullaby Album," which comes out Tuesday (8), and for the "Toy Story 2" audio spinoff "Woody's Roundup," which features acclaimed cowboy act **Riders In The Sky**.

Already released are "Tigger Mania," a tribute to Winnie-the-Pooh's endearingly hyperactive pal that features a pair of guest



by *Moira McCormick*

performances from former '70s arena-rock icon **Peter Frampton**, and "Who Wants To Be A Millionaire: The Album," spun off from the ABC-TV mega-hit. It includes a rendition of "Pennies From

Heaven" by show host **Regis Philbin**.

Coming up Aug. 22 is the direct-to-video soundtrack "The Little Mermaid 2: Return To The Sea: Songs From The Movie And More." Sept. 19 will see the release of the soundtrack to the upcoming **Denzel Washington** film "Remember The Titans."

"Disney's The Lullaby Album" is an instrumental collection of traditional lullaby songs—"Twinkle, Twinkle, Little Star," "Brahms' Lullaby," etc.—along with familiar Disney nighttime airs such as "Baby Mine" and "When You Wish Upon A Star."

Disney is launching a national promotion with Carnation Infant Cereal for autumn, announcing its debut via a national free-standing insert reaching 20 million consumers, as well as through print advertising in American Baby magazine.

As an extra feature, sleep expert **Dr. Jodi Mindell**—who's appeared on national programs like "Today" and "Good Morning America"—has written a collection of "Sleep Tips" for the liner notes.

"Woody's Roundup," which comes out Aug. 29, predates the Oct. 17 video release of "Toy Story 2." It consists of **Riders In The Sky** performing a collection of western songs inspired by the fictitious "Woody's Roundup," the '50s kiddie TV series featured in "Toy Story 2."

It will benefit from the marketing campaign for the home video release, which, according to a Disney spokesman, will be "larger than [those for] 'Tarzan,' 'Mulan,' and 'A Bug's Life.'"

"The Little Mermaid 2: Return To The Sea: Songs From The Movie And More" features eight songs performed by new characters in the film. The original voice of Ariel the mermaid, **Jodi Benson**, returns.

Plus, the album includes four songs from Ariel's popular sidekick Sebastian the crab (voiced by **Samuel Wright**), who performs "Iko Iko" and "Hot Hot Hot" from his previous album, "Sebastian's Party Gras."

The soundtrack to "Remember The Titans," a film about one of the first integrated football teams, is a collection of late '60s and early '70s radio hits, such as "Ain't No Mountain High Enough" and "Spirit In The Sky."

The recently released "Tigger Mania" is highlighted by Frampton performing a Tigger-customized version of his hit "Show Me The Way" and a new song, "Tigger Bop." The R&B- and rap-influenced album, aimed at 3- to 8-year-olds, includes an updated version of the character's theme song, "The Wonderful Thing About Tiggers."

SINGING THE 'BLUE'S': Kid Rhino is releasing the soundtrack
(Continued on page 64)

Billboard

AUGUST 12, 2000

Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE	Suggested List Price
1	NEW		THE POWERPUFF GIRLS RHINO 75845(10.98/16.98)	HEROES & VILLAINS	24.95
2	1	12	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY	19.98
3	2	22	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2	19.95
4	3	190	VARIOUS ARTISTS ● TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)		14.98
5	4	239	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)		24.99
6	5	13	READ-ALONG WALT DISNEY 860469(6.98 Cassette)	DINOSAUR	19.95
7	7	92	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES	19.98
8	6	121	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES	12.98
9	8	258	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)		19.98
10	NEW		VARIOUS ARTISTS WALT DISNEY 60978(9.98/12.98)	DINOSAUR SONG FACTORY	19.98
11	11	204	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)		9.98
12	9	173	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS	19.98
13	12	23	READ-ALONG WALT DISNEY 860442(6.98 Cassette)	TIGGER	19.98
14	17	244	BARNEY ▲ BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	19.98
15	10	5	KIDS PRAISE SINGERS MARANATHA! 35018/CORINTHIAN(7.99/11.99)	TOP 25 KIDS PRAISE SONGS	19.98
16	18	56	BEAR WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE	19.98
17	19	222	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)		19.98
18	13	193	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS	19.98
19	15	103	VARIOUS ARTISTS BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2	19.98
20	14	202	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS	19.98
21	16	170	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)		19.98
22	24	93	VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)	MORE SILLY SONGS	19.98
23	22	58	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	I LOVE TO SING WITH BARNEY	19.98
24	RE-ENTRY		READ-ALONG WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2	19.98
25	20	18	CEDARMONT KIDS CLASSICS BENSON 83347(3.98/5.98)	GOSPEL BIBLE SONGS	19.98

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiples shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and Soundscan, Inc.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
			NO. 1		
1	1	2	BIG MONEY HUSTLAS ● Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	24.95
2	3	36	TIME OUT WITH BRITNEY SPEARS ▲ Jive/Zomba Video 41651-3	Britney Spears	19.98
3	2	36	S & M ▲ Elektra Entertainment 40218-3	Metallica	19.95
4	4	3	SPIT IN YOUR EYE Artemis 751037	Kittie	14.98
5	5	228	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
6	8	90	'N THE MIX WITH 'N SYNC ▲ ³ BMG Video 65000	'N Sync	19.95
7	6	5	MTV'S TOTAL REQUEST LIVE MTV Home Video Sony Music Entertainment 55381	Various Artists	12.98
8	11	30	DEATH ROW UNCUT Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
9	7	11	WHITNEY: THE GREATEST HITS Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
10	9	37	LISTENER SUPPORTED ▲ BMG Video 65015	Dave Matthews Band	19.98
11	29	63	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
12	12	38	WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	9.98
13	14	7	TALES FROM MARGARITAVISION MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.98
14	10	14	OH, MY GLORY Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
15	13	14	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
16	16	7	TWO AGAINST NATURE Image Entertainment 9584	Steely Dan	15.98
17	18	113	ALL ACCESS VIDEO ▲ ⁵ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
18	17	66	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675-3	Backstreet Boys	19.98
19	19	85	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	34.98
20	RE-ENTRY		KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
21	21	64	LIVE ▲ ³ USA Home Entertainment 45059955	Shania Twain	19.95
22	RE-ENTRY		SWEET, SWEET SPIRIT Spring House Video Chordant Dist. Group 44370	Bill & Gloria Gaither And Their Homecoming Friends	29.98
23	24	37	LIVE IN CONCERT HBO Home Video Warner Music Vision 91683	Cher	19.98
24	20	33	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.98
25	26	8	25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY Arista Records Inc. BMG Video 15748	Various Artists	19.98
26	23	9	ONE LOVE: THE BOB MARLEY TRIBUTE Palm Pictures 3016	Various Artists	19.95
27	25	125	RAGE AGAINST THE MACHINE ▲ ² Epic Music Video Sony Music Entertainment 19V50160-4	Rage Against The Machine	19.98
28	15	3	HOUSE OF YES Beyond BMG Video 78084	Yes	19.95
29	30	227	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
30	22	151	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
31	31	81	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
32	RE-ENTRY		SINGING IN MY SOUL Spring House Video Chordant Dist. Group 46440	Various Artists	29.98
33	32	34	URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
34	RE-ENTRY		SO GLAD! Spring House Video Chordant Dist. Group 44369	Bill & Gloria Gaither And Their Homecoming Friends	29.98
35	27	10	50 YEARS Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.98
36	36	60	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	19.98
37	33	38	COME ON OVER: VIDEO COLLECTION USA Home Entertainment 440059951	Shania Twain	12.95
38	28	32	WOODSTOCK 99 ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
39	40	58	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
40	37	31	LIVE ON VH-1 ● BMG Video 32121	Weird Al Yankovic	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

Island/Def Jam Latest Company To Offer Online A&R; Triloka Tracks On Sale

This issue's column was written by Marilyn A. Gillen.

THE MAJOR RECORD labels may still be gingerly testing the potential of the Internet as a vehicle for delivering music to consumers, but they have wholeheartedly embraced it as a medium for letting music in.

The Island/Def Jam Music Group (IDJMG) has just become the latest record company to set up



CAPARRO

a Web site, streetlabs.com, at which unsigned acts will be encouraged to post MP3 demos for review by its various labels' A&R staffs.

The site follows those established in June by DreamWorks Records (dreamworksdigital.com) and Epic Records U.K. (dealwith-epic.com). Those, in turn, followed in the wake of Universal Music Group's Jimmy and Doug's Farmclub.com, which pioneered the online A&R approach late last year and has already signed four acts based on MP3 uploads, according to Farmclub president/COO Andy Schuon.

Larry Mattera, VP of new media for IDJMG and one of the forces behind streetlabs' creation along with A&R director Rob Stevenson, says that Island/Def Jam decided six months ago to form a team of dedicated "Web-scouts" assigned to scour the Internet in search of promising new acts. Those scouts have already targeted several acts with which IDJMG's Island, Def Jam, and Def Soul labels are in "advanced discussions," the company says.

The launch of a site on which acts could come to the labels themselves was the second phase of that initiative, he says.

"We've had three kids going through sites all day, for four or five hours a day, and it's still only reaching a fraction of what's out there," says Stevenson. "The Internet is so vast and the number of places to look so varied that we knew we needed to cast our net wider, and a good way to do that was to let the artists come to us as well."

Visitors to the site will be limited to three submissions in a four-

month period, Stevenson says, and all postings will be listened to—in time—and critiqued.

"There will be a number of different criteria we will use to evaluate a song on, and then there will also be some direction given potentially," Stevenson says. "I think what you are going to see is that the feedback will be more geared to the artists that we don't think are quite there yet, because they need to know what they need to work on."

"But if we hear something, and the traditional ears factor of A&R is ringing that this is something, that artist is probably not going to get an E-mail with general feedback," he adds. "That person is going to get a phone call, and fast."

Beyond the online A&R function, however, Island/Def Jam's new streetlabs business unit has been designed with a wider mandate, according to Jim Caparro, IDJMG chairman.

"The A&R focus is the fundamental core of this unit, but it will be complemented with a host of other functions," Caparro says. "How can we create grass-roots online marketing plans for our artists, for example, and how are we going to have the site be able to complement some artists' overall marketing plan and strategies? How do you apply it to the existing artist roster as well, and how do you take the traditional form of street marketing and apply it to the world of the Internet? Those are some of the questions that streetlabs will be addressing as it continues to roll out."

Mattera says, for instance, that the streetlabs staff will be active in chat rooms, message boards, and music sites—both to spread the word on current acts and to encourage musicians frequenting those arenas to come to streetlabs.com and show their stuff. "Ideally, streetlabs will get people excited about Island/Def Jam's music and also about Island/Def Jam as a great place to want to get signed to," Mattera says of the dual marketing/A&R thrust.

While the streetlabs site at launch is very much just a musical depository—musicians register, upload, and leave—plans are to quickly ramp up into what Caparro envisions as "a destination site."

"Ultimately I want it to be a resource for struggling musicians who maybe aren't in New York or L.A. and thus don't have easy access to all the things you would want to know, like how to contact performing right societies and disc manufacturers, how to make a quality MP3, what conventions they might want to go to, and so on," says Stevenson.

Plans are to also offer streaming access to some of the selections online, Mattera says, so that visitors can get a taste of what's being posted by their peers.

As to expectations about finding that elusive "next big thing" on the

SITES + SOUNDS

Web site, Stevenson is both realistic and optimistic.

"What I'm really hoping is that there is some kid in his or her bedroom somewhere making music that they think that nobody is going to like and it turns out to be the next Beck or Rage [Against

StreetLabs.com

The Machine] or whatever," Stevenson says. "And, yes, the truth is that it's looking for a needle in a haystack, but if that needle is in there, we plan to find it. That kid is out there. He always is."

"We'll look under any rock and in any crevice to find that next artist," Caparro agrees. "The Internet just gives us one more way

to do that."

BEGINNING Monday (7), world music label Triloka Records will be selling individual downloadable tracks culled from its entire catalog of year 2000 releases for 99 cents each. The downloads, which will contain cover art and liner notes and be available at triloka.com, will utilize Music Exchange technology from J. River and be playable on J. River's free Media Jukebox software. Tracks will be pulled from releases including Krishna Das' "Live On Earth: For A Limited

graphic or psychographic market segment, according to the company. Among them are "Open Road," with such rock acts as Van Halen, Foreigner, and Bad Company; "Altered State," with Fatboy Slim, Deftones, and Method Man; and "The Scene," with Britney Spears, Eminem, and Hoku among featured artists.

CDnow, which Bertelsmann agreed last month to acquire, hopes to draw additional "foot traffic" to its site with the offering—browsers make better buyers—as well as add a bit of glue to its "sticky" factor, which advertisers seem to like.

Listeners will also be able to get more information on the acts as their music is streamed.

BITS AND BYTES: Alliance Entertainment has been tapped to provide music fulfillment services for Kmart's BlueLight.com E-commerce site. Alliance will fulfill CD, cassette, and DVD orders and provide content from its All Media Guide databases to the site... Preview Systems has licensed the Advanced Audio Coding (AAC) format for its digital commerce platform. AAC was co-developed by AT&T, Dolby Laboratories, Fraunhofer IIS, and Sony. In addition to AAC, Preview supports ATRAC, Windows Media Audio, and EPAC.

TRAFFIC TICKER

Top 10 Music Info Sites

Duration

AVERAGE MINUTES PER VISITOR PER MONTH

country.com	16.6
sonicnet.com	12.8
backstreetboys.com	10.3
pollstar.com	9.7
billboard.com	9.6
mtv.com	9.6
harmony-central.com	9.3
launch.com	8.2
mp3.com	6.6
nsync.com	5.9

Unique Visitors (in 000s)

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

mtv.com	637
mp3.com	592
sonicnet.com	341
launch.com	337
rollingstone.com	261
ubl.com	209
vh1.com	186
bmj.com	174
checkout.com	148
listen.com	141

HOUSEHOLD INCOME \$40,000-\$74,999/YEAR

mtv.com	966
mp3.com	947
sonicnet.com	533
launch.com	406
rollingstone.com	389
ubl.com	264
vh1.com	264
peeps.com	261
listen.com	204
country.com	190

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 50,000 individuals throughout the U.S. participate in the Media Metrix sample.



Time Only," Walela's "Unbearable Love," and Jai Uttal's "Spirit Room." Triloka is part of the Gold Circle Label Group.

TUNING A BIT MORE into the "content" side of the commerce/content equation, E-tailer CDnow has launched CDnow Radio (cdnow.com/radio) with eight "destination" channels focused on lifestyles and 14 genre-specific "styles" channels.

Each "destination" channel is programmed for a specific demo-

Billboard

AUGUST 12, 2000

Top Internet Album Sales™

RANK	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	TITLE		ARTIST	BILLBOARD 200 RANK
				IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	2	7		NO. 1	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 4 weeks at No. 1	10
2	5	11			OOPS!... I DID IT AGAIN ▲ JIVE 41704	BRITNEY SPEARS	2
3	1	2			NOW 4 VIRGIN/CAPITOL/SONY 524772/UJME	VARIOUS ARTISTS	1
4	3	10			THE MARSHALL MATHERS LP ▲ WEB/AFTERMATH 490629/INTERSCOPE	EMINEM	4
5	4	32			HUMAN CLAY ▲ WIND-UP 13053*	CREED	7
6	NEW				HORRORSCOPE RCA 67713	EVE 6	34
7	6	3			SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061	EVERCLEAR	20
8	12	33			BRAND NEW DAY ▲ A&M 490443/INTERSCOPE	STING	13
9	16	19			NO STRINGS ATTACHED ▲ JIVE 41702	'N SYNC	5
10	11	10			THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL	3 DOORS DOWN	8
11	10	37			CALIFORNICATION ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	17
12	9	4			INFEST ▲ DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	6
13	8	11			MAD SEASON ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	19
14	7	4			LIVE AT THE GREEK TVT 2140	JIMMY PAGE & THE BLACK CROWES	114
15	17	24			PLAY ▲ V2 27049* [ES]	MOBY	54
16	14	7			CRUSH ISLAND 542474/IDJMG	BON JOVI	29
17	13	5			COUNTRY GRAMMAR ▲ FO' REEL 157743/UNIVERSAL	NELLY	3
18	RE-ENTRY				NO. 4 ● ATLANTIC 83255/AG	STONE TEMPLE PILOTS	84
19	15	23			ON HOW LIFE IS ▲ EPIC 69490* [ES]	MACY GRAY	32
20	RE-ENTRY				INSIDE JOB ▲ WARNER BROS. 47083	DON HENLEY	48

● 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. [ES] indicates past and present Heatseekers titles © 2000. Billboard/BPI Communications and SoundScan, Inc.

Buena Vista Will Cut U.K. Rental Window For DVDs This Fall

BY SAM ANDREWS

LONDON—Buena Vista Home Entertainment in the U.K. is set to cut its window for rental-to-sell-through video from six months to four as it bows a new DVD rental release strategy this fall.

Following the lead of 20th Century Fox Home Entertainment, which shortened its windows earlier this year, Buena Vista will institute the four-month rental-to-sell-through window with the Oct. 1 releases of "Tarzan," "Toy Story 2," and "Scream 3."

The rental DVDs will have the same retail price as their VHS

equivalents, which are approximately 55 pounds (\$82.50) each.

Buena Vista will also bring DVD distribution in-house starting with the titles. Previously, Buena Vista's DVD product was distributed by Warner Home Video U.K.

"The video market has moved on," says Buena Vista U.K. marketing director Anthony Peet. "These days the life cycle of films has shortened, and we have to be able to make the most of each opportunity."

Peet says that there were no plans to shorten the theatrical-to-rental-video window. Retail reac-

tion to the new video plan, though, has been mixed.

Blockbuster marketing manager Piers Skinner says the change will cause consumer confusion.

"The [VHS] rental window has flexed between four and eight months for years," he says. "We recognize that sometimes [it is] necessary [to shorten the theatrical-to-video window] to capitalize on key retail trading periods such as Easter and Christmas, but the reduction of the [rental-to-sell-through] window is damaging to the rental market and further confuses the customer's understand-

ing of the release cycle, and as such we oppose it."

"We are a little disappointed," agrees Iain Muspratt, chairman of the Home Entertainment Corp., which owns the 157-store Choices rental chain.

"While we approve of a rental window for DVD, when one window gets knocked and other windows are not equally altered, it is not quite so clever," he says.

In general, retailers say cutting the rental window further cuts into their slim profit lines.

Buena Vista's new DVD rental strategy will not include a revenue-sharing element, mainly because the issue is a highly contentious one in Britain. Many independent retailers claim revenue sharing amounts to unfair competition, and sell-through specialists are concerned that it is a potential threat to previously-viewed tape sales.

But not all Buena Vista DVDs will be available for rental. Titles with added features such as director's commentaries and behind-the-scenes documentaries will be released only for the sell-through market, according to the company.

Buena Vista further explains that extra features urge consumers to own the product rather than rent it.

Muspratt is critical of this strategy, saying it will encourage consumers to order discs loaded with

extras from U.S. online retailers.

"It is again disappointing that rental is treated in a different way. People want to see the extras—that is the motivation for people taking DVD," he says.

One sell-through retailer chain executive, who asked not to be identified, agrees that film buffs won't want to wait until the version with the extras is released at sell-through in the U.K.

Currently it is estimated that 50% of DVDs bought in Britain are imported from the U.S. The executive believes that it is still too early in DVD's life cycle to impose such a window, since hardware penetration hasn't reached mass-market levels.

Skinner, though, is not so concerned. "Despite the 'white label' nature of the releases, current DVD rental patterns would suggest that customers are unconcerned at the lack of the 'extras' and are simply happy with vastly improved sound and picture quality," he says. "We therefore welcome moves by any studio to introduce a DVD rental window but will be monitoring the dealer pricing element closely."

The new strategy will roll out across Europe throughout this year. Germany is expected to be the next DVD rental market, according to Buena Vista VP of marketing for Europe Helen Stratton. A start date has not been determined.

MGM Initiates DVD Revenue-Sharing Plan; Hollywood Shows Exclusive Gallery Series

ADJUSTING THE MODEL: Now that 80% of retailers rent DVD, at least one studio is instituting a revenue-sharing plan to capture new revenue from the format.

Earlier this month the father of DVD, Warner Home Video president Warren Lieberfarb, hinted that the studio wants to implement a DVD revenue-sharing plan, but it's MGM Home Entertainment that's putting it into play. Under the MGM plan, retailers already participating in the supplier's revenue-sharing program can substitute 25% of their required VHS order with DVD product.

The move confirms that DVD is increasingly becoming the format of choice for consumers and that many VHS tapes under revenue-sharing plans are sitting on the shelf unrented.

"DVD has really caught on, and the model needs to be modified," says MGM executive VP of sales Robert Wittenberg.

Using the revenue-sharing plan, retailers get a chance to satisfy the demand for more DVD rental units. "Even though DVD is low-priced product for dealers, it's hard for them to gauge how much DVD product they need," says Wittenberg. "This helps satisfy the rental demand for whatever format the consumer wants."

The DVD revenue-sharing plan begins with "Supernova" and "3 Strikes," hitting stores Aug. 22 and Aug. 29, respectively. But Wittenberg says the policy was put into place a little too late for pre-orders on the titles to measure its impact. Wittenberg expects the company will be able to evaluate the popularity of the program better with the release of "Return To Me" in September.

Retailers can sign up for the DVD revenue-sharing plan through Rentrak Corp. or traditional distributors. Created several years ago to meet rental demand for new video releases, MGM's revenue-sharing plan requires dealers to purchase a certain amount of units for every title released by the supplier in return for lower-priced VHS units.

In other news, MGM has added an E-commerce element to its newly designed Web site (MGM.com). The site will poll consumers on a number of plots and story lines that could develop into feature films. A movie-matching element will suggest other MGM films a con-

sumer may want to purchase based on past preferences.

SHOOTING AT HOLLYWOOD: Films from production company the Shooting Gallery will get added exposure at Hollywood Video's 1,800 stores. Under a deal with the production company, films will get an exclusive 12-week run at the chain.

Six films are scheduled to roll out at Hollywood under the program, dubbed "The Shooting Gallery's Film Series." "Such A Long Journey" debuted the series at the chain in July. The other five films—"Southpaw," "Orphans," "Judy Berlin," "Croupier," and "Adrenaline Drive"—will be placed in rotation every two weeks throughout this month. All the films will be available exclusively at the chain until mid-November.

The series played theatrically in select Loews Theaters. Other video chains, such as Blockbuster, have established indie sections with exclusive product to capitalize on consumers' growing interest in the genre.

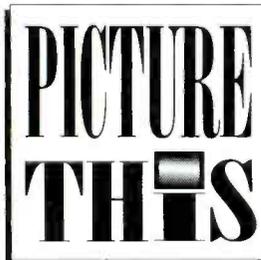
DATE FOR A KING: DreamWorks Home Entertainment has set a Nov. 7 street date for its first direct-to-video title, "Joseph: King Of Dreams" (Picture This, Billboard, July 29).

The title, also available on DVD, features five original songs sung by "The Little Mermaid" star Jodi Benson, Grammy winner Maureen McGovern, and David Campbell. Voice talent includes Ben Affleck, Mark Hamill, Steven Weber, and Judith Light.

A multimillion-dollar marketing campaign will feature trailers on the upcoming "The Road To El Dorado" and other family titles, a \$3 instant rebate with the purchase of any DreamWorks video or DVD, and an activity book and a storybook based on the video from ThomasNelson Publishers.

A national print advertising campaign targeted toward moms is also scheduled. DreamWorks says the entire plan will generate more than 400 million consumer impressions with families.

DVD elements include sing-along and read-along chapters and such ROM features as an interactive trivia game and downloadable coloring sheets and holiday cards. The retail price is \$26.99 for DVD and \$24.99 for VHS.



by Eileen Fitzpatrick



Yearwood Contributes Voice To Children's Title 'Tangerine Bear'

BY EILEEN FITZPATRICK

LOS ANGELES—Country superstar and Grammy winner Trisha Yearwood will contribute two original songs to the new children's video "The Tangerine Bear."

