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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 19, 2000

Country Music's Internet Pioneers

Competition Forces Sites To Focus On Brands, Polish Revenue Models

BY PHYLLIS STARK

NASHVILLE—If you're a country music fan and want to find information about your favorite genre on the Internet, you suddenly face a dizzying array of choices.

First, there are the full-service country sites aimed at consumers. These include Country.com, a part of Viacom/CBS' MTVi division; Gaylord Digital's new MusicCountry.com; and the independent CountryCool.com, based in Northern Virginia. Then there are the all-format sites with country pages, including MTVi's Sonicnet.com and House of Blues' HOB.com, both of which often partner with Country.com.

There are also sites that feature music information but primarily function as marketing vehicles for

the companies that own them. These include Jones International Networks' CountryStars.com, which promotes not only Jones' syndicated radio programming but its cable music video network, Great Ameri-



NEWS ANALYSIS

can Country. And if you work in country radio, your choices include the industry-only site AllAboutCountry.com, among others.

In the still fledgling world of online entertainment sites, it's hard to know how this crowded field

will shake out. Executives at Country.com and MusicCountry.com think there ultimately won't be a market for all the country dotcoms currently in play. But CountryCool.com chairman Jim Dixon says there's "a lot of room" for more competitors. "I would encourage more competition, because I think it's going to be a tremendously expanding market," he says.

Ironically, that statement comes from the company that has struggled the most in the market. In June, just

(Continued on page 98)

Proprietary Label Deals Alter Indie Distrib. Scene

BY CHRIS MORRIS

LOS ANGELES—Proprietary relationships between independent record distributors and independent labels, virtually unthinkable only a few years ago, are par for the course in the business today.

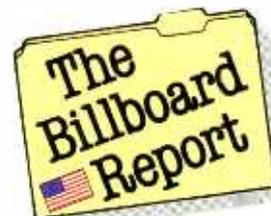
Through the '90s, retail chains demanded more centralized buying, and the indie business evolved from a network of regional distribution fiefdoms to a nationalized distribution system. Distributors increasingly sought, and attained, exclu-

sive national rights to their labels; in some cases, they bolstered their status by acquiring or establishing labels of their own. In other cases, independent labels established distributorships or purchased interests in existing distribution firms to ensure their position in a shrinking retail landscape.

In the year 2000, ownership relationships between indie distributors and labels are commonplace and for the most part very profitable.

Times have certainly changed, says Nina Easton, who serves as president of Atlanta-based 404 Music

(Continued on page 100)



Best Buy Heralds Arrival In N.Y. With Sting Show

BY ED CHRISTMAN

NEW YORK—When Best Buy officially arrives here next month, it will host the biggest grand-opening party ever thrown by a music merchant in this market. On Sept. 12, Sting will play a free show in Central Park (see story, page 98) as the centerpiece of the



STING

Major Labels, Retailers Say MAP Suit Is 'Without Merit'

Page 6

chain's introduction to metropolitan New York.

The 350-unit Eden Prairie, Minn.-based Best Buy plans on bowing in the New York area in the fall with 15 stores, many of which will open in September. So far, the company has announced New York state stores in West-

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Tiffany Tells Stories Her Way Eureka's 'Silence' Aims For Adult Audience

BY MICHAEL PAOLETTA

NEW YORK—Tiffany is tense. Seated in a New York conference room, the singer exudes a nervous energy, seemingly unaware of how often she swivels in the chair. The stakes are high as she prepares to reveal her true creative identity for the very first time.

"Yes, I'm nervous, and, yes, I'm excited," says Tiffany, as she begins to discuss "The Color Of Silence," her first full-length collection for Los Angeles-based (and self-distributed) Eureka Records—and her first

U.S. studio set in a decade.

"I'm not searching any longer," she says of the songs on the album. "It's not manufactured. I hope the album surprises those who didn't necessarily care for my music before—pleasantly surprises them, that is." Indeed.

Scheduled to street Oct. 10, "The Color Of Silence" is thoughtful, intelligent, and full of grace. It's also unpretentious. Consider it Tiffany's equivalent to Alanis Morissette's landmark "Jagged Little Pill."

(Continued on page 99)



AMFM Leads Noms For Billboard/Monitor Awards

A Billboard staff report.

NEW YORK—The Billboard/Airplay Monitor Radio Seminar returns to New York this year, Oct. 5-7. The finale of the three-day conference will be the presentation of the 2000 Billboard/Airplay Monitor Radio Awards.

When the nominees are broken out into radio groups, the big boys garnered the most honors. AMFM led the pack with 81 nominations, Clear Channel culled 59, Infinity had 58, and Susquehanna had 11. In terms of markets, Chicago stations garnered 21 honors, fol-

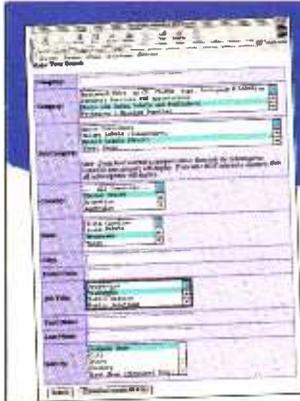
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UNIVERSAL MUSIC LATIN AMERICA

CONGRATULATES | FELICITA | PARABENIZA

• Best Samba/Pagode Album: "Claridade" - **ALCIONE** • Best New Artist: **AMAURY GUTIERREZ** • Album Of The Year: "Livro" - **CAETANO VELOSO** • Producer Of The Year: **CAETANO VELOSO** - Albums: "João Gilberto Voz E Violão"; "Livro"; "Omaggio A Federico E Giulietta" • Best MPB (Musica Popular Brasileira) Album: "Livro" - **CAETANO VELOSO** • Best Flamenco Album: "Paris 87" - **CAMARON CON TOMATITO** • Best Rock Album: "Com Você...Meu Mundo Ficaria Completo" - **CASSIA ELLER** • Best Brazilian Song: "O Segundo Sol" - **CASSIA ELLER** - Songwriter: Nando Reis • Best Male Rock Vocal Performance: "Sweet Home Buenos Aires" - **CHARLY GARCIA** • Best Brazilian Roots/Regional Album: "Voce Vai Ver O Que E Bom" - **DOMINGUINHOS** • Best Female Rock Vocal Performance: "Vete Destino" - **ERICA GARCIA** • Best Rock Song: "Si, Señor" - **CONTROL MACHETE** - Songwriters: **FERMIN CABALLERO, RAUL CHAPA & JASON ROBERTS** • Best Rock Album: "Leche" - **ILLYA KURYAKI & THE VALDERRAMAS** • Best New Artist: **IVETE SANGALO** • Best Contemporary Pop Album: "Ivete Sangalo" - **IVETE SANGALO** • Best Classical Album: "Salmo De Las Americas" - **JOSÉ MARIA VITIER** - Producer: Enrique Pérez Mesa • Best Flamenco Album: "De La Zambra Al Duende...Un Homenaje" - **JUAN HABICHUELA** • Best Pop Performance By A Duo Or Group With Vocal: "Miénteme" - **KETAMA** • Best Pop Album: "Toma Ketama" - **KETAMA** • Best Female Pop Vocal Performance: "Al Despertar" - **MERCEDES SOSA** • Best Folk Album: "Misa Criolla" - **MERCEDES SOSA** • Best Latin Jazz Album: "Spain" - **MICHEL CAMILO & TOMATITO** • Best Engineered Album: "João Gilberto Voz E Violão" - Engineer: Moogie Canazio • Best Pop Album: "Vengo Naciendo" - **PABLO MILANES** • Best Classical Album: "La Dolores - Tomas Breton" - Producer: **PLACIDO DOMINGO** • Best Sertaneja Album: "Ao Vivo...A Majestade, O Sabia" - **ROBERTA MIRANDA** • Best Samba/Pagode Album: "Zeca Pagodinho Ao Vivo" - **ZECA PAGODINHO** • Best Female Pop Vocal Performance: "Meu Erro" - **ZIZI POSSI** • Best Contemporary Pop Album: "Puro Prazer" - **ZIZI POSSI**

UNIVERSAL MUSIC
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RIAA, Artists Agree On C'right Language

This story was prepared by The Hollywood Reporter's Tamara Conniff.

The Recording Industry Assn. of America (RIAA) and representatives from artists' groups have reached agreement on a legislative recommendation to Congress that, if passed, would repeal a controversial change to U.S. copyright law that designates sound recordings as "works for hire."

After months of negotiations and a recent standstill in talks (Billboard, Aug. 5), the sides have agreed on "neutral language" that would "resolve the issue without prejudice."

Jay Cooper, counsel for the artists' groups—which include the Artists' Coalition, the National Academy of Recording Arts and Sciences (NARAS), the American Federation of Musicians, the American Federation of Television and Radio Artists, the Music Managers Forum, ASCAP, BMI, and AmSong—says, "Everybody on our side is happy with the language . . . The RIAA was terrific in this; they worked hard. We had a lot of issues to overcome. I was very pleased with the working relationship that we had."

"We said from the beginning we did not intend to change the law and have worked diligently to assure that the issue of work

for hire is resolved without prejudice to anyone's position," says Hilary Rosen, president/CEO of the RIAA in a statement. "The book needs to be closed on this issue so we can get back to a united industry on so many important challenges of the day. The resolution is a good one."

Both sides see the agreement as a victory and a means to move on to the larger issues facing labels and artists during the digital age. "We have big issues to resolve where we need the cooperation of both artists and record companies—Napster being only one of them," Cooper says.

The work-for-hire controversy stems from a provision inserted by the RIAA into last year's Satellite Home Viewer Improvement Act. Artists contend that the provision would have prevented them from seeking to reclaim ownership of their master recordings beginning in 2013. Before the amendment, the law said that artists could then demand from the labels rights to works recorded after 1978.

The joint draft resolution, which would

be retroactive, would remove sound recordings as a work-for-hire category, sources said. It includes language that would ask courts not to take last year's amendment into consideration when deciding work-for-hire cases.

The draft legislation needs to be approved by Congress; however, as it was on lawmakers' recommendations that the two parties work together toward a resolution, both sides are confident the bill will be pushed through.

The artists' groups would have preferred having the language included in the legislation history rather than the actual bill, Cooper says, but "to satisfy some concerns the RIAA had, we agreed to it because it didn't have any negative impact on the artists. It gets us back to where we were before Nov. 29, 1999, without prejudice to either side."

"This shows what artists can do if we are willing to stand together to protect our interests," says Don Henley, a leader in the artists' effort.

NARAS president/CEO Michael Greene says, "We are proud of all the organizations who represent our artists who worked shoulder to shoulder with amazing resolve and uncompromising spirit of cooperation to gain restoration of the provision as it was before."

Henley: Artists' Initial Mission Accomplished

In an exclusive interview Aug. 9 with Billboard, Artists' Coalition co-founder Don Henley discussed the joint settlement with the Recording Industry Assn. of America (RIAA) on legal language to rescind without prejudice the 1999 "work-for-hire" amendment to the Copyright Act.

Will the mutually accepted new language to be inserted into law regarding the work-for-hire amendment actually nullify that amendment or serve as the "repeal without prejudice" demanded by the artists?

The language that is now mutually agreed upon accomplishes precisely what Congressman [Howard] Berman [D-Calif.] instructed both parties to do, which is to get back to where we were before November of 1999 [when the amendment was inserted into law]. The Artists' Coalition and legal representative Jay Cooper have run this language by some of the most respected legal scholars in the nation, including Jane Ginsburg, a venerable professor of intellectual property law at Columbia University Law School who is the daughter of Supreme Court Justice Ruth Bader Ginsburg, as well as law professor Peter Jaszi at American University in Washington, D.C.; Marci Hamilton at the Benjamin Cardozo School of Law [in New York]; and Peter Menell at the University of California at Berkeley. And they all say that it accomplishes what we're after.

This language has been approved by all the interested parties, including Ann Chaitovitz and Susan Riley at the American Federation of Television and Radio Artists; Barry Bergman at the Music Managers Forum; Lisa Alter of AmSong; Steve Young and Patricia Polach at the American Federation of Musicians; Mike Greene and Adam Sandler at [the National Academy of Recording Arts and Sciences]; Frances Preston at BMI; Marilyn Bergman at ASCAP; artist attorneys like Bob Donnelly—plus Ron Fierstein at the Artists' Coali-

tion and my co-founder, Sheryl Crow; the people at the Nashville Songwriters Assn. International; and many others. We've been very careful to include everyone in the process.

What's to stop the RIAA from renegeing on this latest accord with the Artists' Coalition, as it did earlier?

Well, they have signed off on this, and this agreement has been released to the media. It would look very bad for anyone to back out at this point.

The Napster dispute seems to involve current abuses of copyright, but the RIAA-sponsored amendment seemed to involve permanent corporate abduction of artists' copyrights, plus abuses of lawmaking power. Which issue has more industry significance?

It seems to me that if artists don't have control of their copyrights, then everything else is a moot point. Or as Bob Dylan said, "When you ain't got nothing, you ain't got nothing to lose."

Why do you think Napster has gotten more widespread attention than the work-for-hire controversy?

Napster is a sexier issue because it involves the new technological revolution rather than issues of copyright law, although both issues are related, in some respects. I mean, this is all about intellectual property. But there are some who feel the Napster issue and Internet piracy are of paramount importance.

I disagree. I can assure you this work-for-hire issue is just as important—if not more important—and I hope that people eventually realize that. Because I think this work-for-hire issue goes to the very core of intellectual property rights, and even matters of civil rights.

Clout in Washington is based on ensuring that one's opponents face consequences on Capitol Hill for any misconduct. How does the Artists' Coalition plan to reinforce its standing in the nation's capital?

The Artists' Coalition will soon be changing its name to the Recording Artists' Coalition—in part because evidently someone we don't know has put up a Web site under the former heading and is disseminating information about this issue. It's a cursory overview being provided, but it's not us doing it. So to avoid confusion and further focus our aims and announce our constituency, we're becoming the Recording Artists' Coalition.

We will have an extensive, well-designed Web site, and we continue to grow the coalition. Our membership is increasing every day, and we continue to educate our membership about the issues at hand. We intend to be a very formidable presence both within the industry and on Capitol Hill.

We will have a staff, and we will also continue to work with attorneys and lobbyists. We hired two different lobbyists on this issue, the Haley Barbour firm [Barbour, Griffiths & Rogers] and their lobbyist Greg Stevens on the Republican side, and Margaret Cone on the Democratic side. Even though this issue has ostensibly been resolved, Congress still has to sign off on this, and we will continue to bring it up before members of the Senate to ensure the smooth passage of this agreement we've worked out. It's still not quite over yet, and we will be working to ensure we don't have any backsliding or erosion during the final stage of the process.

As painful as this has been, in the final analysis, it's been a good thing, because it has served as a wake-up call to the entire artistic community. From this day forward, we intend to be wide awake and well aware of all the things that impact artists' intellectual property rights. We intend to protect what is rightfully ours.



HENLEY

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KID AUDIO ★ HEROES & VILLAINS • THE POWERPUFF GIRLS • RHINO
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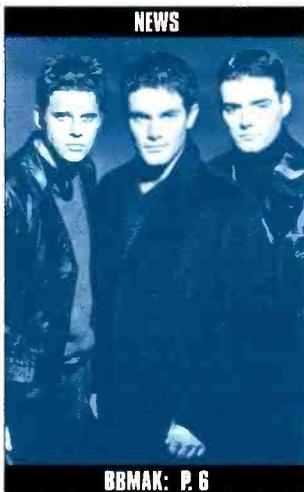
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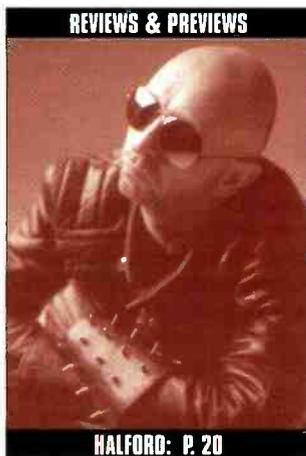
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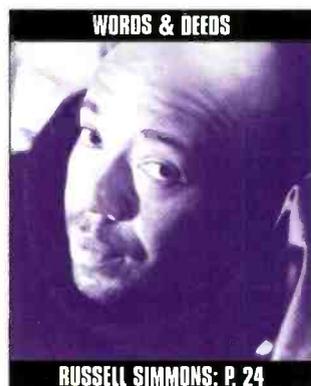
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VH1, Westwood One Team On Network

BY FRANK SAXE

NEW YORK—In a deal that will further integrate the various properties of the growing Viacom media empire, cable music channel VH1 has signed an exclusive three-year agreement with Westwood One to develop the VH1 Radio Network.

The Westwood One radio network is 17%-owned by Infinity Broadcasting; Viacom, parent of VH1, is now majority owner of Infinity, following Viacom's merger earlier this year with CBS.

The VH1 network is aimed at adult-leaning top 40, AC, and rock stations—hundreds of which are already Westwood One affiliates. Under the agreement, Westwood One will distribute sound bites and news from VH1, including audioclips from a library of current and archived "Behind The Music" programs, which will be customized for radio. A launch date of Oct. 1 is planned.

The radio network will also simulcast 10 annual VH1 concerts and events, including "Divas Live" and the VH1 Fashion Awards, which will be held Oct. 20 this year at the Theater at Madison Square Garden in New York.

The entry into the radio marketplace is seen as part of VH1 president John Sykes' 2-year-old mission to return the network to music-based programming.

"We think this is a natural step with our brand and what we're all about. Our audience trusts us when it comes to music," says Ann Sarnoff, VH1 executive VP of business strategy and program enterprises, who adds, "We want to be where our audience is. It's a great marketing tool and another way to service our audience."

VH1 has been considering the radio market for the past two years, and executives have been meeting with a number of radio networks. The choice to go with its sister Westwood One was made before the CBS-Viacom merger was completed in May, says Sarnoff, who adds, "That's the

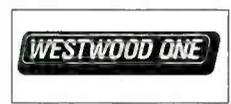
icing on the cake."

Westwood One president/CEO Joel Hollander says this is just the beginning. "There's a lot of synergistic programming that we can do. We have an existing deal with MTV, and there are opportunities for other programming venues which we're researching."

Now 6 years old, the MTV Radio Network is also distributed by Westwood One. Like the cable channels themselves, Hollander says,

VH1's and MTV's radio products will not compete but will complement one another. He notes that MTV Radio targets younger-skewing top 40 and modern rock stations.

Beyond offering audioclips of VH1 programming and interviews, the network will provide morning drive radio shows with a prep service, offering music news to be read by local DJs. Original programming may be added at a later date.



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Industry Defends MAP In Wake Of Antitrust Suit

BY ED CHRISTMAN

NEW YORK—The major music manufacturers and retailers say a price-fixing lawsuit filed against them by a coalition of 30 states and commonwealths is without merit (see Retail Track, page 80).

Filed in early August in U.S. District Court for the Southern District of New York, the lawsuit states that music specialty merchants the Musicland Group, Trans World Entertainment, and Tower Records/Video/Books put pressure on the five majors to institute drastic minimum-advertised-pricing (MAP) policies that, when enforced, would "levy heavy financial penalties" on such discounters as Best Buy, Circuit City, Target, and Wal-Mart (*Billboard Bulletin*, Aug. 9).

The lawsuit alleges that the dialogue between the music chains and the major music manufacturers about MAP was aimed at "fixing, raising, maintaining, or stabilizing" prices at artificial levels—and, as such, is a violation of the Sherman Act.

Led by the New York and Florida state attorneys general, the lawsuit follows the signing earlier this year by the five majors of a Federal Trade Commission consent decree, in which they admitted no wrongdoing but agreed to discontinue the practice of MAP for seven years.

In a statement, New York state Attorney General Eliot Spitzer says, "Because of these conspiracies, tens of millions of consumers paid inflated prices to buy CDs of artists including Santana, Whitney Houston, Madonna, and Eric Clapton."

But some of the major music companies have gone on record opposing the lawsuit and defending MAP.

Dawn Bridges, a spokeswoman for EMI Recorded Music, says, "We believe that the claims are without merit." Keith Estabrook, a spokesman for BMG Distribution, says, "We still believe that MAP was a legitimate and appropriate practice, and we are confident that the courts will reach the same conclusion."

And the Warner Music Group issued a statement saying the lawsuit lacks merit, adding, "We continue to believe that MAP served a valid business purpose and benefited consumers by substantially furthering retail competition and that it was an appropriate and lawful practice."

Some of the retailers named in the suit have declared their intention to fight the action.

Minneapolis-based Musicland Group spokeswoman Lisa Svak says, "We have not been served with the complaints, but management believes that any charges in this matter against Musicland have no basis, and we intend to undertake a vigorous defense."

In Albany, N.Y., John Sullivan, senior VP/CFO of Trans World En-

tertainment, says, "We don't believe [the lawsuit] has any merit, and we plan to vigorously contest it."

Sony Music Entertainment, Universal Music Group, and Tower Records/Books/Video either declined to comment or didn't return calls seeking comment.

In a press release from Spitzer's office, the attorney general says, "Our nation's business economy has been built on the notion of fair and free competition. When there is illegal activity to fix prices—as was the case here—the consumer is always the loser."

In bringing an antitrust action against the majors and the three retailers, the attorneys general are seeking to recover monetary damages allegedly suffered by the states' consumers. The complaint doesn't specify damages. Scott Brown, a spokesman for Spitzer, says that the states'

next step is to set a cost for damages, which will be determined after experts are hired.

The suit is seeking three times whatever the amount of damages is, the imposition of civil penalties as provided by state statutes, injunctive relief sufficient to prohibit and prevent any recurrence of the

defendants' conduct, and reimbursement of expenses in bringing the suit, including reasonable attorneys' fees.

Brown says that the New York state attorney general's office always prefers to see if a settlement can be reached out of court. But "if we can't come to a fair settlement on behalf of consumers, then we will go to trial," he says.

'We still believe that MAP was a legitimate and appropriate practice'

— KEITH ESTABROOK —

Stock Show Broadens Portfolio

CNBC's 'Power Lunch' Finds New Fans With Live Music

BY CHUCK TAYLOR

NEW YORK—Imagine a midday television program that features reports on the stock market, company profiles, economic news, interviews with CEOs—and BBMAK.