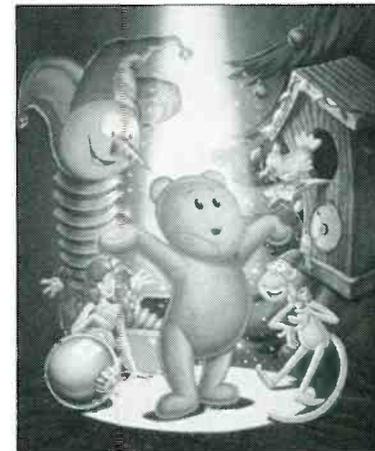
The holiday-themed animated video, in stores Nov. 1 from Artisan Entertainment's Family Home Entertainment division, also features Yearwood's voice as one of the characters.

Yearwood's tracks are "Looking For A Place To Belong" and "Getting Ready For Christmas Day."

The 48-minute original Artisan production, based on the 1997 book by Betty Paraskevas and her son, Michael, is about a misfit toy who learns the value of being different.

The video also will feature the voices of Jonathan Taylor Thomas in the title role, Jenna Elfman, David Hyde Pierce, Tom Bosley, Howie Mandel, and Marlon Wayans.

Artisan expects to expand the character into a franchise for the company, complete with licensed merchandise such as plush dolls for the holidays.



Artisan Entertainment has lined up a slew of promotional partners for the holiday-themed video "The Tangerine Bear," based on the book by Betty Paraskevas and her son, Michael.

"We had been looking for a book or a character to build an event around for the holiday season," says Artisan president of Family Home Entertainment and executive VP Glenn Ross. "Tan-

(Continued on page 65)

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	10	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
2	4	9	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
3	3	10	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
4	2	11	THE WORLD IS NOT ENOUGH	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
5	9	2	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
6	7	16	STAR WARS EPISODE I: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
7	5	32	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
8	6	15	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
9	10	12	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
10	14	3	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
11	11	19	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
12	8	13	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
13	12	31	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
14	16	4	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
15	13	12	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
16	17	7	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
17	15	17	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
18	19	2	LAKE PLACID	FoxVideo 2000009	Bill Pullman Bridget Fonda	1840	R	14.98
19	20	16	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
20	18	33	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
21	22	4	RUNAWAY BRIDE	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
22	24	15	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
23	23	3	POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	New Line Home Video Warner Home Video 1579	Animated	2000	NR	14.95
24	32	4	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
25	25	32	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
26	21	35	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
27	27	36	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
28	28	5	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
29	30	8	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98
30	26	8	DEEP BLUE SEA	Warner Home Video	Samuel L. Jackson Brent Roam	1999	R	19.98
31	29	2	MAKE MINE MUSIC	Walt Disney Home Video Buena Vista Home Entertainment 19865	Animated	1946	G	19.99
32	33	17	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
33	34	8	THE HAUNTING	DreamWorks Home Entertainment	Liam Neeson Catherine Zeta-Jones	1999	PG-13	19.98
34	31	26	TARZAN	Walt Disney Home Video Buena Vista Home Entertainment 15799	Animated	1999	G	26.99
35	NEW ▶		MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
36	35	4	RUN LOLA RUN	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
37	36	9	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
38	40	18	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
39	37	10	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
40	39	4	THE POWERPUFF GIRLS: BUBBLEVICIOUS	New Line Home Video Warner Home Video 1576	Animated	2000	NR	14.95

● 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	6	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
2	2	7	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
3	4	4	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
4	3	5	DUECE BIGALOW: MALE GIGOLO (R)	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
5	5	11	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
6	6	2	THE HURRICANE (R)	Universal Studios Home Video 20719	Denzel Washington
7	7	5	ANNA AND THE KING (PG-13)	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
8	10	2	BOILER ROOM (R)	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
9	8	3	SCREAM 3 (R)	Dimension Home Video Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
10	9	10	SLEEPY HOLLOW (R)	Paramount Home Video 329623	Johnny Depp Christina Ricci
11	11	7	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
12	13	13	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
13	14	8	MAN ON THE MOON (R)	Universal Studios Home Video 84440	Jim Carrey
14	15	12	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
15	16	6	BICENTENNIAL MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
16	17	12	BEING JOHN MALKOVICH (R)	USA Home Entertainment 440059757	John Cusack Cameron Diaz
17	19	14	BOYS DON'T CRY (R)	FoxVideo 2000310	Hilary Swank Chloe Sevigny
18	NEW ▶		ANGELA'S ASHES (R)	Paramount Home Video 336077	Emily Watson Robert Carlyle
19	NEW ▶		THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
20	18	10	THE WORLD IS NOT ENOUGH (PG-13)	MGM Home Entertainment M20810	Pierce Brosnan Sophie Marceau

◆ 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	NEW ▶		THE BEACH (R) (34.98)	FoxVideo 2000176	Leonardo DiCaprio
2	4	7	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
3	7	5	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
4	1	2	THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
5	2	3	JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
6	3	2	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment/Warner Home Video 908064	Cary Elwes Richard Wright
7	5	3	THE HURRICANE (R) (26.98)	Universal Studios Home Video 20719	Denzel Washington
8	8	45	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
9	6	2	THE NINTH GATE (R) (24.98)	Artisan Home Entertainment 66074	Johnny Depp Lena Olin
10	RE-ENTRY		HEAT (R) (24.98)	Warner Home Video 14192	Robert De Niro Al Pacino
11	RE-ENTRY		THE SHAWSHANK REDEMPTION (R) (19.98)	Columbia TriStar Home Video 2583	Tim Robbins Morgan Freeman
12	9	5	SCREAM 3 (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
13	10	18	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
14	12	8	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
15	NEW ▶		DROWNING MONA (PG-13) (24.95)	Columbia TriStar Home Video 05056	Danny DeVito Bette Midler
16	14	8	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
17	11	3	BOILER ROOM (R) (24.98)	New Line Home Video/Warner Home Video N5055	Giovanni Ribisi Vin Diesel
18	18	32	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
19	16	5	THE TALENTED MR. RIPLEY (R) (29.99)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
20	15	18	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert

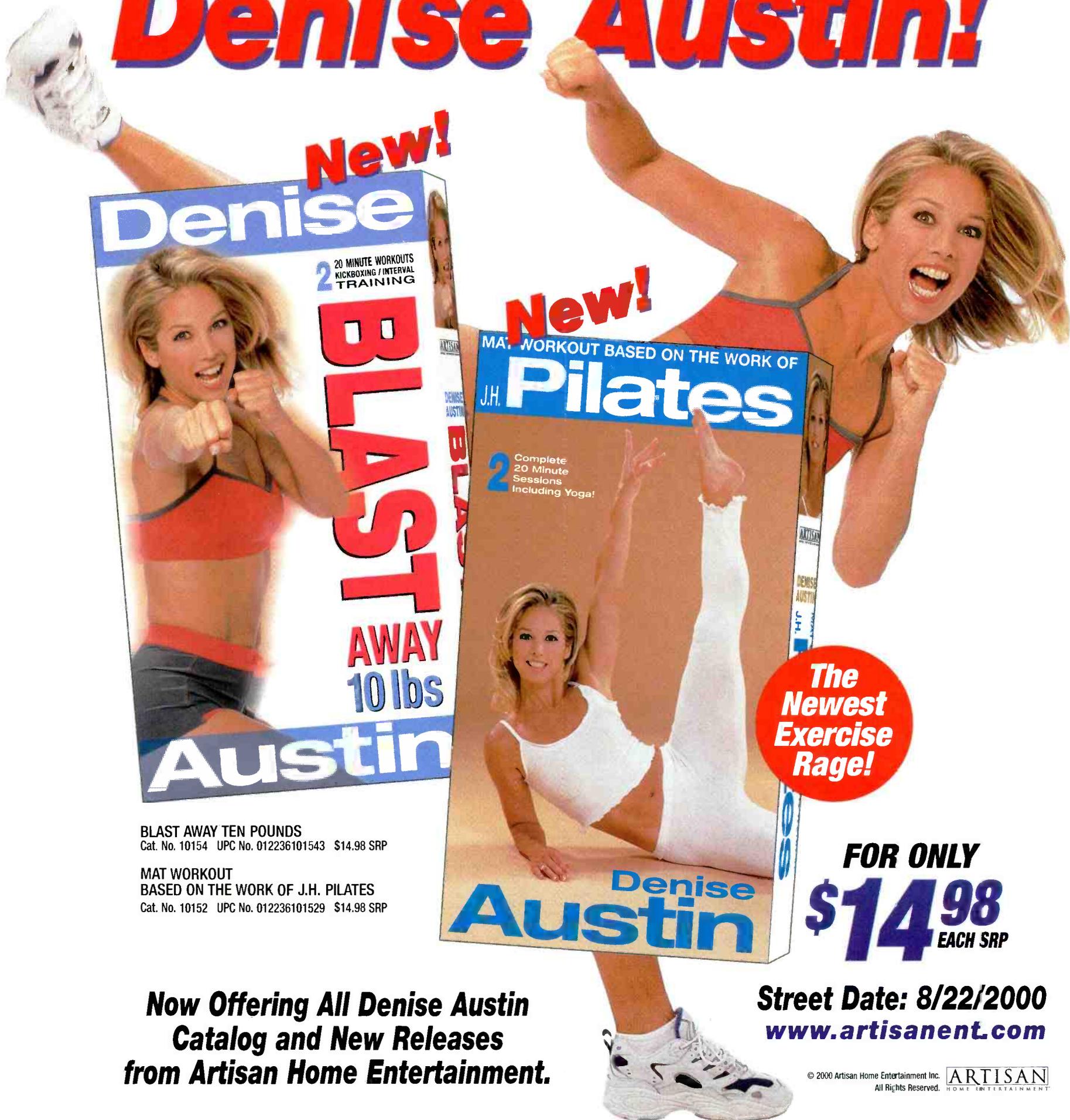
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CHILD'S PLAY

(Continued from page 59)

to the first-ever full-length film based on the top-rated Nickelodeon preschool series "Blue's Clues" in two different types of packages.

"Blue's Big Music Movie Soundtrack," featuring a new Ray Charles performance of "There It Is," will have two different release dates, each date geared to a different type of package. The first, which hits stores Sept. 19 (\$16.98 for CD, \$10.98 for cassette), includes an exclusive "Blue's Clues" picture frame. The second, due Oct. 17, is a pop-up gift package (\$19.98 CD, \$14.98 cassette) that includes perforated characters, two scene changes, and a replica of the stage from "Blue's Big Musical Movie."

The movie itself, a direct-to-video release from Paramount Home Entertainment and Nickelodeon, goes to retail Oct. 3.

Charles voices animated character G-Clef, who also enlists the aid

of real-life a cappella group **the Persuasions** to explain the difference between notes, harmony, rhythm, tempo, and pitch.

Jacobs employs a variety of acoustic instruments along with folk- and country-laced arrangements to breathe new life into classic children's poems

PLEASANT TIDINGS: At long last, Pleasant Company—creators of

the gold mine known as the American Girls line of dolls, books, clothes, and accessories—has released the soundtrack to its live musical "The Americans Girls Revue."

The musical, which is staged at the 150-seat theater at Chicago's American Girl Place (currently the only retail outlet on the planet for American Girls merchandise), was composed by Broadway veterans **Gretchen Cryer** and **Nancy Ford**. It's been running almost two years, after American Girl Place opened. The soundtrack features eight songs from the hour-long performance, and they pertain to different American Girls characters.

POETRY IN MOTION: Music for Little People has another lovely **Ted Jacobs** album to its credit, the just-released "The Days Gone By." It's the second in the series "Songs Of The American Poets," in which Ja-

cobs sets to music the children's poems of renowned verse writers. This time around, he's chosen **Emily Dickinson**, **Edgar Allan Poe**, **James Whitcomb Riley**, **Eugene Field**, and **Henry Wadsworth Longfellow**, and the results are sumptuous.

Jacobs employs a variety of acoustic instruments along with folk- and country-laced arrangements to breathe new life into these classics, which include Poe's

"Eldorado," Dickinson's "Will There Really Be A Morning?," and Field's "Wynken, Blynken, And Nod." On this last cut, Jacobs wisely sticks to a sublime melody written by **Lucy Simon**, which appeared on her and sister **Carly**'s classic children's album "The Lobster Quadrille."

Marketing efforts will encompass the educational as well as the entertainment aspects of the recording.



Star Attraction. A few members of Starfleet Command stopped by Sam Goody's Universal City Walk store in Universal City, Calif., to catch up with Ricardo Montalban, center, who plays the vengeful Khan in "Star Trek II: The Wrath Of Khan," and preview the latest Earth technology known as DVD. (Paramount Home Video has just released "Star Trek II" in the format.) The "Star Trek" fans pictured here were just some of the 500 who lined up to meet Montalban, who signed DVD and VHS copies for more than two hours at the July 11 event.

Billboard

AUGUST 12, 2000

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
1	1	2	NO. 1 NBA: 2000 NBA FINALS USA Home Entertainment 60089	19.95	1	1	83	NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	15	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	2	2	75	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	4	14	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	3	3	56	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
4	5	59	WWF: THE ROCK-KNOW YOUR ROLE World Wrestling Federation Home Video 234	14.95	4	4	21	WEIGHT LOSS-YOGA Living Arts 21	9.95
5	3	3	2000 STANLEY CUP CHAMPIONSHIP USA Home Entertainment 60034	19.95	5	5	29	LIVING YOGA COLLECTION Living Arts 61187	17.98
6	6	2	WWF: INSURREXTION World Wrestling Federation Home Video 258	14.95	6	10	90	TOTAL YOGA Living Arts 1080	9.98
7	7	36	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	7	11	302	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
8	8	2	WWF: JUDGEMENT DAY 2000 World Wrestling Federation Home Video 248	14.95	8	6	31	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
9	9	11	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	19.95	9	13	82	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
10	10	15	WWF: MICK FOLEY-MADMAN UNMASKED World Wrestling Federation Home Video 255	14.95	10	15	8	KAREN VOIGHT'S YOGA SCULPTURE Karen Voight Video 1009	9.95
11	12	18	WWF: MOST MEMORABLE MOMENTS OF 1999 World Wrestling Federation Home Video 825	14.95	11	16	50	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
12	13	15	NBA NOW!: SHOWMEN OF TODAY USA Home Entertainment 9630600413	14.95	12	14	12	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
13	11	15	XTREME WRESTLING: HARDCORE CONCEPTION DGD 001	14.95	13	19	71	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98
14	14	5	WWF: BACKLASH 2000 World Wrestling Federation Home Video 247	29.95	14	17	30	KATHY SMITH: LATIN RHYTHM WORKOUT Sony Music Entertainment 51594	14.98
15	16	58	WWF: COME GET SOME-THE WOMEN OF THE WWF World Wrestling Federation Home Video 235	14.95	15	18	61	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Entertainment 51565	14.98
16	15	58	WWF: BEST OF RAW VOL. 1 World Wrestling Federation Home Video 236	14.95	16	RE-ENTRY		THE METHOD: PRECISION TONING Parade Video 30572	12.98
17	20	98	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98	17	7	59	DENISE AUSTIN: HIT THE SPOT (ABS) Parade Video 183	9.98
18	RE-ENTRY		SUPER BOWL XXXIV 2000 USA Home Entertainment 4400616512	19.95	18	20	30	THE CRUNCH: FAT BLASTER GOES LATIN Anchor Bay Entertainment 10973	9.99
19	18	60	WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95	19	8	61	DENISE AUSTIN: POWER KICKBOXING Parade Video 832	14.98
20	19	59	WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES World Wrestling Federation Home Video 233	14.95	20	9	92	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.

'The Matrix' Is Big Winner At VSDA's First DVD Awards

The recent Video Software Dealers Assn. (VSDA) Convention marked a number of firsts for the organization, including the first DVD Festival Awards and the presentation of DVD sales certifications.

"The Matrix" was the big winner, picking up three festival awards and a platinum certification marking sales of 2 million units.

Festival award winners were the following:

Best use of menu features: "Ghostbusters," Columbia TriStar Home Video.

Best supplementary material presentation: "The Matrix," Warner Home Video.

Best music DVD: "Yellow Submarine," MGM Home Entertainment.

Best DVD-ROM features: "The Matrix," Warner.

Best use of audio/language tracks: (tie) "Contact," Warner, and "Run Lola Run," Columbia TriStar.

Best overall transfer: "Saving Private Ryan," DreamWorks Home Entertainment.

Best overall audio presenta-

tion: "Saving Private Ryan," DreamWorks.

Best audio commentary: "Army Of Darkness," Anchor Bay Entertainment.

Best of show, children's: "The Prince Of Egypt," DreamWorks.

Best overall presentation (non-theatrical): "The Judy Garland Show Collections," Pioneer Entertainment.

Best of show (theatrical): "The Matrix," Warner.

The VSDA also awarded silver-level DVD sales certifications recognizing 500,000 units sold of "Austin Powers: International Man Of Mystery," New Line Home Video; "Big Daddy," Columbia TriStar; "Blade," New Line; "Blue Streak," Columbia TriStar; "The Fifth Element," Columbia TriStar; and "Stuart Little," Columbia TriStar.

The gold award, representing 1 million units sold, went to New Line's "Austin Powers: The Spy Who Shagged Me." The platinum level, representing 2 million units sold, went to Warner's "The Matrix." The title recently topped the 3 million-unit mark, according to Warner.

YEARWOOD

(Continued from page 61)

gerine Bear' fit the objective and gives us the opportunity to create a perennial."

Ross says the company also purchased sequel rights and other ancillary rights for the character.

"If the film is successful, I'm sure the authors will definitely consider another book," he says. "They could go on to do a lot of things with the character."

In 1997, Artisan used a similar strategy with "Annabelle's Wish," a Christmas program that the company released as a direct-to-video title. That title went on to sell more than 2 million units, Ross says.

"Tangerine Bear" will air in a half-hour version on ABC as a

'We had been looking for a book or a character to build an event around for the holiday season'

— GLENN ROSS —

prime-time special during the holidays and is backed by promotional partners that include Keebler, Samsung, American Airlines, Parenting magazine, greeting card company bluemountain.com, and Christmas Web site claus.com.

Suggested list price is \$14.98 for the video and DVD. Artisan will donate 50 cents per sale to the Starlight Children's Foundation.

All of the actors and musicians involved in the project worked for scale, Ross says.

Elements of the marketing campaign include a \$10 rebate with the purchase of the video and Samsung's Kids VCR. Consumers will have the option to contribute \$5 of the rebate to the Starlight Children's Foundation.

Keebler will offer placement of 53,000 in-store displays advertising the title and a rebate with purchase of two Ready Crust pie crusts and the video or DVD. A coupon insert in Sunday newspapers is scheduled to hit 50 million households near street date, alerting consumers to the video availability and rebate offer.

Readers of Parenting magazine can also get a free video when they purchase products listed on a special advertising insert in the magazine.

American Airlines and each of the Web sites will also prominently display the title in their advertising.

A mall tour in major markets is also planned.

Artisan has been hot on the acquisition front lately, snapping up the "Baby Einstein" video and audio line as well as the exercise catalog of Denise Austin.

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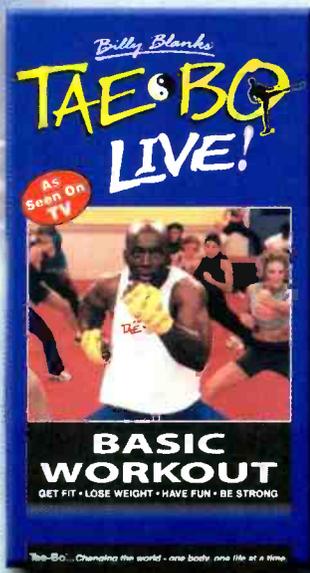
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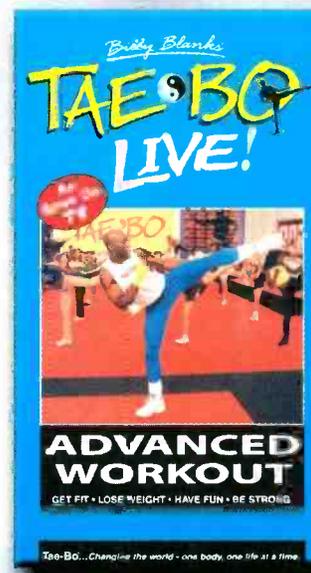
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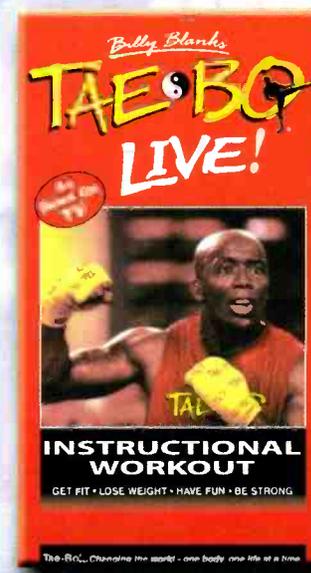
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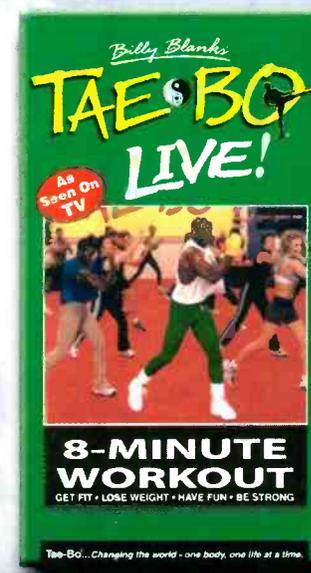
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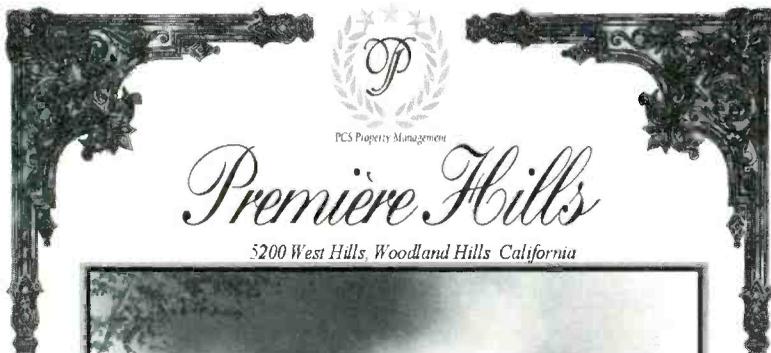
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SONY CANADA LAYOFFS

(Continued from page 49)

offices were Jean Lamonth, marketing manager for Sony French repertoire; Michellene Seline, Sony marketing assistant; and Robert Avakian, Sony sales representative—all in Montreal—and D'Arcy McCrea, senior Sony sales representative in Calgary, Alberta.

"Many of us have had a feeling layoffs were going to happen since the beginning of the year," says a former head office Sony employee. "[Sony Music Entertainment president] Rick Camilleri had been distancing himself from the marketing department. By the time we came to our [dismissal] meeting, many of us knew we were on the way out."

Sony Canada head office staff members were notified of their dismissals by Camilleri and Sony's recently appointed director of human resources, Sonia Watkins, at two separate meetings the morning of July 14 in the company's boardroom. The two meetings were spaced 15 minutes apart—at 10:30 a.m. and 10:45 a.m.

Following each meeting at the head office, fired employees were escorted from the building by a security team. Then, in a meeting held in the company's sound stage area, Camilleri informed Sony's remaining staff of the firings. As he began his speech, however, the Toronto region was rocked by a brutal flash storm. "As Rick spoke, it was like the world was ending outside," says an insider. "It was surreal—and, under the circumstances, so fitting."

Many Canadian music industry figures are incredulous over both the extent of the layoffs and the identities of several of the top-ranking executives who were dropped. This includes Bannon, Merenda, and Deeley, who had served for nearly two decades with the Canadian affiliate, and Zuckerman, an 11-year Sony Music veteran here (including a stint as head of A&R) who had previously worked four years for Columbia in New York and London.

"I am most upset about the decision to eliminate Richard Zuckerman's job," says Eric Lawrence, co-president of Coalition Entertainment Management, which manages Sony's Our Lady Peace. "Richard is one of the people who brought Our Lady Peace to Sony. I think we will be affected outside of North America with the loss of his [international] position. Frankly, to the rest of the Sony world outside Canada, Richard was the face of this company."