That's the name of the game on cable network CNBC, whose live, noon-2 p.m. weekday talk show, "Power Lunch," not only keeps traders on target with their personal stock portfolios but showcases a variety of musical portfolios from popular artists of the day.

Since the first musical artist appeared on the show in August 1999 (it was Rolling Stones touring keyboardist and former member of the Allman Brothers Chuck Leavell), acts serving up their wares during "Power Lunch" have included Asleep At The Wheel, Todd Rundgren, Taj Mahal, Train, and artists popular in cities where "Power Lunch" hosts remote broadcasts on a quarterly basis.

The inventive notion of meshing hardcore financial news and features with musical performances, while certainly a novel idea, serves a simple, straightforward function for the show.

"Our mandate in a niche market—finance—is always to try and broaden the audience as much as possible. We can do that through music," says "Power Lunch" anchor Bill Griffith. "It also allows us to broaden the brand of CNBC and to get beyond the numbers on the ticker tape. If anything, we're holding a mirror up to our audience and reflecting who they are."

"It reinforces that this is a place they can come for business news and culture. Music is already part of the fabric in which we all live," Griffith adds.

CNBC, based in Fort Lee, N.J., and owned by NBC, reaches 72 million U.S. households through 5,000 affiliates in the U.S. and Canada, plus 150 million homes in Europe and Asia. It



BBMAK

celebrated its 10th anniversary in April 1999. The show's target: plain and simple, adults.

The idea of including musicians on "Power Lunch" didn't come about via a corporate think tank or from a clever PR agency hired by the network. It actually was born organically—literally—out of a segment in December 1998 about the business of Christmas trees.

"One of our segment producers came up with the idea to interview Chuck Leavell, the tree farmer of the year across the U.S.," says "Power

Lunch" producer Ramona Schindelheim. "That all worked out fine, and in August 1999 we were traveling down the Eastern seaboard doing remotes and ended up in Atlanta again, where he lives. I knew we couldn't really interview him again, so we just figured, since he tours with the Rolling Stones and used to be in the Allman Brothers, how about if he just wants to play?"

Leavell ended up writing a song for the show, "Power Lunch Crunch." He brought his guitar down to the remote set and played as segments finished and the show broke for commercials. The performance was aired at intros and outros, and he played for a live audience while the show was in spot breaks.

"After that, we got such a great response from our audience," Schindelheim says. "People thought it was a cool way to break up the day, with the news, the interviews, and then the added bonus of the music in the middle of the day. We weren't sure if this audience even existed, but there they were, enjoying the music with all the

(Continued on page 108)



Jewel Earns Diamond. Atlantic recording artist Jewel was recently awarded the Recording Industry Assn. of America's Diamond Award for her 1995 debut album, "Pieces Of You," which featured the hit singles "You Were Meant For Me," "Who Will Save Your Soul," and "Foolish Games." The Diamond Award recognizes sales of more than 10 million copies. "Pieces Of You" has since been certified 11-times platinum. Shown at the award presentation, from left, are Val Azzoli, co-chairman/co-CEO of the Atlantic Group; Jewel; and Ron Shapiro, executive VP/GM of Atlantic.

Forecast: Physical Music Sales Top Out In 2002, Retail Prices Drop

BY BRIAN GARRITY

NEW YORK—Total sales of recorded music are expected to increase to \$16.3 billion by 2004—up from \$14.7 billion in 1999—and the rise of digital distribution will create an erosion in long-term physical music sales and a decrease in prices at retail, according to a new study.

The findings were included in the latest communications industry forecast from merchant banking firm Veronis Suhler and Associates, which notes that new technologies and increased income have led to an increase in consumer consumption of music, as well as the Internet, video, and radio.

"To meet their demands and appetites, Americans have become expert media multi-taskers," James Rutherford, executive VP of Veronis Suhler and head of the firm's investment banking opera-

tions, says in a statement. "We've arrived at a point where consumption of media and information accounts for more than half of our waking hours."

In music, spending is projected to grow at a compounded annual rate of 2.1%, while net unit shipments are expected to grow at a compound annual rate of 7.3%. Leading the way will be CDs and DVDs, with shipments of cassettes dropping off "substantially."

However, with the rise of digital distribution, Veronis forecasts, total physical sales of recorded music will top out in 2002 at \$17.4 billion. Sales of CDs, likewise, will continue to account for the lion's share of the overall market, reaching a peak of \$15.8 billion in 2002 before dropping to \$14.9 billion in 2004, compared with \$12.8 billion in 1999.

(Continued on page 105)

Industry Backs Gore's VP Choice

Lieberman Has Been Critical Of Entertainment Biz

BY JILL PESSELNICK

LOS ANGELES—Entertainment executives are expressing support for Vice President Al Gore's selection of Sen. Joseph Lieberman, D-Conn., as his running mate on the Democratic presidential ticket—despite Lieberman's ardent backing of legislation that has aimed to change how music, film, and video game products are sold and that could create an industry code of conduct that includes internal enforcement mechanisms.

Jim Donio, executive VP of the National Assn. of Recording Merchandisers, says his organization "does not feel that the industry's relationship with the White House would suffer because of Sen. Lieberman. We have some common goals, but we do not always agree. However, Sen. Lieberman has been willing to communicate with our industry, and we look forward to continuing the dialogue in the future."

Similarly, Hilary Rosen, president/CEO of the Recording Industry

Assn. of America, says in a statement, "It is true that Sen. Lieberman has been particularly critical of the entertainment industry. Nonetheless, while we have disagreed with him at various times, we share the common goal of doing what is right for America's youth."

A member of the U.S. Senate since 1988, Lieberman has introduced a number of bills that would affect the entertainment industry. Among them is the 21st Century Media Responsibility Act—introduced with Sen. John McCain, R-Ariz.—which was defeated. The bill would have required that products such as movies, video games, and sound recordings carry standardized warning labels about violent content. Retailers would have had to enforce age restrictions and would have received a \$10,000 fine for each stickered product sold to a child (*Billboard*, June 19, 1999).

In May, Lieberman put forth a new

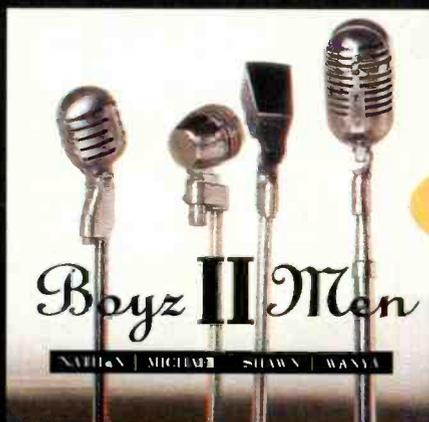
(Continued on page 108)

The Originals Return



Boyz II Men

NATHAN | MICHAEL | SHAWN | WANYA



The original men of harmony have returned with their ultimate studio album in three years.

After 32 million record sales in 9 years, no other group surpasses the r
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The new album is simply entitled

NATHAN MICHAEL SHAWN WANYA

No greater pleasure than the original **BOYZ II MEN**

Featuring the hit single "Pass You By"



U.K.'s MCPS Extends Anti-Piracy Reach As Counterfeit Product Appears On Web

BY GORDON MASSON

LONDON—British music pirates are turning to online mail-order distribution in an effort to cash in on their illicit product. But the stakes are increasing, with courts issuing stiffer sentences to those found guilty of copyright infringements.

The level of piracy has caused the Mechanical Copyright Protection Society Ltd. (MCPS) anti-piracy unit to step up its activity, resulting in the seizure, during the first half of 2000, of 1.8 million pounds (\$2.7 million) worth of counterfeit CDs and illegally copied MP3 discs, plus computers and copying equipment worth many thousands of pounds more.

In the past six months, the MCPS has carried out 19 separate raids on houses, company premises, markets, and computer fairs. Those raids led to a total of 60 people being arrested.

Nick Kounoupias, head of the MCPS anti-piracy unit, says the discovery of mail-order piracy adds another element to his team's activities. "We have not stepped up our raids deliberately by targeting a certain number per week. A lot of our raids are in response to tip-offs and complaints that are made to trading standards officers around the country," he says.

Recalling the discovery of the online piracy threat, Kounoupias tells Billboard, "The IT [information technology] director of a big law firm in Bristol found MCPS on the Internet and rang me up to say they'd been doing an audit of one of their staff's E-mails, because she had been spending a lot of time using E-mail rather than working. Through that audit, they found that

she'd been engaging in trade, buying counterfeit CDs. We carried out an investigation and found [that she was trading via] another huge organization, where the IT director was running the [illegal activity]. They've now been convicted and put in prison."

He adds, "This was the first time

'With MP3, we are getting on top of the problem'

— NICK KOUNOUPIAS —

we'd actually come across the Internet being used as a distribution system, rather than a market stall or a guy with a suitcase outside a railway station. So the technology for the outlet has changed as much as the technology on which the infringement is taking place."

The changing face of music delivery is also changing the scope of anti-piracy activity. Says Kounoupias, "With MP3 especially, you tend to find investigations going on the back of a raid. In other words, you do a raid in one place, and that sparks off a completely new and separate line of inquiry. So we've almost been creating work for ourselves because of the success of the raids that we have done. With MP3, we are getting on top of the problem—we're not going to cure it or win it immediately, but I think we've got it contained in major areas, and that's because we've focused on it."

Another area on which Kounoupias has been concentrating is convincing

legislators that prison sentences should be increased—a battle that already is being won in the courts. He has authored a bill on behalf of the Alliance Against Counterfeiting and Piracy that proposes increasing prison sentences and making it easier for the authorities to arrest people and confiscate illegal products.

"All of those provisions in the bill have in principle been accepted by the government, and they are planning to introduce it in the form of legislation later this year, after the queen's speech. So there is going to be a change in the law on sentencing, and we are very optimistic about that," says Kounoupias.

But it is in the courts that the anti-piracy war is achieving most results. "People are going to prison now for copyright and trademark infringements for longer periods of time," comments Kounoupias. "The general message to the pirates is that the courts have now realized that theft of intellectual property is no different from the theft of ordinary property, and they are going to sentence in the same way. They are not going to see it as being a sort of civil-type action; they see it as much a criminal act as somebody stealing your car or burgling your house."

Using evidence that "monies made from criminal activities in copyright and trademark matters are often plowed into something more serious like drugs or even terrorism," the MCPS has been briefing prosecutors before piracy court cases. "Because of [the links to organized crime], the courts now are willing to take these people out of circulation early on," says Kounoupias.

EMA Acquires Chunk Of Concert Industry

BY KAI R. LOFTHUS

STOCKHOLM—It's merger round-up time in the Scandinavian concert industry, and SFX-owned EMA Telstar Group is corralling the entire herd.

The Stockholm-based company, founded in 1969 by current chairman Thomas Johansson, has since its inception had informal talks and partnerships with leading companies in other Scandinavian cities. Now, all of them are wholly owned affiliates of EMA.

The buying spree started two years ago, when EMA acquired Motor, a Gothenburg, Sweden-based agency that manages such acts as the Cardigans and books small- and medium-size acts from home and abroad.

Last year, EMA itself was absorbed by U.S. giant SFX Entertainment. Backed by those deep pockets, EMA so far this year has purchased Dansk Koncert Bureau (DKB) in Copenhagen, Welldone Agency & Promotion in Helsinki, and now Gunnar Eide Concerts (GEC) in Oslo (*Billboard* **Bulletin**, Aug. 8).

While these companies control a substantial share of the market, the

deals are not subject to regulatory approval, according to Johansson. Although the companies now share the same parent, they will not make alterations in their staffs or profiles, he says.

All of EMA's operations amount to revenue of some \$79 million. EMA, which employs 70 people, last year had sales of 470 million Swedish kronor (\$50.9 million). As for the individual affiliates, DKB had revenue of 60 million Danish kroner (\$7.3 million); GEC, 65 million Norwegian kroner (\$7.2 million); Welldone, 63 million Finnish markka (\$9.6 million); and Motor, 40 million Swedish kroner (\$4.33 million).

"For the past 10 years, me and my colleagues have had intentions to make one business unit for the whole of Scandinavia," Johansson tells Billboard. "This would have happened even if [the SFX deal] wasn't made. We have to do this if we are to make it in the international market and continue to offer global megastars."

In his tenure, Johansson has arranged all Swedish dates from major international artists, as well as coordinating the world tours of such acts as Abba, Europe, and Roxette. His company books approximately 800

international concerts annually and produces the tours of Roxette, Antiloop, Emilia, Jessica Folcker, Robyn, and others.

Despite the consolidation, EMA (Continued on page 109)

Universal's 'Nutty' Plan

Soundtrack Versions Tailored To Global Markets

BY GORDON MASSON

LONDON—The staggered theatrical release of Eddie Murphy's latest film, "Nutty Professor II: The Klumps," will bring with it several versions of a soundtrack, as Universal Music Group looks to exploit local talent in key markets.

The movie was No. 1 at the box office for its first week of release in late July, and Universal is hoping to build on that success by tailoring the Def Jam soundtrack album to include local artists in various territories.

The concept owes much to the film industry's tradition of staggering the release of movies around the world. Should the "Nutty Professor II" experiment prove successful, the strategy borrowed from Hollywood studios could quickly become the norm for Universal soundtracks.

Jim Caparro, chairman of Island/Def Jam Music Group, explains that the film's release schedule around the world gave birth to the idea of using local artists for the soundtrack. "[This idea] has given us the [chance] to look at how we may be able to offer other Universal companies throughout the world the

opportunity to include in the [soundtrack] package some of their local artists, which may have a lot of appeal in those local territories," he says, adding that the actual music in the movie will remain the same.

Caparro says the concept was first discussed during a meeting between himself, Universal Music U.K. deputy chairman Lucian



CAPARRO

Grainge, Island/Def Jam Music Group president Lyor Cohen, and Universal Music International senior VP of A&R and marketing Max Hole. "We talked about this notion and thought it was a great idea, so we set about making it a reality. Lyor and Max were looking to drive it, and while I was over in Japan for the Bon Jovi world tour premiere, I looked to drive the idea home there as well," says Caparro.

Universal claims that the soundtrack has shipped more than 1 million (Continued on page 101)



Delsener Receives His Sinatra. Ron Delsener was recently awarded the Francis Albert Sinatra Award by the Garden State Cultural Center Fund for his continued support of the performing arts. Sting was on hand to present the honor to Delsener. Shown at the ceremony, from left, are Sting, Delsener, and Joseph Buckelew, chairman of the New Jersey Highway Authority.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Matt Signore is promoted to senior VP of planning for the Island/Def Jam Music Group in New York. He was VP of finance for Island Records.

Mark Shimmel is named senior VP of artist relations for Arista Records in New York. He was COO for LaFace Records.

Kim Garner is promoted to senior VP of marketing and artist development for Universal Records in New York. He was VP of marketing and artist development.

John Vlautin is named senior VP of communications for Priority Records in Los Angeles. He was founder of SpinLab.

Joe Pszonek is named regional sales manager, Northeast region, for Walt Disney Records in Newton, N.J. He was market director for EMI



SIGNORE



SHIMMEL



BOYLE



POSTELLE

Music Distribution.

Iris Tesson is promoted to director of press and artist development for the Elektra Entertainment Group in New York. She was associate director of press and artist development.

Craig DeGraff is promoted to manager of A&R/pre-production for Rhino special products in Los Angeles. He was flashback records coordinator.

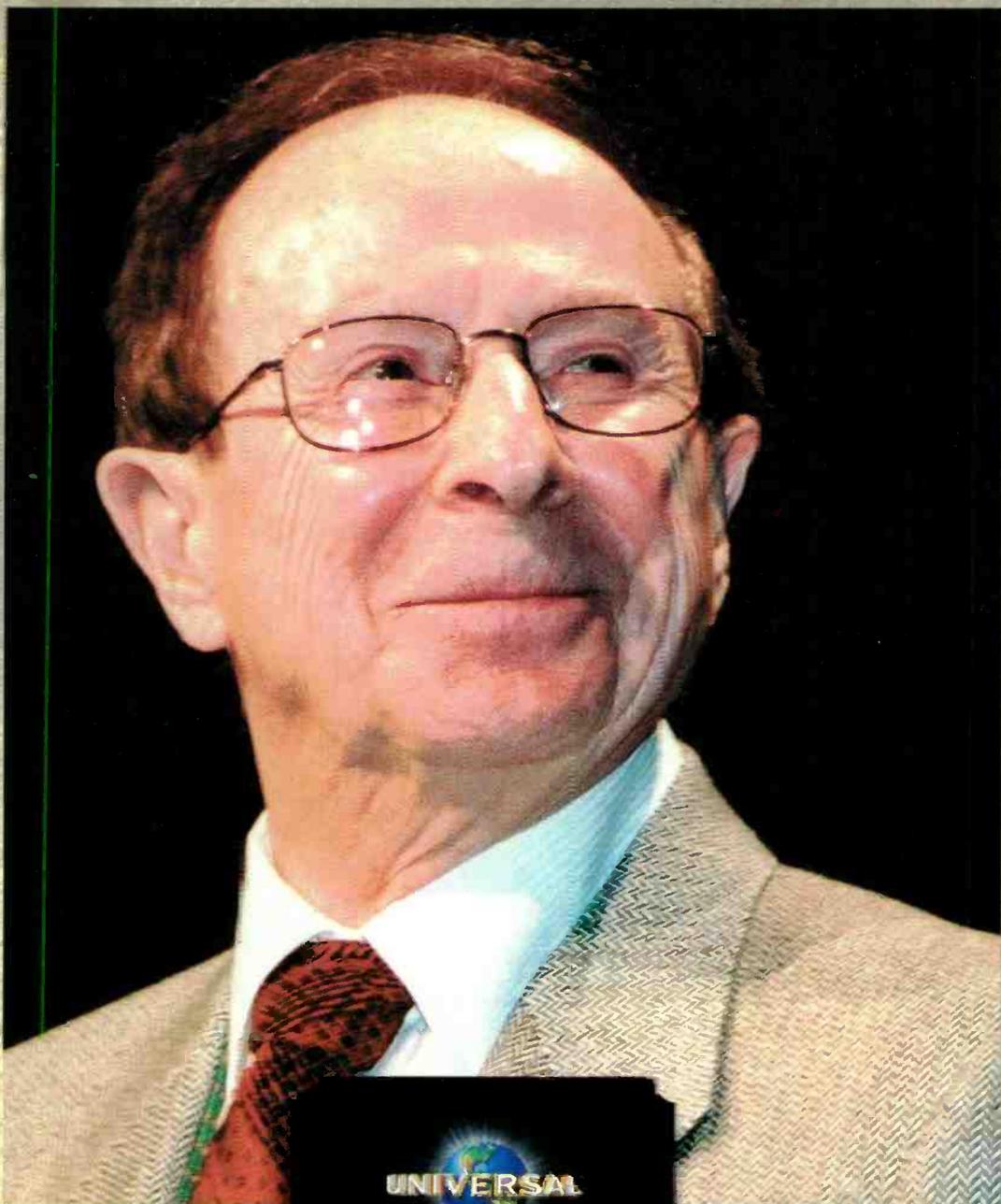
director.

PUBLISHERS. Dr. Peter Boyle is promoted to senior VP for ASCAP in New York. He was VP/chief economist.

Brian Postelle is promoted to VP of urban music for Famous Music Publishing in Los Angeles. He was senior creative director of urban music.

ED ABBOTT • TONY ABDELMALAK • LATOYA ABNET • LOUIE ACUÑA • ED AGLDELO • MARIO AGUILAR
 • RUSSELL AIELLO • SHELLY ALFORD • AMY ALLEN • DAVID ALMADA • MICHAEL ALTIZER • CHRISTIAN
 AMBROSE • BILL AMBROSE • DENNY ANDERSON • LORI ANDERSON • JOE ANTHONY • SUZANNE ARAKI
 • FRANK ARIGO • RANDY ARONSON • JUAN ARRAZOLA • MATT ASHLEY • NICI AUBOURG • CHRIS
 AYEARS • JANET BAGLEY • LISA BAILEY • GARY BAKER • DAVID BAKULA • KEN BANCROFT • WINSTON
 BARKER • KWAN BARKSDALE • ANI BASDEKIAN • MICHAEL BASSETT • CARR E BATTOCCHIO • SUSAN
 BAUER • DIANE BEALL • ANGELO BELLI • DAVIDBELOTE • BRUCE BENCH • JIM BENUSKA • MITCHEL
 BERGER • CRAIG BERGSTEIN • PATRICE BERNARD • EMILY BERNHAUSER • LAURA BERRY • DANNY
 BERRY • SANDY BIDINGER • DULCIMER
 BIESANZ • PAUL BILEK • ELIZABETH
 BISHOP • THERESA BLACK • EDDIE BLACK
 • LANIER BLANKS • JAMIE BLOOD • CECE
 BOGART • MICHELE BONILLA • WES
 BONNER • SYLVIA BORDEN • JERRY
 BOSENEILER • LISA BOUTTE • ADAM BOYD
 • MICHELLE BOYER • DANA BRADLEY •
 ANNETTE BRENNEMAN • ASHLEY BROWN •
 ANGELA BROWN • REJINA BROWN • AMI
 BROWN • TIM BRUNETTE • MEREDITH
 BRUNSWICK • HEATHE BRYAN • JENNIFER
 BRYANT • CHRISTINA BUCK • JEFF
 BUGBEE • SHARYN BURKS • VINCENT
 BURLESON • MARCELLA BUZZELL •
 JENNIFER CAPPS • BECKY CARROLL •
 DIRK CARTER • ANDY CASS • LUIS CASTRO
 • BEN CHEAVES • GARY CHEK • BRAD
 CHELSTROM • ROGER CHRISTIAN •
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 EVEY COLLINS • BOB COLOSI
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 NICOLE COSMEN • JOE COURTNEY •
 ROCCO COVELLA • STEPHANIE CRAMER
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 DEFALCIS • JENNIFER DEGRAF • PAUL
 DELKE • DAVID DELYSER • DEBBIE
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 FITZPATRICK • MARK FLACHS •
 DIANA FLAHERTY • JESSE FLORES
 JOE FLORES • ANDI FONK • NICOLE
 FORD • DAVID FOSTER • JOHN
 FRAZER • MITCH FRIEDLAND • SUSAN
 FUERSTENBERG • ERIC FUNDERBURK •
 CRAIG GALANTI • MARGARET (MEG)
 GALLAGHER • CHARMELLE GAMBILL •
 DENISE GARBO • TONY GASPARD • LIZ
 GEERLING • GAIL GEORGE • JAN GERIS •
 KENNY GILBERT • MIKE GILLESPIE •
 KIMBERLY GILLESPIE • DANIEL GIPSMAN •
 RICHARD GLASBAND • MANDI GOODWIN •
 JAY GOPEZ • THOMAS GRABAREK • GENE
 GRADY • ROBERT GRECO • SHARON GREEN
 • MIKE GREENE • RICH GROBECKER • IRIS
 GRUBMAN • ERIC GRUFMAN • HAROLD
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Artists & Music

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Barenaked Bursts Back Huge Launch Set For Reprise's 'Maroon'

BY JIM BESSMAN

NEW YORK—After years of deliberate, nonstop touring of the U.S., Canada's eclectically entertaining but boldly relevant Barenaked Ladies broke through in 1998 with their quadruple-platinum fifth U.S. album, "Stunt," and its No. 1 single "One Week."

"We kept playing the U.S. and identifying our markets and building our audience show by show, so that by the time 'Stunt' came out, we actually had people out there anxious to hear the new record," says Steven Page, who plays guitar and flute and shares most of the lead vocal and songwriting responsibilities with guitarist Ed Robertson, who also plays banjo and percussion. "But we were really fortunate to have such a big hit, and while it was very exciting, it's not necessarily the kind of band we are. We're more a career and album band: We're happy for the radio and

MTV play but can't count on it or pander to it."

In other words, no concessions to continued commercialism have been made in creating "Stunt" follow-up "Maroon," due Sept. 12 on Reprise Records. But the act did choose a new producer, Don Was, whose work with the likes of Paul Westerberg and Iggy Pop the band had admired.

"He really understood the dilemma of Barenaked Ladies," says Page. "He was in Was (Not Was), which was a humorous group but also art rock, which was saddled by a novelty hit ["Walk The Dinosaur"] that kept people from seeing what the band really was. So he sympathized with our plight, though by the end of the 'Stunt' process we were happy that people saw the depth and breadth of what we do in addition to being fun."

Leading the charge for "Maroon" (Continued on page 105)

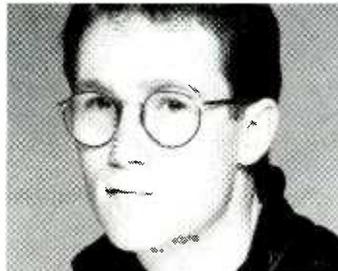


BARENAKED LADIES

Rhino Offers Crenshaw Classics

BY JIM BESSMAN

NEW YORK—Marshall Crenshaw is perhaps the epitome of the critically acclaimed, commercially overlooked singer/songwriter—though Rhino Records is now giv-



CRENSHAW

ing him two second chances.

On Tuesday (15), the label releases a 22-track career anthology, "This Is Easy: The Best Of Marshall Crenshaw," together with a reissue of his 1982 self-

(Continued on page 102)

'Now' Is Good For SR-71 Single, Tour Propel Act's Debut Up Charts

BY CARLA HAY

NEW YORK—Like the built-for-speed aircraft for which it's named, rock band SR-71 has been soaring up the charts with its major-label debut, "Now You See Inside," on RCA Records. Industry observers are crediting the album's recent ascent to first single "Right Now" and the band's steady touring.

Released June 20, "Now You See Inside" debuted at No. 4 on the Heatseekers chart in the July 8 issue; it eventually peaked at No. 2 in the July 29 issue. The album reached Heatseekers Impact status when it rocketed from No. 127 to No. 94 on The Billboard 200 in the Aug. 12 issue; it was also the Pacesetter (biggest percentage growth in sales) that week. The album is No. 92 this issue.

Like many rock acts on major labels, SR-71 established an early following by self-releasing its material.

The Baltimore-based melodic act, previously known as Honor Among Thieves, toured behind its 1996 independent CD and eventually caught the attention of RCA senior VP of A&R David Bendeth. He produced "Right Now"; the rest of "Now You See Inside" was helmed by Gil Norton (Foo Fighters, the Pixies).

SR-71's current lineup, which has been together since 1995, comprises lead singer/guitarist Mitch Allan, guitarist Mark Beauchemin, bassist Jeff Reid, and drummer Dan Garvin.

"We're a cynical, wise-cracking band," says Allan. "We had offers from about 10 different major labels. RCA fit us like a glove. They had the same vision of the band that we did. When we stepped into the RCA family, they pretty much left us alone. We picked the album's producer, and we" (Continued on page 102)



SR-71



Dan Hicks Trades Hot Licks On Surfdog Set 'Beatin' The Heat'

BY JIM BESSMAN

NEW YORK—Three years in the making, Dan Hicks & the Hot Licks' "Beatin' The Heat" is the first studio album from unique and venerable Bay Area scenester Hicks since "It Happened One Bite" in 1976.

Hicks emerged in the mid-'60s as drummer with the seminal San Francisco rock band the Charlatans, then picked up a guitar and put together the Hot Licks with two female vocalists, a lead guitarist, a violinist, and a string bassist.

On the new album, upping the excitement level for his fans, is his return to the Hot Licks band format, as well as the presence of such major fans as Elvis Costello, Bette Midler, Tom Waits, Rickie Lee Jones, and Brian Setzer.

The disc, which features Hicks' customary blend of rock, jazz, swing, folk, and country, comes out Aug. 29 on Encinitas, Calif.-based Surfdog Records, which is distributed by Hollywood Records. The set was produced

by guitarist and labelmate Gary Hoey and label president Dave Kaplan.

Long a cult artist, Hicks has been low-profile for some time. "I've been playing all the time, but people say at gigs, 'Where have you been?'" he says.

Luckily for Hicks, one of those fans turned out to be Dave Kaplan. "I couldn't find a label," says Hicks. "I'd get offers from small ones with no budget, and bigger ones politely said they didn't know what to do with me. But there was never a person with his own little label who always wanted to record me himself."

Indeed, Kaplan has been under Hicks' spell since the age of 12. "When you analyze it," Kaplan says, "he has certain different lyrical and melodic twists, and he's a great singer who, like Sinatra or Ray Charles, has a unique way of phrasing that moves the human spirit."

Like many, Kaplan—a veteran manager whose current clients include Setzer and the Butthole Surfers—hadn't heard anything about Hicks since the '70s. But after meeting someone who knew him, Kaplan obtained his phone number and called him at home in Mill Valley, just north of San Francisco.

"I ended up flying up there and suggesting he do another Dan Hicks & the Hot Licks record," says Kaplan. "I said, 'The Stones are still the Stones, and the Hot Licks were so great and could be again.'"

But Kaplan says he didn't want a record that sounded "like where they left off in '73." Instead, he wanted "something that could appeal to a new audience, that was contemporary and stretching the boundaries, like [with] drum loops and samples and maybe younger players."

"They were things I hadn't thought of or maybe even wanted, but the songs are basically my tunes and arrangements," says Hicks, a Great Guns Publishing (ASCAP) writer, who wrote most of the material on "Beatin' The Heat." "Sid Page, violinist from the old band, is on, and they brought in a drummer who's more aggressive than I would have done myself. But I've always had an 'analogical' approach, and it's still there."

Kaplan says the album took three years to record, much of which was spent securing the stellar guest list. "Elvis Costello said, 'Please don't fin-

ish the record without me singing with Dan.' Same with Bette Midler," says Kaplan. He singles out the remake of "I Scare Myself," which first appeared on the 1972 Hicks & the Hot Licks album "Striking It Rich" and now features vocals by Rickie Lee Jones.

Jones, who says Hicks was a major influence, adds, "It's a nice piece of poetry to be singing back to him on his own record. The western swing thing and wit was unique to its time and a real inspiration in a sea of Wings, Elton John, and Roxy Music. It was revolutionary irreverence, with a slight Western accent and rather sophisticated swing, all dressed up."

Laura Ellen Hopper, PD at triple-A/roots-music station KPIG Freedom, Calif., is also excited about the "I Scare Myself" remake and the album's other duets. "The one we're playing the most around here, though, is 'I Don't Want Love' [featuring Brian Setzer], which is perfect for the station. But you can go really deep on this record, and I'm sure we'll be playing it forever."

Terry Currier, owner of the two Music Millennium stores in Portland, Ore., shares Hopper's enthusiasm.

"We're a major Dan Hicks store," he notes. "We opened in '69, and he became part of the woodwork, from the original Hot Licks records to the Charlatans reissues, as well as the Christmas records he did. This should be a pretty decent record for us: It won't mean a lot to the Kmart's of the world, but it could end up selling 100 to 150 copies between our two stores."

Surfdog is emphasizing lead track "My Cello" at radio, but "any [play] is good for us," Kaplan says. He notes that the Absolute-booked Hicks, who is managed by his wife, Clare, is doing an extensive national tour commencing on the album's release date. The label will aggressively back the album at retail with co-op advertising and in-store performances and signings, Kaplan says.

"At the end of the day," he concludes, "this is clearly a project from my musical heart. It's not one for capitalizing on a trend or looking at SoundScan and quarterly projections every week but something that's very symbolic to me of when I was a kid. That's why I'm so satisfied about putting it out, and hearing people so far say, 'Wow! How cool!' is enough of a reward for me right there."

Willie Nelson's Got The 'Milk Cow Blues' On Island Set

BY CHRIS MORRIS

LOS ANGELES—Willie Nelson's fans will be able to take a cue from the lyrics to Nelson's "Night Life" and "listen to the blues they're playin'" when Island Records releases the veteran country singer/songwriter's album "Milk Cow Blues" Sept. 19.

Nelson is joined by veterans B.B. King, Dr. John, and Francine Reed and young luminaries Susan Tedeschi, Jonny Lang, Kenny Wayne Shepherd, and Keb' Mo' for an all-blues program that includes reinterpretations of Nelson's own classics and versions of several blues war horses.

Island product manager Ann Balliro says the project isn't a stretch for the versatile Nelson. "The places that Willie Nelson grew up in really aren't that much outside of the realm where a lot of the traditional blues artists grew up and where their inspiration for the music came from."

Nelson himself points out that the blues is a formidable part of his musical resources.

"The title song, 'Milk Cow Blues,' is a song I've been doin' [onstage] every night of my life since I can remember," he says. "I heard it first through [western swing pioneer] Bob Wills. I learned it from him, along with other blues songs. 'Basin Street Blues' and some of those other traditional things I learned through western swing music. It all was tied together a long time ago, and I realized that I knew a lot of blues songs and I had written some blues songs, like 'Night Life' and 'Rainy Day Blues' and things like that, so it was sort of a natural to want to do it."

Nelson says the album had its genesis four or five years ago, when he was between labels. Nelson and Clifford

Antone, owner of the Austin, Texas, blues nightclub Antone's, had long discussed the idea of making a blues album. Nelson began cutting an all-blues set at his Pedernales Studio near Austin with several musicians from the Antone's house band—guitarist Derek O'Brien (who co-produced with Freddy Fletcher), drummer George Rains, bassist Jon Blondell, and keyboardist Riley Osbourn.

Recalling the album's complicated history, Nelson says, "Then, I don't know, we just let [the tracks] lay there for a while until somethin' developed, because I knew that somewhere along the line we'd find a spot or a way or somethin' to put it out, 'cause it was good. At that time, I had just finished doin' [the album] 'Spirit' on my own there in Austin, with my band. I was lookin' for a spot for it."

"[Producer] Don Was called and thought that we should do a reggae album and Chris Blackwell would like to put it out on Island," Nelson says. "So we went in the studio and did one of my songs, 'Right Or Wrong,' did it reggae style, took it down and played it for Chris, and he liked it. He said, 'OK, we'll put it out.' I just happened to have a copy of 'Spirit' there, played that for him. He loved that, and it was ready, so we put that out then, thinking that we were going to put [out] the reggae album later. [Blackwell] left the label, so the reggae album got put on the back shelf there, so there was a window there to do somethin'. So here comes the blues album."

After Island gave the renewal of the project a green light, Nelson says, "Derek and Freddy Fletcher flew around to different parts of the country, [recording] the different acts. B.B. was in L.A.; I was there at



NELSON

the time, so he and I got to do 'The Thrill Is Gone' and 'Night Life' to-

gether. Susan Tedeschi and Jonny Lang did their parts separately, [as well as] Keb' Mo' and Dr. John. Fran Reed and I got to do hers together there at the studio in Austin. That's one of the last things we did."

Balliro says the radio picture for "Milk Cow Blues" isn't entirely firm, due more to an embarrassment of riches than anything else.

"We're going to be servicing to triple-A, AC, and we're also going to be working the college radio format," she says. "Instead of focusing on just one song, it looks like we're going to pick several songs and make a music

sampler. There are a couple of Susan Tedeschi tracks, 'Kansas City' and 'Crazy,' which really are kind of raising their hands. 'Rainy Day Blues,' which is a Jonny Lang track, is raising its hand as well as one of the tracks we've been getting reaction to, and also [the King duet] 'The Thrill Is Gone.'

"We're letting some of the radio folks come back to us and tell us what they think some of the strongest tracks are," Balliro adds. "Of course, we will be servicing the full album as well."

Beyond targeting such natural outlets as blues and country publications (Continued on page 18)

New Head Seidenberg Restaffs Mammoth; Etheridge, Koz, Others Head To Convention

MAMMOTH CHANGES: Following the departure of label founder **Jay Faires** in January and label GM **Steve Balcom** in May, Mammoth Records has been staffing up under the guidance of new president **Rob Seidenberg**. Two holdovers from the previous regime are VP of publicity **Keith Hagan** and director of marketing **Billy Maupin**, who is the only employee from the label's shuttered Carrboro, N.C., office to relocate.

New hires by Seidenberg, who was previously a Hollywood Records A&R exec, include former Arista staffer **Pete Rosenblum**, now Mammoth's VP of promotion; former Virgin Records employees **Tommy Delaney**, national director of promotion, **Denise Walos**, marketing coordinator, and **Giovanna Melchiorre**, manager of publicity; and retail marketing manager **Nancy Scibilia**, who was with Universal Records. Some of the New York-based positions are replacements, while others are new additions.

In Los Angeles, Mammoth, which is part of the Buena Vista Music Group, has upped Seidenberg's former assistant, **Abe Baruck**, to A&R manager. He is the only Mammoth employee in the L.A. office, which formerly housed up to three Mammoth staffers.

"When I think of Mammoth historically at its peak, probably prior to its involvement with Disney [which bought the label in 1997], what I identified was the perseverance with which the label worked on its artists and albums; the ability to stay focused and to really not give up until everything was done to expose the artist to the public," says Seidenberg.

He plans to apply that ethic to the modern-day Mammoth, although he admits that the label may see a shift from its hip, outsider status more toward the mainstream. "I see most, if not all, of the artists on Mammoth as ones that will have the ability to be played on pop radio and reach a large mass of people," he says. "However, the route by which we get there will be a channel through modern rock and triple-A and [will] tend to be a little alternative. It's unlikely that you'll see an 'N Sync kind of act, but it's very likely you'd see a Fastball kind of act." (Seidenberg signed Fastball to Hollywood and will continue to act as its A&R rep.)

Upcoming releases on Mammoth include a new album from **John Wesley Harding**, "The Confessions Of St. Ace," due Aug. 29; the label debut from British group **A, "Monkey Kong,"** on Sept. 26; and the fourth album from **Squirrel Nut Zippers**, "Bedlam Ballroom," due Oct. 17.

STUFF: National Football League director of programming **Constance Schwartz** has been named

Arista's VP of marketing. She starts her new post on Aug. 28. . . **The Goo Goo Dolls, Melissa Etheridge, Dave Koz, and Montell Jordan** are set to perform at a National Academy of Recording Arts and Sciences reception on Monday (14) to honor U.S. Rep. **Steny Hoyer**, D-Md., and other members of the Democratic leadership during the Democratic National Convention in Los Angeles. . . Other music events geared around the convention include a Hispanic Talent Showcase on Tuesday (15), presented by California Lt. Governor **Cruz Bustamante** and Pueblo Corp., featuring **Enrique Iglesias** and **Los Lobos** at Universal's City Walk. . . The activities move back East with a Sept. 14 fund-raising concert for Democratic presidential nominee **Al Gore** at New York's Radio City Music Hall featuring **Jimmy Buffett; Bette Midler; Jon Bon Jovi; Sheryl Crow; Don Henley** and **Glenn Frey; Crosby, Stills & Nash;** and others.



by Melinda Newman

DEREK DEPARTS: **Derek Shulman** is leaving his post as president of Roadrunner Records by the end of this month, citing "philosophical differences" with Roadrunner's Netherlands-based founder **Cees Wessels**. "It was a very mutual decision," says Shulman, who was officially named president in May 1999 after consulting with the label for months. "I'm very proud of the fact that I've been involved with the first platinum act [Slipknot] here, and of the radio breakthrough we've had with acts like **Nickelback**. . . It was a great deal of hard work to help make the company a player in the mainstream as opposed to the fringe."

Wessels declined comment on the situation beyond acknowledging he and Shulman "have differences."

"As happens in this business at certain times, people don't get along," he says. "We feel there are different ways of looking at artists and how to deal with artists, and that is basically the case in this matter."

"I have great respect for who Derek is as a person and for his stature in the business," Wessels added. "I wish him all the best. These things happen." Wessels said he expects to hire a new president within the next few weeks.

Shulman says his next move will keep him on "the creative side. I just enjoy seeing, if you like, a lump of coal and shaping it to be a diamond. That's a creative process that I really enjoy, whether it's an artist breaking through to platinum or a small label that might to a small label that could."

Assistance in preparing this column was provided by **Brian Garrity** in New York.

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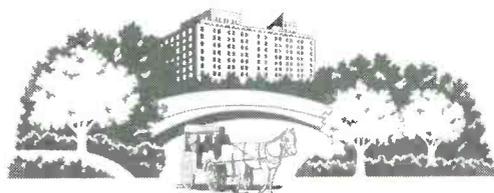
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THE Billboard 200

AUGUST 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT* FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	VARIOUS ARTISTS VIRGIN/CAPITOL/SONY 524772/UME (12.98/18.98)	No. 1 COPS!...I DID IT AGAIN	1
2	2	2	12	BRITNEY SPEARS ▲ ⁵ JIVE 41704 (11.98/18.98)		1
3	3	4	6	NELLY ▲ ² 50 th REEL 1E7743/UNIVERSAL (11.98/17.98)	GREATEST GAINER COUNTRY GRAMMAR	3
4	4	3	11	EMINEM ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
5	5	7	20	'N SYNC ▲ ⁸ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	7	6	45	CREED ▲ ⁵ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	6	5	15	PAPA ROACH ▲ ² DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	5
8	8	9	26	3 DOCRS DOWN ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	8
9	9	8	4	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
10	13	16	45	STING ▲ ² A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	10
11	11	13	54	DESTINY'S CHILD ▲ ⁵ COLUMBIA 69870*/CRG (11.98 EC/17.98)	THE WRITING'S ON THE WALL	5
12	10	11	8	B.B. KING & ERIC CLAPTON DUCK/REPRISE 17612/WARNER BROS. (12.98/18.98)		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
54	54	58	52	MOBY ▲ V2 27J49* (10.98/17.98)
55	52	—	2	VARIOUS ARTISTS RAZOR &...
56	55	54	59	LIMP BIZKIT ▲ ⁶ FLIP 490335*
57	56	52	64	BACKSTREET BOYS ◆ ¹² JIVE
58	48	46	11	DON HENLEY ▲ WARNER BRO
59	62	66	39	SAVAGE GARDEN ▲ ² COLUMB
60	57	62	82	BRITNEY SPEARS ◆ ¹² JIVE 4
61	NEW ▶	1	1	SOUNDTRACK CURB 78703 (11.98)
62	NEW ▶	1	1	THE BRIAN SETZER ORC
63	68	70	19	COMMON MCA 111970* (11.98)
64	72	87	36	INCUBUS ● IMMORTAL 6365
65	59	50	15	CYPRESS HILL ▲ COLUMB
66	65	57	13	AVANT MAGIC JOHNSON 11206
67	64	55	14	504 BOYZ ● NO



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Fastball Exposes 'Harsh Light Of Day' On Hollywood Follow-Up

BY CHUCK TAYLOR

NEW YORK—Following the platinum-plus success of its 1998 breakthrough "All The Pain Money Can Buy," pop/rock trio Fastball is hoping to score a second home run with follow-up "The Harsh Light Of Day."

Again produced by Julian Raymond and the guys—Miles Zuniga on guitars and vocals, Tony Scalzo on

bass and vocals, and Joey Shuffield on drums—the project, due Sept. 19 on Hollywood Records, showcases the signature quirky hooks, crafty songwriting, and creative instrumentation that set the ball in motion for "The Way," Fastball's novel No. 1 Modern Rock Tracks chart hit and a top five Hot 100 Airplay hit in 1998.

The Grammy-nominated outfit



FASTBALL

also scored a top 20 hit on The Billboard Hot 100 last year with the downtrodden ballad "Out Of My Head," also from "All The Pain."

Zuniga says the new 12-track album represents a continuation of good things hatched last time around, but with more of a rock edge, punctuated with a heavier core of guitars.

"It was important to be true to ourselves and yet do something a little different," he says. "We wanted to be more uptempo this time. We found when we were playing live with the last album, our songs were more midtempo than we thought, so we'd end up having to give them a little more sweat and spittle onstage. On the new album, we wrote them that way from the beginning."