"With us having a new album, the layoffs are quite disruptive," says Steve Hoffman of Toronto's S.R.O. Management, which handles Columbia-signed teenage pop trio b4-4. The act released its self-titled album debut in Canada June 6. "Nat Merenda was a big supporter of b4-4, and the boys are incredibly fond of him. With Richard Zuckerman gone, I now don't know where we stand internationally in seeking releases from Sony affiliates elsewhere."

Despite repeated requests, Sony Music Canada executives would not respond on record about the layoffs. While sources at the company indicate that new positions are being considered, the sole confirmation is that of former director of media relations Amber Meredith, who was named director of marketing, effective July 14.

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Keeping It Real Or Going Too Far?

R&B Labels' Sex-Filled Promos Raise Questions Of Taste

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

NEW YORK—Through the years, R&B and hip-hop have always been inspired by and incorporated some form of sexuality. And as time goes by, as artists push the lyrical envelope further and radio takes more chances in what it airs, labels are constantly looking for new ways to call attention to their projects, sometimes by being more than a little provocative.

For example, the Up in Smoke tour incorporates sexually explicit videos as a backdrop to the concert; a press photo for Gangsta Boo (the female rapper of Three 6 Mafia) is a topless shot (the male members remain clothed in their publicity photos); an independent film company has released "The Thong Song Uncensored," a behind-the-scenes look at the life of Sisqó, including footage that didn't make it into the video; and Jive Records has created a marketing campaign for rapper Too \$hort that includes a series of five postcards picturing the naked rapper in various sexual positions with two also naked women.

At one time the telecast of Elvis Presley's pulsating pelvis created an uproar. Today, "every video has a jiggling butt shot in your face," says one executive. "It's not the exception; it's the norm now."

In the case of the Too \$hort campaign, Larry Khan, senior VP of R&B music at Jive, says, "This campaign is marketed primarily to his fan base. But in this industry, we often try to create a buzz which then hopefully flows over to the mainstream audience. That's what I was hoping to do when we mailed out the Too \$hort postcards to a list of industry tastemakers. A couple of people have called me and said, 'Whoa,' but only one person has said they were offended."

"I don't think this is anything new," adds Khan. "We've seen other artists do it before, only in different forms. 2Pac and K-Ci & JoJo had an X-rated version of the video 'How Do You Want It,' and then there was Luke's 2 Live Crew. I'm kind of tickled that people consider it groundbreaking, but in reality it isn't."

Too \$hort is not the first artist to go "soft porn." In the late '80s/early '90s, Luke's 2 Live Crew built its reputation on being "too nasty"—

not only in videos and cover art but also in tchotchkes that went out to radio, such as "peep show" key chains that featured explicit sex scenes between Luke and a bevy of women. Later, female rappers such as Foxy Brown and Lil' Kim came out with a harder-edged sound and sexually explicit imaging to go with it, most notably in the Lil' Kim calendar from 1997. And earlier this year, the video for "Untitled (How Does It Feel)" featured a very naked D'Angelo.

"I don't think this is the beginning of any trend," says Khan. "It's simply another extension within an overall society that uses sex more often in marketing. We see it in songs, in videos, on the radio. And now street marketing is picking up on it."

But Johnnie Walker, senior VP of promotion for Def Jam, says, "There is a difference. D'Angelo definitely said 'Let's take it to the edge' with his video. But it was tastefully done."

While that video left something to the imagination, the Too \$hort campaign has even surprised Walker. "There is definitely some value in shock, but how long does that value last? And can it backfire?" Walker asks. "A lot of women got that card, and I'm sure some of them were offended. I'm not saying Jive shouldn't have done it, just that I would be extremely careful [about to whom I would] send it and where I place my ads—maybe concentrate them in hip-hop trades or girlie magazines. You have to be cognizant of your audience."

Khan admits, "We didn't stop and say, 'Well, maybe we shouldn't send this out to this person or that person.' I felt it was going to an industry where we're all adults, and it would be taken as simply another angle on marketing an artist. They know Too \$hort and what he's about. This image is consistent with who he is. But if I offended anyone, then I apologize."

JUST KEEPING IT REAL?

Offense is in the eye of the beholder, say those on the receiving end of the material. "He's just keeping it real," says K.J. Holiday, PD of WOWI Norfolk, Va., of the postcards. "It's his style."

But Holiday adds that he doesn't think it's necessary. "He's going to sell records whether he does this type of thing or not. And while the men in the business—the mix-show jocks and so forth—may like it, I can see where women would be offended."

Brian Wallace, PD of WTLC-FM Indianapolis, adds, "This isn't going to convince me to play a record. It might catch someone's attention, to stop and look, but that's it. As a matter of fact, it could hurt you at radio. A PD or [music director] could look at the cover art of the album alone and put it to the side because they assume there is nothing they could possibly play on the air."



WALLACE

That's exactly what Jewel Carter, music director of WEAS (E93) Savannah, Ga., says she did.

"I took one look at the CD and tossed it. I will wait and see if something blows up from it, but I won't take the time to wade through the profanity to try and find a song we could play."

Walker too flipped past the ad in a radio trade magazine. "I glanced at it, then kept going. It didn't make me want to listen to the record. And I have to wonder, In a record store, is the cover going to attract new consumers of his work or revolt them? And will stores even feature it prominently?"

Carter says she is concerned by labels pushing the envelope, often unnecessarily. "As a female jock and as a mother, I wish I could ask these artists why they think it's necessary to go so far. I understand and agree with freedom of expression, so I'm not saying they shouldn't be allowed. But understand that I will exercise my freedom to express myself as well, when I choose not to air your song."

While only Three 6 Mafia is a Southern-based act, attempts by other acts to finish what Luke started might be seen as reflecting the growing influence of the Dirty South. One could argue that part of the mass appeal of Southern rap is the imaging and so-called lifestyle that accompanies the genre, including partying and strip clubs.

Wallace disagrees. He has been programming in New Orleans for more than a decade, and he remembers when the Dirty South image emerged in the late 1980s.

"Back then, the imaging was the same as it is now, but the music wasn't this popular," he says. "The difference is today you have MTV and BET and other channels that are willing to play the music and the visual images that go along with it. The trend now is sex, sex, and

newsline...

CITADEL EXITS INTERNET VENTURE. Citadel has pulled out of the Local Media Internet Venture (LMIV), a portal spearheaded by Emmis CEO Jeff Smulyan, after long delays in its launch convinced Citadel CEO Larry Wilson to go it alone. Apparently, the contract tying Citadel, Emmis, and the other participants kept changing the structure, to Wilson's frustration. "At the end of the day, there were a couple of provisions that we could not accept, and we decided to pursue our own strategy," he says. Citadel, which owns 209 stations in 45 U.S. markets, has created portals for each of its markets, and it has struck content deals with Microsoft's CitySearch and is in discussions with Ticketmaster. LMIV acting CEO Jack Swarbrick says Citadel wanted a clause that allowed it to pull out if the group was sold. Swarbrick says the group found that provision unacceptable. While the LMIV won't say which companies are taking part, a number of groups have said they are exploring it, including Entercom, Bonneville, Susquehanna, Greater Media, and Jefferson-Pilot.

NASSAU PULLS IPO. Nassau Broadcasting has put its planned initial public offering on hold, blaming "current market conditions and recent volatility" in the stock market. CEO Louis Mercatanti says that although Nassau won't go public, it should be able to complete all its planned acquisitions, including a \$185 million deal to buy Aurora Communications. That deal, however, will be reworked because it included paying Aurora \$35 million in Nassau stock. "Radio stocks have faltered along with the rest of the Nasdaq market," says Mercatanti, who believes the radio sector has been hurt by its ties to technology and dotcom stocks.

Separately, Spanish-language broadcaster Entravision went public Aug. 1, raising \$759 million on the New York Stock Exchange. Shares outpriced the \$13-\$16 a share projection, finishing the first day of trading at \$16.50.

AN ICELANDIC SAGA. "There's no place like home" may be Saga CEO Ed Christian's mantra these days. "Never leave the country" is the "very good lesson" that Saga learned in Reykjavik, Iceland, says Christian. That is where it recently sold its six FM stations to local owner Northern Lights. Far from their Michigan headquarters, the stations became "a time drain," although Christian feels that on the programming side, Saga "moved the bar significantly" in improving standards. It also convinced the Icelandic government to revoke the 10% culture tax on radio-stations.

ELSAS TO WFUV. Longtime WNEW New York jock Dennis Elsas joins crosstown triple-A WFUV as afternoon drive host. Elsas spent 25 years at WNEW, where his show blended rock with interviews, including his historic interview with John Lennon, which was featured on "The Beatles Anthology" and is part of the permanent collection of the Museum of Television and Radio. Elsas left WNEW earlier this year when it flipped to an all-talk format. He returns to the airwaves Aug. 14.

WEDDING BELLS. ABC Radio Networks' syndicated morning man Tom Joyner married fitness guru Donna Richardson July 29 during a sunset ceremony at Montego Bay, Jamaica. The ceremony featured music from Bootsy Collins and Gladys Knight, and, following the exchange of vows, former Gap Band vocalist Charlie Wilson debuted his new ballad, leading Joyner and Richardson down to the water's edge. The pair jumped in and swam out to an awaiting boat that brought the couple to their reception where the guests, all wearing white, were treated to Grammy-nominated artist Steve "Silk" Hurly and the O'Jays. The couple is honeymooning in Venice, Italy. Joyner's program airs in 106 markets in the U.S.

more sex."

Khan adds, "This is not going to work with every artist. And radio is not going to be inundated with pictures of naked artists in sexual situations. You still have to be smart marketers and do what is in the best interest of that particular artist."

But Wallace wonders if other artists may see it as a way to get attention. "We might even see this type of campaign eventually for a female artist. It's like, once you open the doors, it's hard to go back. Some labels and artists are willing to do anything to be successful right now."

Adult Contemporary

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No. 1					
1	2	2	23	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY 2 weeks at No. 1
2	1	1	28	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	3	4	14	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	3	19	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	5	5	48	AMAZED BNA 65957 †	LONESTAR
6	6	7	14	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
7	7	6	44	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
8	8	8	28	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
9	9	10	42	THAT'S THE WAY IT IS 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
10	11	9	33	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
11	12	12	11	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
12	13	13	69	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	10	11	19	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	16	16	10	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
15	14	14	24	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
16	17	17	41	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	19	20	66	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
18	18	18	67	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
19	15	15	15	I WANT YOU TO NEED ME 550 MUSIC ALBUM CUT/550-WORK †	CELINE DION
AIRPOWER					
20	20	21	7	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	22	17	I TRY EPIC ALBUM CUT †	MACY GRAY
22	22	23	8	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ
23	24	26	5	STOP 550 MUSIC ALBUM CUT/550-WORK †	JON SECADA
24	23	24	11	IF YOU BELIEVE REPRISE 16904	SASHA
25	NEW	1		BACK HERE HOLLYWOOD 164040 †	BBMAK

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	16	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 3 weeks at No. 1
2	2	2	36	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
3	4	4	16	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT/550-WORK †	NINE DAYS
4	3	3	18	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
5	5	5	25	HIGHER WIND-UP ALBUM CUT †	CREED
6	6	6	18	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
7	7	7	32	I TRY EPIC ALBUM CUT †	MACY GRAY
8	10	11	10	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
9	8	10	58	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
10	9	8	31	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
11	15	20	5	WONDERFUL CAPITOL ALBUM CUT †	EVERCLEAR
12	13	14	12	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
13	12	12	42	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
14	11	9	28	BREATHE WARNER BROS. 16884 †	FAITH HILL
15	14	13	22	I THINK GOD CAN EXPLAIN C2 ALBUM CUT †	SPLENDER
16	20	22	7	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
17	16	16	17	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
18	17	15	30	AMAZED BNA 65957 †	LONESTAR
AIRPOWER					
19	22	24	14	BACK HERE HOLLYWOOD 164040 †	BBMAK
20	21	21	11	SIMPLE KIND OF LIFE TRAUMA 490365/INTERSCOPE †	NO DOUBT
21	19	18	21	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
22	18	17	17	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
23	24	25	4	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
24	25	27	4	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
25	23	23	19	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. ©2000, Billboard/BDI Communications.

Radio

PROGRAMMING

Radio Listening Reaches 3-Year Low

Fairfield Study Says Adults Embraced Prerecorded Music, Internet

BY FRANK SAXE

NEW YORK—Americans are spending the least amount of time with radio in three years, as listening time has fallen 12% since 1999.

The research, completed by Lincoln, Neb.-based Fairfield Research, shows adults are spending 2.11 hours a day with radio, down from 2.39 in 1999 and 2.2 in 1998. The study also finds that online adults spend fewer minutes with radio than those without access to the Web.

The numbers are more pronounced than those from Arbitron, whose research found radio listening has dropped 2.3% in the past year.

Where did radio's listeners go?

Apparently to prerecorded music and the Internet. Fairfield research shows consumption of CDs, cassettes, and records rose 9% between '99 and '00. "That's no surprise, given the increase of Internet usage," says Randy Michaels, president of Clear Channel Radio.

The Internet's growth, while leveling off, continues to take a big bite out of TV viewing and of radio listening, according to Fairfield CEO Gary Gablehouse, who notes that while radio lost 12% of its listening base, TV use declined just 5% year-to-year.

The Internet came of age in 1999, with time spent by adults online skyrocketing 274% from '98 to '99. Fairfield reports online usage actually declined a bit in 2000—by just under 1%. Yet the average American adult uses the Internet for slightly more than one hour every day.

About 56% of adults, or 113.4 million,

have access to the Internet at home, thereby approaching the reach of cable TV. Fairfield found that at-home Web users have significant differences in their media consumption habits. Those with the Internet spent 111.89 minutes a day with the radio, compared with 148.86 from those without the Net.

Online radio listening was credited to computer usage, not radio consumption.

Fairfield also found that online users spent more time with prerecorded music, 57.13 minutes a day on average, compared with 53.48 for offline consumers.

"It's a fragmented world, and we're all declining, so you have to be concerned," says Emmis CEO Jeff Smulyan, who says that despite the Internet explosion, radio's localism will help it compete. "The ability to get close to people's lives is what I'll bet on."

Television and radio still account for 41% of the media that Americans consume each day, despite a 9% drop-off this year.

Others are downplaying the research altogether. "Big deal. We have one [year] up and one down; it's not definitive," says Infinity senior VP Bill Figenshue, who quips, "Let's spike the third year. We'll have a nationwide contest—Infinity will throw in the Britney Spears tickets."



SMULYAN



FIGENSHUE

Minutes Per Day Spent With...

MEDIA	NOT ONLINE	ONLINE
TV	153.47	106.08
Radio	148.86	111.89
Prerecorded Music	53.48	57.13
Newspaper	32.95	25.60
Online Usage	11.63	95.02
Prerecorded Video	32.23	30.10

Source: Fairfield Research. Based on a random sample of 1,000 U.S. adults. Plus or minus 3.1%.

Satellite Radio Service Near Mexican Border Protected

WASHINGTON, D.C.—The Federal Communications Commission and its counterparts in Mexico have reached an agreement that will protect satellite radio service near the Mexican border.

Under the agreement, officials in Mexico will not license any competing satellite services that would cause interference with Sirius Satellite Radio and XM Satellite Radio along the border.

Even though Sirius and XM will not be able to broadcast south of the border, the agreement allows them to use terrestrial repeaters in border areas to fill in their coverage. Those signals will be protected from Mexican interference under the agreement.

Meanwhile, XM has added 15 new members to its programming team. KHMV Houston PD Kurt Gilchrist will program the '70s channel. Rick Lambert will program XM's classic alternative channel. Lambert was director of programming for OnRadio.com in Los Angeles. Prior to that he was PD for KNDD Seattle.

Former KKSF San Francisco PD Blake Lawrence will oversee two of the dance channels, while WFYV Jacksonville, Fla., jock Charlie Logan joins to program a rock channel.

Renowned Dallas DJ Redbeard joins XM to program a classic rock channel. WLUP Chicago afternoon drive-time on-air personality Eddie

Webb will program XM's hard rock channel, and former WBFF-TV Baltimore children's show host Kenny Curtis will program one of XM's children's channels.

Also, WZTA Miami night jock Ward Cleaver joins as music director of XM's hard rock channel; former WNCI Columbus, Ohio, jock Josh Cunningham will be the music director of the '90s channel; and WXCD Chicago personality Sari Zalesin will be the music director for XM's classical channels.

Former WorldSpace senior director of programming Dan Turner joins as director of channel production. Gulf-Star national production director Matt Wolfe joins XM in the same capacity.

In non-music posts, WAXQ New York afternoon drive personality Mark Parenteau becomes XM's director of comedy programming, WCBS-AM New York news director Irina Lallemand joins as director of news, and WRKO Boston PD Kevin Straley is named director of talk.



Feel The Magic. Atlanta's R&B oldies station WAMJ (Magic 107.5) hosted its second annual Stone Soul Festival June 10 at the Lakewood Amphitheater. Performances included the S.O.S. Band, Con Funk Shun, and James Brown. Pictured, from left, are WAMJ station manager Frank Johnson, station GM Wayne Brown, DJ Don Alias, S.O.S. Band member Mary Davis, DJ Bob Mitchell, station promotions director Chrystal Stevens, and comedian George Wallace.

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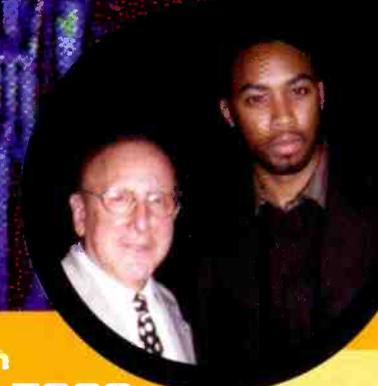
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(charges not valid without signature)

Top 40 Tracks™

T. WK	L. WK	2 WKS ON	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	3	16	BENT LAVA/ATLANTIC	MATCHBOX TWENTY
No. 1					
2	1	4	13	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
3	3	1	18	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
4	5	2	15	IT'S GONNA BE ME JIVE	'N SYNC
5	4	5	30	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
6	9	9	16	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
7	8	8	19	I WANNA KNOW JIVE	JOE
8	6	6	22	HIGHER WIND-UP	CREED
9	7	7	25	THERE YOU GO LAFACE/ARISTA	PINK
10	10	10	13	BACK HERE HOLLYWOOD	BBMAK
11	13	17	6	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
12	11	11	15	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
13	12	12	8	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
14	14	16	11	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
15	15	14	11	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
16	NEW	1	1	MUSIC MAVERICK/WARNER BROS.	MADONNA
17	20	25	4	WONDERFUL CAPITOL	EVERCLEAR
18	23	32	3	COME ON OVER (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
19	16	15	27	I TRY EPIC	MACY GRAY
20	24	33	3	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
21	22	23	7	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
22	25	26	4	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
23	38	—	2	LUCKY JIVE	BRITNEY SPEARS
24	21	20	12	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
25	17	18	21	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
26	18	13	14	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
27	26	21	23	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
28	30	31	6	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL
29	27	24	20	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
30	37	—	2	MOST GIRLS LAFACE/ARISTA	PINK
31	29	22	18	BROADWAY WARNER BROS.	GOO GOO DOLLS
32	31	28	6	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
33	34	38	3	FADED MCA	SOULDECISION FEATURING THRUST
34	NEW	1	1	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
35	28	36	8	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
36	19	19	17	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
37	35	34	16	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
38	33	27	19	CRASH AND BURN COLUMBIA	SAVAGE GARDEN
39	RE-ENTRY	2	2	SIMPLE KIND OF LIFE TRAUMA/INTERSCOPE	NO DOUBT
40	32	29	26	BREATHE WARNER BROS.	FAITH HILL

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. 248 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

SPRING ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 2000, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Sp '99	Su '99	Fa '99	W '00	Sp '00	Call	Format	Sp '99	Su '99	Fa '99	W '00	Sp '00
NEW YORK—(1)							SAN FRANCISCO—(4)						
WLTW	AC	5.4	6.1	5.7	6.4	6.4	KGO	N/T	6.7	6.2	6.0	6.9	7.1
WOHT	R&B	5.4	4.8	5.2	5.2	5.1	KCBS	N/T	4.2	4.4	4.3	4.9	4.4
WHTZ	top 40	4.6	4.7	5.1	4.5	4.8	KOIT-AM-FM	AC	4.2	4.1	4.5	4.1	4.2
WKTU	top 40/rhythm	4.5	4.3	3.8	4.0	4.6	KMEL	R&B	3.3	3.5	3.3	3.4	4.1
WCBS-FM	oldies	4.2	4.2	4.1	4.4	4.2	KSOL/KZOL	Spanish	2.0	2.1	2.5	2.9	3.7
WSKQ	Spanish	4.8	5.1	5.2	4.5	3.8	KYLD	top 40/rhythm	4.0	3.9	3.7	3.5	3.7
WRKS	R&B adult	3.3	3.3	4.0	3.1	3.7	KNBR	sports	2.9	4.0	3.0	2.5	3.6
WINS	N/T	3.7	3.6	3.3	3.8	3.5	KDFC-FM	classical	3.4	3.2	4.5	3.4	3.4
WBSL	R&B	3.6	3.6	3.5	3.1	3.4	KKSF	jazz	3.3	3.2	3.7	3.2	3.4
WXRK	modern	3.8	3.6	4.1	4.0	3.4	KFRG-AM-FM	oldies	3.8	3.4	2.8	3.6	3.0
WQCD	jazz	2.9	2.9	3.0	3.2	3.3	KISQ	R&B oldies	2.4	2.9	3.1	3.0	3.0
WABC	N/T	3.1	2.7	2.7	2.4	2.8	KBLX	R&B adult	2.8	2.9	3.3	2.8	2.8
WCBS-AM	N/T	3.0	3.1	2.9	2.9	2.7	KFOG/KFFG	triple-A	2.6	3.1	2.6	3.3	2.8
WOR	N/T	2.8	3.3	3.0	2.8	2.7	KZQZ	top 40	3.0	3.1	2.6	2.8	2.8
WAXQ	cls rock	2.0	2.0	2.1	2.4	2.6	KSFO	N/T	3.1	2.8	3.3	2.9	2.7
WPLJ	adult top 40	2.9	2.6	2.7	2.5	2.6	KITS	modern	2.9	2.6	2.5	2.4	2.5
WPAT-FM	Spanish	3.2	2.7	3.1	3.0	2.5	KSJO/KFJO/KXJO	album	2.4	2.4	2.1	2.1	2.5
WTJM	R&B oldies	2.6	2.6	2.7	2.9	2.5	KIOI	adult top 40	2.8	2.6	2.9	2.4	2.4
WFAN	sports	2.7	2.6	2.8	2.3	2.4	KLLC	adult top 40	2.9	2.9	2.4	2.4	2.4
WQXR	classical	2.5	2.7	2.6	2.3	2.4	KABL	adult std	2.2	2.4	1.9	1.7	2.0
WNEW	N/T	1.4	1.5	1.2	1.5	1.9	KYCY	country	1.4	1.2	1.9	1.9	1.7
WCAA	Spanish	1.5	1.7	1.8	2.1	1.8	KBRG	Spanish	1.7	1.5	2.0	2.1	1.3
WADO	Spanish	2.3	1.6	1.4	2.2	1.6	KSAN	cls rock	1.5	1.3	1.2	1.2	1.2
WFME	religious	0.6	0.7	0.7	0.8	1.0	KLOK	Spanish	1.2	1.2	1.3	0.8	1.1
LOS ANGELES—(2)							PHILADELPHIA—(5)						
KSCA	Spanish	6.2	6.0	6.8	6.1	5.9	KYW	N/T	5.9	6.8	6.3	6.6	6.4
KIIS/KAVS	top 40	4.7	4.8	5.1	5.6	5.1	WBEB	AC	7.0	5.7	6.8	6.6	6.1
KLVE	Spanish	5.9	5.9	4.9	5.1	5.0	WDAS-FM	R&B adult	5.5	5.5	5.4	6.5	5.7
KROQ	modern	3.7	4.0	3.9	4.3	4.5	WIOQ	top 40	4.6	4.2	5.2	4.6	5.4
KPWR	R&B	4.0	3.9	3.8	4.2	4.2	WUSL	R&B	4.6	5.0	5.4	5.4	5.3
KRTH	oldies	2.9	2.6	3.0	3.3	3.2	WYSP	album	6.0	5.8	6.6	4.7	5.3
KFI	N/T	3.3	3.5	3.2	3.5	3.1	WJIZ	jazz	5.4	4.4	4.3	4.7	4.8
KOST	AC	3.5	3.0	3.6	3.9	3.1	WUOL	oldies	4.4	3.8	4.2	3.5	4.2
KBUE/KBUA	Spanish	3.1	3.8	3.7	3.5	3.0	WXTU	country	3.5	3.2	3.5	3.7	4.0
KTWV	jazz	2.9	3.3	3.2	3.1	2.9	WMMR	album	3.4	3.4	2.9	3.2	3.8
KYSR	adult top 40	3.2	2.9	2.8	2.6	2.9	WLCE	adult top 40	2.7	2.5	2.8	3.3	3.4
KBIG	adult top 40	2.1	2.3	3.0	2.6	2.7	WMGK	cls rock	3.8	3.5	3.5	4.0	3.4
KABC	N/T	2.3	2.4	2.0	1.9	2.5	WPNR	adult std	4.0	4.1	4.6	3.4	3.3
KKBT	R&B	3.0	3.3	2.4	2.6	2.4	WIP	sports	3.0	2.5	2.8	3.1	3.2
KRCV/KRCV	Spanish	0.7	0.9	0.9	1.2	2.4	WPLY	modern	3.1	3.5	3.4	3.0	3.1
KCBS-FM	cls rock	2.5	2.5	2.3	2.0	2.3	WPHI	R&B	3.0	2.6	2.6	2.7	3.0
KCMG	R&B oldies	2.5	2.4	2.5	2.3	2.3	WWDB-FM	N/T	3.3	3.6	4.1	3.4	2.9
KLAX	Spanish	3.0	2.8	2.1	2.5	2.3	WEJM	R&B oldies	2.2	3.8	3.5	2.3	2.2
KLOS	album	2.4	2.1	2.3	2.2	2.3	WPHT	N/T	1.1	1.7	0.8	2.3	2.0
KLAC	adult std	1.7	1.6	1.7	2.0	2.2	WDAS-AM	religious	1.3	1.4	1.2	1.5	1.4
KLXK	N/T	2.2	2.2	2.1	1.9	2.1	WPST	top 40	1.4	1.8	1.6	1.5	1.4
KNX	N/T	2.0	2.4	2.3	2.3	2.1	WHAT	N/T	1.0	1.0	1.3	1.2	1.0
KZLA	country	2.2	2.1	2.1	2.0	2.1	DALLAS—(6)						
KFWB	N/T	1.9	1.7	1.9	2.1	1.8	KKDA-FM	R&B	7.6	7.2	6.1	6.6	7.2
KJLH	R&B adult	1.2	1.6	1.4	1.6	1.8	KHKS	top 40	6.6	7.0	7.1	5.8	6.3
KTNQ	Spanish	1.9	1.3	1.4	1.4	1.8	KSCS	country	5.0	4.7	3.9	5.0	5.3
KSSE	Spanish	1.8	2.4	1.9	1.5	1.7	KPLX	country	3.3	4.0	4.8	4.6	5.2
KMZZ	classical	2.0	1.4	1.7	1.4	1.3	WBAP	N/T	4.8	4.6	5.1	4.8	4.2
KHJ	Spanish	1.4	1.6	1.5	1.3	1.2	KOAI	jazz	2.9	3.4	2.9	2.9	4.1
CHICAGO—(3)							DETROIT—(7)						
WGCI-FM	R&B	6.7	6.2	6.8	7.5	6.4	KZPS	cls rock	4.0	3.7	3.9	4.0	4.0
WGN	N/T	6.7	6.4	6.1	6.4	6.2	KWIL	AC	4.4	4.3	4.3	4.3	3.8
WBBM-FM	top 40/rhythm	5.3	4.8	4.9	5.3	6.0	KEGL	album	4.7	4.9	5.4	4.0	3.7
WUSH	country	3.4	4.0	3.8	2.9	4.3	KRLD	N/T	3.7	3.4	3.7	3.7	3.6
WLS	N/T	4.6	4.7	4.4	4.5	4.2	KDMX	adult top 40	3.5	3.6	3.2	3.5	3.3
WBBM-AM	N/T	3.2	3.7	3.4	3.6	3.7	KRBV	top 40/rhythm	2.3	2.5	2.4	2.9	3.3
WVAZ	R&B adult	4.2	4.2	3.5	3.8	3.7	KDGE	modern	2.5	2.8	2.2	2.9	3.1
WHUA	jazz	4.4	4.3	4.0	4.0	3.6	KLUV-FM	oldies	3.6	3.5	3.3	2.0	3.1
WKQX	modern	4.0	3.2	3.4	3.4	3.4	KTCK/KTBK	sports	2.9	2.1	2.8	3.4	3.1
WTMX	adult top 40	3.4	3.7	3.6	3.6	3.3	KMEO	AC	2.5	2.2	2.2	2.7	2.4
WJMK	oldies	2.8	3.1	3.1	3.3	3.1	KLTY/KPXi	religious	3.5	3.6	3.0	3.5	2.2
WLEY	Spanish	2.4	2.7	3.1	2.5	3.0	WRR	classical	2.5	2.5	2.4	2.8	2.2
WLIT	AC	3.9	3.2	3.1	3.0	3.0	KRNB	R&B adult	1.1	0.7	1.5	2.2	2.1

Wheatus' lead vocalist/guitarist, Brendan B. Brown, has been a hard-core Iron Maiden fan since he was a teenager. So there was no question that the outcast, lovesick teen he sings about in "Teenage Dirtbag," No. 14 on this issue's Modern Rock Tracks chart, would love the band too.

"When I was 13 or 14 and really started getting into the guitar, Iron Maiden, AC/DC, and Metallica were who I listened to," Brown says. "Of course I had to memorize their songs and play them over and over again and rewind the tape."

The sought-after girl in "Dirtbag" (which is featured in the film "Loser") ends up liking Iron Maiden and her young suitor: "I always thought it

would be nice to have a story like that go down out there," Brown says. "In a sense it's autobiographical, but none of us wound up getting the girl in the end. So I guess that's the inspiration—the



hope that that happens to someone someday."

Before Brown had all of the song lyrics completed, he says, "the chorus melody and the 'oh yeah' part were already in there, and I couldn't

really forget them. There was something that was sad and something really sweet and nice about it. It's one of those once-in-a-lifetime melodies that works for every reason."

The blended musical styles in the track are a result of the production on the group's eponymous debut album on Columbia. "One of the reasons we decided to produce ourselves was we wanted to take specific things from different genres and put them into each song," says Brown. "The beat from 'Dirtbag' is sort of a hip-hop thing, but the guitars are definitely heavy metal. When you're a small band and nothing's going on for you, you can't explain to somebody bigger than you are what you want to do. They just won't care."

Labels Cool To Emmis Plan To Keep Station Country In Los Angeles

BY PHYLLIS STARK

NASHVILLE—Put your money where your mouth is, is what the new owners of Los Angeles' only country station are telling the Music Row.

At a July 27 meeting in Nashville between label representatives and Emmis Broadcasting executives to discuss Emmis' plans for its soon-to-be-acquired KZLA, Emmis executives asked each label to commit \$250,000 for advertising campaigns that would tie in artists and retail with the station, according to

label reps present. Labels would receive spots as well as promotional mentions. Labels were asked to get back to Emmis reps with a decision by Aug. 15.



CUMMINGS

Emmis group programmer Rick Cummings says he was "cautiously optimistic about the meeting" and stressed that Emmis will be "very flexible about this partnership... We didn't feel like this was a case where we came in and said, 'Give us your money or we're out.'" If Emmis decides to keep KZLA country, a decision that will be made fairly quickly, it will be targeted younger, Cummings says. "If this format is going to work in Southern California, it has to have younger [demo] appeal and some sex appeal. You can't have an average age in the mid-40s."

Label reps seem wary of the proposal. One label VP of promotion thinks Emmis is "asking for an awful lot of [financial] support with absolutely no way to guarantee a return on our investment. There is not a whole lot of economic sensibility in their proposal. The units we would have to sell in that market just to break even are staggering."



Another label executive says, "There was no explanation of what this huge dollar investment would go toward... What are we buying? Do we want to lose the No. 2 market? Hell, no. Are we going to set this kind of precedent where major-market stations request impossibly unrecoupable 'marketing-partner dollars' to keep them country? Hell, no! At the end of the day, Emmis has to do business, but not at the expense of the Nashville record community."

Also at the meeting were Emmis president/CEO Jeff Smulyan, VP/L.A. market manager Val Maki, and KZLA PD R.J. Curtis. Country radio consultant Jaye Albright was also in attendance.

Billboard®

AUGUST 12, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	15	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
2	2	1	17	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
3	3	3	28	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	5	5	7	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
5	4	4	16	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
6	6	7	15	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
7	7	6	17	GODLESS NO PLEASANTRIES	U.P.O. EPIC
8	9	11	8	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
9	10	10	11	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
10	8	8	17	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
11	12	12	9	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
12	11	9	11	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
13	14	17	5	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
14	13	13	7	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
15	15	18	13	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	18	30	3	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
17	16	14	49	HIGHER HUMAN CLAY	CREED WIND-UP †
18	19	22	5	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
19	17	19	7	LIGHT YEARS BINAURAL	PEARL JAM EPIC
20	21	23	6	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
21	23	25	7	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †
22	24	27	5	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
23	20	15	12	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD
24	22	21	10	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
25	28	32	5	PROMISE HORRORSCOPE	EVE 6 RCA †
26	25	34	3	SCUM OF THE EARTH "MISSION: IMPOSSIBLE 2" SOUNDTRACK	ROB ZOMBIE HOLLYWOOD
27	26	26	6	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/IDJMG †
28	32	40	3	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
29	31	37	3	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
30	27	24	26	MAKE ME BAD ISSUES	KORN IMMORTAL/EPIC †
31	29	28	9	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
32	NEW ▶	1		BREATHE THE STATE	NICKELBACK ROADRUNNER †
33	30	33	9	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
34	33	29	24	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
35	36	—	2	TEN YEARS GONE JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	JIMMY PAGE & THE BLACK CROWES MUSICMAKER.COM/TVT
36	38	—	2	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
37	40	—	2	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
38	34	38	23	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
39	39	—	2	LITTLE SCENE ISLE OF Q	ISLE OF Q UNIVERSAL †
40	NEW ▶	1		TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Former BET Staffers Head Up NUE Television Network

BET GETS SOME COMPETITION: As BET celebrates its 20th anniversary this year, a new African-American-oriented music/entertainment TV network called New Urban Entertainment (NUE) Television is aiming to give BET some competition, with **Quincy Jones** as a key founder/investor in the new network (*Billboard Bulletin*, July 31).

Based in Washington, D.C., NUE will also be headed by many former BET staffers, including former BET VP of entertainment development and special projects **Cindy Mahmoud**, former BET music director **Paul Porter**, and former BET senior producer **Jon Marc Sandifer**. Sources say that

titles for the staffers are still being worked out but that they are expected to have similar roles to what they had at BET.

NUE is available on select satellite TV systems, but sources say that by the third week in August the network will be on cable systems in Washington, D.C.; Baltimore; parts of Louisiana; and Detroit. By January 2001, NUE is expected to be in about 14 million U.S. households. BET is currently available in more than 50 million households, according to BET.

So how will NUE be different from BET? "We're targeting a younger audience," says an NUE insider. "And we won't have so many commercials in our programming."

Executives at NUE and parent company Space Age Television were unavailable for comment. Sources say that staffers were asked to keep quiet about the network until it's ready to make a big splash with its official cable launch this month. But we were able to uncover exclusive information about NUE.

In addition to its regular music video programming, NUE's original programming plans will include a show called "Inside Hollywood" to be hosted by music video director **Bille Woodruff**, whose background includes a stint working at BET several years ago. Another entertainment show on the network will be hosted by Sister 2 Sister editor **Jamie Foster-Brown**.

Record companies can send their videos to NUE at 2030 M Street NW, Washington, D.C. 20036.

THIS & THAT: The VH1/Vogue Fashion Awards have added a new music-related category this year: most stylish band. Nominees in that category are **Destiny's Child**, **No Doubt**, **Red Hot Chili Peppers**, **Sugar Ray**, and **TLC**.

This year's nominees for most fashionable female artist are **Toni**

Braxton, **Macy Gray**, **Faith Hill**, **Janet Jackson**, and **Jennifer Lopez**. Most fashionable male artist nominees are **Beck**, **Enrique Iglesias**, **Jon Bon Jovi**, **Ricky Martin**, and **Sting**. Nominees for most stylish video and visionary video will be decided by online voting at VH1.com. VH1 will televise the show live Oct. 20 from the Theater at New York's Madison Square Garden.

Production company Anonymous has added directors **Mark Romanek** and **Andrea Giacobbe** to its roster. Romanek was previously with Satellite Films, and Giacobbe was previously with Propaganda Films.

MTV has partnered with Virgin Megastore in the U.S. to prominently display CDs of artists featured on major MTV programs and events, such as the MTV Video Music Awards, "All Access Week," and "Spankin' New Music Week." In the yearlong deal, MTV is supporting the displays with on-air mentions, contests, and marketing.

Video pool Muzak Video has turned over its music video programming to Seattle-based company ScreenPlay. All videos should be sent to ScreenPlay, 1630 15th Avenue NW, Seattle, Wash. 98119. ScreenPlay's music video programming will be overseen by director of programming/acquisitions **Max Leinwand**.

Melanie Winns has rejoined independent video promotion company R'N'R Freelance. She was previously Atlantic Records coordinator of music video promotion and media development.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on Miami-based hip-hop show "Video Mix."

TV affiliates: A&T Cable in the Florida regions of Key West, Miami, northern Dade County, and southern Broward County.

Time slot: 7-9 p.m. Thursdays.
Key staffers: **Jesse Coleman**, executive producer; **Danny Campodonico**, executive producer; **Lesly Mars**, associate producer; **Ladie Most Dangerous**, host; **DJ Domination**, air personality.

E-mail address: videomixon-line@hotmail.com.

Following are five videos from the episode that aired July 28:

Zoe Pound, "Is It True" (Most Wanted).

Jovishes, "Get Buck" (Bonafide/Ground Level).

Dr. Dre Featuring Snoop Dogg, "The Next Episode" (Aftermath/Interscope).

Trini, "Simple Conversation" (Fanatic).

Picalo, "T-Shirt" (Infested).

THE EYE



by Carla Hay

FOR WEEK ENDING JULY 31, 2000

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Lucy Pearl, Dance Tonight
- DMX Feat. Sisoq, What You Want
- Toni Braxton, Just Be A Man About It
- Next, Wife Imagine That
- Joe, Treat Her Like A Lady
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Da Brat Feat. Tyrese, What'chu Like
- Destiny's Child, Jumpin', Jumpin'
- Three 6 Mafia, Sippin' On Da Syrup
- Common, The Light
- Ruff Endz, No More
- Avant, Separated
- Kelly Price, As We Lay
- Tony Touch, I Wonder Why
- Nelly, (Hot S**t) Country Grammar
- Lil' Bow Wow, Bounce With Me
- Carl Thomas, Summer Rain
- Mya, Case Of The Ex
- Janet, Doesn't Really Matter
- Ideal Feat. Lil' Mo, Whatever
- Lil' Kim, No Matter What They Say
- Busta Rhymes, Fire
- Jagged Edge, Let's Get Married
- Sammie, Crazy Things I Do
- Nelly, (Hot S**t) Country Grammar
- Major Figgas, Yeah That's Us
- Mystikal, Shake Ya Ass
- Donell Jones, Where I Wanna Be
- Big Tymers, #1 Stunna
- 40 Timbaland And Magoo, We At It Again
- Eve & Jadakiss, Got It All
- Mya Feat. Jadakiss, Best Of Me
- Lil' Jon, I Like Dem Girls
- Shyne, Bad Boyz
- Big Pun, 100%
- Kelis, Get Along With You
- 47 Mack 10, From The Streetz
- Do Or Die, Can U Make It Hot
- One Nation Crew, Nobody
- Macy Gray, Why Didn't You Call Me

NEW ONS

- Jay-Z, Hey Papi
Kandi, Don't Think I'm Not
Proflye, Liar
Changing Faces, That Other Woman
C-40, Nah Nah Nah
Mo Thugs F/Lazyie Bone, This Ain't Livin'



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Jo Dee Messina, That's The Way
- Reba McEntire, I'll Be
- Billy Gilman, One Voice
- Shedaisy, I Will... But
- Keith Urban, Your Everything
- LeAnn Rimes, I Need You
- Lee Ann Womack, I Hope You Dance
- Terri Clark, A Little Gasoline
- Rascal Flatts, Prayin' For Daylight
- Eric Heatherly, Flowers On The Wall
- Darryl Worley, When You Need My Love
- Sons Of The Desert, Everybody's Gotta...
- Lonestar, What About Now
- Joe Diffie, It's Always Somethin'
- Garth Brooks, When You Come Back...
- Vince Gill, Feels Like Love *
- Ricky Van Shelton, Call Me Crazy *
- Billy Ray Cyrus, You Won't Be Lonely Now *
- Travis Tritt, Best Of Intentions *
- Kenny Rogers, He Will, She Knows *
- Lisa Anigelle, A Woman Gets Lonely *
- John Rich, I Pray For You *
- Patty Loveless, That's The Kind... *
- Phil Vassar, Just Another Day In Paradise *
- Craig Morgan, Paradise *
- Warren Brothers/Sara Evans, That's The Beat...
- Tammy Cochran, If You Can
- Daryle Singletary, I Knew I Loved You
- Faith Hill, The Way You Love Me
- Toby Keith, Country Comes To Town
- Gary Allan, Lovin' You Against My Will
- The Kinleys, She Ain't The Girl For You
- Chuck Wagon & The Wheels, Beauty's In The...
- Chely Wright, She Went Out For Cigarettes
- Phil Vassar, Just Another Day In Paradise *
- Marty Raybon, Searching For The Missing Peace
- Jamie O'Neal, There Is No Arizona
- Allison Moorer, Send Down An Angel
- Nickel Creek, Reasons Why
- Dixie Chicks, Goodbye Earl

NEW ONS

- Anita Cochran, You With Me
Bill Engvall, Now That's Awesome
Chris LeDoux, Silence On The Line
Loretta Lynn, Country In My Genes
Sara Evans, Born To Fly



Continuous programming
1515 Broadway, NY, NY 10036

- Nelly, (Hot S**t) Country Grammar
- Papa Roach, Last Resort
- Eminem, The Real Slim Shady
- Janet, Doesn't Really Matter
- 98 Degrees, Give Me Just One Night
- DMX Feat. Sisoq, What You Want
- P.O.D., Rock The Party (Off The Hook)
- Britney Spears, Lucky
- Red Hot Chili Peppers, Californication
- Rascal Flatts, Kryptonite
- Jay-Z Feat. UGK, Big Pimpin'
- Busta Rhymes, Fire
- Dr. Dre Feat. Snoop D, The Next Episode
- Korn, Somebody Someone
- Incubus, Stellar
- Everclear, Wonderful
- Vince Gill, Feels Like Love *
- Destiny's Child, Jumpin', Jumpin'
- Nine Days, Absolutely (Story Of A Girl)
- 'N Sync, It's Gonna Be Me
- Deftones, Change
- Da Brat Feat. Tyrese, What'chu Like
- Matchbox Twenty, Bent
- Wyclef Jean, It Doesn't Matter
- Kittie, Charlotte
- Wyclef Jean, With Arms Wide Open
- Big Tymers, #1 Stunna
- No Doubt, Simple Kind Of Life
- Jessica Simpson, I Think I'm In Love...
- SR-71, Right Now
- Backstreet Boys, The One
- Wheatux, Teenage Dirtbag
- Eve 6, Promise
- Common, The Light
- Ruff Endz, No More
- Macy Gray, Why Didn't You Call Me
- Mandy Moore, I Wanna Be With You
- Hanson, If Only
- Kina, Girl From The Gutter
- Disturbed, Stupify
- BBMak, Back Here
- Elwood, Sundown
- Uncle Kracker, Yeah, Yeah, Yeah
- Lucy Pearl, Dance Tonight
- Nickelback, Leader Of Men
- Kottonmouth Kings, Peace Not Greed
- Ben Harper & The Innocents, Steal My Kisses
- Black Rob, Espectro
- A Perfect Circle, Judith
- LL Cool J, Imagine That
- 50 Juvenile, I Got That Fire

NEW ONS

- Foo Fighters, Next Year
Third Eye Blind, Deep Inside Of You
Baha Men, Who Let The Dogs Out
Samantha Mumba, Gotta Tell You



Continuous programming
1515 Broadway, NY, NY 10036

- Nine Days, Absolutely (Story Of A Girl)
- Creed, Higher
- Red Hot Chili Peppers, Otherside
- Matchbox Twenty, Bent
- Sting Feat. Cheb Mami, Desert Rose
- Macy Gray, Why Didn't You Call Me
- Vertical Horizon, You're A God
- Bon Jovi, It's My Life
- Faith Hill, The Way You Love Me
- Janet, Doesn't Really Matter
- Doors Down, Kryptonite
- Toni Braxton, He Wasn't Man Enough
- Red Hot Chili Peppers, Californication
- Creed, With Arms Wide Open
- No Doubt, Simple Kind Of Life
- Don Henley, Taking You Home
- Brian Setzer Orchestra, Gettin' In The Mood
- Metallica, I Disappear
- Stone Temple Pilots, Sour Girl
- Foo Fighters, Breakout
- B.B. King & Eric Clapton, Riding With...
- Everclear, Wonderful
- Vertical Horizon, Everything You Want
- Moby, Porcelain
- Lara Fabian, I Will Love Again
- Whitney Houston & Enrique Iglesias, Could I...
- Madonna, Beautiful Stranger
- Goo Goo Dolls, Broadway
- Meat Loaf, Bat Out Of Hell
- Joe, I Wanna Know
- Kina, Girl From The Gutter
- Sinead O'Connor, No Man's Woman
- Macy Gray, I Try
- Christina Aguilera, What A Girl Wants
- Jennifer Lopez, If You Had My Love
- Whitney Houston & Enrique Iglesias, Steal My Kisses
- Goo Goo Dolls, Iris
- Lenny Kravitz, Fly Away
- Smash Mouth, Then The Morning Comes
- Lenny Kravitz, American Woman
- Foo Fighters, Learn To Fly
- Metallica, Enter Sandman
- Michael Jackson & Janet Jackson, Scream
- Alanis Morissette, You Oughta Know
- Celine Dion, My Heart Will Go On
- Steve Earle, Transcendental Blues
- Ricky Martin, Livin' La Vida Loca
- Santana Feat. Everlast, Put Your Lights On
- 49 Norcheba, Rome Wasn't Built In A Day
- 50 Juvenile, I Got That Fire

NEW ONS

- Third Eye Blind, Deep Inside Of You
Boyz II Men, Pass You By

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 12, 2000.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOXTOPS

- Lil Bow Wow Feat. Xscape, Bounce With Me
Nelly, (Hot S**t) Country Grammar
Destiny's Child, Jumpin', Jumpin'
Next, Wife
Pink, Most Girls
Janet, Doesn't Really Matter
Papa Roach, Last Resort
Britney Spears, Lucky
DMX Feat. Sisoq, What You Want
Creed, With Arms Wide Open
Bloodhound Gang, Mope
Wyclef Jean, It Doesn't Matter
'N Sync, It's Gonna Be Me
Lil' Kim, No Matter What They Say
Jessica Simpson, I Think I'm In Love With You
Juvenile, I Got That Fire
Toni Braxton, Just Be A Man About It
Sammie, Crazy Things I Do
Eminem, The Real Slim Shady
SoulDecision, Faded
Britney Spears, Oops!...I Did It Again
Mary J. Blige, Your Child
Mya, Case Of The Ex (Whatcha Gonna Do)
Sisqo, Thong Song Remix
Deftones, Change (In The House Of Flies)
Joe, Treat Her Like A Lady

NEW

- 1 NC F/Kirk Franklin, Nobody
3LW, No More
Baha Men, Who Let The Dogs Out
Big Tymers, #1 Stunna
Cleopatra, U Got It
Christina Aguilera, Come On Over (All I Want Is You)
De La Soul Feat. Redman, Ooh.
Field Mob, Project Dreamz
Madonna, Music
Precious, Say It Again
Primer 55, Loose
Ruff Ryders, WW III



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Madonna, Music
Nelly, (Hot S**t) Country Grammar
Lil Bow Wow Feat. Xscape, Bounce With Me
BT, Never Gonna Come Back Down
De La Soul Feat. Redman, Ooh.