The album's title was inspired by the band's relentless touring schedule. "It's a good title, both in terms of what we expect the record to be subjected to critically and the dichotomy of living out of a suitcase and the highs and lows of the road," Zuniga adds. "Shows are the high point of the day. We play, and we party afterward. In the daytime, we're sitting on a flight or we're stuck in traffic."

The set's leadoff single, released to pop and rock radio, is "You're An Ocean," a buoyant uptempo ditty that perfectly suits a day at the beach during these dog days of summer.

"What does it mean? Oh, nothing," says Scalzo, who penned the track. "It's just a fun rocker; kind of rousing with a jokey lyric."

"That was actually the first song we did for the album," adds Zuniga. "Tony wrote it back when we did 'All The Pain Money Can Buy.'"

One thing that sets this album apart from its predecessor is the presence of several guest stars. Billy Preston plays piano on "You're An Ocean," while Brian Setzer adds guitars to the raucous mariachi number, "Love Is Expensive And Free."

"This is why people do this," enthuses Zuniga. "To hang out with your heroes and peer through the looking glass is the best. Brian just came down and sort of hung out with us. It was cool."

"I think the guys in Fastball have taken giant strides with this new album," says Hollywood senior VP of sales and marketing Daniel Savage. "One of the things that always made Fastball stand out is that when they deliver an album, they do so in the classic sense. Each song has its own personality and mood, and together, it holds together as a great piece."

Marketing behind the project is "so big we had to put it in a three-ring binder," Savage says. It begins with an appearance Sept. 15 on "Late

Night With Conan O'Brien."

Hollywood will also service a limited-edition deluxe package to certain retail accounts that includes three previously unreleased tracks, such as a live version of "The Way."

The Internet is also a key strategy, with a software tie-in with purchase of the CD that offers free online service and an America Online chat on the day of release.

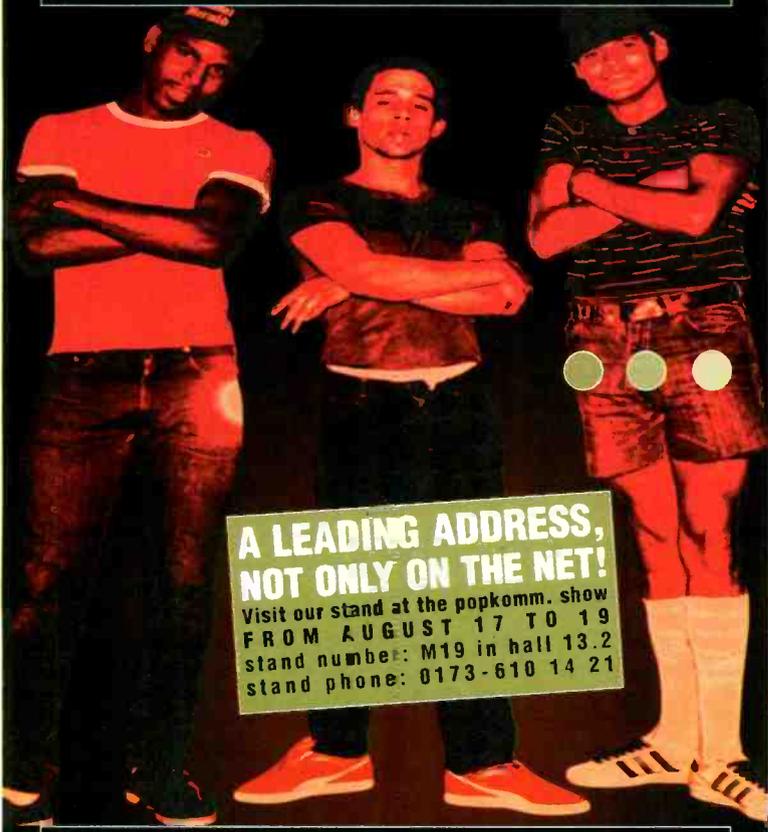
A "blitz" tour of 15 key markets will run from mid-August to mid-September, followed by a full-blown U.S. tour in October.

"We know we have 1.3 million Fastball fans already who bought the last album," says Savage. "We're going to find them and make sure they're locked in. We also want to make sure that people remember that this is the band that delivered 'The Way' and 'Out Of My Head.'"

At retail, the forecast also points to promise. "For one thing, Hollywood has been strong with its acts like BB Mak and Youngstown. They seem to be on a roll," says Paul Marabito, a buyer for South Plainfield, N.J.-based Compact Disc World. "And the album: There's a very strong structure to it; it definitely sounds like a good one for them. The songs are hooky. It's like a continuation of the last one."

With that in mind, the band is preparing to take its new tunes on the road. For Zuniga, hopes are high. "I think a lot of people would enjoy what we're doing," he says. "We're a rock-'n-roll band, but we've got melodic songs. And maybe more than anything else, we're credible. We're not manufactured in the slightest. What you see is what you get, and I think a lot of people are really hungry for that."

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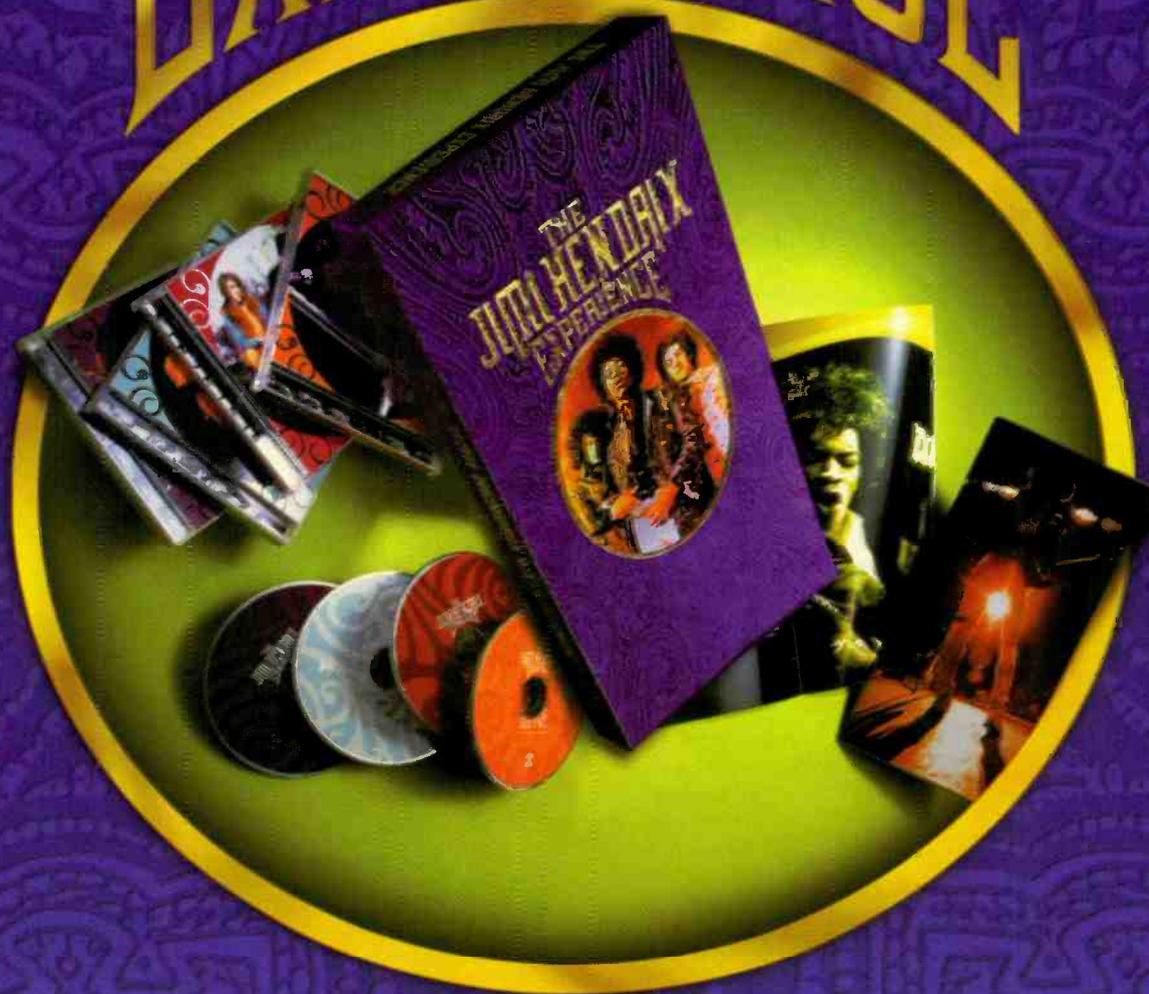
business® TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, RON IRIZARRY, INNOCENSE, PINK	Route 66 Raceway Joliet, Ill.	Aug. 1	\$2,179,102 \$49.75/\$39.75	47,326 sellout	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Lakewood Amphitheatre Atlanta	July 13-15	\$1,290,236 \$49/\$27	37,908 two sellouts	House of Blues Concerts
SANTANA, MACY GRAY	Jones Beach Theatre Wantagh, N.Y.	July 29-30	\$1,194,145 \$55.50/\$45.50/\$26	28,524 two sellouts	SFX Music Group
TIM MCGRAW & FAITH HILL, PHIL VASSAR	America West Arena Phoenix	Aug. 6	\$825,847 \$59.50/\$49.50/\$29.50	18,593 sellout	SFX Touring, Evening Star Prods.
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Arrowhead Pond Anaheim, Calif.	Aug. 4	\$742,977 \$59.50/\$49.50/\$29.50	15,638 sellout	SFX Touring, Nederlander Organization, Avalon Attractions
SANTANA, MACY GRAY	Lakewood Amphitheatre Atlanta	July 22	\$733,125 \$61.75/\$28.75	18,954 sellout	House of Blues Concerts
TIM MCGRAW & FAITH HILL	Delta Center Salt Lake City	July 28	\$719,976 \$49/\$39	17,132 sellout	Outback Concerts, Xentel Inc.
K-ROCK DYSFUNCTIONAL FAMILY PICNIC: OZZY OSBOURNE, STONE TEMPLE PILOTS, CREED, LIMP BIZKIT	PNC Bank Arts Center Holmdel, N.J.	June 23	\$646,629 \$50.25/\$40.25	15,599 17,045	SFX Music Group
TIM MCGRAW & FAITH HILL	Cox Arena at Aztec Bowl San Diego	Aug. 5	\$575,298 \$55/\$39.50	11,791 sellout	House of Blues Concerts, Concerts West
DIXIE CHICKS, PATTY GRIFFIN	Kemper Arena Kansas City, Mo.	Aug. 4	\$557,078 \$41.25/\$32.75	14,426 sellout	SFX Touring

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Jive Has (hed)pe Case For Rap/Rock Pioneers

BY LARRY FLICK

NEW YORK—With the Aug. 22 release of "Broke," Jive/Volcano band (hed)pe wants to make one thing perfectly clear: It is not climbing on the rap/metal bandwagon currently driven by acts like Kid Rock and Limp Bizkit. It helped construct the engine that propels the vehicle.

True aficionados of the musical hybrid that has become a prime representation of teenage angst will note that the Orange County, Calif., act has been blending turntable-influenced beats with abrasive guitars and rebel-yell vocals since 1994. Its eponymous debut, which remains critically revered as an underground classic, went on to sell 110,000 copies, according to SoundScan.

"In retrospect, we were part of a scene that was years ahead of its time," says Jahred, the band's lead vocalist and primary lyricist. "We don't begrudge anyone who has come out since then success. We're just ready for our chance to make a little noise and earn a little respect."

Produced by Machine, "Broke"

shows that (hed)pe has mastered the delicate art of maintaining its all-important street credibility while sweetening its tunes for mass consumption. Among the set's numerous highlights is "Feel Good," thanks to a slammin' groove and a rousing



(hed)pe

call-and-response chorus. But this jam is more than merely a trigger for teen angst. Jahred proves his matured lyrical skills here, as he weaves "verses that are actually about the end of the world, and how everybody in Western culture just wants to drive their big cars and ignore the fact that there are people in the world who are hungry or dying or whatever," he says.

The anchoring cut on "Broke" is also the project's lead single, "Bartender," which juxtaposes a wicked party groove against intense, often melancholy words about loneliness.

The song is indicative of Jahred's mission to delve deep into his psyche for this project. "The lyrics are definitely more personal on this album," says the Huntington Beach, Calif.-based singer. On (hed)pe's self-titled 1997 debut (and the band's '95 indie EP, "Church Of Realities"), he says, his lyrics were more essaylike observations of his surroundings, rather than revealing introspection. In short, everything is different now.

"I'm talking a lot about the rock-'n-roll lifestyle on this one, because none of us in the band had experienced it when we wrote the first one," he says. "After being on the road for two years, it's become part of our reality."

Fortunately, Jahred and bandmates Westyle, B.C. the Mizak Diza, Mawk, and Chizad have developed the thick emotional skin needed to endure a long road haul. They're going to spend much of what's left of 2000 and a decent portion of 2001 stomping on behalf of "Broke."

"This is a band that must be experienced in a live setting," says Randy Miller, senior VP of marketing at Jive.

Punters have had the chance to experience (hed)pe live since early July, as part of the Tattoo the Earth tour. After wrapping up that jaunt in mid-August, the band will join Papa Roach for approximately a month of dates, taking a brief break from that tour to participate in an elaborate event Aug. 24 in its Orange County home base. The label is planning a concert event in a local venue to be announced. The event is a key element in an extensive street-marketing plan that began in May, when the band played a series of dates with Slipknot.

At the shows, a sampler of cuts from the album, stickers, and other assorted paraphernalia were distributed. Since then, the street team of promoters has targeted a wide range of events and venues.

"Broke" was shipped to mainstream and modern rock formats July 28. Among the early supporters of the track are KROQ Los Angeles and WXRK New York.

Beyond radio, Jive has assembled a wide-reaching marketing plan that leans heavily on Internet activity. The band has launched its own site (hedpe.com) and secured pages with Streetwise.com and ArtistDirect.com. It created a special Web-only video for the track "Killing Time" for viewing on the band's site.

The CD pressing of "Broke" will be enhanced with video footage of the band and a bonus track, "Bad Dream." Footage from the clip supporting "Bartender," directed by Marc Klasfeld, may also be featured.

"Every possible base will be covered in marketing this band," says Rick Sales, (hed)pe's manager. He believes the band's dedicated fan base will be "seriously heard this time," thanks to the high quality and commercial accessibility of "Broke."

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CREED ▲ ⁴ WIND-UP 13049 (11.98/17.98) [HS]	NO. 1 MY OWN PRISON 29 weeks at No. 1	149
2	3	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	581
3	2	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	469
4	4	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	124
5	5	BUENA VISTA SOCIAL CLUB ▲ WORLD CIRCUIT/ONESUCH 79478/AG (12.98/18.98) [HS]	BUENA VISTA SOCIAL CLUB	64
6	7	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	302
7	6	MEAT LOAF ◆ ¹³ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	227
8	10	LENNY KRAVITZ ▲ ² VIRGIN 47758 (12.98/17.98)	5	117
9	11	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1220
10	8	PEARL JAM ◆ ¹¹ EPIC 47857* (10.98 EQ/17.98) [HS]	TEN	262
11	13	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	179
12	12	BACKSTREET BOYS ◆ ¹³ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	156
13	14	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	196
14	25	JO DEE MESSINA ▲ ² CURB 77904 (10.98/16.98)	I'M ALRIGHT	125
15	9	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	508
16	15	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [HS]	ROMANZA	140
17	22	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	370
18	21	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	356
19	20	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	220
20	24	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	317
21	19	TIM MCGRAW ▲ ⁴ CURB 77886 (10.98/16.98)	EVERYWHERE	165
22	17	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	58
23	—	ESTEBAN DAYSTAR 0016 (14.98/16.98) [HS]	ENTER THE HEART	1
24	16	FAITH HILL ▲ ⁴ WARNER BROS. (NASHVILLE) 46790/WRN (10.98/16.98)	FAITH	113
25	—	ESTEBAN DAYSTAR 0014 (14.98/16.98)	PASSION	1
26	18	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	477
27	31	STYX ● A&M 540387/INTERSCOPE (10.98/17.98)	GREATEST HITS	41
28	26	TOM PETTY AND THE HEARTBREAKERS ▲ ⁸ MCA 110813 (12.98/18.98)	GREATEST HITS	330
29	28	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/DJMG (6.98/11.98)	LICENSED TO ILL	436
30	27	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	174
31	30	DAVE MATTHEWS BAND ▲ ³ RCA 67660* (11.98/17.98)	BEFORE THESE CROWDED STREETS	98
32	33	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	125
33	40	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RIG (10.98/16.98)	THE GREATEST HITS COLLECTION	127
34	23	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 68924/CRG (10.98 EQ/16.98) [HS]	SYSTEM OF A DOWN	39
35	29	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	201
36	32	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	535
37	34	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	480
38	35	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/DJMG (12.98/18.98)	IT'S DARK AND HELL IS HOT	114
39	36	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954/CRG (11.98 EQ/17.98)	SAVAGE GARDEN	163
40	37	JOHN MELLENCAMP ▲ MERCURY 536738/DJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988	81
41	41	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	107
42	38	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	479
43	—	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	310
44	39	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	250
45	—	CAROLE KING ◆ ¹⁰ EPIC 65850 (5.98 EQ/11.98)	TAPESTRY	432
46	45	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (11.98/17.98)	RIDE THE LIGHTNING	445
47	—	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	167
48	42	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	408
49	—	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	78
50	48	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	213

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

Billboard.

AUGUST 19, 2000

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	19	NOUVEAU FLAMENCO HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
2	1	3	HEART OF GOLD DAYSTAR 0028	ESTEBAN
3	2	3	ALL MY LOVE DAYSTAR 0022	ESTEBAN
4	4	80	DESTINY ● WINDHAM HILL 11396	JIM BRICKMAN
5	6	45	PLAINS ● WINDHAM HILL 11465	GEORGE WINSTON
6	5	69	LOVE SONGS PRIVATE MUSIC 82167/WINDHAM HILL	YANNI
7	7	6	WATER'S EDGE TIM JANIS ENSEMBLE 1103	TIM JANIS
8	8	16	PURE MOVIES 2 GARDEN CITY 34580	THE JOHN TESH PROJECT
9	9	96	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
10	10	14	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
11	11	2	NIYA YESH NARADA /VIRGIN	AXIOM OF CHOICE
12	13	30	RIVER OF STARS REAL MUSIC 8802	2002
13	14	23	ANCIENT JOURNEYS HIGHER OCTAVE 48902/VIRGIN	CUSCO
14	16	74	MANNHEIM STEAMROLLER MEETS THE MOUSE AMERICAN GRAMAPHONE 860641/WALT DISNEY	MANNHEIM STEAMROLLER
15	12	18	GYPSY FIRE NARADA 48989/VIRGIN	VARIOUS ARTISTS
16	24	10	IN THE GARDEN OF SOULS NARADA 49188/VIRGIN	VAS
17	22	13	REALITY OF A DREAMER HIGHER OCTAVE 49087/VIRGIN	MYTHOS
18	20	93	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
19	RE-ENTRY		THE JOURNEY-THE BEST OF ADIEMUS OMTOWN/HIGHER OCTAVE 48414/VIRGIN	KARL JENKINS
20	15	5	INDIGO SPIRIT HIGHER OCTAVE 49250/VIRGIN	INDIGO SPIRIT
21	21	50	NO STRINGS ATTACHED REAL MUSIC 811	GOVI
22	17	9	PASSAGES WINDHAM HILL 45640	VARIOUS ARTISTS
23	RE-ENTRY		ONE WORLD GTSP 559673	JOHN TESH
24	25	65	DAWN OF A NEW CENTURY PHILIPS 538838	SECRET GARDEN
25	19	4	WATER CIRCLES NARADA 49416/VIRGIN	MIA JANG

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

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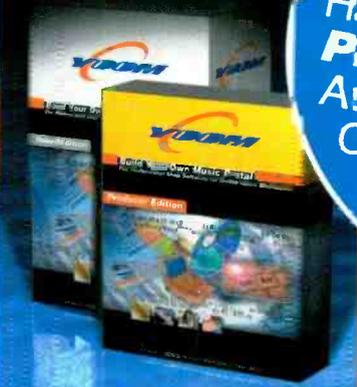
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Top 10 Favorite Artist Picks

July 28, 2000

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Christa Carter	Pop, Rock	2
2	Domestic Problems	Rock, Acoustic	3
3	Jadestone	Rock	3
4	Smear	Pop, Rock	4
5	Naeemah Harper	R'n B, Hip Hop	4
6	DJ Kigga	Hip Hop, Dance	3
7	Funktelligence	Hip Hop, Funk	9
8	Brooks Hale	Rock, Pop	3
9	Liquid Ginger	Pop, Rock	2
10	Isis (E-sis)	R'n B, Hip Hop	3

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

Radio Play Favorite Song Requests

July 28, 2000

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Come Into My House, Robert Reilly	Pop, Rock	1
2	Where Have You Gone, Domestic Problems	Rock, Acoustic	3
3	Baby, 3 Series	R'n B, Hip Hop	4
4	Beautiful, Aztek Trip	Rock, Alternative	4
5	Smash, Q	Alternative, Industrial	11
6	Simple Man, RM 115	R'n B, Pop	4
7	Now Yow Know, Full Devil Jacket	Alt., Instrumental	7
8	Second Hand, Amanda's Waiting	Alternative, Rock	1
9	Conditioner, 51 Peg	Alternative, Industrial	7
10	You Could Be A Star, Smear	Pop, Rock	3

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

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

SLUMLORD & SHABANG

Philadelphia hip hop artists Slumlord & Shabang bring their grooves to Broadband Talent Net! They have sharpened their skills by performing on stage with major artist LL Cool J and Busta Rhymes. They are also accomplished song writers and are co-writers of "Da Habit" a song performed by label-mate Naeemah Harper, which went to #1 on Broadband's Top Fifty play list. Slumlord and Shabang are not just Hip Hop/Rap artists, they are excellent songwriters. Check their vibe on Broadband Talent Net.



Genre: Hip Hop, Rap From: Philadelphia, PA Deals sought: Booking Agent, Distribution, Publishing, Recording Contract

For further artist details log on to www.broadbandtalentnet.com/slumlordshabang

For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

info@broadbandtalent.com

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Advertisement

Artists & Music

NELSON

(Continued from page 12)

with both advertising and publicity onslaughts, Island plans to exploit alternative marketing routes. Balliro says, "A lot of it involves programs in a lot of coffee shop environments, where they'll be playing the record. Several of the tracks from this record will be in different samplers that are basically featured in Starbucks and lots of individual local coffee shops around the country.

"There are a couple of different programs that a lot of people typically buy into," Balliro continues. "There's a company called Real Life Marketing that we use for a lot of different things... They're very good at getting not only in-store play for the full-length record, but they also service out samplers. So Willie will definitely [have] some of the featured tracks on those samplers. We also will have the opportunity to do table-toppers and create a lot of extra visibility."

'I realized that I knew a lot of blues songs and I had written some blues songs... so it was sort of a natural to want to do [the album]'

- WILLIE NELSON -

Nelson—who is managed by Mark Rothbaum and booked by David Snyder at William Morris—will maintain his customary heavy touring schedule (including a Farm Aid date Sept. 17 at Nissan Pavilion in Bristow, Va.) through the summer and fall. He will also make a high-profile A&E "Live By Request" appearance in late August.

Nelson says with a chuckle, "We'll have the blues band there, so we'll be playin' cuts off the blues album. Hopefully somebody'll request something. If they don't, well, we'll do it anyway and say, 'Well, here's one I'll bet you wish you requested.'"

At the Rhino Records retail store in L.A., where the late Jimmy Rogers' album on Atlantic and other all-star projects have performed well, roots music buyer Allen Larman predicts solid sales for "Milk Cow Blues."

"Willie is a blues singer, in a way," Larman says. "That adds to the appeal. And those guest-star records really seem to appeal to consumers."

With his blues set finally completed, Nelson plans to return to his long-gestation reggae album. He says he has finished covers of Jimmy Cliff's "The Harder They Come" and "Sitting In Limbo" and some reggae versions of his own tunes.

He says, "It's been decided now that we'd like to do a little more to it and go to Jamaica, Don Was and I, maybe go down there and hang out with some of those guys and work on it a little bit more, fine-tune it, and make sure we're doin' it right."

Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

SAE IT'S SO: We've been a big fan of Kelli Sae's for a long time. If you're a fan of dance music with an artful, jazzy flair, chances are good that you've also enjoyed her sultry voice in the past.

Sae is perhaps best known for her hit turntable collaboration with beat maestro Bobby D'Ambrosio on the house music anthem "Here I Am," though trainspotters have clocked the charismatic New York artist on recordings by Ryuichi Sakamoto, Neneh Cherry, Count Basic, P.M. Dawn, and MeShell Ndegéocello, among others. While working with such a broad range of acts might weaken the creative focus of a lesser talent, it's apparently strengthened and fine-tuned Sae's direction. Proof of that fact can be found within her impressive self-made collection, aptly titled "My Soul"—which is precisely what the listener is served over the course of 10 well-crafted, richly detailed tunes.



SAE

"It's the pain and pleasure from my soul that fuels my music," the artist says. "Soul is not learned or rehearsed or practiced. Soul is lived. I want to give people the sense that they know me, that I'm kinda like the twisted girl next door."

That twisted girl has a penchant for blending swaggering funk and R&B with traditional Latin music, utilizing a voice that is, by turns, wonderfully subtle and startlingly gritty. You're pulled into Sae's world within several seconds of the hit-worthy set opener, "Only," which weaves spicy salsa piano lines into rumbling percussion that is fondly reminiscent of Santana's "Black Magic Woman." By the time you reach the sing-along chorus, you're irreversibly hooked. And you can imagine that, unlike Jennifer Lopez, Sae is still happily riding that 6 train. The depth and realism of her performance and songwriting is undeniable, and it's downright intoxicating. For more information, call 718-567-0872.

POUNDS OF AGGRESSION: At its best, rock'n'roll is a vehicle for catharsis, the kind that leaves you spent yet oddly invigorated. There's plenty of current music that generates the former reaction, and not enough that triggers the latter. Pound Of Flesh gives you a little bit of both.

The alias of musician/tunesmith Darrell J. Probst, POF is earning props from underground critics and club punters alike for a self-made, eponymous CD that playfully darts back to the '80s era of rhythmic, guitar-soaked industrial rock without sounding dated or precious.

Instead, notable jams like the racy, jock-grabbing "Fill Me Up" and the frenetic "Freak" build a powerful bridge between nostalgic musing and forward-reaching visions. There are times when Probst is so overcome with passion that his vocals seem choked and tortured. If he didn't seem to be laying himself so bare, we might beg him to pull back a bit. But instead, his histrionics are compelling—and ultimately relatable. He strikes a particularly intense chord on "Belief," on which he layers ominous keyboards and creepy distorted vocals over a hypnotic, almost mind-altering groove.

This is deep stuff, kids, that will take you on a journey that you will want to experience again and again. We're clearly not alone in this assessment. Various cuts from "Pound Of Flesh" are currently getting airplay from local Chicago commercial and college radio stations WKQX Chicago, WZND Illinois State University, and WNUR Northwestern University, Evanston, Ill.

For additional details, call Kevin M. Drake at 773-975-6513, or E-mail him at DrakeRaven@aol.com.

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

AUGUST 19, 2000

ARTIST TITLE

IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

THIS WEEK	LAST WEEK	WKS. ON CHART		TITLE
1	NEW		NO. 1	MORCHEEBA SIRE 31137 (17.98 CD) FRAGMENTS OF FREEDOM
2	NEW			RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98) LIVE FOR YOU
3	6	3		JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
4	3	17		METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) MY LIFE
5	1	2		THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) BOOK I
6	5	17		S CLUB 7 POLYDOR 543103/INTERSCOPE (11.98/17.98) S CLUB 7
7	4	9		RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) RASCAL FLATTS
8	8	16		ERIC HEATHERLY MERCURY (NASHVILLE) 170124 (8.98/12.98) SWIMMING IN CHAMPAGNE
9	7	18		WESTLIFE ARISTA 14642 (11.98/17.98) WESTLIFE
10	10	6		NINA GORDON WARNER BROS. 47746 (11.98/17.98) TONIGHT AND THE REST OF MY LIFE
11	NEW			LOS HURACANES DEL NORTE FONOVISA 6088 (8.98/12.98) EN QUE TRABAJA EL MUCHACHO
12	NEW			THE DANDY WARHOLS CAPITOL 57787 (16.98 CD) THIRTEEN TALES FROM URBAN BOHEMIA
13	NEW			P.A. (PARENTAL ADVISORY) DREAMWORKS 450220/INTERSCOPE (11.98/17.98) MY LIFE YOUR ENTERTAINMENT
14	18	12		NICKELBACK ROADRUNNER 8586 (8.98/12.98) THE STATE
15	11	14		KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) KEITH URBAN
16	12	70		STATIC-X WARNER BROS. 47271 (10.98/16.98) WISCONSIN DEATH TRIP
17	17	9		BT NETTWERK 30154 (12.98 CD) MOVEMENT IN STILL LIFE
18	24	8		SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) FANTASTIC VOL. 2
19	41	6		THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) WAKE UP & BALL
20	14	3		THE KINLEYS EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98) II
21	NEW			BAHA MEN S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) WHO LET THE DOGS OUT
22	13	18		SPLENDER C2/COLUMBIA 69144/CRG (7.98 EQ/13.98) HALFWAY DOWN THE SKY
23	9	2		MR. MARCELO (FROM THE GHETTO) TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98) BRICK LIVIN
24	16	3		THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) ...AN EDUCATION IN REBELLION
25	15	6		TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98) GIFT

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

26	23	10	U.P.O. EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
27	22	6	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
28	32	5	NICOLE C. MULLEN WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
29	20	3	KINA DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
30	35	74	SONICFLOOD GOTE 2802 (15.98 CD)	SONICFLOOD
31	26	4	DAVID GRAY ATO 21539 (16.98 CD)	WHITE LADDER
32	28	18	TRAVIS INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
33	21	3	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
34	33	14	CHAD BROCK WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
35	39	53	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
36	37	14	YING YANG TWINS COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
37	27	8	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
38	29	5	LOUIE DEVITO E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
39	25	2	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG (17.98 EQ CD)	OUTBOUND
40	31	17	FENIX TX DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
41	36	7	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD)	COMMUNICATE
42	44	2	MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
43	RE-ENTRY		F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED
44	30	7	PAUL VAN DYK MUTE 9127 (18.98 CD)	OUT THERE AND BACK
45	46	32	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE
46	34	13	OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG (17.98 CD)	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
47	50	14	ALEJANDRO FERNANDEZ SONY DISCOS 83812 (10.98 EQ/16.98)	ENTRE TUS BRAZOS
48	RE-ENTRY		ANDY GRIGGS RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
49	RE-ENTRY		BEBEL GILBERTO ZIRIGUI/BOOM 1026/SIX DEGREES (16.98 CD)	TANTO TEMPO
50	19	2	FINGER ELEVEN WIND-UP 13055 (16.98 CD)	GREYEST OF BLUE SKIES

POPULAR-UPRISINGS

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

ANOTHER R&B TONI: There's Toni Braxton, and now comes R&B singer/song-writer **Toni Estes**, who steps into the spotlight as a performer with her debut album, "Two-Eleven," due



OPM Overdrive. Santa Cruz, Calif.-based rock band OPM has hit the Modern Rock Tracks chart with "Heaven Is A Halfpipe (If I Die)," No. 24 this issue. The song is the first single from the band's Atlantic Records debut album, "Menace To Society," due Tuesday (15). Band member Matthew says, "The band formed a year and a half ago, and signing to Atlantic happened so quickly." OPM is currently on a West Coast tour.

Sept. 26 on Priority Records. Estes was nominated for a best R&B song Grammy for co-writing Whitney Houston's hit "It's Not Right But

It's Okay."

The first single from "Two-Eleven" is titled "Hot," which was also featured on the "Next Friday" soundtrack. Estes describes her album as "hardcore R&B with some real singing on top. I knew when I left school, I didn't want a 'regular job.' I wanted to sing."

The Tulsa, Okla., native got her first big break working on demos with producer **Jon Jon (TLC, Babyface)**, before landing her record deal with Priority.

Estes, who co-wrote most of the songs on "Two-Eleven," says that the album has "real sentiments and real emotions. When you listen to my music, you're listening to my soul."

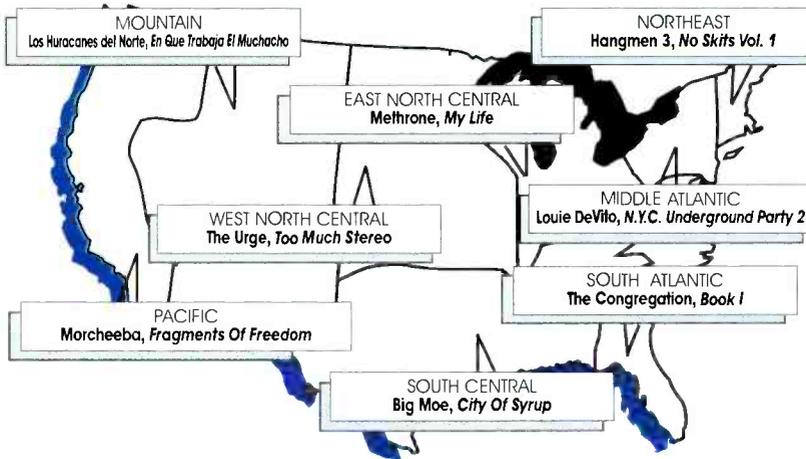
VANDALS ON THE LOOSE: Veteran Los Angeles punk band the Vandals return with their latest album, "Look What I Almost Stepped In," due Aug. 29 on Nitro Records. The band toured as part of last year's Vans Warped concert trek and is expected to do another tour later this year. Meanwhile, the Vandals will



Jason's Country 'Soul.'

Jason Ringenberg, who headed the '80s rockabilly/roots band Jason & the Scorchers, is now a country music artist. His latest album is "A Pocketful Of Soul," released on his own Courageous Chicken Records. Ringenberg says, "I felt drawn to do an acoustic folkabilly record."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. The Urge Too Much Stereo	1. Louie DeVito N.Y.C. Underground Party 2
2. Rascal Flatts Rascal Flatts	2. Jill Scott Who Is Jill Scott? Words And Sounds Vol. 1
3. Eric Heatherly Swimming In Champagne	3. Morcheeba Fragments Of Freedom
4. Nina Gordon Tonight And The Rest Of My Life	4. S Club 7 S Club 7
5. Westlife Westlife	5. Baha Men Who Let The Dogs Out
6. Nickelback The State	6. The Clarks Let It Go
7. Static-X Wisconsin Death Trip	7. Kina Kina
8. Chad Brock Yes!	8. Nina Gordon Tonight And The Rest Of My Life
9. Keith Urban Keith Urban	9. Bumpy Knuckles Industry Shakedown
10. The Kinleys II	10. Sean Paul Stage One

be featured in the independent film "That Darn Punk," which is expected to be released next year. The band has also been involved in the Internet TV series "Fear Of A Punk Planet." According to Nitro, some episodes will be released on home video this fall.

THOMPSON SON: Teddy Thompson, the son of folk/rock cult icons **Richard & Linda Thompson**, is aiming to make his mark on the music world with his self-titled debut album, set for release Aug. 29 on Virgin Records. Guests on the album include **Richard Thompson, Emmylou Harris, Jon Brion, and Rufus Wainwright**. The album has been released to triple-A, public, and college radio.

EASTER SUNDAY: Contemporary Christian husband-and-wife duo **Jeff & Sheri Easter** have been on tour in support of their latest album, "Ordinary Day" (Spring Hill Records). Tour dates include Aug. 24 in Goshen, Ind.; Aug. 25-26 in Mount Solon, Va.; Aug. 27 in Hinton, W.Va.; Aug. 29-30 in

Birmingham, Ala.; Aug. 31 in Sevierville, Tenn.; Sept. 2 in Kempton, Pa.; Sept. 3 in Oakfield, N.Y.; and Sept. 8 in Seattle. The couple also ap-



Solo BoDean. Kurt Neumann of the BoDeans makes his solo debut with the album "Shy Dog," released on Minneapolis-based OarFin/BOXOV Records. Neumann says that the BoDeans haven't broken up and that the solo album was inspired by recent losses in his life. "I went through a divorce, debt, and my dog and my father died. Despite all that, the music is pretty uplifting." The album has been getting airplay on such triple-A stations as WXRT Chicago and WMMM Madison, Wis.

pears regularly on TNN programs such as "Music City Tonight" and "Nashville Now."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ ORIGINAL FILM SOUNDTRACK

Cecil B. Demented
 PRODUCERS: various
 RCA Victor 63722

The collection of songs supporting the latest big-screen opus by John Waters does a fine job of illuminating the quirky humor of the filmmaker while also standing fairly tall on its own musical merit. With the exception of Moby (who offers an initially strained, but ultimately appealing homage to John Williams on the "Opening Credits Theme"), the set is low on pop star power. While that might make for a dicey commercial future, it does seem to equal top-notch creative quality. None of the tracks feel like the B-sides or discarded album cuts that superstars tend to offer on soundtracks. Instead, we're offered fine introductions to hip-hop renegades DJ Class and Teflon The Bull ("Bankable Bitch" is as amusing as it is lyrically deft), as well as rambunctious hard-rocker Meatjack (whose "Upstart" is screamin' good fun). Justice prevailing, we'll be hearing plenty more from these acts—and this soundtrack—in the future.

BLONDE REDHEAD

Melody Of Certain Damaged Lemons
 PRODUCERS: Guy Picciotto, Ryan Hadlock
 Touch And Go 216

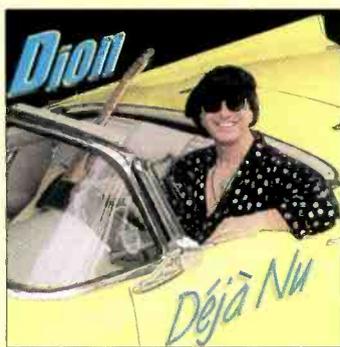
In the flesh, Blonde Redhead's brand of internationalist art-pop is riveting, with Japanese singer/guitarist Kazu Makino emoting to the edge as the Italian brothers-in-rhythm, guitarist/vocalist Simone Pace and drummer Amedeo Pace, bring the finely calibrated noise behind her. On record, the effect is somehow less, but the strong suits of "Melody Of Certain Damaged Lemons" (a strangely onomatopoeic title) are very strong. In its combination of punk edginess and pop naivete, Blonde Redhead owes a debt to another experimental downtown New York band, Sonic Youth. But "In Particular" is the great pop song that the older group refuses to write, while the dark "Melody Of Certain Three" rocks as hard as anything around. "Hated Because Of Great Qualities" and "Loved Despite Of Great Faults" make for another compellingly contrasted pair. The album has a tendency toward singsong sameness after that, but the high points here prove that Blonde Redhead is a band to watch.

CLAROLYN MAIER

Sessions
 PRODUCER: Carolyn Maier
 LML 118

Many may debate the use of the brief session rehearsal chatter that opens the 14 sessions, but Maier's vocal warmth and lyric insights are the stuff of a first-rate cabaret singer. Her versatility in communicating great old stan-

SPOTLIGHT



DION

Déjà Nu
 PRODUCER: Bob Cadway
 Collectables 2794

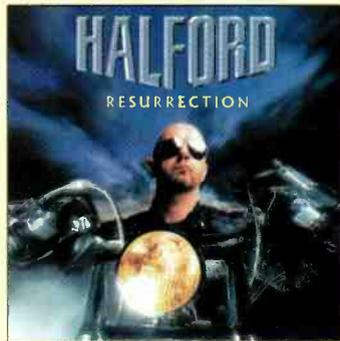
The next time your Mama or Daddy says, "They just don't make music like they used to," hand 'em a copy of this lovely lil' gem of an album. The man who helped shape rock'n'roll with classics like "Runaround Sue" and "The Wanderer" returns with an essential collection of new tunes that were recorded with the same studio techniques and equipment used back in the '50s and '60s. The result is a warm, richly textured album that sounds like a treasure trove of lost gems. Dion peppers the package—which nicely blends elements of rockabilly and street-corner harmonies—with fine readings of two Bruce Springsteen tunes, "Book Of Dreams" and "If I Should Fall Behind" (offered in a glorious a cappella arrangement that reduces the original recording to dust). While those cuts will do the trick in drawing listeners who weren't original fans of Dion's to the set, most will leave preferring the rousing "I Can Laugh At It Now" and the oh-so-sweet "Ride With You." They're proof that Dion still has a voice of impressive range and palpable soul. Now if only someone would lure Little Richard back into the studio.

dards and more contemporary material is enhanced by many excellent choices, including a CD-ending rendition of Bob Dylan's poignant "To Make You Feel My Love." The oldies include "I Remember You," "But Beautiful," "Autumn Leaves," "Our Love Is Here To Stay," and "Angel Eyes." Maier, who also plays keyboard, is ready and very able on all sorts of songs that require a special expressiveness.

SPOTLIGHT

HALFORD
Resurrection
 PRODUCER: Roy Z.
 Metal Is/Sanctuary 85200

After making a brief foray into industrial-tinged rock as one-half of the act Two, former Judas Priest front man Rob Halford returns to his heavy metal roots with a vengeance. Meticulously designed to bring out the arena screamer and air guitarist tucked deep inside us all, "Resurrection" is a hard-rocking tour de force. Halford approaches the material (most of which he penned with producer Roy Z., among others) with the breakneck energy of a starved newcomer. All the while, he also offers the kind of savvy phrasing indicative of his vast experience. It's a perfect combination that renders jams like



the forceful "Locked & Loaded" and the anthemic "Silent Screams" downright irresistible. Wisely, Halford doesn't taint the set with trendy sounds. Instead, the emphasis is on the classic riffs that punters still (and always will) love. It remains to be seen if radio will embrace "Resurrection." But you can expect to hear it blasting from boom-boxes and car stereos for months to come.

R & B / HIP-HOP

★ DEBELAH MORGAN

Dance With Me
 PRODUCERS: various
 Atlantic 83342

Deborah Morgan is no quitter. Having battled adversity in creating the album of her choosing, the artist, who began her career with Atlantic, returns to the label to offer her newest set. Its 14 tracks are a dreamy mix of pop and R&B that perfectly highlights Morgan's amazing

SPOTLIGHT



HAROLD BUDD

The Room
 PRODUCER: Harold Budd
 Atlantic 83382

From the opening notes of "The Room Of Ancillary Dreams," it's evident that pianist Harold Budd has returned to form. Sparse, open, full of portent and possibilities, it's the sound he honed on early ambient albums like "The Plateaux Of Mirror" and "The Pearl." "The Room" is Harold Budd's first new solo album in four years, and it brings him back to what he does best: spare, piano-driven melodies with the fragility of a glass flower; set in a landscape of shadows, ghostly organs, and mysterious echoes. Picking up on themes from his 1988 album, "The White Arcades," Budd uses the simplest of elements to decorate his rooms. An organ drone, cascading synthesizer bell swirls, and the plucked, vibe-like tones of a Fender Rhodes establish an eerie desolation on "The Room Of Stairs." By comparison, "The Room Of Corners" is jubilant, a ringing solo piano on an endless plain. Like the Southwest desert landscapes of his youth, Harold Budd's music has a thin veneer of serenity, masking a mood that is dark and dangerous.

range. The fun starts with the album's title track, a hip-hop-infused tango tune that's full of attitude. Morgan also gets funky on the sensual "Let's Get It On." In the song (which is not a cover of the Marvin Gaye ballad) Morgan takes her own turn at seduction over a guitar-based sample. The songstress, who co-wrote most of the album with her brother Giloh, shows her softer side with ballads like "Close To You" and "What Would You Do." Morgan pulls out all the stops—and

VITAL REISSUES

IGGY POP

New Values
 PRODUCER: James Williamson
 Buddha/BMG 74465 99662

Soldier

PRODUCER: Pat Moran
 Buddha/BMG
 74465 99660

Party

PRODUCER: Tommy Boyce
 Buddha/BMG
 74465 99661

Relatively clean and coming off an artistic high with the David Bowie-produced gems "Lust For Life" and "The Idiot," Iggy Pop inked a three-record deal with Arista at the tail end of the '70s. Long out of print in the U.S., the fruits of this

trilogy have been lovingly reissued by Buddha, with the discs remastered and repackaged with new liner notes and two bonus tracks each. Pop's Arista debut, "New Values," saw the punk-rock pioneer reunite with his old Detroit sparring partner from the Stooges, guitarist James Williamson, who produced the album. It was an inspired reunion, with the virtues of "New Values" apparent in the one-two punch of inimitable Pop tracks like "The Endless Sea" and "Five Foot One"—the former being deep, dark rock existentialism at its best and the latter a short, sharp rockin' shock to the funny

bone. "Soldier," the follow-up to "New Values," suffered from Williamson's mid-session departure, and although the album sounds half-baked, it does boast the classic "I Need More" (co-written with Sex Pistol Glen Matlock). Pressure from the record company resulted in the misguided "new wave" production of "Party," mar- rying such great songs as "Bang Bang." Still, Pop's bent baritone resonates through it all, with "Houston Is Hot Tonight" and the bonus cover "One For My Baby" emerging as two highlights. Real rock'n'roll is a rare commodity these days, so these albums are a tonic, warts and all.

octaves—on the gut-wrenching "Bring Back The Sun." The lushness of the track is matched by Morgan's heartfelt crooning. "Dance With Me" covers the spectrum of emotion without ever overdoing it, which is no small feat.