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Templar, Here We Go (NEW)
98 Degrees, Give Me Just One Night (Una Noche) (NEW)
The Dandy Warhols, Godless (NEW)
Jurassic 5, Quality Control (NEW)
Eve 6, Promise (NEW)
Madonna, Music
Eminem, The Way I Am
'N Sync, It's Gonna Be Me
Rascalz, Top Of The World
3 Doors Down, Kryptonite
The Tragically Hip, My Music
Metallica, I Disappear
Our Lady Peace, Thief
Matthew Good Band, Strange Days
Red Hot Chili Peppers, Californication
Matchbox Twenty, Bent
Choclair, Rubbin'
Stone Temple Pilots, Sour Girl
Joe, I Wanna Know
Everclear, Wonderful



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- La Ley, Fuera De Mi
Bloodhound Gang, The Bad Touch
M2M, Mirror Mirror
Plastilina Mosh, Human Disco Ball
Christina Aguilera, I Turn To You
Bon Jovi, It's My Life
Kabah, Antro
No Doubt, Simple Kind Of Life
The Corrs, Breathless
Mandy Moore, Candy
Britney Spears, Oops!...I Did It Again
Blink-182, Adam's Song
Five, We Will Rock You
Matchbox Twenty, Bent
Whitney Houston & Enrique Iglesias, Could I Have...
Paulina Rubio, Lo Hare Por Ti
Toni Braxton, He Wasn't Man Enough
Limp Bizkit, Take A Look Around
Belle Perez, Hello World



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Janet, Doesn't Really Matter
Cam'ron, What Means The World To You
Beanie Man Feat. Mya, Girls Dem Sugar
Dr. Dre Feat. Snoop Dogg, The Next Episode
Avant, Separated (Remix)
Doug E. Fresh, Come Again
No Question, I Don't Care
Amil, Fo Da Fam
Pink, Most Girls
Common, The Light
LL Cool J, Imagine That
Wyclef Jean, It Doesn't Matter
Livin', Girlfriend
DMX Feat. Sisoq, What You Want
Dead Prez, They Schools



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- B.B. King & Eric Clapton, Riding With The King
Duran Duran, Someone Else Not Me
Red Hot Chili Peppers, Californication
Everclear, Wonderful
Kid Rock, American Bad Ass
No Doubt, Simple Kind Of Life
Macy Gray, Why Didn't You Call Me
The Urge, Too Much Stereo
R. Kelly, Bad Man
AC/DC, Satellite Blues
Toni Braxton, He Wasn't Man Enough
Lit, Over My Head
Bon Jovi, It's My Life
Christina Aguilera, I Turn To You
Janet, Doesn't Really Matter
Leona Naess, Charm Attack
Our Lady Peace, Thief
Dixie Chicks, Goodbye Earl
Foo Fighters, Breakout
Hoku, How Do I Feel



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Britney Spears, Lucky
Destiny's Child, Jumpin', Jumpin'
Janet, Doesn't Really Matter
Vitamin C, Graduation (Friends Forever)
'N Sync, It's Gonna Be Me
Wheatux, Teenage Dirtbag
Nelly, (Hot S**t) Country Grammar
Sammie, Crazy Things I Do
Jessica Simpson, I Think I'm In Love With You
Eminem, The Real Slim Shady
Lil Bow Wow Feat. Xscape, Bounce With Me
Joe, I Wanna Know
Santana Feat. Everlast, Put Your Lights On
Sisqo, Thong Song
Pink, Most Girls

CALENDAR

AUGUST

Aug. 7, **10th Anniversary Team Challenge**, presented by the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research, Ridge-wood Country Club, Paramus, N.J. 212-757-1236.

Aug. 8, **Fourth Anniversary Songwriters In The Round**, Cafe Nostalgia, Miami Beach. 954-929-0982.

Aug. 9, **3rd Annual Atlantis Golf Tournament**, City Club of Marietta, Atlanta. 770-499-8600.

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, **David Cassidy/KidsCharities.Org Day At The Races**, Saratoga Race Course, Saratoga Springs, N.Y. 518-581-7610.

Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13, **The Indie Music Forum**, the Trocadero, Philadelphia. 215-627-1308.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB America's Radio And Television Conference For Latin America**, Loews Miami Beach, Miami Beach. 202-429-3191.

Aug. 16-18, **Billboard/BET R&B/Hip-Hop Conference**, New York Hilton, New York. 646-654-4660.

Aug. 17-19, **Bandwidth Conference And Shindig**, North Beach district theater, San Francisco. 415-242-0648.

Aug. 18, **Fash Bash 2000**, Chicago Theater, Chicago. 310-407-0120.

Aug. 18-19, **Country Radio Seminar Southwest**, Airport Hilton and Convention Cen-

ter, San Antonio. 615-327-4487.

Aug. 18-19, **Music And Entertainment Media Online Conference**, ABC Radio Centre, Sydney. 02-9557-7766.

Aug. 19, **Australian Online Music Awards**, the Basement Club, Sydney. 02-9557-7766.

Aug. 22, **Get A Gig In The Music Biz**, sponsored by the Los Angeles Music Network and Success Staffing, Hollywood Roosevelt Hotel, Los Angeles. 818-769-6095.

SEPTEMBER

Sept. 5-10, **Sixth Annual College Urban Music Fest**, Atlanta University Center and Georgia State University, Atlanta. 770-908-6102.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 11, **Canadian Country Music Assn. Awards**, Skyreach Centre, Edmonton, Alberta, Canada. 615-269-7071, ext. 144.

Sept. 13, **Latin Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Sept. 13-15, **National Assn. Of Recording Merchandisers Fall Conference**, Coronado Island Marriott Resort, Coronado, Calif. 856-596-2221, ext. 25.

Sept. 15-16, **The Great Midwest Guitar Show**, Sheldon Concert Hall, St. Louis. 314-533-9900.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 19, **2000 Global Entertainment, Media And Communications Summit: Realizing The Value Of Convergence**, presented by PricewaterhouseCoopers, Marriott Marquis, New York. 212-259-2413.

Sept. 20-23, **NAB Radio Show**, Moscone Convention Center, San Francisco. 800-342-2460.

Sept. 23, **Rhythm & Beats: How To Make It In R&B And Hip-Hop Music**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Brooklyn

Museum of Art, New York. 212-245-5440, ext. 370.

OCTOBER

Oct. 5-6, **IRMA 2000—12th Annual Technology And Manufacturing Conference**, Scottsdale, Ariz. 609-279-1700.

Oct. 5-7, **Billboard/Airplay Monitor Radio Seminar And Awards**, New York Hilton, New York. 646-654-4660.

Oct. 5-7, **Internet/Music/2000 Conference**, Fair Lakes Hyatt, Fairfax, Va. 909-986-7502.

Oct. 9, **Bill Boyd Celebrity Golf Classic**, presented by the Academy of Country Music, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 13-20, **International Children's Film Festival**, Media City Center, Burbank, Calif. 310-440-0184.

Oct. 16-19, **IBMA Trade Show**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 16-22, **IBMA World Of Bluegrass Week**, the Galt House, Louisville, Ky. 270-684-

9025.

Oct. 17, **British Music Industry Trust's Award**, Grosvenor House Hotel, London. 44-207-851-4000.

Oct. 19, **International Bluegrass Music Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 19, **The Spirit Of Life Awards**, presented by the Music and Entertainment Industry for City of Hope, Barker Hangar, Santa Monica Airport, Santa Monica, Calif. 213-202-5735, ext. 6540.

Oct. 20, **Third Annual Vocal Group Hall Of Fame & Museum Induction**, Vocal Group Hall of Fame & Museum, Sharon, Pa. 310-860-9170.

Oct. 20-22, **Bluegrass Fan Fest**, the Galt House, Louisville, Ky. 270-684-9025.

Oct. 23-30, **SGA Week**, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

Oct. 30, **Aggie Awards**, presented by the Songwriters Guild of America, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

Oct. 30, **SGA West Coast Membership Meeting**, Wyndam Bel Age Hotel, Los Angeles. 323-462-1108.

NOVEMBER

Nov. 8-10, **Billboard Music Video Conference & Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

DECEMBER

Dec. 5, **Recording Academy New York Heroes Award**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, Hotel Roosevelt, New York. 212-245-5440.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, Chanson Montgomery, to **Tracy** and **Ken Block**, June 12 in Gainesville, Fla. Father is the lead singer of Sister Hazel.

Girl, McKenna Anne Faulk, to **Vicki Greenleaf** and **Bruce Faulk**, July 8 in Los Angeles. Mother is proprietor of the publicity firm Greenleaf & Associates. Father is an independent TV and animation producer.

Boy, Jesse Robert Hammond, to **Merle Wise** and **John Hammond**, July 12 in New Orleans. Father is director of marketing for CMJ Network.

Boy, Luke, to **Lorie** and **John Lytle**, July 27 in Nashville. Mother is VP of publicity at Virgin Records Nashville. Father is president of Lytle Management Group.

Twin boys, Sean Philip and Jack Philip, to **Kristin** and **Philip McConnell**, July 27 in Richmond, Va. Father is VP of merchandising for Fresh Picks Inc.

MARRIAGES

Deanna Kingsbury to **Andy Levine**, June 3 in Atlanta. Groom is a partner for the management firm Sixth Man Inc.

Deb Swanson to **Pat Surnegie**, July 15 in Hawaii. Bride is a senior account executive for Universal Music and Video Distribution. Groom is VP of West Coast promotion for Mercury Nashville.

DEATHS

Sol S. Weiss, 84, after a long illness, June 10 in San Rafael, Calif. Weiss was a founder of Fantasy Records in 1949 with his brother Max and Dave Brubeck. He was a producer

and recording engineer for such artists as Gerry Mulligan, Bola Sete, Lenny Bruce, and Allen Ginsberg. Weiss engineered Vince Guaraldi's jazz recording of "Cast Your Fate To The Wind," which went to No. 22 on Billboard's Hot 100 singles chart in 1963, and Guaraldi's "A Charlie Brown Christmas" TV soundtrack album. He is survived by three brothers, a sister, three sons, a daughter, and four grandchildren.

Anthony "Tony" Galgano, 87, of complications due to colo-rectal cancer, June 13 in Chicago. A native of Chicago who worked for six decades in the music industry, Galgano was considered a pioneer in one-stop distribution. He started Galgano Distributing, now known as Galgano Records Inc., in his mother's basement, eventually operating at a block-long warehouse, which he designed himself. In addition to recordings, Galgano

sold stereo equipment and accessories. His son, John, and grandson, James, now operate the business. Galgano is also survived by two daughters.

Alton William McLean, Jr., 58, of a heart attack, July 15 in Nashville. McLean, known as Billy Mack, worked in record promotion and artist management. He began his career in radio at WKLM Wilmington, N.C., and WHSL Greensboro, N.C. He next worked at several record companies, including RCA, Mercury, Curb, ABC, and MCA, and for several independent labels, including Syndrome, Sissapa, Avion, AMC, and RioStar. He managed the Judds and worked in a promotion or management capacity with such artists as Elvis Presley, John Denver, Tom Petty, and David Bowie. McLean is survived by his wife, a son, two daughters, his mother, a brother, and three grandchildren.

GOOD WORKS

PUTT, PUTT: Galaxie Records presents the third annual Atlantis Golf Tournament Wednesday (9) at the City Club of Marietta in Atlanta. Industry executives will participate in a variety of golf contests. The American Assn. of Adapted Sports Programs will receive a portion of the proceeds. Contact: **Tara Murphy** at 404-577-8686.

RACE FOR KIDS: On Aug. 12, the **David Cassidy/KidsCharities.Org Day at the Races** will take place at the Saratoga Race Course in Saratoga Springs, N.Y. The event benefits the Albany Medical Center Children's Cancer Program, the Yale University School of Pediatric Medicine, the Belmont Child Care Assn., the Northeast Parent & Child Society, and the **Sarah Ferguson** charity Chances for Children. Contact: **Debbie Avellino** at 518-581-7610.

ON THE CATWALK: **Queen Latifah** will host "Fash Bash 2000" Aug. 18 at the Chicago Theater. The event, sponsored by Marshall Field's, benefits the Art Institute of Chicago and will feature an international runway show and performances by **Bobby Short**, **Antigravity**, **Kiss Army**, and **Chic**. Contact: **Jill Eisenstadt** at 310-407-0120.

WOMEN UNITE: On Aug. 26, "Agility: A Women's Music Festival," will be held at Libbey Bowl in Ojai, Calif. The festival features such female singer/songwriters as **Perla Batalla**, **Julie Christensen**, **Rain Perry**, and **Sara Hickman** and is presented by Perry's Precipitous Records and Sally Kopf Productions. The event benefits the Arthritis Foundation. Tickets are \$15 in advance; \$20 at the door. Contact: **Rain Perry** at 805-646-4706.

NEW HIP-HOP GENERATION RETURNS TO ACTIVISM

(Continued from page 1)

nal essence. And that's what this music is doing: going back to its original art form, but on a whole different level."

A galvanizing element cited by several artists was the 1999 shooting death of unarmed West African immigrant Amadou Diallo by New York police. On his new Columbia album, "Ecleptic," Jean shares his perspective on the track "Diallo."

"It's one of those songs that's about the truth," says Jean. "I don't accuse the police. When you listen to the song closely, I'm really talking about the experience of the shooting."

"I don't know what the catalyst is for this consciousness," says Talib Kweli, a member of MCA's Black Star and Rawkus' Reflection Eternal who helped spearhead the four-song project "Hip-Hop For Respect" on behalf of Diallo and another police-brutality victim, Tyeshia Miller. "But for me personally, this consciousness catapulted with the Diallo verdict."

"When we did 'Hip-Hop For Respect,' all of a sudden I'm on the news like I'm an expert," Kweli adds. "It's important to make statements about the state of our communities and contribute to change."

With a nod to such consciousness-raising forerunners as Gil Scott-Heron, Afrika Bambaataa, KRS-One, and Public Enemy, this new hip-hop generation is creating a sound alternative to the materialistic, misogynistic, and thug-life scenarios of the past several years.

Common's second MCA single, "The Light"—No. 13 this issue on Hot Rap Singles and No. 55 on The Billboard Hot 100—is a love song to women. The tune is a bright spot in a genre in which misogyny reigns.

"I feel I've helped open people's eyes to another brand of music that isn't all about ice, cars, and how many women you've fucked," says Common. "And that brand is about love, being creative, expressing yourself, and individual responsibility."

"At one point in hip-hop," he adds, "it was the trend to be pro-black, wearing medallions and dreadlocks. But we've gone through enough growth and changes for it to be sincere. And people aren't as ignorant as some of us try to make them. They've started getting tired of the same repetitive, materialistic-themed music."

Meanwhile, Loud's dead prez focuses on societal frustrations through such tracks as "Police State" and "Wolves," in which the narrator talks about how hunters put blood on knives to attract wolves. The wolves lick the knives, cutting themselves and feeding off their own blood until they die. Dead prez draws a parallel with life in the ghetto, where the "blood" is drugs, sex, money, and materialism.

"What we're aiming for is self-determination, the ability to control our lives without being under the control of someone else," says dead prez's stic.man (real name Clayton Gavin).

The harsh realities of life have been lyrically explored before, by such acts as Arrested Development. Front man Speech recalls that Chrysalis executives wondered in the early '90s if the group's perspective could hold its own against the gangsta hip-hop that was then prevalent.

"I told them our stuff was hard, but hard in that it was talking about the

Rappers Practice What They Preach

LOS ANGELES—Fifty percent of the proceeds from Arrested Development's 1992 hit "Mr. Wendal" was donated to the National Homeless Coalition. And the group is still donating money from the song, says member Speech.

Following are organizations and projects involving rappers for whom action speaks as loudly as rhymes:

"Hip-Hop For Respect": Originally slated to be a single, this project grew into a four-song Rawkus CD thanks to the united efforts of acts Mos Def, Talib Kweli, Rah Digga, Common, Channel Live, Kool G Rap, and others. Proceeds from the CD—sparked by the deaths of police-brutality victims Amadou Diallo and Tyeshia Miller—benefit the nonprofit Hip-Hop for Respect Foundation, which is developing high-school programs to teach teens how to react if they're detained by the police.

Nkiru Center for Culture and Education: The black-owned Nkiru Books store in Brooklyn, N.Y., was where Talib Kweli worked for five years before his music career took off. He and Mos Def—both of whom did poetry readings there—later bought the store to preserve it as a community institution. It was relaunched last year as the nonprofit Nkiru Center for Culture and Education.



SPEECH

The Common Ground Foundation: Established by Common, this Chicago-based youth organization has lent a hand to such causes as the four-week Musical Minds Program (initiated in summer 1999), which introduces students to instruments, software, notation,

and other music-related concepts.

AIDS Awareness Tour: Sub Verse Music, in association with Conscious Movements, is launching a 10-day, four-city tour of South Africa to raise awareness of HIV/AIDS and fund local education initiatives. Slated for late November to coincide with world AIDS day on Dec. 1, the tour will include U.S. artists from Sub Verse and other labels, plus many of South Africa's top hip-hop and *kwaiyo* acts.

Rap the Vote: Mos Def is among the hip-hop contingent supporting Rap the Vote, a joint project among Rock the Vote, Russell Simmons' 360hiphop.com, and the Active Elements Foundation. In addition to artist-voiced radio and television public service announcements, this campaign to politically empower urban youth is being fortified through the placement of voter registration booths at various concerts.

GAIL MITCHELL

realities of life from a different perspective: about children without fathers, about 16-year-old single mothers feeling trapped," he says. "We had to convince the label that this was viable in a hip-hop scene where hardcore at the time was the only way to go. The key for the groups coming out now is to hold your own."

Spearhead's Michael Franti says he's been putting his political views to music since 1987, when his initial group, the Beatniks, recorded its first album. "My goal with my music has been to enrage, enlighten, and inspire," says Franti. "That's why I decided to start my own label, working to put music and social activism hand-in-hand."

"I would say the difference now from when we started is that no one got airplay to expose themselves, so we all took it to the stage," says Chuck D, whose controversial Public Enemy first hit the R&B charts in 1988. "We knew that if we performed as strong and powerful as we set out to do, nobody was going to stop us."

And that's exactly the outlook of mainstream newcomer Jurassic 5. Word-of-mouth about Jurassic 5 took off following the 1997 release of its independent, self-titled EP, which sold more than 200,000 copies in the U.S. and England.

Now that Jurassic 5 has crossed to the majors with the Interscope release "Quality Control," the group is fielding questions about losing touch with its fan base. "We knew what we wanted, and that was 100% creative control, which we have," says member DJ NuMark. "And while Interscope has us for CDs and cassettes, Rawkus is distributing our vinyl. We're not losing or cutting off our fan base; we're catering to them more. And we'll still do music that feels good for us."

While the jury is still out on just how well these acts will do in the long

term, retailers say conscious rap has a small but loyal audience that has the potential to expand. "Exposure is a key element," says Sonya Askew, urban music buyer for Minneapolis-based Musicland. "Once artists do various tours, they'll have their hardcore customers and will gain others through word-of-mouth."

Amir Abdullah, head of A&R for underground specialist retailer Fat Beats in New York, which caters to the vinyl crowd, notes, "We've

been dealing with groups like Jurassic 5 and Dilated Peoples for the last four years. They've been making records for a long time, selling them on vinyl, and going right to the DJs. A lot of kids are buying these records."

Ron Fitch, assistant manager at Sam Goody in Evergreen Park, Ill., offers a different take. "We play records in the store that you don't hear on the radio. But even though some of them sound good, people tend to go for the more idiotic stuff that's easy to quote... People who buy conscious music are loyal, but there aren't enough of them."

According to SoundScan figures, most of these acts are doing respectable business, but nowhere near the status of Eminem or Britney Spears. Among acts with current product, Common's album "Like Water For Chocolate" stands at 336,000 units; dead prez's "Let's Get Free," 151,000; Jurassic 5's "Quality Control," 106,000; and Dilated Peoples' "The Platform," 87,000.

Meanwhile, acceptance at radio "depends on the nature of the project," says Skip Dillard, PD/music director at WBLK Buffalo, N.Y. "Radio has its ear to the streets, and a lot of the music comes from the streets. So if it blows up there, it will get radio's attention."

MCA marketing director Tim Reid II acknowledges that marketing such

acts is initially tough, but he adds that "once they do connect, it's a breath of fresh air, like the Roots with 'You Got Me.' As this type of artist becomes more creative and marketplace tastes shift, people will find these acts. And we'll help that along by continually marketing, exposing, and breaking them."

Which is also the *modus operandi* at Sub Verse Music. Home to such conscious groups as Scienz Of Life and the Micranots, the Caroline-distributed label was launched in January by president Peter Lupoff, senior VP Fiona Bloom, and rapper Big Jus (formerly with Company Flow). Among its awareness-building strategies is the Sub Versive School. Used to spread the word about the label, it doubles as a platform for bringing successful regional artists to New York for exposure they wouldn't otherwise receive.

"We do shows with these artists that attract multicultural audiences,"



DEAD PREZ

Tours Blend Music, Message

LOS ANGELES—For the new breed of socially conscious rappers, touring stands as a way to forge a major link with audiences. Among this year's bigger outings are the recent Spitkick-



COMMON

er tour—featuring headliners Common and De La Soul with Mos Def, Talib Kweli, Pharoahe Monch, and Biz Markie—and September's Okayplayer tour, with the Roots, Mos Def, and others.

Peter Schwartz, agent at the Agency Group for such acts as dead prez, Del Tha Funky Homosapien, and Blackalicious, says that politically and socially

says Bloom. "We also set up in-stores and take the acts to radio and the video outlets. With our way, you may reach people a lot slower. But when you do, you're going to keep them forever. And it's only going to get bigger."

As may the range of styles within the hip-hop genre itself—something that these acts wholeheartedly support.

"The question really is, 'Are there enough open-minded people to look at all of it as hip-hop?'" says Will.I.Am of Interscope's Black Eyed Peas.

"People frequently ask whether there's enough room for all [kinds of] hip-hop," says Mos Def. "Yet nobody asks that about rock, electronica, dance, or alternative. They ask it when it comes to hip-hop because hip-hop is predominantly young and black male... I wish that race wasn't such a prevalent factor in everything."

Given the growing multicultural reach of hip-hop, race may become less of a factor. "Rap is really becoming broad now," says Raphael George, music director of WPHI Philadelphia. "And with outlets like the Internet, MTV, and BET, it's a good time for activist rap to become more prevalent. Rap has gone mainstream, with groups like Limp Bizkit and Korn embracing black artists. There aren't any color lines anymore."

It was that blurring of the lines that caught the attention of Capitol VP of A&R Ron Laffitte, who, after a career spent primarily in rock, signed Dilated Peoples.

"Every generation wants to have its own heroes," he says. "And this is clearly something that a new generation can own, much like the Metallica generation and the grunge kids with Nirvana. Dilated Peoples, Jurassic 5, and other underground groups have very little in common from a musical standpoint. But what they do have in common is a shared sense of purpose, a shared philosophy about what they'd like to say. Honestly, I think we're at the beginning of something very special."