COUNTRY

DAVE ALVIN

Public Domain—Songs From The Wild Land
 PRODUCER: Dave Alvin
 Hightone Records 8122

Dave Alvin has penned numerous roots classics both as a solo artist and with his former band the Blasters. Here, he takes on the American songbook to stirring effect—often without relying on traditional arrangements. "Shenandoah" is as lone-some as it's supposed to be, presented with an easy, flowing rhythm; "Short Life Of Trouble" brims with manic regret; and "Dark Eyes" has a Cajun flavor. "The Murder Of The Lawson Family" (originally recorded by the Carolina Buddies) is stark and graphic, while "Walk Right In" is a leering, swaggering call to party. Voca- lly, Alvin falls somewhere between Tom Waits and Johnny Cash, and his love for these oft-forgotten jewels is obvious. Encyclopedic in its scope, "Public Domain" is a true tribute to both this country's history of great songwriting and our love of a good story.

JASON RINGENBERG

A Pocketful Of Soul
 PRODUCERS: George Bradford, Jason Ringenberg
 Courageous Chicken Records JMR 001

Like Bill Monroe to bluegrass, Ringenberg and his former band the Scorchers are largely credited with creating the cowpunk genre during their Nashville glory days of the early 1980s. Here, he is often closer to Slim Whitman than to Johnny Rotten, but he still has a knack for melody and insight- ful lyrics that transcends style. While his plaintive vocals are definitely an acquired taste, he wears his sincerity on his sleeve, whether it's on the slow build of "Oh Lone- some Prairie" or the crackling rustic imagery of "Trail Of Tears." Ringenberg places his spirituality at the forefront on songs like "Under Your Command," as he does fatherhood on "For Addie Rose." While Scorchers fans may not appreciate the more domestic fare, they could well respond to edgier songs like "Last Of The Neon Cowboys" and "Price Of Progress." His "Merry Christmas, My Darling" works its homesick magic even in August, and two nifty instrumentals liven up the package. Ringenberg often flirts with songwriting brilliance, and there is plenty to choose from for alternative country/roots music formats.

JAZZ

► BRANFORD MARSALIS QUARTET

Contemporary Jazz
 PRODUCERS: Branford Marsalis, Rob "Wacko" Hunter
 Columbia 63850

Although the album's title could initially be dismissed as tongue-in-cheek, in reality it could not be more descriptive. This straight-ahead jazz set is truly contempo- rary, completely in the moment, and part-and-parcel with the times in which it was created. Not quite as darkly ruminative as 1997's trio release "The Dark Keys" or last year's quartet recording "Requiem," this project nonetheless matches those albums in both adventurousness and as- sured creativity. Despite—or perhaps due to—the complexity of the composi- tions, the music is as visceral as it comes, with twists and turns that never fail to surprise. The interplay that occurs as saxophonist Marsalis, drummer Jeff "Tain" Watts, bassist Eric Revis, and pianist Joey Calderazzo challenge one

(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 collec- tions of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley Bamberger (classical/world/jazz/pop/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospel); John Diliberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

(Continued from preceding page)

another consistently brings the music to higher levels of intensity, and when they slow down, as on the ballad "Ayanna," the tranquility is compelling. This is one of jazz music's best-working bands, one that shows no danger of resting on its laurels.

LATIN

VANIA ABREU

Seio Da Bahia

PRODUCERS: Paulo Dáfilin, Vania Abreu
Velas 1006

On her third recording, singer Vania Abreu blends contemporary and traditional genres and compositions with arrangements that use lush strings as much as acoustic guitars. The end result is an exquisite album of understated elegance. Abreu navigates from Salvador Bahia to the samba of Rio, touching upon the *toada-sertaneja* of rural Brazil in the traditional "Dono Dos Teus Olhos." Alternating between the popular and the obscure, she relies on contemporary composers like Marcelo Quintanilha ("Mais De Mim") and Carlos Carega ("Seio Da Bahia") for some of the most personal tracks in the album. The saucy "A Manga Rosa" is courtesy of Ednardo, who has been somewhat forgotten. Known in some parts as the sibling of pop star Daniela Mercury, Abreu invites her sister to guest on the title track. But this, like accordionist Dominginhos' collaborations, is subtle—and pleasing.

LUIS COBOS

Viva México!

PRODUCER: Luis Cobos
Universal 157 098

Conductor Luis Cobos, leading the Royal Philharmonic Orchestra, pays tribute to Mexico in a collection of traditional tracks that cover different regions and styles of Mexican music. Some of them, like "Al Son De Veracruz" with Mariachi Viva Mexico, sound typical and uplifting, as does the syncopated "Severiana" with Hermanas Pulido on vocals. To his credit, Cobos tries to reach beyond merely arranging popular music for orchestra, and he fares well in his own "El Arbol De La Noche Triste," arranged simply for harp. But at other times, the effect is rather bland, in the way these kinds of arrangements can be. And in the catchy title track, also written by Cobos, we wonder why the conductor settled on Zaque to sing the vocals in flamenco style. Still, those who enjoy popular classics will get a kick out of this.

WORLD MUSIC

★ TELEK

Serious Tam

PRODUCERS: Vic Coppersmith-Heaven, David Bridie
Real World 72438-49543

One of the coolest things about world music is that your next big surprise can come from any little corner of the planet. "Serious Tam" is a perfect example. Vocalist/guitarist/percussionist George Mamua Telek, the inspiration behind this album, hails from the island of New Britain in New Guinea. Give this one a spin, and you'll learn something about New Guinea you can't find in National Geographic. Telek's influences are a bit elusive, but one unexpected vibe is a distinctly familiar flavor to the guitars. Their tuning and timbre are a bit reminiscent of Zimbabwean *chimurenga* guitars. The vocal work, which is wonderfully melodic, relies to a great extent on harmony singing, and it's the principal stylistic element. The percussion playing is nuanced and involves widely different instruments. The songs speak of common experiences, love, and magic charms. Once some conventional, and not-so-conventional, Western instrumentation was added to this music, the arrangements emerged as a very appealing traditional/world pop fusion.

BLUES

ERIC BIBB

Home To Me

PRODUCER: Dave Bronze
Earthbeat! R2 79793

Bibb, a native New Yorker who has lived in Sweden for many years, would like to improve his visibility in the American music market, but this album, as good as it is, won't do the trick. Bibb's influences are equally divided among blues, folk, and gospel, but his most compelling material is his blues—an acoustic-based sound that travels between neo-traditionalism and progressive styles. That range is characterized here by "Come Back Baby," "Put Your Foot Down," "Walk The Walk," the Texas country/blues vibe of "No More Cane On The Brazos," and the jaunty "New Shoes." Bibb's folk material is not as weighty and, interspersed as it is throughout the tracks, it tends to mute whatever spark he's got going. His groove tends to be pretty low-key anyway, and the lack of sonic nuance is only accentuated by folk tunes like "Singin' In My Heart" and "Livin', Lovin' An' Doin'." In the end, Bibb might want to get off that fence between blues and folk.

CLASSICAL

★ **ANDRÉ CAPLET: Le Miroir De Jésus**
Brigitte Desnoues, mezzo-soprano; Maîtrise De Radio France/Orchestra Des Pays De Savoie, Mark Foster

PRODUCER: Jean-Pierre Loisl
Marco Polo 8.225043

A close friend and collaborator to Debussy, André Caplet (1878-1925) is best known these days for having made some apt orchestrations of the senior composer's piano pieces. A debilitating injury in World War I hampered his career, but Caplet was able to forge a style more distinctive from Debussy's than is usually thought. His masterpiece, the rarely heard oratorio "Le Miroir De Jésus" of 1923, features scoring—for mezzo soloist, girls' choir, string orchestra, and harp—that certainly calls to mind the otherworldly textures of such Debussy works as "Pelléas Et Mélisande" and "Le Martyre De Saint-Sébastien" (which Caplet helped orchestrate). Yet, more to the point, "Le Miroir De Jésus" highlights Caplet's individual preoccupations: richly varied, highly melodious vocal writing and a mystical relationship to Christianity. The excellent, eminently Gallie performances and clear Radio France production do this beautiful piece proud, helping to prove that there are still treasures to be discovered in 20th-century music.

CONTEMPORARY CHRISTIAN

★ RACHAEL LAMPA

Live For You

PRODUCERS: Brown Bannister, Brent Bourgeois
Word Records 080688603625

This talented 15-year-old vocalist turned heads last year at the Christian Artists Seminar in Estes Park, Colo., an annual gathering widely known as a springboard for aspiring Christian acts. In the months since, her debut, "Live For You," has been one of the most talked-about new projects to launch this year. And after just one listen, it becomes very apparent that the comparisons with Mariah, Celine, and Whitney are not without merit; her range and control are stunning. "Live For You" spotlights some of the Christian music community's top songwriters, including Nicole C. Mullen, Chris Rodriguez, Michelle Tumes, and Anointed's Da'dra Crawford-Greathouse. The result is a strong collection of songs that inspire and uplift. The debut single—the title track—is already a hit at Christian radio. Among the album's other highlights are the gorgeous ballad "Always Be My Home," the gospel-tinged "Blessed," and "Shaken," a Biblical history lesson that absolutely percolates with energy.

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ LEE ANN WOMACK I Hope You Dance (3:59)

PRODUCER: Mark Wright
WRITERS: M. Sanders, T. Sillers
PUBLISHERS: MCA Music/Soda Creek Songs/Choice Is Tragic Music/Ensign Music Corp.
Universal 20264 (CD promo)

From the moment it hit country-radio programmers' desks, Lee Ann Womack's elegant "I Hope You Dance" was an obvious No. 1 record just waiting to happen. Now, after the song has spent five weeks at the summit of Hot Country Singles & Tracks—and garnered six Country Music Assn. Award nominations—Universal has wisely decided to work this stunningly touching record at pop radio. Production has been tweaked somewhat, adding a few poppy instruments, though this was hardly a twangfest in its original version. Thankfully, what hasn't been altered is the amazing lyric from Mark Sanders and Tia Sillers, which wishes the best in life to a loved one: "I hope you never lose your sense of wonder/You get your fill to eat but always keep that hunger/May you never take one single breath for granted/God forbid love ever leave you empty-handed/Promise me that you'll give faith a fighting chance/And when you get the choice to sit it out or dance/I hope you dance." This is the stuff that song of the year Grammys are made of, and hopefully pop programmers will have the foresight to recognize the magic in a song that will instantly make an impression on listeners far and wide—its universal message can apply to so many situations, from one's children to lost lovers to friends moving away. This will forever be Womack's signature song and, with some radio TLC, is destined to be a favorite for millions. A grade-A effort, absolutely not to be missed.

V*ENNA Where I Wanna Be (3:08)

PRODUCERS: Zarc Porter, Mark Pennells
WRITERS: M. Pennells, Z. Porter
PUBLISHER: New Spring Publishing, ASCAP
Essential (CD promo)

Despite its catchy and highly appealing demeanor, V*enna's debut single, "All The Way To Heaven," failed to score much airplay stateside for the U.K. duo. But there's more where that came from: its second single, "Where I Wanna Be," is another pure pop excursion, replete with the Abba-esque sound that's ever-popular overseas, both in terms of its bouncy instrumentation and in the vocal nuances of youthful members Lucy Britten and Sharnessa Shelton. But knowing that American radio isn't as warm and fuzzy to the pomp and circumstance of Brit bubble gum, three mixes are supplied here: the original Abba-sounding radio pop mix and the more Americanized Pure Pop and Light Pop mixes. Programmers looking to add a little more sunshine to the landscape would enchant many a young teen's ear with this effervescent little track, at once joyful and just plain fun.

R & B

★ KELLY PRICE You Should've Told Me (3:20)

PRODUCER: Pajam Productions
WRITERS: J. Moss, P. Allen
PUBLISHER: not listed
Def Soul 15110 (CD promo)

SPOTLIGHT



THE CORRS Breathless (3:27)

PRODUCER: Robert John "Mutt" Lange
WRITER: R. J. Lange, The Corrs
PUBLISHER: Zomba Enterprises, ASCAP; Songs of Polygram International/Beacon Communications Music, BMI

Atlantic 300209 (CD promo)
The Corrs represent one of the music's true pop enigmas. Around the world, they've sold millions of albums and are designated superstars—except in the U.S. While their two album releases have both gone gold here, the brother/sisters quartet has yet to become a household name, which is baffling. Count on that to change, however, with the bubbly, radio-ready first single from the upcoming album "In Blue," due next month. "Breathless," written by the Corrs with iron-hot producer "Mutt" Lange, is certainly the Irish group's most Americanized single yet, with a wondrously infectious beat, flawless vocals, and layers of harmony that sound like a hipper, updated Wilson Phillips. This track is truly an example of pop perfection, credible and as appealing to kids as grown-ups. If this isn't an across-the-board smasharoo—and the one to at last break the Corrs wide open here—then it's time to pack up and move to Europe.

The second single from Kelly Price's "Mirror Mirror" casts the up-and-coming diva as a lady spurned by a lover who never told her what he needed until it was too late. Singing with her usual ultra-expressive, singular-sensation brand of vocal prowess, Price delivers a potent blend of blues and bitterness from feeling as if she's been led on but good: "You should have told me I wasn't wild enough/You should have told me I didn't smile enough/What you had in mind made me lose my mind/And we never should have wasted this time." Produced by Pajam, this ballad has a range of classic R&B elements, creating an easy-flowing and soulful recipe for those sad times we all face at various points in our lives. Adult R&B, especially, should embrace this—yet another fine effort from one of the brightest young talents out there.

LIBERTY CITY FLA. Who's She Lovin' Now (4:15)

PRODUCER: Steve "Stone" Huff
WRITER: S. Huff
PUBLISHERS: Zomba Songs/Tuff Huff Music, BMI
Jive 42728 (CD promo)

While this is not Liberty City's first trip out, it could be the one in which it makes a strong impact at radio. These four young men who all hail from (where else?) Liberty City, Fla., released their debut single, "24/7," more than a year ago without much response. So they went back into the studio and reworked their project. The result, "Who's She Lovin' Now," is a street-flavored ballad with gritty, soulful vocals. It's a combination that has worked for quite a few acts lately. And that may be the single's only negative. While skillfully and deftly produced, it doesn't exactly stand apart from so much of what's already on the airwaves right now, with its R. Kelly ballad vibe. And who doesn't want to sound like him—he makes hit

SPOTLIGHT



JOHN MICHAEL MONTGOMERY The Little Girl (3:35)

PRODUCERS: Buddy Cannon, Norro Wilson, John Michael Montgomery
WRITER: H. Allen
PUBLISHER: Coburn Music
Atlantic 300299 (CD promo)

This is one of those singles that leaked out to country radio programmers in advance of the label's planned launch, and the response has been positive and swift. It's a tremendously reactive record that should give country radio a shot in the arm. Songwriter Harley Allen wrote the song in 10 minutes after being inspired by an E-mail that was circulating on the Internet. The lyric tells the story of a little girl growing up in a home where her parents drank and abused drugs. The horrible situation escalated, and the father killed the mother before committing suicide as the little girl hid behind the couch. The girl is placed in another home and begins a new life. On her first day of Sunday school, when she sees a picture of Jesus, she tells the teacher: "I know that man up there on that cross/I don't know his name but I know He got off/Cause He was there in my old house/And held me close to his side/As I hid there behind our couch the night that my parents died." It's one of those songs that details life's horrible realities, but then concludes with those powerful lines that contain truth and hope. It's an amazing record. Every element flows seamlessly together, from the understated production and tender melody to Montgomery's carefully measured performance. He's never pedantic, never maudlin, never preachy. He just smoothly and warmly lets the lyric flow and the song have its impact. As the first single from Montgomery's eighth album, "Brand New Me" (due out Oct. 3), this should draw massive attention and whet appetites for the new project. Kudos to Atlantic and Montgomery for releasing something so unique.

records. "Who's She Lovin' Now" has a beautiful acoustic guitar intro accompanying a melody reminiscent of K-Ci & JoJo's smash hit from last year, "Life," which was produced by, uh, Kelly. Even if Liberty City sounds as if it's more than a little influenced by the super-producer/singer, the fact remains that these guys can sing, and they have a track that sounds like a hit. Whether or not radio decides to play this ballad depends on just how much of a good thing is enough.

COUNTRY

▶ SHANIA TWAIN I'm Holdin' On To Love (To Save My Life) (3:30)

PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, R. J. Lange
PUBLISHER: not listed
Mercury 02075 (CD promo)

Mercury dips into Twain's multi-platinum "Come On Over" album for yet another single, and if her track record is any indication, this should be another hit. "I'm

(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.)

Reviews & Previews

(Continued from preceding page)

Holdin' On To Love (To Save My Life)" is typical Twain, marked by a bouncy melody, frisky performance, and sing-along chorus that will ingrain itself into the listeners' consciousness. The production is a sonic smorgasbord of hand claps, kittenish quips, and insistent percussion. Twain vocally sashays through this feisty uptempo tune about hanging on to a good love. The lyric is rather lightweight, but the production is ear-catching, and there's no denying Twain's ability to reel in both programmers and listeners with her vocal charisma. This is one of those little tunes that pushes all the right buttons that Twain and Lange have engaged so successfully before. Look for it to follow its predecessors up the chart.

★ **REBECCA LYNN HOWARD** | Don't Paint Myself Into Corners (4:06)

PRODUCERS: Mark Wright, Greg Droman
WRITERS: R.L. Howard, T. Bruce
PUBLISHERS: Tennessee Colonel Music/Rebecca Lynn Howard Music/Mopan River Music/Big Red Tractor Music/Ice Trey Music, ASCAP
MCA 0206302 (CD promo)

Not only does Howard have one of the most impressive new voices in country music, she also distinguishes herself as a songwriter of intelligence and passion. This fine single perfectly demonstrates both her vocal gift and song-crafting ability. Anyone who has ever heard Howard perform live can testify to the fact that she's got one of those powerful voices that can shake the rafters of a large concert hall, but on this stunning ballad, she tempers that firepower with a tender emotional reading that effectively explores the nuances of the song. Penned by Howard and Trey Bruce, this is a stunning example of contemporary country at its best. The song boasts a strong melody and a well-written lyric that drips with imagery. The lyric paints a portrait of a survivor, but one who definitely fought her way through the pain before deciding, as Howard sings, "I don't paint myself into corners anymore." The production is stone cold country with fiddle and weepy steel guitar underscoring the hillbilly heartache in Howard's performance. In a sea of new acts vying for attention, this is an impressive performance of a great country song that should place Howard ahead of the pack. Just color this a hit!

DANCE

► **DJ X** Use Your Luv (2:45)

PRODUCER: DJ X
WRITER: J. Spinks
PUBLISHER: Universal MCA Publishing, ASCAP
Eastern Breakz Movement 001 (CD promo)

There's little chance that anyone has ever thought of this one before: sampling the primary guitar lick and chorus hook of the Outfield's 1986 top 10 hit, "Your Love" to create a trippy little dance track. Man, oh, man, creator DJ X must have been looking through the stacks one night and smoking something funny to come up with this idea. The simple track, which repeats "I just wanna use your love tonight," is set to a super-simplistic groove, adding only the Outfield's guitar hook, a chanted and sampled "You gotta get get get on down," and a monkeylike chirp. Needless to say, it takes a single listen to this clever track to understand its essence. Four remixes abound, creating a variety of dance-floor vibes. The Promo Only radio edit is perfectly suited to evening play at dance-oriented outlets, while the remixes are a must for mix shows. Reaction is likely to be immediate among top 40's upper demographic, given the familiarity behind this one-of-a-kind song. Innovative, quirky, and a surefire secret weapon. Contact the Eastern Breakz Movement in Florida by fax: 863-314-9536.

ROCK TRACKS

(HED)PE Bartender (I Just Want Your Company)

(3:52)
PRODUCER: Machine
WRITER: not listed
PUBLISHER: not listed
Jive/Volcano 42716 (CD promo)

At first listen, the debut single from (hed)pe's forthcoming set, "Broke," sounds like another Limp Bizkit or Korn knockoff tune. The band has mastered the hard rock/rap genre, as evidenced here in "Bartender." The real highlight here is lead singer Jahred. He raps, and he can sing loud, as the other groups do. But his voice is capable of more. It's only heard a couple of times on this track, but Jahred switches into an alternate mode, becoming more melodic and sing-songy. Oddly enough, this vibrato style is reminiscent of Billie Holiday's delivery. The song itself is solid, and it certainly rocks. The chorus is catchy, albeit strangely similar to Rare Earth's "I Just Want To Celebrate." Coincidence? You decide. Either way, the song is already scoring at several active/mainstream rock stations and should do well at modern too.