Assistance in preparing this story was provided by Rashawn Hall, Marci Kenon, Jill Pesselnick, and Roy Waddell.

aware acts tend to work better at mainstream rooms like the House of Blues and Washington, D.C.'s 9:30 Club than in traditional rap clubs. "This music is still finding its home in a way, but doors are opening," he says.

He also notes that these acts are compatible tour mates for rock acts, citing dead prez's appearance last year with Rage Against The Machine. Another example is the recently postponed Rhyme & Reason 2000, whose bill is to include Beastie Boys and Rage Against The Machine with Jurassic 5, Stone Temple Pilots, Busta Rhymes, the Roots, Common, and No Doubt. (The tour has been held back due to a bicycling injury to Beastie Mike D.)

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CANADA'S CHILDREN FIND THEIR VOICES

(Continued from page 1)

become a permanent part of Saskatchewan's school curriculum.

The album will feature about 40 songs—in the Cree, Dene, and Michif (a combination of Cree, French, and English) tribal languages—co-written by Freed and aboriginal children, the majority of whom are Cree and Dene natives. Some of the children are also creating illustrations depicting the song's stories for the songbook, the CD-ROM, and a Web site.

"Can you imagine how empowering it will be in the future if there's a generation of school kids singing songs [co-written] by their parents when their parents were in grade three?" asks Freed, who is a Métis, or mixed-blood Canadian with native origins. "Or there's a recording, a CD-ROM, and a Web site made by their bigger brother or sister? A Web site will also connect these kids with the rest of the world. In a couple of years, they could be getting E-mails from kids from the other side of the world telling them they like their songs and want to learn more about them."

Following a trip this fall to a half-dozen communities in northeastern Saskatchewan for further songwriting workshops with children, Freed will begin selecting the album's tracks, choosing one or two songs from each of the communities he has visited since 1992. He will then record instrumental bed tracks with engineer Ross Nykiforuk at Cosmic Pad Studios in Saskatoon, Saskatchewan.

These tracks will be forwarded to the schools where the songs were written for the children to study. Freed and Nykiforuk will record the children in their own communities next year.

"When I go to a school, everybody gathers in the gym, and I first sing songs written in other schools," says Freed, explaining his process. "I tell them I'm coming to their classrooms and ask them to think of topics for songs. In the classroom, they throw ideas at me, and I write each on the blackboard.

"I now have got hundreds of songs," he continues. "I'd say two out of 10 are songs that have legs that are worth developing."

Freed believes that his music-making efforts foster a positive identity in the aboriginal communities and the inner-city schools. "The energy in these schools when I go there just goes through the roof," explains Freed. "Teachers tell me they see kids participate and smile for the first time," he says.

For the past eight years, Freed, 50, has been assisting kids in Saskatchewan's remote northern communities and in inner-city schools in writing and singing their own music. Faced on a daily basis with such issues as race relations, education, drug and alcohol addiction, family violence, abuse, and poverty, many of these kids have never had a chance to make significant achievements of their own.

Saskatchewan government studies indicate that economic conditions coupled with lost cultural elements are responsible for large-scale substance-abuse problems in aboriginal communities in the province. Accidental and violent death rates are three times higher in these communities than in the mainstream populations in the province. Unemployment in the communities ranges from 10% to 98%. Of

those claiming to be of aboriginal origin in the province, only 30% completed high school.

In Saskatchewan's city centers of Regina, Saskatoon, and Prince Albert, for instance, the downtown streets are homes for aboriginal kids escaping abusive family situations.

Freed notes that contemporary music and television heavily affects all aboriginal kids. "Go to the remotest northern community, where there isn't even a store, and there's a satellite dish on each house," he says. "In these schools, there are Cree and Dene classes for relearning their language and their history. At the same time, kids are walking around with their Georgetown sweatshirts because that's what they see on television."

Yet Freed acknowledges that there are sizable differences between the kids he has worked with in rural communities and in the cities.

"Northern kids have a much healthier sense of humor," he says. "They aren't cynical. They don't think that sarcasm is funny, and they are not as mean. City kids want to write shocking stuff or about violence."

In 1992 Freed was appalled by gut-wrenching news stories from the native Innu tribe of Davis Inlet in eastern Canada's Labrador region, detailing the deaths of young people from suicide and solvent abuse. He felt that music might deter some of the frustration in Saskatchewan's aboriginal communities. His idea was to get students to write songs based on personal experiences as a way to cope with their frustrations.

"My inner voice said, 'Go north and help these kids express themselves,'" he recalls. "I sent a proposal to Glenn McKenzie [director of Northern Education for the Northern Lights School Division], and he called back and said, 'Do it.' He gave me a vehicle and a sleeping bag, and I went."

Initially, Freed, who had never worked with children, wasn't sure he knew what he was doing. "When I started, I didn't have kids' repertoire," he says. "We would do 45-minute versions of 'Old MacDonald,' with every animal in creation. Kids wanted Old MacDonald and a moose, a raven, even a muskrat. These were the animals they knew. That showed me they wanted to see their own world reflected in songs they could relate to."

In 1993 Freed produced the cassette "Young Northern Voices," written and recorded by students from rural communities in the Northern Lights School Division. In 1996 he produced "Singing About The Métis," a CD and cassette with songs written by primary students in several Prince Albert schools.

This was followed by "A Class Act," a cassette collection by kids from several Saskatoon schools; the 1999 cassette and CD "Mystery Boyz," featuring incarcerated teenagers; and the recently issued cassette "Border Lands," featuring children from schools in southern Saskatchewan. All albums, which are sold directly to schools, were issued independently by Freed's Bushleague Records label.

One of Freed's most challenging projects was working with incarcerated 13- to 17-year-old boys at the North Battleford Youth Centre for "Mystery Boyz." Based on personal experiences and people they know, the youths'

songs tackled such problems as teen suicide, alcohol and drug abuse, and the spiritual and cultural estrangement of aboriginal people.

"I didn't know it was jail when I asked," says Freed. "I thought it was a place where kids hung out and there were pingpong tables. I thought those kids would stonewall me, but they were the most enthusiastic and polite kids I've worked with. I played them songs from northern communities like Pine House Lake, Cumberland House, and La Ronge, and they just opened up to me. These communities are where they were all from."

Before beginning to work with children, Freed was a well-known figure in Canada's tightly knit folk community for two decades. Best-known for writing the lyrics to Joni Mitchell's song "The Crazy Cries Of Love," featured on her 1998 album "Taming The Tiger," Freed has independently released such albums as "Off In All Directions" (1981), "Pith And Pathos" (1982), "On The Plains: Songs Of Prairie Ethos" (1989), and "Live Arrrr!" (1992). All have been released on Bushleague Records.

Born in New Westminster, British Columbia, Freed lived in Saskatoon



Canadian singer/songwriter Don Freed with schoolchildren.

from age 6. He was unaware of his Métis heritage until he attended the funeral of a great aunt in Duck Lake in 1990. "It was never spoken about in our family," he recalls.

"At 103, she had been the family matriarch, and it was a huge funeral," recalls Freed. "At the lunch afterwards at this big hall, half of the people at one end of the hall were dark-featured with curly hair, and the people at the other end of the hall had makeup and hairdos. I started asking questions. All my life I had an

overwhelming feeling that something was wrong, and I didn't know what it was."

Freed's interest in his heritage was crystallized a year later, when he attended a large-scale powwow in a hockey arena in Regina.

"That was the most significant thing in my life since my birth," he says. "I went not knowing what to expect. I thought I was just going to see a visual spectacle. I stood there trembling with tears rolling down my face for 45 minutes."

THREE MAJORS TESTING DIGITAL WATERS

(Continued from page 1)

Additionally, while details were still pending at press time about the initiative of the fourth entrant—BMG—its rollout this summer looks likely to add at least one more tack, with plans to bow in several global markets within a short time frame.

BMG will begin noncommercial market trials in Germany later this month in conjunction with Digital World Services and InterTrust; a commercial launch there is set for November (*Billboard Bulletin*, Aug. 3). A commercial rollout in the U.S. will begin within weeks, and debuts elsewhere in Europe and Asia are also being readied, according to Kevin Conroy, chief marketing officer/president of new technology.

Universal, EMI, and Sony bowed only in North America and have not yet announced firm timetables to branch out internationally. Warner Music Group's download plans have not yet been announced.

What is consistent so far is that the majors in the market are characterizing the first deployments—which collectively amount to only a few hundred titles—as "tests," promising that adjustments will be made based on market feedback. In other words, none of this is set in stone.

"This is the first step in creating this business, and we are going to learn at each stage," says Richard Cottrell, president of EMI Music Distribution, which launched 100 albums and 40 singles through online music retailers last month.

Cottrell says EMI plans to evaluate its process in the next few months. Among likely adjustments, he says, will be the addition of complementary content to EMI's music offerings, which now consist only of an audio-file download.

Sony, which was first out of the gate with some 50 singles in April, also says it is counting on feedback from retail so it can "fine-tune" its

download business model, which also consists of audio-only files.

Going one step further, UMG has set as a primary goal of its download deployment this month "the chance to garner consumer feedback to provide us with a better understanding of their appetites and preferences for application to future digital businesses to begin later this fall," according to Heather Myers, executive VP/GM of the Global e division.

One "future business" on UMG's slate is a subscription service, which Myers says will launch by year's end via the company's previously announced joint-venture partnership with Sony. Myers declines to provide details, but a source says the initiative will include download and streamed-audio offerings.

EMI is also expected to launch a subscription service this fall.

Myers says Universal will actively solicit feedback during the sign-up process to purchase its downloads and via its Web site, bluematter.com.

Universal began its test of commercial downloads the week of July 31 with the U.S. rollout of some 60 single tracks from acts including Blink-182, George Benson, Live, Luciano Pavarotti, 98°, and Smash mouth.

Myers says that at least 20 tracks will be added weekly as the test continues into the fall. Albums likely will be part of the fall extension of Universal's digital activities "targeted at the high-bandwidth customer," Myers says.

Unlike Sony and EMI, Universal is packaging its downloads as a new digital product it has dubbed "bluematter," in which audio files are bundled with multimedia content such as lyrics, biographies, and photos.

Each track bundle—which can be downloaded as a single file, according to Myers—will be priced at \$1.99. Customers in the trial will be given a \$4 starting credit in their "digital wal-

let," a secure payment system developed by Magex.

Universal is also working with digital rights management company InterTrust and RealNetworks, which helped develop a "bluematter" plug-in for its RealPlayer that users must download to access the files.

The bluematter downloads, which use the Advanced Audio Coding format, will be playable only on RealPlayer, but additional soft-player compatibilities could be added in the future, Myers says.

The bluematter format also allows consumers to introduce friends to new music through so-called "super-distribution." Consumers can click the "E-mail a friend" button on their player to send a secure file. The friends can then listen to a song sample and opt to buy the full track.

There are no major traditional music retailers in the initial lineup of sites that will carry bluematter—Alliance's "store24" clients, ArtistDirect, audiohighway.com, Lycos Music, Excite@Home, Launch.com, Bolt Music.com, Rollingstone.com, and others. But BestBuy.com, Checkout.com (which handles Warehouse's commerce), and GetMusic.com will join in coming weeks. Universal's bluematter.com site will point users to retailers.

Myers says Universal is using the "commission" model with its retail partners but declines to delineate the business arrangement.

However, sources say that for the first three months, Universal will pay a commission of 20%; after that, fees will be set on a sliding basis from 7.5% to 20%, depending on volume. Merchants will also get a cut of units sold via superdistribution.

Sony is also using the commission model; EMI is using gross margin. BMG and Warner have yet to announce their models, but sources say they are leaning toward commission and gross margin, respectively.

CONGLOMERATE MUST ACHIEVE CONVERSION FROM BUILDUP TO PROFITS

(Continued from page 1)

As was announced in the merger agreement Feb. 29 (Billboard, March 11), SFX Class A shareholders will receive six-tenths of a share of Clear Channel common stock for each SFX share; SFX Class B shareholders will receive one share.

MAKING IT WORK

The conversion from buildup to profits is a process the industry will be watching closely. "Sillerman and Ferrel had a game plan, and they executed it pretty damn well," says one source close to the situation. "But they were builders, not operators. Once the dust settles, people should start looking at the bottom line and how to make the company more efficient."

Which may be easier said than done. Despite a major slowdown in acquisitions and a robust concert market, SFX reported net losses of \$117.8 million in the first quarter of 2000, vs. loss of \$18.45 million for the same quarter a year ago, even though gross revenue nearly doubled.

So the question remains: What changes, if any, in the business model will turn the SFX properties into a profitable venture?

Clear Channel's position has been that leveraging the marketing and promotional strength of the broadcasting and outdoor advertising properties to promote SFX events will drive attendance and spur more events. Clear Channel also says that SFX will be able to utilize the capital structure of a much larger company.

"They'll be going from a \$3 billion marketing cap to a \$30 billion-plus marketing cap with the combined [companies]," says Randy Palmer, VP of investor relations at Clear Channel.

"At what point are they going to start making money?" asked one player who chose not to be identified because of ties to SFX. "How do you sustain those kind of losses? You can survive because of cash flow, but at some point, it catches up to you."

No one can deny the impact SFX has had on the industry and will continue to have. "I have to admire what Bob Sillerman and Mike Ferrel did from an investor's standpoint. They made a lot of money for their investors, and they made a lot of people very wealthy, many of them my friends," says John Scher, president of Metropolitan Entertainment Group (MEG), the New York-based entertainment company that includes promoter and artist management arms.

"In many ways, SFX changed this from a responsible bottom-line business to a gross business. They were losing a huge amount of money, but it was successful because they flipped the business to someone who must think it can be profitable," he adds.

Scher, too, thinks it can be made profitable. "They're going to get there," he says. "It appears that Bob Sillerman's original team didn't want to operate the business—it was a roll-up. The new people are bottom-line people."

And SFX's top execs, notably the acquired, seasoned promoters, are obviously bullish on the future. "If we were a mature business, we'd see nice, substantial profits," says Jack Boyle, founder of Cellar Door and now chairman of the SFX Music Group. "Our

losses are not from running the company—they're from expenses, like any other start-up company."

So if profits are coming, how and when will they occur?

"Like any other business, they have to show a profit," says John Meglen, president of L.A.-based promotion firm Concerts West. "Of course, their definition of profit is well above my head."

Becker could not be reached for comment.

ANALYTICALLY SPEAKING

"It's going to be increasingly tough to compete with SFX," says Dan Davila, an analyst with Hibernia Southcoast Capital. "It makes them a stronger and more powerful unit of an already strong and powerful company."

Merrill Lynch analyst Jessica Reif Cohen noted to investors following the deal's announcement that Clear Channel is "essentially adding a new business segment via SFX."

Over the next three years, SFX is expected to see 15% annual earnings growth, thanks to better venue utilization and increased sponsorship and naming-rights advertising.

But in the context of the larger Clear Channel, that's still a relatively modest contribution. Indeed, according to estimates, the new company will be generating 60% of its cash flow from radio, 23% from outdoor advertising, 12% from live entertainment and sports, and 4% from television.

"The live-entertainment business on a 'same-venue' sales basis is not as high-growth, predictable, or controllable as radio broadcasting," says

Reif Cohen. She points out that the live-entertainment business, like most entertainment businesses, is dependent on hits and often surrenders much of the upside in its biggest acts to the acts themselves.

On the plus side, she says, SFX's promotion business should be heading into a period of growth, as the Generation Y population enters its peak years of concert attendance.

And Davila says that SFX is well-poised to take advantage of the live-music market, which will continue to grow as artists—faced with the prospect of dwindling profits from the changing recording-industry environment—turn to touring and other potential revenue streams.

But that's not to say that SFX has locked up a monopoly position, Davila says. "Yes, they have much greater physical control," he says. "But theoretically, if Pearl Jam doesn't want to play [New York's] Jones Beach, it doesn't have to. There's nothing to say they can't walk over to the Madison Square Garden and play there."

WHAT THE MERGER MEANS

Like SFX, Clear Channel has been highly acquisitive, and it has a large and growing international component, with an equity interest in more than 240 radio stations internationally. Clear Channel also owns outdoor advertising properties in 32 countries.

Strategists at both companies feel that the promotional opportunities afforded by the SFX deal will greatly benefit both the radio and concert concerns. Free and paid promotional considerations will boost ticket sales, while sponsorship opportunities—

already a mainstay revenue source for SFX—will increase.

Now that the domestic roll-up is nearly complete, many in the concert industry are hoping for a kinder, gentler approach under Becker.

Until now, with its bevy of amphitheaters and deep pockets, the SFX concert-business model has been to offer whopping guarantees to acts to entice them to tour, as well as creating new events, all geared toward bringing programming to the venues, which then thrive on ancillary revenues like concessions and parking. The philosophy has kept non-SFX promoters out of the loop, according to some, forcing them to enter the national touring game or look for artists and markets under the SFX radar.

"I'm cautiously optimistic that Clear Channel's influence and Brian Becker's emergence as CEO will bring some sanity back to the business, particularly in terms of artist fees, ticket prices, and service charges," says MEG's Scher.

From the booking agencies' standpoint, the potential for both good and bad exists from the fusion of radio and the live end of the music business. "The concert side and the radio side will now be much more integrated," says Ken Fermaglich, an agent with the Agency Group whose clients include Creed. "For bands that are played on the radio and subsequently tour, politics and the potential for crossing the lines is greatly exaggerated.

"The fear here is that a radio station can say, 'If you don't play with my sister company in this market, I will drop your record,'" Fermaglich adds. "This could happen in a couple of places and

may already have happened."

Whether that type of pressure will be applied remains to be seen, but the potential for it has both record execs and independent promoters on the alert. "Aren't laws supposed to prevent this sort of thing?" asks one promoter who chose not to be identified. "What happened to antitrust?"

For bands that don't have much radio presence, a concert/radio alliance could help. "All of a sudden, the promoter and radio have ties, and there is an inventory to get promotional time that maybe they can get their hands on," says Fermaglich. "The key here is getting the Clear Channel people in San Antonio to understand what they bought. Once they figure out what they have and how it helps their bigger picture, you will start to see some synergy."

Dan Weiner, co-founder of Monterey Artists (Dave Matthews Band, Phish), chooses to take a positive view of the merger. He says it would be "shortsighted and dangerous" for Clear Channel to misuse its power.

"Hopefully, we'll have the opportunity now to focus on building artists," says Weiner. "Right now, it's kind of a buckshot approach, where a million things come out, get a push in the beginning, then dissipate."

Fermaglich believes radio will be able to turn promoters on to new acts. "It's possible that if a baby band has the ability to get on the radio, the station can in turn provide information to a talent buyer to get this band on a tour or on a side stage," he says. He does not believe the traditional agent/promoter model is in danger.

"Particularly in light of developing acts, the agents have relationships with promoters, and I don't think people will start circumventing it," he says. "When bands start to develop, you need a buffer. Otherwise, who's going to watch the promoter?"

The merger of promoter and radio conglomerates increases the level of involvement by the record companies in the concert business. The lines are becoming increasingly blurred.

"From my point of view, when promoters make a commitment to buy a band, they should figure out beforehand how to market it. I don't call promoters up and ask them what radio station I should get a record on," notes Steve Leeds, senior VP of promotion for Universal Music Group. "For whatever reason, the playing field has changed. Now, any record executive will tell you they spend a better part of their day dealing with live-music issues, whether it's with the manager of a band, rock programmers, agents, or promoters."

Meanwhile, SFX's acquisition posture has slowed, but it hasn't stopped. This summer, the company acquired Canadian concert promoter Core Audience and Birmingham, Ala., promoter/venue operator New Era Promotions. The focus could now return to deals outside of North America.

"There's a whole world out there, my friend," says SFX's Boyle. "We're growing internally, externally, vertically, and horizontally."

Assistance in preparing this story was provided by Brian Garrity

What's Next For Sillerman?

NASHVILLE—With the SFX/Clear Channel deal complete, the question on the minds of many in the music industry is what new worlds to conquer are out there for former SFX chairman Robert Sillerman. That world may well be artist management.

Industry speculation has it that Sillerman, former SFX CEO Mike Ferrel, and possibly SFX/Delsener-Slater principal Mitch Slater will go after artist-management firms and booking agencies in the same way they consolidated the concert-promotion business.

SFX and Clear Channel already have financial relationships with such management companies as Sharon Osbourne Management (Ozzy Osbourne), the Firm (Korn, Backstreet Boys, Limp Bizkit, Michael Jackson), and Trans Continental Entertainment ('N Sync, Britney Spears), and sources say Sillerman retains the option of maintaining those interests.

Additionally, sources say, Sillerman is in negotiations to buy into other firms, including Howard Kaufman Management (Jimmy Buffett) and East End Management (Tom Petty). None of the companies mentioned returned calls.

Many wonder if the management

business, built largely on personal relationships, is conducive to such widespread consolidation. Others feel that a large management company representing a wealth of top artists could wield tremendous clout and offer coveted opportunities for developing acts.

Some say it's all about leverage. "Any manager has a very small amount of power with the labels, and, if consolidated, managers' leverage would perhaps balance out," says Allen Kovac, whose Left Bank Management oversees the careers of acts that include the Bee Gees and Deana Carter. Kovac adds that consolidation in artist management has worked well in the sports world.

"IMG in sports pioneered through leverage a lot of things for athletes," Kovac points out. "When managers like David Geffen and Irving Azoff pioneered multiple-artist [rosters], contracts got better, and they had more leverage with record companies, publishers, and promoters. This helped everybody."

Currently, the management field is fragmented, and Kovac says only a handful of managers represent the relatively few "gold" artists out there. "These managers have never been able to do things collectively,"

says Kovac. "I can tell you this about Bob Sillerman and Mike Ferrel: They know how to build a business. They may be able to take these few management companies and artists that mean anything and get a seat at the table to proactively do things for artists."

Others are less bullish on the prospect of artist management consolidation. "Consolidation at radio and at the promoter level has been disastrous for the music business, and at the management level it would be equally so," says Simon Renshaw, president of Senior Management, which represents Dixie Chicks. "These are not music people, and as far as I'm concerned, they don't need to be anywhere near the music business. When SFX all falls apart, now that will be good for the music business."

If management companies are targeted, booking agencies may be next. The agency business has already seen some consolidation. QBQ Entertainment (Metallica, Billy Joel), once part of the SFX family, last fall acquired Principal Artists Group (Ricky Martin, Van Halen), announcing plans to expand under the Artist Group International banner.

RAY WADDELL

IS NEW COMPANY SAVVY STRATEGIST OR SCARY OCTOPUS?

(Continued from page 1)

Palmer.

"We see that as definitely helping the events and possibly boosting the ticket sales to those events," he says. "We also believe that between SFX and Clear Channel Radio, we can bring in more acts to some of the venues that SFX holds."

He says Clear Channel also has relationships with acts that SFX has not been a part of in the past, and it hopes to bring more acts to SFX's established venues.

Moreover, Clear Channel will leverage its outdoor division, Eller Media, to promote larger concerts. It will also merge quarterly management meetings, so that both SFX and Clear Channel executives are better able to share integration ideas, says Palmer.

The entity created has many in the live-music business nervous that Clear Channel will flex its muscle (see story, page 1). "I think only time will tell how

much leverage we will have," says Palmer when asked if labels or acts have reason to worry.

By some standards, many radio stations are already in the concert business, since a growing number of stations sponsor festivals and concerts largely because radio owners have found that if run successfully, they can make a great deal of money. Tours featuring more established acts, however, are often owned by companies such as SFX. In such cases, radio stations depend upon promotional agreements with the concert promoter.

Many in radio are also fearful that they will lose their line to concert presentation rights. Palmer says that while SFX will continue to work with most of the existing radio groups, there may be times when Clear Channel stations get exclusive rights.

"As far as promoting the radio station, I'm sure they'll benefit from the

concerts," he says. "It's just hard to put a tangible number on that."

Leslie Fram, PD of modern rock WNNX (99X) Atlanta, which is owned by Susquehanna Radio, says that from the promotional side, presenting a concert can be very important to a station.

"On the air, perception is reality, and you can present every show that comes through the market," she says. "But you want to be next to the listeners; you want to have your air personalities on the stage to welcome the crowd; you want to continue that branding with the artist and being able to be inside where the listeners are."

Fram does not have any direct in-format competitor, although Clear Channel owns crosstown WKLS (96 Rock), which takes a more mainstream approach and shares some artists with WNNX. Still, she does not expect any problems landing shows at SFX venues in the market, which include the Chastain Park Amphitheatre, the Roxy Theatre, the Lakewood Amphitheatre, and the Cotton Club.

"If we are playing the act exclusively, there won't be a problem," she says. "We have to build on our relationships with artists, managers, and labels."

Modern rock WOXY (97X) Cincinnati operates in the shadow of the Covington, Ky., office of Clear Channel's Michaels. PD Keri Valmassei says that despite competing against a Clear Channel-owned rock station, she is optimistic her station won't be left out in the cold.

"I'm hoping this won't bar us from snagging the requisite five pairs of tickets for an on-air giveaway," she says, "and I'm hoping this won't influence them to pull their [advertising] time buys to promote their shows."

Another programmer says a shut-out strategy could come back to haunt the artist. "I hope the artists and the management would have the wherewithal to try to fight against that. They would just be screwing their own bands over, because you don't want to ostracize anybody, because one day you may need that person to add your record."

Both Fram and Valmassei believe there will be more "neutral" concerts where no one station gets exclusive rights. That may keep everyone happy, says Fram, although she adds, "When you don't get the 'presents' and it's neutral, no one wins."

Beasley Broadcasting, which operates such stations as country WXTU Philadelphia and WKIS Miami, both SFX markets, will likely not be affected by the merger, says CEO George Beasley—largely because it doesn't compete with Clear Channel. "Certainly, if you're competing directly with them in a format, those stations are going to be favored. I think that's the natural thing to do," he says.

Beasley COO Bruce Beasley adds, "There's 12,000 radio stations out there. Obviously, they're going to have some control over what goes on, but they only have one-twelfth of what's out there."

Another veteran radio executive says the potential for Clear Channel to flex its muscle certainly exists, but he feels the company will step very gingerly to avoid a run-in with Justice Department regulators. "I could see a situation where you have Clear Channel saying they control the largest group of top 40 stations and all the con-

cert venues, so if an act wants to play for us, all the shows are going to be presented by our stations. If I were at Clear Channel, I would be bending over backwards to make sure that doesn't happen to protect myself."

AMFM NEXT

The concert business is not the only place where the industry is afraid of Clear Channel handing out preferred-nation status to its own subsidiaries. As it awaits word from the Federal Communications Commission (FCC) on its acquisition of AMFM, VP of radio programming Michael Albl sent an internal memo to all Clear Channel PDs July 31. It told them not to sign any new programming contracts unless they are first reviewed by a corporate VP, as the company looks to identify all its relationships with vendors, record reps, independent promoters, and the like.

"Because of the [AMFM] merger, we've asked stations not to sign agreements longer than one year unless they first discuss it with their regional VP, so that people are aware of who is doing what where," Albl says. "It

'I think only time will tell how much leverage we will have'

— RANDY PALMER —

may make sense at times to leverage our group buying power with certain vendors, but if there's 25 different variations on a contract, it becomes a mess.

"We're just trying to get a handle of who's doing what with whom and for what reason," he says. "We have over 1,000 stations, and there could be opportunities for everybody to save money and buy better products if we do it together. It may make sense at times to leverage our group buying power."

The memo also tells PDs they cannot sign any new agreements with an independent promoter or renew any current agreement once it expires. While Clear Channel has yet to decide whether it will continue to use outside independent promoters, Albl says the possibility exists. He adds, "There's a place for everybody."

However, one veteran radio and record executive says, "I would not necessarily take that verbatim, knowing those guys and their track record."

A representative from promotion firm Jeff McClusky & Associates declined to discuss the ban on new contracts with independents. The company would also not disclose how many Clear Channel and AMFM stations it does business with.

Tri-State Promotions, which also works with a number of Clear Channel stations, also declined comment.

"They've been the sacred cow," notes one indie, who adds that Tri-State president Bill Scull has a relationship with Clear Channel's Michaels that dates back three decades.

One Tri-State insider says the company has yet to meet with Clear Channel, which he says has been "consumed with the AMFM merger."

Others believe Clear Channel is mak-

ing the right move. "It just makes sense. They have this big, new car, and now they have to decide how to drive it in the most operative way," says one promoter who asked not to be identified.

Clear Channel has a history of leveraging its assets. When it acquired Premiere Radio Networks, it moved highly rated talk-show hosts Rush Limbaugh and Laura Schlessinger to Clear Channel stations.

In the memo, Albl also asks programmers to cease participation in programs like the one sponsored by Active Industry Research (AIR), which sponsors a radio-industry competition that solicits programmer feedback on upcoming releases. Albl tells Billboard this is merely "a brief hiatus." Whether PDs will once again be allowed to participate, Albl says, is "under consideration."

AIR founder Jonas Cash says he is confident that once Clear Channel executives learn more about what it is his company does for stations, the temporary ban will be lifted. "I can appreciate that Clear Channel is going to review everybody that deals with their radio station," he says.

One option Clear Channel is considering is bringing such tasks in-house. "There's a perception that people can do this on their own," says Cash. "But we've been doing this for 20 years." Cash is a minority owner in Billboard sister publication Airplay Monitor.

Cash says Clear Channel and AMFM programmers account for 25% of mainstream top 40 participants and less than 10% of rhythmic top 40, modern AC, and adult top 40.

Meanwhile, Clear Channel is awaiting regulatory approval of the AMFM buyout. Clear Channel chairman Lowry Mays says he is "very, very positive" his company will win FCC approval within the next few weeks. Once that happens, a closing could come in a matter of days.

As the deal gains momentum, details are emerging about how Clear Channel plans to operate its 900-plus station group. During a conference call with analysts July 27, Mays said his company will return some of the advertising inventory used by the AMFM Radio Network to the local stations, which can in most cases sell the time for more money than the network could. The net effect will be higher network loads for existing Clear Channel stations, while AMFM stations will carry fewer network spots.

Clear Channel president/COO Mark Mays says that the integration is "going fantastic" and that although there are fewer seats at the table, the company is "getting the best of the best."

To avoid a huge tax bite, perhaps as high as \$1.2 billion, CFO Randall Mays says the company is looking to reinvest as much as \$4 billion. "We have identified a minimum of \$500 million in purchases."

If the buying spree doesn't go as planned, Mays says, the money will be earmarked for paying down Clear Channel's debt.

Clear Channel is also looking for a buyer for AMFM's outdoor unit, Lamar Advertising. The Justice Department is giving the company until February 2003 to dispose of the assets, which overlap in a number of markets with Clear Channel's billboard company, Eller Media.



by Silvio Pietroluongo

THE COMPLETE STORY: **Sisqó** earns his first No. 1 on The Billboard Hot 100 with "Incomplete" (Def Soul/Island/IDJMG). Last issue "Incomplete" flew 55-2 with first-week sales of 118,000 units. That total dips slightly, as 107,000 pieces are scanned. This is the first title to post back-to-back six-digit-scanning weeks since **Toni Braxton's** "He Wasn't Man Enough" (LaFace/Arista) turned the trick in the April 29 and May 6 issues this past spring. On the airplay side, "Incomplete" is up to 39 million in audience, a gain of 4.5 million. Unlike Sisqó's prior hit, "Thong Song," which took off at both R&B and pop formats at roughly the same time, the slower-tempo "Incomplete" has made its mark mostly at R&B outlets and is just now crossing over to rhythmic top 40 stations.

The CD version of "Incomplete" includes the remixed version of "Thong," which no doubt has contributed to the title's huge sales total, since the original version was only available on 12-inch vinyl. The "Thong" remix features **Foxy Brown** and also appears on Island's soundtrack to "Nuttty Professor II: The Klumps."

MUST BE THE MUSIC: It's a busy month for **Madonna**, as she delivers her latest single to radio a few weeks before she is due to give birth to her second child. The title track from her forthcoming album, "Music" (Maverick/Warner Bros.), enters the Hot 100 at No. 41, which is the second-highest debut for an airplay-only track since we allowed such songs to hit the chart in December 1998. "Wild Wild West" by **Will Smith Featuring Dru Hill & Kool Mo Dee** (Overbrook/Columbia) is the current champion; it came in at No. 32 in the May 22, 1999, issue. "Music" leaps onto the Hot 100 Airplay chart at No. 34 with an audience total of 38 million.

Madonna will be making a stab at recapturing the No. 1 slot on the Hot 100 in a few weeks, when "Music" is released as a maxi-CD Aug. 22 and on CD and cassette the following week. The regular-length CD and cassette single will also include a non-album track called "Cyberrga." A DVD featuring two versions of the video will hit stores Sept. 5. Madonna last topped the Hot 100 in February 1995 with "Take A Bow."

READ THE WRITING: Continuing to debunk the theory that singles cut into album sales, **Destiny's Child** climbs 6-4 on the Hot 100 with "Jumpin', Jumpin'" (Columbia), as its album "The Writing's On The Wall" moves 13-11 on The Billboard 200. This continues a trend by the group that began with its first single from the album, "Bills, Bills, Bills." "Bills" hit the sales chart on July 3, 1999, and had scanned 700,000 copies during the six weeks before the album dropped, yet "Wall" proceeded to sell 133,000 units its first week, the third-highest total of its chart run. Destiny's Child's next single, "Say My Name," debuted at No. 1 on the Hot 100 Singles Sales chart in the March 18 issue, scanning 134,000 units. That same issue album sales for "Wall" jumped 4% to 98,000 units and hit a new one-week high seven weeks later, moving 157,500 pieces. Last issue, when the maxi-CD for "Jumpin'" scanned 11,000 units, sales for "Wall" actually increased by 2%. This issue "Jumpin'" posts a 9% gain in sales, while "Wall" is up by 7%.

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®**

AUGUST 12, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	—	2	VARIOUS ARTISTS VIRGIN/CAPITOL/SONY 524772/JME (12.98/18.98)	2 weeks at No. 1 NOW 4	1
2	2	2	11	BRITNEY SPEARS ▲ ⁵ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
3	4	3	5	NELLY ▲ FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	3
4	3	1	10	EMINEM ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
▶ GREATEST GAINER ◀						
5	7	7	19	'N SYNC ▲ ⁸ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	5	8	14	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
7	6	6	44	CREED ▲ ⁵ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
8	9	10	25	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	8
9	8	4	3	SOUNDTRACK DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
10	11	11	7	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
11	13	15	53	DESTINY'S CHILD ▲ ⁴ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
12	10	5	4	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
13	16	20	44	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	13
14	12	12	9	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
15	14	17	37	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
16	18	18	15	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
17	21	23	60	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
18	22	19	14	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
19	19	14	10	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
20	15	9	3	EVERCLEAR CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
21	17	13	5	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
22	20	16	5	KELLY PRICE DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
23	26	25	48	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
24	29	28	59	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
25	35	40	38	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
26	27	27	32	DMX ▲ ³ RUFF RYDERS/DEF JAM 546693*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
27	24	21	7	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
28	25	26	36	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
29	32	33	7	BON JOVI ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
30	28	22	6	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
31	33	34	6	BILLY GILMAN ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	31
32	40	37	53	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
33	36	39	11	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
▶ Hot Shot Debut ◀						
34	NEW	1	1	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
35	31	30	12	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
36	34	29	35	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
37	38	35	49	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
38	48	57	11	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
39	37	24	9	VARIOUS ARTISTS ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
40	30	31	6	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
41	44	45	10	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
42	39	32	6	DEFTONES MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
43	41	36	11	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
44	43	43	44	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
45	42	38	31	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
46	49	48	17	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
47	23	—	2	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	23
48	46	42	10	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
49	51	64	21	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	49
50	45	44	83	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
51	47	46	10	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
52	NEW	1	1	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
53	NEW	1	1	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	58	62	51	MOBY ▲ v2 27049* (10.98/17.98) HS	PLAY	48
55	54	60	58	LIMP BIZKIT ▲ ⁵ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
56	52	51	63	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
57	62	73	81	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
58	64	67	14	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	58
59	50	47	14	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
60	53	50	20	SAMMIE ● FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	50
61	56	49	12	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
62	66	69	38	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
63	65	59	16	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
64	55	52	13	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
65	57	61	12	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
66	59	56	36	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
67	63	63	37	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
68	70	88	18	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
69	60	58	28	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
70	68	71	11	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
71	67	65	10	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
72	87	92	35	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
73	71	79	82	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
74	73	78	143	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
75	74	82	15	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
76	69	72	75	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
77	76	86	64	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
78	99	113	30	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
79	61	55	7	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
80	90	87	30	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
81	80	81	61	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
82	78	89	13	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
83	72	70	16	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
84	86	90	30	STONE TEMPLE PILOTS ● ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
85	97	—	2	SOUNDTRACK ATLANTIC 83370/AG (12.98/18.98)	POKEMON THE MOVIE 2000: THE POWER OF ONE	85
86	95	76	11	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
87	92	100	131	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
88	85	112	9	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN	85
89	77	75	42	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060*/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
90	96	96	65	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
91	NEW	1	1	C-BO WEST COAST MAFIA 2829/WARLOCK 2829 (11.98/17.98)	ENEMY OF THE STATE	91
92	75	68	3	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
93	109	110	14	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
▶ PACESETTER/HEATSEEKERS IMPACT ◀						
94	127	125	6	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	94
95	82	66	3	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
96	81	77	18	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
97	91	95	55	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
98	84	83	29	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	83
99	113	111	97	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
100	103	94	5	SISTER HAZEL UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
101	106	101	61	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
102	NEW	1	1	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	BOOK I	102
103	94	99	19	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
104	89	80	21	VITAMIN C ● ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
105	107	108	37	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1
106	98	91	9	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	41
107	102	85	7	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK	42
108	105	98	11	PEARL JAM ● EPIC 63665* (11.98 EQ/17.98)	BINAURAL	2

○ 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). △² 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	TITLE	PEAK POSITION
109	93	84	6	JURASSIC 5	QUALITY CONTROL	43
110	104	103	22	BLOODHOUND GANG	HOORAY FOR BOOBIES	14
111	112	102	35	EIFFEL 65	EUROPOP	4
112	120	150	11	DIDO	NO ANGEL	112
113	114	121	29	KITTIE	SPIT	79
114	83	74	4	JIMMY PAGE & THE BLACK CROWES	LIVE AT THE GREEK	64
115	108	93	6	K.D. LANG	INVINCIBLE SUMMER	58
116	100	—	2	WILL DOWNING	ALL THE MAN YOU NEED	100
117	111	128	36	METALLICA	S & M	2
118	119	118	21	GEORGE STRAIT	LATEST GREATEST STRAITEST HITS	2
119	122	104	6	VARIOUS ARTISTS	PUNK O RAMA #5	71
120	126	131	30	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	85
121	79	41	3	MOTLEY CRUE	NEW TATTOO	41
122	101	124	34	VARIOUS ARTISTS	NOW 3	4
123	110	97	5	MO THUGS FAMILY	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP	45
124	125	137	10	PLUS ONE	THE PROMISE	76
125	115	109	11	PHISH	FARMHOUSE	12
126	118	115	6	VARIOUS ARTISTS	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	111
127	117	105	18	ALICE DEEJAY	WHO NEEDS GUITARS ANYWAY?	76
128	144	130	45	KENNY ROGERS	SHE RIDES WILD HORSES	60
129	131	132	60	SMASH MOUTH	ASTRO LOUNGE	6
130	88	107	5	KOTTONMOUTH KINGS	HIGH SOCIETY	65
131	129	134	4	METHRONE	MY LIFE	129
132	134	136	32	REBA MCENTIRE	SO GOOD TOGETHER	28
133	132	126	17	CAT STEVENS	THE VERY BEST OF CAT STEVENS	117
134	123	133	12	HANSON	THIS TIME AROUND	19
135	149	154	36	THIRD EYE BLIND	BLUE	40
136	121	123	17	BIG PUNISHER	YEEEAH BABY	3
137	158	—	2	MOBY	MOBYSONGS: 1992-1998	137
138	133	158	18	VARIOUS ARTISTS	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
139	153	142	45	BRIAN MCKNIGHT	BACK AT ONE	7
140	128	119	8	VARIOUS ARTISTS	ULTIMATE DANCE PARTY 2000	70
141	138	147	21	GERALD LEVERT	G	8
142	139	152	91	JUVENILE	400 DEGREEZ	9
143	130	117	24	TRICK DADDY	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
144	141	140	40	ALAN JACKSON	UNDER THE INFLUENCE	9
145	163	148	8	RASCAL FLATTS	RASCAL FLATTS	122
146	160	135	14	S CLUB 7	S CLUB 7	112
147	140	116	49	LFO	LFO	21
148	168	—	2	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	148
149	116	106	5	DEF SQUAD	DEF SQUAD PRESENTS ERICK ONASIS	53
150	178	173	54	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
151	157	161	15	SON BY FOUR	SON BY FOUR	94
152	150	160	9	BONEY JAMES/RICK BRAUN	SHAKE IT UP	78
153	146	145	50	MARY J. BLIGE	MARY	2
154	151	141	74	KENNY CHESNEY	EVERYWHERE WE GO	51

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	147	139	15	WESTLIFE	WESTLIFE	129
156	152	144	22	BONE THUGS-N-HARMONY	BTNHRESURRECTION	2
157	188	146	8	ANNE MURRAY	WHAT A WONDERFUL WORLD	38
158	155	149	18	BEN HARPER AND THE INNOCENT CRIMINALS	BURN TO SHINE	67
159	145	143	26	SNOOP DOGG & THA EASTSIDAZ	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
160	165	159	61	SOUNDTRACK	TARZAN	5
161	135	127	7	SINEAD O'CONNOR	FAITH AND COURAGE	55
162	166	170	12	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	157
163	142	129	10	DYNAMITE HACK	SUPERFAST	84
164	154	151	27	D'ANGELO	VOODOO	1
165	136	120	5	BROTHA LYNCH HUNG	EBK4	86
166	164	163	64	RICKY MARTIN	RICKY MARTIN	1
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173	179	184	39	RAGE AGAINST THE MACHINE	THE BATTLE OF LOS ANGELES	1
174	169	179	9	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	140
175	162	156	39	FOO FIGHTERS	THERE IS NOTHING LEFT TO LOSE	10
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179	173	—	2	JON SECADA	BETTER PART OF ME	173
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newsline...

VIACOM INC. reports that second-quarter revenue increased to \$4.9 million from \$3 million in the same period last year. Earnings before interest, taxes, depreciation, and amortization (ebitda) fell 43% to \$272.8 million from \$482.3 million. The company attributes the decline to charges associated with the acquisition of CBS Corp. Viacom will take one-time pretax charges of \$698 million in connection with the merger.

Viacom also posted a loss of \$495.6 million, or 41 cents per share, vs. a profit of \$59.3 million, or 9 cents per share, in the second quarter last year. Excluding the charges for the merger, the company reports a net profit of \$9 million, or 1 cent per share, beating Wall Street's forecast loss of 5 cents per share.

MTV Networks' pro forma revenue increased 18% to \$739 million. Pro forma ebitda increased 23% to \$308 million—reflecting double-digit increases in ad revenue at MTV and VH1.

Blockbuster Video revenue increased 17% to \$1.2 billion. Ebitda rose 8% to \$113 million. Blockbuster, which is 82%-owned by Viacom, ended the second quarter with 7,376 stores, 718 more than last year.

Revenue for the online division, which includes MTVi, increased to \$28 million from \$8 million. Losses for the quarter increased to \$83 million from \$5 million, reflecting, in part, higher spending at MTVi.

BRIAN GARRITY

A U.S. DISTRICT JUDGE July 31 granted a motion to dismiss the class-action lawsuits brought in late 1998 against K-tel International Inc. The suits, which were filed on behalf of investors by at least seven law firms, charged that the Minneapolis-based company violated securities laws by withholding for weeks the news that its stock might be delisted from the Nasdaq National Market system (Billboard, Dec. 5, 1998). The shareholders charged that during the time K-tel knew of Nasdaq's notification, its stock became "artificially inflated" as the result of public announcements of Internet deals with Playboy Enterprises and Microsoft; immediately following disclosure of the Nasdaq warning, the stock lost more than half its value, ultimately hitting a 52-week low of 62.5 cents per share.



At least one of the suits named K-tel chairman/CEO Philip Kives and former president Lawrence Kieves. In a statement, Kives said, "We are very pleased with this decision, which leaves management free to concentrate on executing our turnaround plan." CAROLYN HORWITZ

VALLEY MEDIA INC. saw first-quarter revenue fall 4.7% as sales from its one-stop and E-commerce divisions decreased by 10% and 2%, respectively. Overall net sales were about \$177 million, vs. \$185.7 million in the same period in 1999. Valley posted a net loss of \$6.92 million, vs. a loss of \$799,000 in last year's first quarter. The one bright spot was Distribution North America, Valley's indie distribution operation, which experienced a 29% increase in sales. EILEEN FITZPATRICK

PERFORMANCE RIGHT GROUP BMI and the National Cable Television Assn.'s (NCTA) Music License Committee have reached an agreement



for a blanket license to cover BMI music heard in wide-ranging locally originated programming. Under the agreement, which covers the period 1997-2004, BMI local cable revenue will "increase significantly over the fees received under the previous seven-year agreement," according to BMI senior VP of licensing John Shaker. The agreement does not cover music use in cable network programming, for which a license is being negotiated.

NCTA is said to represent most of the cable systems in the U.S.

IRV LICHTMAN

PRODUCER KEVIN "SHE'KSPERE" BRIGGS, who has worked with TLC, Destiny's Child, and Mariah Carey, has signed an exclusive joint-venture label and production deal with Arista Records. Atlanta-based She'kspere will head the as-yet-unnamed label and will serve as an A&R consultant and staff producer for Arista.

The deal is the first major venture at Arista spearheaded by new president/CEO Antonio "L.A." Reid. She'kspere has produced numerous projects since 1997 for LaFace Records, which Reid co-founded.

CAROLYN HORWITZ

MAGEX, a digital rights management clearinghouse and services company, has named W. Patrick Campbell as chairman/CEO. Campbell, a former executive VP at Ameritech, has also served as president of Columbia/Tristar Pictures' home video unit. He replaces Peter Beverly, who has served as interim chief executive since April 1999. Beverly assumes the position of vice chairman and will lead Magex's European operations out of its London office.

The company also says it plans to move its headquarters from London to New York. BRIAN GARRITY

TOURS

(Continued from page 76)

As for balancing social issues with entertainment, veteran promoter Seth Hurwitz, who books rap acts for his 9:30 Club in Washington, D.C., says it's a fine line. "Acts like Bruce Springsteen or U2 have been able to successfully integrate entertainment and something to think about. There's nothing wrong with passion or issues. But don't forget that the people who paid to see these performances for the most part came to be entertained."

And that's the underlying factor of the recently wrapped Spitkicker tour. "What we wanted to do was put on shows with good music that stands the test of time," says Corey Smyth of Blacksmith Management, who handles De La Soul, Black Star, and Reflection Eternal. "That's what we're trying to push, because when you push the music, the message follows."

The message must have gotten through: Smyth says most of the major-market tour—whose sponsors included Rawkus and 360hip-hop.com—was sold out, laying the foundation for an annual event.

"De La Soul, who's been putting on great shows for 10-11 years, could have done most of these avenues by themselves," says Smyth. "But what we tried to do with this tour was put a unit together—De La and Common—and make it a movement reaching the kids we know are there. And response was great. We only hope that we woke up enough people that it stays." GAIL MITCHELL

SALES RISE IN SWEDEN

(Continued from page 10)

At one of Stockholm's principal music retailers, Hysj! Hysj!, deputy store manager Anna Lundgren says, "There has definitely been a remarkable upswing, especially because of some very strong releases, including Santana, which has been advertised heavily on TV in the past two months."

She echoes Cangemark's sentiments about the market's expanded interest in music beyond the charts. Hysj! Hysj! is known to have a strong "sell-more-to-each-customer" strategy, training its staff to make recommendations for added sales. Lundgren says that the average transaction in her store is \$30.

"We used to worry about the Internet, but I don't regard [online companies] as a threat anymore. It's an act of impulse when consumers are shopping. They don't want to sit at home ordering a CD and wait on it for a couple of weeks," she says.