SMOOTH JAZZ

DAVE KOZ FEATURING MONTELL JORDAN

Careless Whisper (4:09)
PRODUCERS: Montell Jordan, Schappell Crawford
WRITERS: G. Michael, A. Ridgely
PUBLISHER: Chappell & Co., ASCAP
Capitol 15123 (CD promo)

Sax maestro Dave Koz and R&B crooner Montell Jordan revisit 1985 for a fun and accurate cover of this Wham! No. 1 classic. Koz sounds comfortable playing the trademark sax line, adding occasional frills. Aside from that riff and a four-bar solo, however, he barely plays on the tune. For most intents and purposes, this can be considered more of a Montell Jordan track. Jordan handles the vocals smoothly, sticking close to George Michael's delivery and keeping the emotion from the original. And when was the last time a single had a live string section? This is a no-brainer for smooth jazz and adult R&B, as well as AC, where many are still playing the original version. In addition, if this is billed as a Jordan record, there's definitely room at R&B and a good shot for mainstream success. P.S.: This song was originally released to radio several months ago, but this time Capitol means it. What a great musical moment.

RAP

S.P.M. You Know My Name (4:41)

PRODUCER: S.P.M.
WRITER: not listed
PUBLISHER: not listed
Dope House (CD promo)

The do-it-yourself approach has often been employed by rap artists who are based outside musical hubs like New York, Atlanta, and Los Angeles. This brand of tenacity has taken artists like Juvenile and Nelly to the top of the charts. Houston-based S.P.M. (real name: Carlos Coy) looks to join their ranks with the buzz-worthy "You Know My Name." The artist, whose monogram stands for "South Park Mexican," introduces himself by employing a haunting piano and church bells to give the track an urgent sound. For the most part, S.P.M. keeps the lyrical content minimal but does offer some positive messages. A former drug dealer, S.P.M. has turned his life around and founded Dope House Records. He even goes so far as to encourage kids to stay in school. "You Know My Name" is the first single off of the set "The Purity Album." With an old-school flow and a unique sound, S.P.M. has already gained attention at major-market radio. It just goes to show what a little determination can do.

ON DVD

STEELY DAN: AJA

Directed by Alan Lewens
Rhino Home Video
60 minutes (VHS)

BOB MARLEY & THE WAILERS: CATCH A FIRE

Directed by Jeremy Marre
Rhino Home Video
60 minutes (VHS)

FLEETWOOD MAC: RUMOURS

Directed by David Heffernan
Rhino Home Video
75 minutes (DVD Video)

In an era that tends to emphasize singles over album-length artistic statements, Rhino Home Video's "Classic Albums" series is a god-send. The documentaries investigate the creation and context of certifiably great rock albums, including artists, producers, engineers, label execs, and outside commentators in the examination of each record, song by song.

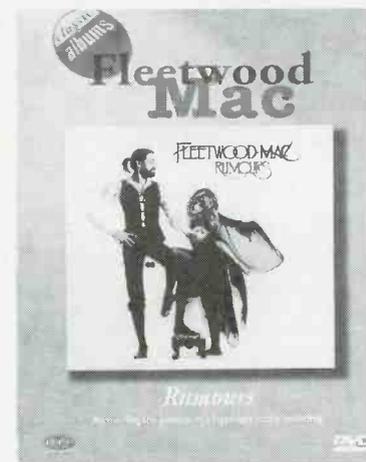
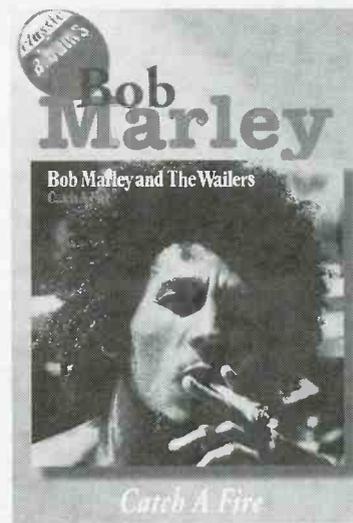
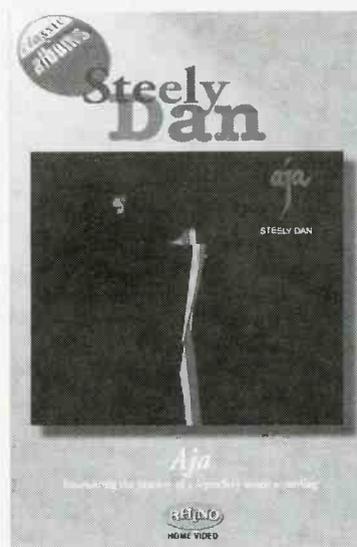
The result is that these often over-familiar totems take on new

Dean Parks. They wanted to go "past perfection until they achieved something that sounded completely natural."

To that end, Fagen and Becker's painstaking production style didn't obviate soulful grooves in the least—it actually cultivated funky rhythmic twists, along with all manner of piquant harmonic, melodic, and textural nuances. Sitting side by side at a mixing desk, they show viewers how they did it, isolating parts and finishing each other's sentences as they discuss the genesis and realization of hit tracks like "Peg," "Josie," and "Deacon Blues." Also interviewed are producer Gary Katz and engineer Roger Nichols, as well as a who's who of session stars. Bassist

ambitious, cinematic imagery is given as a key inspiration for the acute observation and cliché-free expression in songs like "Home At Last" and alt-culture paean "Deacon's Blues." But as British journalist Andy Gill points out, the ironic, emotionally ambivalent wordplay of Fagen and Becker manages to bring a special "nobility to the faded hipster attitude that has deep roots in their own personalities."

Another excellent new "Classic Albums" film is devoted to Bob Marley & the Wailers' "Catch A Fire," the reggae supergroup's 1973 Island Records debut. It includes archive interviews with the late Marley and Peter Tosh, as well as a recent, riveting session with Bunny Wailer, plus rarely seen Marley home movies and footage of the Wailers playing such songs as "Slave Driver" and "Stir It Up." Although the revolutionary ideals



Chuck Rainey, drummer Bernard Purdie, backing vocalist Michael McDonald, and jazz saxophone giant Wayne Shorter are just some who reflect upon their individual tiles in the "Aja" mosaic.

Discussing the guitar solo in "Peg"—which saw seven or eight top players famously try and fail to please the songwriters—Fagen and Becker isolate a couple of the rejected takes before marveling over Jay Graydon's keeper. (Politely, they don't tell us who played those forsaken solos.) Most such divine details are analyzed, but some escape mention; frustratingly absent is any reference to one of the true Steely Dan epiphanies: Steve Gadd's breathtakingly dramatic drum solo in the suite-like title track. And full live-in-the-studio recreations of "Peg" and "Josie" with Fagen and Becker, joined by some of the original players, help nudge out any discussion of the track "I Got The News," although it plays over the closing credits.

Yet far more is in the film than is missing, including Fagen and Becker musing over their musical influences (bebop, vintage R&B, classic film scores) and a topic often glossed over—their lyrics. Dylan's

and Rasta spiritualism inherent in the band's material are examined, a more pragmatic aspect of "Catch A Fire" lies at the film's core. Island boss and Marley "translator" Chris Blackwell talks candidly about the process of accenting the raw Wailers tracks with overdubs from R&B-steeped session players in order to create a sound that would have appeal beyond Jamaica. Of course, the result was inspired, yielding an album that helped introduce an Anglo-American audience to soul music from another society.

Unfortunately, the "Catch A Fire" and "Aja" documentaries only come in VHS. The previous Rhino issues for "Electric Ladyland" and Stevie Wonder's "Songs In The Key Of Life" are also available on infinitely superior DVD Video. Also on DVD is the title devoted to Fleetwood Mac's "Rumours," which is still the finest entry in the series. Nearly as moving as the record itself, the film cuts deep in examining the failed intra-band romances that tortured the artists even as they led to the creation of a classic rock album.

BRADLEY BAMBARGER



Hill Readies Second Set. Lauryn Hill was recently in the studio working with two-time Grammy Award-winning producer Warren Ricker on her sophomore album. The as-yet-untitled Columbia set is scheduled to include the track "Amadou," which Hill wrote in response to the Amadou Diallo police shooting in New York. Shown in the studio, from left, are Ricker and Hill.

What's The '2-11' On Priority's Estes?

Co-Writer Of Whitney Houston's 'Okay' Hit Makes Her Debut

BY TODD DAVIS

SAN FRANCISCO—Toni Estes has already left an indelible mark in the music world—even before the release of her own debut album. The gifted singer/songwriter co-penned Whitney Houston's Grammy-nominated "It's Not Right But It's Okay." Now the Tulsa, Okla., native is hoping to capture her share of success with her Priority album, "Two-Eleven," which bows domestically and internationally Sept. 26.

"When I was younger, I just sang around the house," says Estes about



ESTES

John Rotella, Priority's VP of marketing, says, "Toni's not a metropolitan artist. She's very organic, very real, and loves to tell a story. She's basically spearheading Priority's re-entry into R&B. This is a long-term commitment and not about first-week sales. She's a strong female artist."

Priority A&R director Mark Brown concurs, saying, "The one thing I recognized was her great voice and overall talent. In putting together this album, we wanted to make something that could really relate to women. It features real-life stories that Toni's writing about from personal experience. It's a strong album that will relate to men as well."

In terms of marketing, the label has staged live showcases in New York and Los Angeles for Estes, who's booked by the William Morris Agency's Jeff Frasco. Additionally, says Rotella, Estes filmed a promotional spot with a company called Right Between the Acts that's been airing during intermission at the Rhythm of Love tour (featuring Will-Downing, Chanté Moore, Gerald Albright, and Phil Perr), which wraps at the end of August.

The label is also distributing 20,000 cassette samplers, pairing Estes with labelmate/U.S. newcomer Stephen Simmonds (Billboard, Aug. 5), at the Rhythm of Love shows as well as at the Honey Nut Cheerios-sponsored concert tour (with Gerald Levert and others), which runs through September. Complementing that push are several other projects, including the placement of three album tracks on Vibe magazine's subscriber-only "Summer Jam" sampler.

"As long as they market her right, she'll do well," says Darryl Huckaby, assistant PD at WKYS Washington, D.C. "Hot" is something radio can work with—there's a need for uptempo music." Adds Samuel Suston, owner of Los Angeles' Midnight Records, "Hot" is a strong, uptempo song. And "Two-Eleven" is an album that can be worked for a very long time."

her musical calling. "Then I actually did a couple of shows with my dad, who's a drummer, opening up for people like Gladys Knight and Natalie Cole. That seemed like a cool job, so I [began to] pursue a record deal when I was 16."

The chance to write for Houston came about through Estes' work with super-producer Rodney Jerkins. "I was doing some singing for Rodney when he said he wanted me to work with him on Whitney's next project," she says. "He called me two years later and said he was ready."

Following that beneficial exposure, Estes—who's also written for singer Lurnea and is managed by her father Billy—signed with Priority. Citing Bobby Womack and Frankie Beverly & Maze as two major influences, the artist describes "Two-Eleven" (the address of the house where she grew up) as "young and soulful. It's a mixture of a lot of different things."

Estes, who's published by Mic'l Music/Universal (ASCAP), wrote eight of the album's 12 tracks and worked with a production lineup that includes Teddy Riley, Jon Jon (Babyface), Teddy Bishop (Monica), Warrin Campbell (Dru Hill), and Brian Cox (Ideal). The set's being formally introduced by the single "Hot," which also appears on labelmate Ice Cube's "Next Friday" soundtrack and bows commercially Aug. 15.

Billboard/BET's R&B/Hip-Hop Conference Lines Up Industry Players; Benét, Carey Duet

CONFERENCE CONNECTION: Billboard/BET's impending R&B/Hip-Hop Conference, Wednesday-Friday (16-18) at the New York Hilton, now boasts such additional industry players as Motown's Kedar Massenburg, Hidden Beach/Epic's Steve McKeever, Flavor Unit's Dedra Tate, Virgin Records' Ty Braswell, 360hiphop.com's Selwyn Hinds, artist Fat Joe, Arista's Lionel Ridenour, Capitol's David Linton, director Bille Woodruff, StepSun Media's Bill Stephney, Atomic Pop's Ken Freundlich, Liquid Audio's Dick Wingate, Pepsi's Wanda Austin-Wingood, Coca-Cola's Philip Polk, and Avatar's Larry Robinson.

They'll be discoursing on a variety of subjects—ranging from the future of the industry and such burning issues as the copyright debate to the industry's burgeoning synergy with the Internet and the triple mecca of movies/music/money. Check out the Homefront section at the back of this issue for more details about the nightly showcases. And remember, it's not too late to register: billboard.com/events/rb.

BENÉT & CAREY SING: In addition to appearing in Mariah Carey's feature film debut, "All That Glitters," Warner Bros. artist Eric Benét is now set to pair up with the industry-celebrated singer on a song for the accompanying soundtrack. At press time, details on whether the song will be an original tune or a cover were still being negotiated. Principal photography has already begun, with shooting taking place in Toronto and New York. The Vondie Curtis Hall-directed love story (he of "Gridlock'd" and "Eve's Bayou" fame) also co-stars Max Beesley ("The Match"), Da Brat, Terrence Howard ("The Best Man"), and Dorian Harewood ("12 Angry Men"). It's due in theaters next spring.

INDUSTRY BRIEFS: GavFam is the joint-venture label between rapper Salt (Salt 'N' Pepa) and Rap-A-Lot Records, distributed by Virgin. She's recording a solo set, "Salt Of The Earth," for release in winter 2001. . . Rhino issues the nine-CD boxed set "Richard Pryor: And It's Deep Too, The Complete Warner Bros. Recordings (1968-92)" Oct. 17. It includes all seven of the comic's WB albums as well as a wealth of previously unreleased stand-up material. . . In September singer/songwriter Kashif issues "The Renaissance"

on his Brooklyn Boy label. The 20-track CD sports 12 new songs and such guests as Will Downing, Gerald Albright, Dwayne Wiggins, and Sheila E.

MORE SCREEN SCENE: James Ingram's musical talents were tapped to co-write the theme song for the new Romance Classics/AMC series "Cool Women." Dedicated to profiling unsung female heroes—from breast cancer surgeons to firefighters—the series premieres at 8 p.m. EDT Aug. 25.

Ingram co-wrote the theme with "Cool Women" executive producer Debbie Allen; it's sung by the inimitable Patti LaBelle.

"Debbie came up with the idea of us doing the theme song," says Ingram, who joins Chaka Khan, Phylicia Rashad, Kate Capshaw, Vivica A. Fox, and others as a series guest. "For the last six years, she and I have been working on several musicals and writing a lot of music together. It's about time women had something like this. I have four daughters,

and they're always asking me questions about women in history. When you see some of the things women have done in this show, it will blow your mind." Ingram adds he'll decide by October whether he'll record another contemporary album or do his first gospel set.

In other screen activity, singer Jill Scott helps kick off the Friday (18) season premiere of HBO's "Chris Rock Show" . . . Ice-T will play detective Odafin Tutuola on NBC's "Law & Order: Special Victims Unit."

SAVE THE DATE: A musical tribute benefiting the H. LeBaron Taylor Scholarship Fund is slated for Sept. 13 at Washington, D.C.'s Warner Theatre. Peabo Bryson and Nancy Wilson (who'll also host) are among the confirmed performers; for more details, call Janice Lythcott at 215-336-4847. . . Teddy Pendergrass is launching the Teddy Pendergrass Alliance on behalf of people with spinal cord injuries. The foundation's first fund-raising gala, which will be held annually, is being planned for Oct. 14 at New York's Grand Hyatt; honorary chairs are Nick Ashford and Valerie Simpson. Support in the form of auction items and performances is needed from the music community. Contact Lisa Barbaris at 212-877-9631. . . The 20th annual Black Entertainment and Sports Lawyers Assn. Conference is being held Nov. 1-5 at the Marriott Frenchman's Reef Hotel & Resort in St. Thomas, Virgin Islands.



by Gail Mitchell



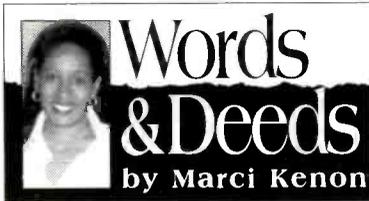
Jay-Z Gets 'Nutty.' Jay-Z recently shot a video for his newest single, "Hey Papi," from the "Nutty Professor II: The Klumps" soundtrack. The video features Memphis Bleek, Amil, and Pamela Anderson and was directed by Hype Williams. "Hey Papi" is the third single off the soundtrack. Shown on set in Malibu, Calif., from left, are Brian Grazer, co-chair of Imagine Entertainment and one of the film's producers; Jay-Z; Timbaland, the single's producer; and Williams.

Simmons Mixes Hip-Hop, B-Ball, Politics

THE CELEBRITY BASKETBALL game hosted by Russell Simmons' 360hiphop.com and Hookt.com in conjunction with ally Sean "Puffy" Combs on Aug. 26 in the Hamptons in New York is part of Simmons' major initiative to mobilize the hip-hop community on the political front. Simmons' primary vehicle to register 1 million voters is through his support of Rap the Vote 2000.

"I wouldn't consider myself a political activist," says Simmons, who attributes some of his attention to social issues and their solutions to the recent birth of his first child. "I would just say that I am a concerned citizen."

Simmons believes that the dis-



appearance of black radio has left the community without a voice. "When I was a kid, we had [New York's] WWRL and WBLS telling us, 'Oh, by the way, Al Sharpton is not a demon, he's a community activist and he supports most of the things that matter to us,'" he says. "There's no community voice that says what [and who] supports the community now that we have

[top 40/rhythm-crossover radio]."

Simmons hopes to fill that gap with 360hiphop.com, which he says has a political and lifestyle focus in addition to music and entertainment.

"While we are talking about registering to vote, we will talk about exercising our right to vote, which I feel should be made to be hip," he says. "I do think that it is important that we flex our muscles when we can and help as many people as we can. Rappers are always giving back to programs, and they do it silently. But they have never really



SIMMONS

worked as a team on anything like this. I think now, especially during an election year, you have to remind people of the power they do have and the power they fought to get."

Joining celebrities like Jay-Z at the charity basketball game will be representatives from the Rap the Vote 2000 initiative, who will provide information and voter registration forms. The charities Boys Harbor and the Hillcrest Avenue Neighborhood Kids Union (T.H.A.N.K.U.) will benefit from the event.

DON'T SLEEP: Last year, "Rhapsody," a collection of melodic and lyrically superior cuts from Houston rapper Mr. Mike, dropped on Priority with little fanfare. Atlanta-based Parental Advisory (P.A.) delivers a similar top-notch performance with its third album, "My Life, Your Entertainment," which

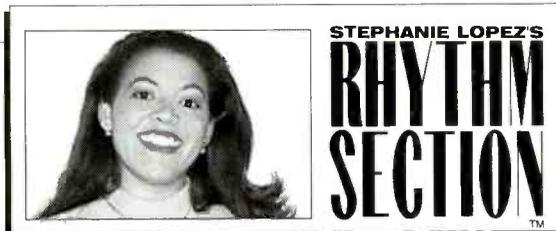


PARENTAL ADVISORY

dropped Aug. 1 from DreamWorks.

As a production entity, P.A. delivers a next-level sound in the hum-drum world of repetitive hip-hop beats and copycat sounds. As lyricists and MCs, the trio of Reese (aka Maurice Sinclair), Mello (aka James Hollins), and KP (aka Kawan Prather) introduce a new

(Continued on page 28)



DOG'S FETCH: Back in the July 15 issue, I told you about a 13-year-old Columbus, Ohio, native who is a junior high school honor roll student. That student, Lil Bow Wow, and his single, "Bounce With Me" (So So Def/Columbia), were making great strides at radio. Much as his producer and mentor, Jermaine Dupri, did, Lil Bow Wow made a strong impression on me when I first saw him: I was sold on this kid.

It seems the general public agrees that Lil Bow Wow is a force to be reckoned with in the rap genre. "Bounce" was the Greatest Gainer/Sales across the board, with more than 10,000 singles sold at the R&B core stores, following last issue's street-date leaks. The sales move it 35-5 on Hot R&B/Hip-Hop Singles & Tracks and 42-1 on Hot Rap Singles. On the former chart, the tremendous increase causes Lil Bow Wow to jump over such established acts as Toni Braxton, Destiny's Child, Joe, and Janet Jackson. Lil Bow Wow's album, "Beware Of Dog," hits retail Sept. 26, and, with the support gained thus far, along with the backing of the likes of Snoop Dogg and others within the rap world, Lil Bow Wow seems to have a bigger bite than his bark.

RUFF CLIMB: In continuance of artists coming full circle, I must mention Ruff Endz and their single, "No More" (Epic). In my July 8 column, I first mentioned the duo and its great accomplishment of being No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart after the first full week of sales. Like Lil Bow Wow, Ruff Endz are new to the music scene, and their sales out of the box were true signs of great things to come. In the time since their single hit retail, radio has joined the party, moving the single 5-2 on the Hot R&B/Hip-Hop Airplay chart. A 9% gain in total points has "No More" rising 3-2 on Hot R&B/Hip-Hop Singles & Tracks, closing the gap behind Sisqó's chart-topping "Incomplete." Their album, "Love Crimes," was initially scheduled for July 25 but has been moved to Aug. 22 to concentrate on their debut single.