On that note, Anders Back, the country manager of online retailer Boxman in Sweden, declines to comment on figures or trends in the E-commerce market. "Generally, we see that the use of the Internet in Sweden is increasing. If the market is growing, we're growing as well," he says.

In 1999, sales at the Swedish affiliate of London-based E-tailer Boxman were about \$18.2 million, or 47% of Boxman's group revenues. This accounted for about 5% of the Swedish music market, estimated to be some \$390 million at the retail level, according to the International Federation of the Phonographic Industry.



by Geoff Mayfield

STING-ING INDICTMENT: Spin can be such an ugly thing. Witness the rumblings that circulated earlier this year about Interscope and its handling of Sting, the heritage artist the label inherited when it took over the A&M roster as Universal Music Group completed its acquisition of PolyGram Holdings. Sting, an artist whose chart career began in 1979 as a member of the Police, entered The Billboard 200 at No. 15 in last year's Oct. 15 issue.

That was admittedly shy of the No. 5 bow that 1996's "Mercury Falling" accomplished or the No. 7 start in '94 for "Fields Of Gold—Best Of Sting 1984-1994" but a hearty comeback compared with the No. 100 peak that 1997's "The Very Best Of Sting & The Police" scored during its brief 13-week run. Although "Mercury" and "Fields" got off to better starts, "Brand New Day" has shown plucky staying power: Sting's '96 album fell below No. 100 in its 23rd chart week, and his '94 anthology did so in its 19th week, but the latest album has yet to slip beneath the top half of The Billboard 200.

Compared with other long-term veterans, Sting's opening was particularly strong. Got any idea how many other acts with a chart history of 20 years or more appeared in the top 15 between the Oct. 15 issue and the close of 1999? Exactly one. New albums by Barbra Streisand, Prince, and an Eric Clapton retrospective each cracked the top 20 during that busy quarter, but chart-topping Santana was the only tenured act besides Sting to reach No. 15 or higher.

Yet, at the end of the year, an anonymous music industry executive quoted in an overview of the business in the Los Angeles Times' "Calendar" pooh-poohed Sting's early showing, insinuating that Interscope took the artist for granted and placed the interests of acts it had signed over those that came over from A&M and Geffen—as if that would ever make sense from a dollar-and-cents point of view. A week or two later, I heard a colleague, whose judgment I usually respect, echo that illogical assertion.

It reminded me of the time, about a decade ago, when Luther Vandross filed suit to get out of his contract with Epic and Sony Music. One of the suit's allegations was that Epic had intentionally pigeonholed the singer as an R&B artist, rather than cross him to top 40. The case settled out of court, with Vandross signing on for a bonus, but I really wanted it to go to trial so that we could hear his attorneys argue that Epic wanted to make less money from the singer's album sales than the label would have if it had been able to place him in the pop radio formats.

Meanwhile, with the "Brand New Day" album moving to the highest rung it has seen to date, No. 13, perhaps Interscope will now be vindicated by those who assumed it had relegated Sting to second-tier status. After all, it's mighty rare to see an album—especially one that started as high as No. 15—reach an all-time peak in its 44th chart week.

Two yardsticks worth mentioning: "Day," with more than 1.8 million units sold to date, has already outsold both "Fields" (1.78 million) and "Mercury" (1 million). It's also stretched a longer chart life, as the hits set only had 38 weeks on The Billboard 200 and "Mercury" logged 34.

Did Sting have anything to do with this rally? (The White Paper, Billboard, Sept. 18, 1999). Absolutely. "Desert Rose" has proved to be quite listener-friendly: It is now VH1's No. 5 video, peaked at No. 3 on Adult Top 40, and sounded darling on that Jaguar TV commercial. It also climbed to No. 19 on The Billboard Hot 100, his highest standing on that chart since 1994. But while Sting deserves credit for crafting this hit song, Interscope gets credit for keeping the album afloat long enough for radio to find it.

RIM SHOTS: As RCA's staff rallied at the Connecticut home of president Bob Jamieson, the label had two merit badges to celebrate: The Billboard 200's percentage-based Pacesetter award for rookie act SR-71 (127-94, a 40% gain), and the Hot Shot Debut by Eve 6 (No. 34). The latter's previous, self-titled album peaked at No. 33 but needed 15 chart weeks, on Heatseekers and the big chart, to move that high. There was only one week when "Eve 6" eclipsed the 40,000 units that the new one rings up in its opening stanza... Also taking a pair of bows is VH1. Its original movie, "Meat Loaf: To Hell And Back," almost triples Meat Loaf's 13-times-platinum "Bat Out Of Hell" over its prior-week sales, good for a re-entry at No. 6 on Top Pop Catalog Albums, while the premiere of Faith Hill's "Behind The Music" episode helps hurl her latest 35-25, with a 28% bump, on The Billboard 200.

'N Sync does one of HBO's much-promoted concert specials. 'N Sync wakes up early the next day to perform on "Today." Ergo, 'N Sync wins the Greatest Gainer, with a 27,000-unit uptick (7-5 with 152,500 units, a 22% gain)... Number of weeks that "Now 4" has been No. 1: two. Current sales: 258,000, down by 19%. Number of people who've asked me if Billboard will follow the U.K.'s lead and put hits compilations on a separate chart: also two, although neither person works for a label or distributor. Answer: No, we don't plan to.

Although she falls shy of the issue's bullet criteria, Britney Spears, at No. 2, manages her second gain in 11 weeks. At 243,000 units, she has yet to have a week below the 200,000 mark—nor has Eminem, now No. 4, in his 10 weeks... Yolanda Adams reaches the top 50 (51-49, up 9%), a new achievement for the singer, who has had nine top 10 sets on Top Gospel Albums but never touched The Billboard 200 until she came to Elektra.

AGUILERA MAKES SPANISH DEBUT ON BMG U.S. LATIN

(Continued from page 13)

one with a legitimate passport—as far as heritage is concerned—to the Latin market.

Ron Fair, senior VP of A&R for RCA and Aguilera's executive producer and A&R man, seized on that opportunity when he signed her.

With the interest in Latin music unabated, he spearheaded the release earlier this year of "Genio Atrapado," a Spanish version of her hit "Genie In A Bottle," and proceeded to record the full Spanish album.

The producer was Rudy Perez, who—fresh from working with Jaci Velásquez on her Spanish-language album—knew what he calls "every trick in the book." Perez translated the lyrics, wrote them out phonetically, and devised a system to help Aguilera roll her r's. Because Aguilera needed to sound fluent in order to convince in Spanish, the work was crucial.

"The way he made the adaptations, he placed the Spanish vowels and consonants in the same spots they were in the English, and it made a huge difference," says Fair. "That was probably the major difference."

Perez adapted all the songs Aguilera brings from her previous album, including "Por Siempre Tu," the Spanish version of current single "I Turn To You." He also wrote most of the new material, including "Si No Te Hubiera Conocido," a duet with up-and-coming singer Luis Fonsi, who is virtually unknown outside the Latin market. Aguilera pushed for him because, she says, "we grew up listening to the same things—Brian McKnight and music from Puerto Rico. And he, like I, can incorporate both R&B and Latin."

Aguilera also pushed for the only standard on the album, "Contigo En

La Distancia," a bolero she heard Perez play one day during a break in recording.

The album's first single, however, is the upbeat "Ven Conmigo," which will be shipped to Latin radio Aug. 8 and is slated to be the theme for a Coca-Cola campaign in Latin America that will launch by year's end. (A parallel English-language campaign will launch simultaneously in the U.S.)

This, coupled with Aguilera's star power in English and her Latin Grammy nominations, will no doubt help her get onto Latin radio—but it's not necessarily a guarantee.

"The fact that they're huge stars in

English doesn't mean people in the Latin market have any reference for them," says David Gleason, VP of the Hispanic Broadcasting Corp. "[Aguilera] may have enormous awareness among people who listen to American pop, but among people who listen to Spanish radio, the awareness may be zero. Is this new production more in the vein of the Latin listener? And the issue is, is she good? And, no doubt, she's talented."

As far as making an album suited to Latin tastes, Perez attempted to include standard-sounding Latin fare and asked Aguilera to tone down her trademark vocal riffs.

"Unfortunately, Latin countries and the Latin market have never had R&B artists," he says. "We should do the inflections where they're needed, but the Latin market is more melody-oriented."

BMG is talking about a \$15 million marketing investment for the album in the Latin region. Jorge Lopez Doriga, VP of marketing for the region, says that BMG research shows that more than 70% of Aguilera's target audience actually listens to her.

"Such potential requires an enormously aggressive campaign," he says. "Our objective is to reach 90% of our customers with just the first wave of

advertising."

Aguilera will be undertaking a separate promotional effort geared exclusively to the Latin market. Simultaneously, she'll promote her Spanish album to English media.

This bleeds over into retail, where some outlets plan to continue to treat her as a pop artist.

"We're marketing it as a pop/rock album, although we're placing it in Latin sections," says Mark Woodard, Latin music buyer for Trans World Entertainment. "We're cross-merchandising in both sections, which really gives it a lot more exposure."

This is what's done already with a handful of artists, such as Anthony, Jennifer Lopez, and Enrique Iglesias. And, at least in the U.S., expectations are high. "If only 10% of the people who bought her English album purchase it, it will be good," says Woodard.

More than 600,000 copies of "Mi Reflejo" will be shipped initially to the Latin region, a huge amount for a new artist in that market.

In the meantime, Aguilera is planning an ABC Christmas special and is working on a Christmas album, produced by Fair, which will be in stores around Halloween and will include a Spanish version of "Silent Night." Aguilera is recording it between tour dates, as she did with "Mi Reflejo."

In fact, her agenda is so solidly booked that although her next Spanish album is slated for a 2002 release, she'll start recording it in January and February of next year; her only free time in the near future.

CAN NAPSTER, LABELS WORK TOGETHER?

(Continued from page 6)

secure means of person-to-person distribution. We want to involve music fans in legitimate marketing and selling activities, and we are working now to create a secure person-to-person platform."

Music companies want DRM services incorporated into the file-swapping software, but DRM companies want the courts to decide if the practice is legal.

"There's a line to be drawn about fair use and contributory infringement, and it can only be settled legally," says Preview Systems CEO Vincent Pluinage. "Once the government draws the line in the sand, then there will be rules. When there's no limits, it's just like a corrupt country, and no one will want to invest in companies like Napster."

Patel's attempt to draw the line in the sand was abruptly overruled by the 9th Circuit, putting all parties back where they started. In its appeal filing, Napster continues to argue that its technology is capable of non-infringing uses and that the company should be exonerated under the 1984 Sony Betamax case, in which the Supreme Court ruled that if a technology has non-infringing uses, its maker can not be held liable for copyright infringement.

Another company with a similar service, Scour, claims that its Scour Exchange software is exempt from liability because it complies with rules set by the Digital Millennium Copyright Act, in that it lists Copyright Act

'What better way to promote music than [to have] one fan tell another fan about new music? And we want a new, stable way to distribute music on the Internet that makes people's lives better'

- JAY SAMIT -

information on its site. But Scour's compliance isn't enough for the RIAA or the Motion Picture Assn. of America, which are both suing the company for copyright infringement.

Napster also claims that it is not liable under fair-use provisions in the 1992 Audio Home Recording Act and "space shifting" rules determined by the case of Diamond Multimedia System vs. the RIAA in 1999.

None of these defenses convinced Patel, but they carried enough weight with the 9th Circuit.

Some industry executives say Napster-like services boil down to pricing. "The issue here is that people are hung

MOSS, ALPERT SELL RONDOR TO UMG

(Continued from page 3)

David Renzer, president of Universal Music Publishing Worldwide, says, "We've done something unusual in terms of most acquisitions of this size, but, with Lance and his team, the company continues to acquire valid songwriters and producers. A continuity of the creative staff was also necessary to deal with the talent that's there."

He notes, however, that there will be layoffs among Rondor's back-office staff and says, "We'll also include Rondor in our new Web site and in our efforts at film and TV exploitation."

With Rondor's 60,000 copyrights, Universal's song holdings now total more than 800,000 copyrights, placing it at No. 3 worldwide. It would shift to No. 2 if EMI Music Publishing and Warner/Chappell Music merge later this year as a result of EMI Music's

merger with Warner Music Group.

Rondor's catalog also includes material by the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Leon Russell, Stephen Stills, Rod Temperton, Mark Knopfler, Emmylou Harris, Bruce Springsteen, William Orbit, Everclear, Will Jennings, the Doors, Garbage, Jurassic 5, Shep Crawford, and Steven Van Zandt.

Freed has led Rondor's core creative team for more than 20 years and has been president since 1980. He has mentored such writers as Jennings, Annie Roboff, Melissa Etheridge, and Bryan Adams. Conrad has been with Rondor since 1981.

Assistance in preparing this story was provided by Chris Morris.

THIS WEEK @



Exclusive Album Reviews

The Glads

"The Glads"
(Capricorn)

Shellac

"1000 Hurts"
(Touch & Go)

Various Artists

"Music From And Inspired By The
Motion Picture Groove"
(Kinetic/Reprise)

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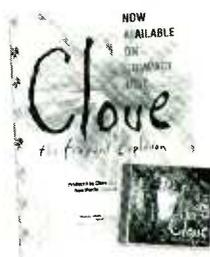
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Stay Tuned For The 2000 Billboard Radio Seminar

The seventh annual Billboard/Airplay Monitor Radio Seminar & Awards returns to its birthplace in New York City this year and promises to be bigger and better than ever. The seminar takes place Oct. 5-7 at the New York Hilton.

Following last year's best-attended conference ever, this year's seminar looks at radio's most compelling issues, including consolidation, Internet radio, digital rights, and new revenue pressures. Among the expected attendees are

the nation's leading program directors, music directors, general managers, on-air personalities, record label promotion executives, and entertainment celebrities.

"The Billboard/Airplay Monitor Radio Seminar has established itself as one of the preeminent gatherings of programming professionals," offers Jon Guynn, publisher of Airplay Monitor. "Whether you're part of a radio cluster, trying to find new ways to secure airplay, or attempting to make sense of the impending digital broadcasting revolution—if you are in the business of music pro-

gramming, you need to be at the Billboard/Airplay Monitor Radio Seminar."

The Seminar culminates with the Billboard/Airplay Monitor Radio Awards, honoring America's leading programmers and personalities. Nominees are determined by the readers of the Top 40, R&B, Country and Rock Airplay Monitors, who cast write-in votes on a ballot representing the four for-

mat. The top three finalist appear on a ballot inserted into the Aug. 11 issue of Airplay Monitor and Aug. 19 issue of Billboard.

As always, the awards presentation will be a star-studded event. Past participants of the award show include Casey Kasem, Dick Clark, Prince, Simply Red, Jon Secada, and LL Cool J.

Registrations received before Aug. 17 are eligible for a special early bird rate. Register online at billboard.com/event/radio or contact Michele Jacangelo at 646-654-4660, or bbevent@billboard.com, for more information. For discounted conference room rate, call 212-586-7000 before Sept. 14.



PERSONNEL DIRECTIONS

Derrick Mathis has joined the staff in Los Angeles as editorial/production associate for Billboard Bulletin and Billboard.com.

Mathis' position is unique in combining editorial and production responsibilities for two different Billboard vehicles. For Bulletin, he will handle the production duties that arise at the end of each Bulletin production day. He also will contribute to the Bulletin as a reporter.

For Billboard.com, Mathis will serve as a reporter/editor, with specific responsibility for adding late-day news from the West Coast. He also will help process data for the site, including the weekly Hits Of The Web and New Release listings.



MATHIS

Mathis comes to Billboard with experience in print and online journalism. He has been a contributing writer for the L.A. Weekly since 1997. He also served as content manager for Electronic Urban Report, an L.A.-based Web site. From 1995-97, he was a reporter for The Chicago Reader, an alternative weekly newspaper.

He received a BFA in cinematic fine arts in 1991 from the University of Southern California, and an MFA in creative writing from Columbia College in Chicago in 1997.

Mathis reports jointly to Bulletin managing editor Michael Amicone and Billboard.com editorial director Ken Schlager.

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Now That's What I Call 'Music'

MADONNA'S 45TH CHART entry opens at No. 41 on The Billboard Hot 100, making "Music" (Maverick) her highest-debuting title since "The Power Of Good-Bye" entered at No. 24 the week of Oct. 17, 1998. With the impending release of a maxi-single (on Aug. 22), a regular single (on Aug. 29), and even a DVD single (on Sept. 5), "Music" has the best chance of any recent Madonna single to go all the way to No. 1.

If "Music" can climb that high, it will be the first Madonna chart-topper since "Take A Bow" spent seven weeks in pole position in 1995. It would become Madonna's 12th No. 1 hit, finally surpassing Whitney Houston, who has 11. The two women have been equal since November 1995, when Houston collected her 11th No. 1 hit with "Exhale (Shoop Shoop)."

"Music" could also become Madonna's first top 10 hit since "Ray Of Light" peaked at No. 5 in July 1998. And "Music" is the artist's first one-word song title since "Frozen" charted in the spring of 1998. "Music" is the 10th of Madonna's 45 chart entries to sport a one-word title. Surprisingly, this new Madonna track is only the second song in the history of the Hot 100 to feature the title "Music." The only other "Music" to chart was the 1976 John Miles single that was produced by Alan Parsons. The first "Music" peaked at No. 88, although it was a No. 3 hit in Miles' native U.K.

COMPLETION: The rapid turnover of No. 1 hits on the Hot 100 continues, as Sisqó takes over the top spot with "Incomplete" (Dragon/Def Soul). That makes Sisqó the first solo artist who is a former member of a group to reach the No. 1 spot in both configurations

since September 1995, when former Jackson 5 lead vocalist Michael Jackson spent a week at the summit with "You Are Not Alone."

Sisqó had a lone week at No. 1 just over a year ago, when "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee was on top the week of July 24, 1999.

Sisqó continues the male occupation of the chart pinnacle. He is the fifth consecutive male act to reign over the chart, following Enrique Iglesias, Vertical Horizon, matchbox twenty, and 'N Sync. This is the longest run of men at No. 1 since the end of 1991 and the beginning of 1992, when seven consecutive males went all the way.

This current run of XY chromosomes seems destined to end with Sisqó, as the most likely successor is Janet Jackson once "Doesn't Really Matter" (Def Jam/Def Soul) is commercially released. That would give the Def Soul label a second No. 1 hit, immediately following its first. Jackson, in turn, is most likely to be succeeded by Madonna with "Music."

And while men are running the Hot 100, the top two spots on Hot 100 Airplay are held by women. Aaliyah's "Try Again" is No. 1 for the ninth week, and Destiny's Child's "Jumpin', Jumpin'" moves up to No. 2.

ON ITS OWN: Creed racks up a 24th consecutive week at No. 1 on Top Pop Catalog Albums with "My Own Prison" (Wind-Up), besting the 23-week run of the "Grease" soundtrack album in 1997. "Prison" now has the longest consecutive run at the top of this chart since Bob Marley's "Legend" ruled for 28 weeks from April-October 1996.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000
TOTAL	435,510,000	441,421,000 (UP 1.4%)
ALBUMS	384,068,000	408,128,000 (UP 6.3%)
SINGLES	51,442,000	33,293,000 (DN 35.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000
CD	323,454,000	361,637,000 (UP 11.8%)
CASSETTE	59,742,000	45,543,000 (DN 23.8%)
OTHER	872,000	948,000 (UP 8.7%)

OVERALL UNIT SALES THIS WEEK

14,289,000

LAST WEEK

14,555,000

CHANGE

DOWN 1.8%

THIS WEEK 1999

14,579,000

CHANGE

DOWN 2%

ALBUM SALES THIS WEEK

13,253,000

LAST WEEK

13,447,000

CHANGE

DOWN 1.4%

THIS WEEK 1999

12,994,000

CHANGE

UP 2%

SINGLES SALES THIS WEEK

1,036,000

LAST WEEK

1,108,000

CHANGE

DOWN 6.5%

THIS WEEK 1999

1,585,000

CHANGE

DOWN 34.6%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	218,138,000	224,916,000	UP 3.1%
INDEPENDENT	57,805,000	65,203,000	UP 12.8%
MASS MERCHANT	102,440,000	110,885,000	UP 8.2%
NONTRADITIONAL	5,686,000	7,124,000	UP 25.3%

ROUNDED FIGURES

FOR WEEK ENDING 7/30/00

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



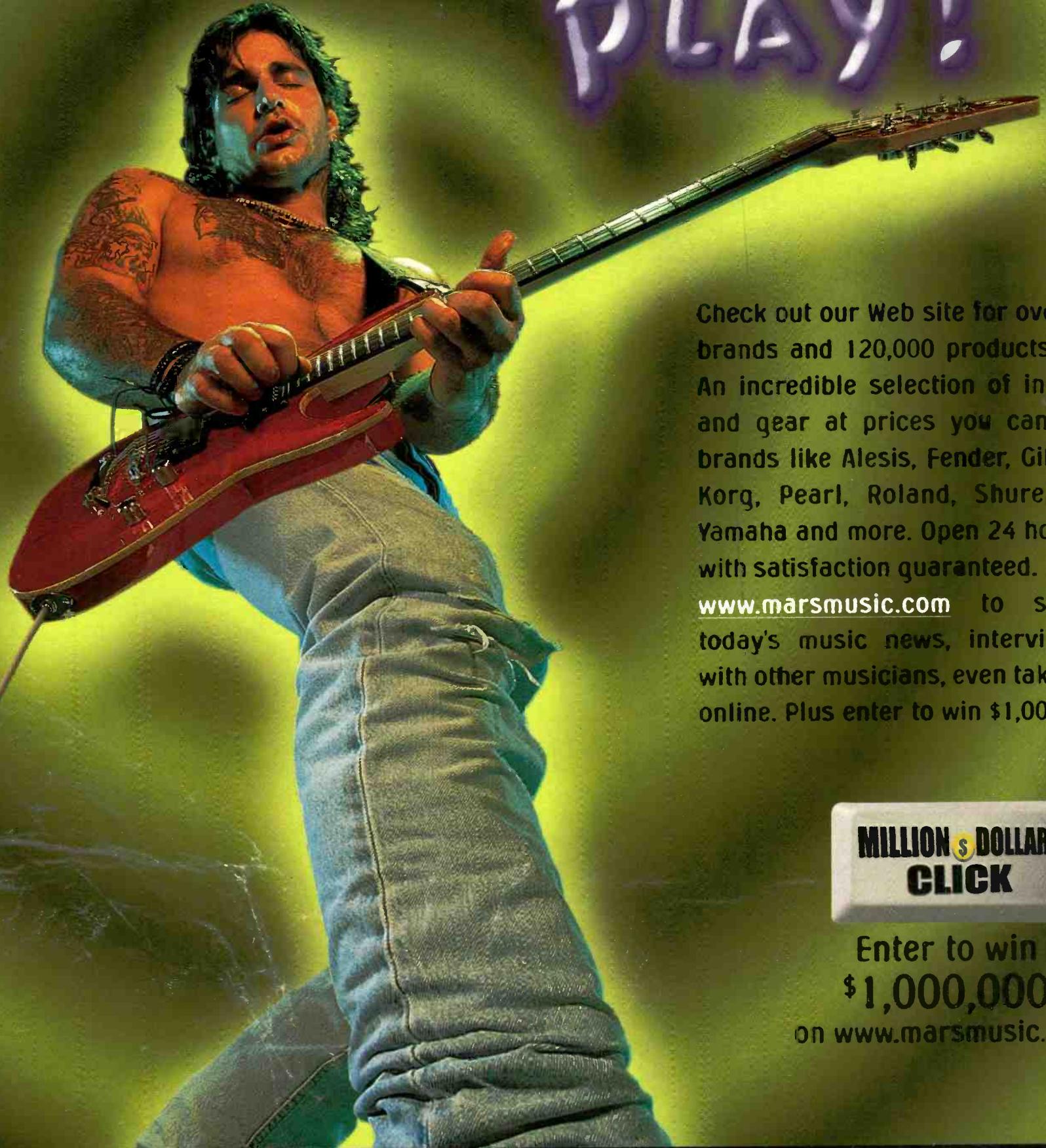
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