WORLD MEANING: Cam'Ron's latest single stabs at a question many have asked: "What Means The World To You?" (Entertainment/Epic). "What Means" moves 81-59 on Hot R&B/Hip-Hop Singles & Tracks, with a 62% increase in radio and retail points. Radio earns most of the credit, as there is only a 12-inch single available to date at retail. Cam'Ron is no stranger to the charts, having had four singles from his previous album enter Hot R&B/Hip-Hop Singles & Tracks. He is most recognized for his top 10 hit, "Horse & Carriage," which peaked at No. 9 on that chart in August 1998. "Horse & Carriage" featured Mase, who is now a minister and has left the music industry. Now Cam'Ron returns with help from the Police's legendary "Roxanne" as the sample behind "What Means." Radio has supported "What Means," with such stations as WQHT New York, WUSL Philadelphia, WHHH Indianapolis, KPWR Los Angeles, KIKI Honolulu, and WPGC Washington, D.C., playing the single. With this track hot on the heels of his previous work, a promotional tour to help support the project, and video support, Cam'Ron and his album, "S.D.E. (Sports, Drugs & Entertainment)," due Sept. 19, should be ones to watch.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
▶ No. 1/GREATEST GAINER ◀					
1	42	—	2	BOUNCE WITH ME (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	LIL BOW WOW FEATURING XSCAPE 1 week at No. 1
2	1	1	6	CALLIN' ME (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
3	2	2	4	YEAH THAT'S US (C) (D) RUFFNATION 16854/WARNER BROS.	MAJOR FIGGAS
4	6	9	20	I LIKE DEM GIRLZ (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
5	3	3	8	CERCHEZ LAGHOST (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
6	4	4	10	FLOWERS FOR THE DEAD (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
7	5	5	10	FLAMBOYANT (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
8	7	6	11	2 B*TCHES (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
9	NEW ▶	—	1	UN-HUH (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
10	11	—	2	HOW MUCH YOU WANT ME (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
11	15	14	6	BAD BOYZ (T) BAD BOYZ 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
12	8	7	5	WHOA! LIL' MAMA... (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
13	13	13	4	THE LIGHT (T) MCA 155763* †	COMMON
14	10	11	11	SO FLOSSY (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
15	9	10	4	BALL BALL (C) (D) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL GANGSTA, SHORT, HERON, V.S.
16	14	16	24	(HOT S**T) COUNTRY GRAMMAR (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
17	RE-ENTRY	—	16	PUSHER MAN (C) (D) RAISE UP 6757	RAISE UP CLIP FEAT. COOP, T.J., MONEY MIKE, LADY D, DEVIOUS ONE
18	19	44	3	SHAKE YA ASS (T) JIVE 42721* †	MYSTIKAL
19	18	12	4	HEY PAPI (T) DEF JAM/DEF SOUL 562862*/DJMG	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
20	16	20	5	OOOH. (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
21	26	17	7	NO MATTER WHAT THEY SAY (T) (V) QUEEN BEE/JUNDEAS 84703*/ATLANTIC †	LIL' KIM
22	22	8	11	HOT GAL TODAY (HAFFI GET DE GAL YAH) (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
23	44	31	12	WORK SOM'N TWURK SOM'N (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
24	17	29	15	ME WITHOUT A RHYME (D) FADE ENTERTAINMENT 21971.447	BIG GANK FEATURING DJ SWAMP
25	32	22	4	PHONE TIME (T) TOMMY BOY 2140*	CAPONE -N- NOREAGA
26	25	19	12	THE NEXT EPISODE (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
27	21	24	26	WHISTLE WHILE YOU TWURK (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
28	33	26	7	IT TAKES TWO (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
29	31	18	7	IMAGINE THAT (T) DEF JAM 562827*/DJMG †	LL COOL J
30	NEW ▶	—	1	THE LIGHT (T) RAWKUS 259*	PHAROAHE MONCH
31	41	41	4	YOU KNOW MY NAME (X) DOPEHOUSE 2001*	S.P.M.
32	38	27	9	WHAT YOU WANT (T) RUFF RYDERS/DEF JAM 562808*/DJMG †	DMX FEATURING SISQO
33	12	15	10	GET BUCK (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
34	24	23	10	TONGUE SONG (T) (X) EPIC 79433*	STRINGS
35	40	40	9	Y'ALL CAN'T NEVER HURT US (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
36	35	—	2	ANTE UP (ROBBING-HOODZ THEORY) (T) LOUD 1949*	M.O.P.
37	36	39	6	4 DA FAM (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
38	37	36	29	BOUNCE (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
39	39	30	40	HOT BOYZ ▲ (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
40	29	32	3	BETWEEN ME AND YOU (T) MURDER INC./DEF JAM 552890*/DJMG	JA RULE FEATURING CHRISTINA MILIAN
41	34	25	5	IT DOESN'T MATTER (T) COLUMBIA 79448*/CRG †	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
42	30	33	7	GOT IT ALL (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
43	RE-ENTRY	—	4	WHAT MEANS THE WORLD TO YOU (T) EPIC 79434*	CAM'RON
44	NEW ▶	—	1	THE WAY I AM (T) WEB/AFTERMATH 497399*/INTERSCOPE	EMINEM
45	NEW ▶	—	1	SKILLS 101 (T) LANDSPEED 010*	REKS
46	28	34	15	ONE FOUR LOVE PT. 1 (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
47	45	38	17	SHUT UP (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO
48	46	35	35	G'D UP (C) (D) (T) DOGG HOUSE 2041/TVT †	SNOOP DOGG PRESENTS THA EASTSIDAZ
49	47	37	20	WOBBLE WOBBLE (C) (D) (T) NO LIMIT 38698/PRIORITY †	504 BOYZ
50	RE-ENTRY	—	27	THAT'S WHAT I'M LOOKING FOR/WHAT'CHU LIKE (T) SO SO DEF/COLUMBIA 79330*/CRG †	DA BRAT

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

Billboard TOP R&B/HIP-HOP ALBUMS

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

AUGUST 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	6	NELLY ▲ ² FOL REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	1
▶ GREATEST GAINER ◀						
2	93	—	2	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	BIG PICTURE	2
3	3	3	12	EMINEM ▲ ³ WEB/AFTERMATH 490625*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
4	2	2	4	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
5	4	4	6	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
6	5	5	6	KELLY PRICE DEF SOUL 542472*/IDJMG (11.98/17.98)	MIRROR MIRROR	3
7	6	9	15	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
8	9	14	46	YOLANDA ADAMS ▲ ELEGRA 62439/EEG (11.98/17.98)	MOUNTAIN HIGH...VALLEY LOW	8
9	7	7	7	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
10	8	8	8	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
11	10	12	16	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
12	12	15	12	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
13	11	11	7	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
14	13	13	38	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
15	16	16	34	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
16	14	10	8	BUSTA RHYMES ▲ FLIPMODE/ELEGRA 62517*/EEG (12.98/18.98)	ANARCHY	1
17	18	19	19	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
18	17	17	13	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
19	15	6	3	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
20	21	27	17	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
21	20	24	11	LUCY PEARL POKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
22	32	22	21	SAMMIE ● FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	22
23	29	26	4	BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
24	30	29	40	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98)	IDEAL	19
25	25	20	29	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
26	22	18	8	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
27	28	28	43	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
28	27	21	14	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
29	23	30	36	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
30	24	—	2	C-B-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
31	26	32	54	DESTINY'S CHILD ▲ ² COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
32	36	41	3	JILL SCOTT WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)		32
33	31	31	22	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE	31
▶ PACESETTER ◀						
34	58	23	3	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
35	19	97	3	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	BOOK I	19
36	42	47	54	MACY GRAY ▲ EPIC 69490* (11.98 EQ/17.98)	ON HOW LIFE IS	9
37	33	34	32	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
38	34	25	3	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
39	37	36	17	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
40	35	35	12	WHITNEY HOUSTON ▲ ² ARISTA 14626 (11.98/17.98)	WHITNEY: THE GREATEST HITS	3
41	46	54	15	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
42	44	42	22	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
43	39	40	36	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
44	48	46	20	SOUNDTRACK ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
45	38	33	6	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)		13
46	40	37	14	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
47	47	51	18	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
48	41	39	10	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12

49	50	43	6	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN	34
50	63	63	20	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
▶ HOT SHOT DEBUT ◀						
51	NEW	1	1	P.A. (PARENTAL ADVISORY) DREAMWORKS 450220/INTERSCOPE (11.98/17.98)	MY LIFE YOUR ENTERTAINMENT	51
52	74	58	6	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98)	WAKE UP & BALL	28
53	53	38	7	MC EHT HOO-BANGIN' 50103/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
54	51	50	51	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
55	52	49	25	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
56	56	48	12	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
57	49	45	6	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
58	66	83	8	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2	55
59	45	—	2	PROJECT PAT PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS	45
60	54	44	6	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
61	60	56	19	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
62	62	57	12	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
63	59	55	15	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
64	43	—	2	MR. MARCELO (FROM THE GHETTO) TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98)	BRICK LIVIN'	43
65	55	53	20	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
66	64	61	20	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
67	68	62	29	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
68	65	59	27	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
69	69	65	76	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
70	85	71	10	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98)	FOR ALL THAT'S ENDURED	35
71	70	—	2	VARIOUS ARTISTS PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY	70
72	57	52	3	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP	52
73	77	70	10	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
74	67	72	92	JUVENILE ▲ CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
75	97	66	22	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
76	75	69	23	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
77	76	64	7	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
78	72	60	3	HANGMEN 3 SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
79	61	79	34	JUVENILE ▲ CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
80	98	82	41	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
81	RE-ENTRY	3	3	DONNY GERRARD FREQUENCY 54391/LIGHTYEAR (10.98/16.98)	THE ROMANTIC	81
82	81	68	26	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
83	88	73	23	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
84	80	86	46	BRIAN MCKNIGHT ▲ MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
85	71	87	16	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
86	92	—	2	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	86
87	RE-ENTRY	13	13	THE PHAT CAT PLAYERS PARLANE 34044 (17.98 CD)	MAKE IT PHAT, BABY!	56
88	78	77	32	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE (11.98/17.98)	SPIRITUAL LOVE	41
89	90	80	14	YING YANG TWINS COLLIPARK 10D6 (10.98/16.98)	THUG WALKIN'	54
90	83	75	13	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
91	82	78	38	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
92	86	81	20	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
93	94	92	64	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
94	84	100	33	SOUNDTRACK ● PRIORITY 23123* (11.98/17.98)	NEXT FRIDAY	5
95	99	—	11	CAMEO BMD/PRIVATE I 417085/UNIVERSAL (10.98/16.98)	SEXY SWEET THING	64
96	RE-ENTRY	9	9	GEORGE BENSON GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	24
97	NEW	1	1	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	97
98	RE-ENTRY	87	87	2PAC ▲ ⁵ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
99	RE-ENTRY	26	26	GHOSTFACE KILLAH ● WU-TANG/RAZOR SHARP 69325*/EPIC (11.98 EQ/17.98)	SUPREME CLIENTELE	2
100	RE-ENTRY	3	3	CAP ONE MOTOWN 157939/UNIVERSAL (11.98/17.98)	THROUGH THE EYES OF A DON	86

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

WORDS & DEEDS

(Continued from page 24)

flavor, approaching old subjects through fresh eyes and varied twists.

"Rap music is our hustle," says Reese. "It's the way we eat, live, and survive."

P.A. owns Ghet-O-Vision, a label distributed by LaFace Records. The "Shaft" soundtrack was released by Ghet-O-Vision and has been certified gold. Reese and Mello handle the label's production duties, while KP oversees the day-to-day operations. The team has

written and produced for TLC, Pink, Mystikal, Youngbloodz, and Rehab.

Despite these additional professional obligations, P.A. is still the priority for the trio, and putting it down creatively and realistically was the goal on "My Life, Your Entertainment." "We talk about real-life situations that go on," Reese says. "For the audience, it's like a scary movie. You enjoy what's happening on the screen, but you're glad it didn't happen to you."

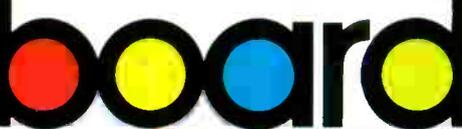
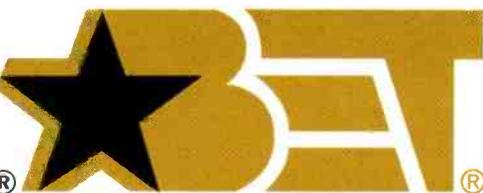
The group attributes its unique flavor to the members' diverse music tastes, which include Black Sabbath and the Doors in addition to the staple hip-hop diet. KP gravitates to Southern ghetto hip-hop, while Reese enjoys straight-up hip-hop. Mello brings bold sounds borrowed from mixing genres.

"Sundown," the first release from the album, features Dirty South legend Eightball. Other guests on the album are Khujo, Cee-Lo, and Big Gipp from Goodie Mob, Noreaga,

and Ghet-O-Vision duo Youngbloodz. "Just Like That," a second noncommercial single, bows Aug. 21.

KNITTING IN TRIBECA: Phife Dawg, formerly of A Tribe Called Quest, performs at 9 p.m. Thursday (17) at the Knitting Factory in lower Manhattan. He is joined by underground hip-hop artists Zion I (Ground Control Records), Oakland, Calif.-based artist Bukone (currently unsigned), and Micranots (Sub Verse Music).

Dawg's debut solo album, "Ventilation," drops Sept. 26 from Groove Attack, an independent German label releasing the record worldwide. "Flawless," the second single, will be released commercially in the middle of the month. It is produced by Hi-Tek, who partners with Talib Kweli on "Reflection Eternal," an album scheduled to be released Sept. 19 by Rawkus. Pete Rock produced "Let Me Find Out," the B-side of "Flawless."

Billboard  

R&B/HIP-HOP CONFERENCE



LEFT TO RIGHT: MARY J. BLIGE, ICE CUBE, QUEEN LATIFAH AND JOE



august 16-18 2000 NYC

Powered by hip-hop's beat-filled rhymes and the resurgence of "real" R&B, black music's popularity has transcended industry charts and jumped square into mainstream culture. From the marketing of soft drinks, food, sports, fashion and cosmetics to film, TV and the Internet, R&B and hip-hop have become multimedia darlings. It's that multifaceted synergy that's the premise behind the first annual Billboard/BET R&B/Hip-Hop Conference, held August 16-18 in New York City. And it's the focus of this spotlight, an overview of how black music has been embraced by—and absorbed into—the mainstream lifestyle. Ruth Adkins Robinson dissects that crossover factor in detail, while Marci Kenon investigates the resurgence of old- and new-school female rappers and how they're gaining mainstream ground. Gil Robertson explores the proliferation of urban lifestyle sites on the Internet frontier, as Rhonda Baraka scores with a look at the bountiful bond between music and movies. The spotlight also includes a roundup of upcoming releases, and Billboard correspondents weigh in with a global view of noteworthy developments in R&B and hip-hop from the international front. Meanwhile, Jim Bessman offers a brief look at the genesis of the Billboard/BET R&B/Hip-Hop Conference, complemented by a schedule of conference events.

IT JUST DON'T STOP...

As Survival Of The Illest Reigns, Hip-Hop Continues To Invade The Mainstream.

BY RUTH ADKINS ROBINSON

In 1964, Paul Simon wrote that haunting phrase "The words of the prophets are written on the subway walls and tenement halls." But, he couldn't have projected that, within 10 years, subways streaking out of the Bronx would be adorned by graffiti writers with prophetic words indeed: "Hip-Hop Lives." The train's destination was a global one. The "Sounds Of Silence" would be

thought it would change things as much as it has." There is no doubt it has, says Silk, who began promoting his own shows by 1980. "Nobody thought anything we did would end up in museums or being taught in college."

It has and it is. Universities across the nation examine the phenomenon—DJ Dusk teaches a class on turntable style and its history at UCLA. At Berkley, they delve into

jackets, turntables, photos and bios to items from Busy Bee, the Cold Crush Brothers, Flash's jacket and more." Silk, now VP, urban music at Judgment Records, says "Back in the day, there was no sophisticated marketing. It was about putting up flyers and posters for our shows." Silk's Fat Flava record store became home to much of those original party flyers from Harlemworld shows and other events. Those 25-year-old relics are suddenly highly collectible, and pricey.

That's due in part to the fact that the four components of hip-hop—dancing, rhyming, MCing and graffiti writing—cut a wide swath through American and international culture. Hip-hop became so ingrained in popular consciousness that residents of nursing homes know what "gettin' jiggy wit' it" means, toddlers in pre-school wear hat-to-the-back and kids in middle-America screech "whaazz up" as they clutch their latest gangsta rap CD and hi-five their homies.

HITTIN' IT BIG

While hip-hop lifestyle influenced fashion, films, attitudes and other music genres, rap grew up to be the music of choice for a gener-



From Grandmaster Flash and The Furious 5...

replaced by the sound of the cash register's ring. Soon the noise would become overpowering, as the world clamored to get in on the cultural gold rush.

Hip-hop didn't have much to do with cross-culturalization in the beginning. The music, and lifestyle, was born of necessity and fueled by the survival skills of its creators—blacks and Caribbeans in the inner cities. But even its originators didn't count on its long-range impact.

TAKIN' IT FROM THE STREETS

In 1974, an MC called Love Bug Starski tossed out the phrase "hip-hop, you don't stop," at one of the street parties that took place in a Bronx neighborhood. Grand Wizard Theodore was scratchin', the B-Boys were breakin' and a Samuel Gompers Vocational High School grad was so wild on the turntable he was dubbed Grandmaster Flash. Hip-hop was born.

Flash's schoolmate, rap producer Van Silk, remembers those days, saying, "There weren't many of us, and we were all friends. It was a neighborhood thing. Nobody



...to the Wu-Tang Clan

the poetry of Tupac Shakur. The newly opened Experience Music Project in Seattle probably spent more cash collecting memorabilia for its Hip-Hop Experience than the combined decade-long income of all those DJ wizards.

Silk estimates "between \$2 million and \$3 million was paid for a wide range of artifacts and memories—everything from Dapper Dan

ation of consumers way beyond the inner cities. The Recording Industry Of America's (RIAA) 1999 year-end stats reveal rap as the best-selling music genre for the second consecutive year.

"Mostly, those consumers are white," says the financial king of rap, Russell Simmons. "Almost 80% of the hip-hop buyers are not

Continued on page 34

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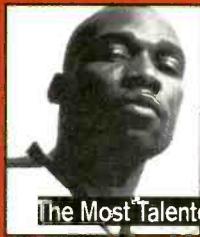
Billboard 

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august 16-18 2000
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Great Networking Opportunities confirmed participants

Life Allah, The Orchard
Wanda Aurin-Wingood, Pepsi
Ty Braswell, Virgin Records
Jeff Clanagan, Mandalay/Proliance Ent.
Keith Clinkscales, Vanguarde Media
Kenneth Crear, Creative Mgmt. Group
Tracy Danielle, Urban Warrior Films
Bob Donnelly, NewYork Ent. Attorney
Rah Digga, Flipmode/Elektrix
Ken Freundlich, Atomic Pop
Peter Griffith, Hookt.com
Carla Hay, Billboard
Dwayne Haywood, Platinum Films

Nina Henderson-Moore, BET
Stephen Hill, BET
Selwyn Hinds 360HipHop.com
Rickey Ivie, Ivie, McNeill & Wyatt
Fred Jerkins, DarkChild Gospel
Chris Lighty, Violator/AMG
Larry Linietsky, FarmClub.com
David Linton, Capitol Records
Kedar Massenburg, Motown
Steve McKee, Hidden Beach/Epic
Scott Mills, BET.com
Gail Mitchell, Billboard
Connie Orlando, Instinct

Philip Polk, Coca-Cola
Lionel Ridenour, Arista Records
Larry Robinson, Avatar
Patricia Russell-McCloud
Chris Schwartz, RuffNation
Scott Hunter Smith, Heineken USA
Ken Spellman, Sirius Satellite Radio
Bill Stephney, StepSun Media
Dedra Tate, Flavor Unit Ent.
Jeff Thomas, DreamWorks
Herb Trawick, The Trawick Group
Dick Wingate, Liquid Audio
Bille Woodruff, Geneva Films

as of August 9

TO REGISTER

NY Hilton, 3rd floor
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August 16
2 - 7:00pm

\$495 Walk-up Registration

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Billboard 

august 16-18 2000
new york hilton

R&B hip hop conference

schedule of events

WEDNESDAY, AUGUST 16

2:00pm - 7:00pm East Promenade
Registration

Stop by the Heineken Lounge
Hang out, have a meeting, enjoy a Heineken!

Visit the Exhibits Rotunda Room
InterTrust, NARAS, Häagen Dazs, ZapMedia,
LIFEbeat, Bad News Records and more!

7:00pm - 10:00pm Mercury Ballroom

ONE SOURCE ENTERTAINMENT
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Live Performances:

The Most Talented, Barrio Boyzz Gru-V

Light dinner menu - Open bar 8:00pm - 10:00pm

10:00pm Trianon Ballroom

OPENING NIGHT SHOWCASES

performances by PRIORITY RECORDS ARTISTS

Rock, Sauce Money, Vacant Lot, Easy Mo Bee

Open bar 10:00pm - 12:00am

THURSDAY, AUGUST 17

9:00am - 5:00pm East Promenade
Registration

9:30am Rendezvous

Welcome: Gail Mitchell, Billboard

Motivational Speaker: Patricia Russell- McCloud

10:00am - 11:15am Rendezvous

Does Crossing Over Mean Losing Credibility?:

A growing number of R&B/hip-hop artists are crossing from black to white, making a mainstream transition to endorsements/advertisements, fashion, TV and film. In the process, are they losing credibility among their core audience? The session addresses various statistics; i.e., where majority of mainstream dollars is being spent; what percent of black music is purchased by mainstream consumers, etc.

Moderator:

Carla Hay, Billboard Magazine

Panelists:

Rah Digga, Flipmode/Elektra

Chris Lighty, Volator/AMG

Lionel Richie, Arista

Herb Trawick, The Trawick Group

as of 8/9, schedule subject to change

11:30am- 12:45pm Rendezvous

Generation Impressionable:

How are decisions made regarding the visual aspects of videos and what they should or shouldn't show?

Moderator: Panelists:

Stephen Hill, BET Dwayne Haywood, Platinum Films

Tracy Danielle, Urban Warrior Films

Connie Orlando, Instinct

Bille Woodruff, Geneva Films

2:15pm - 3:30pm Rendezvous

The Revolution Will Be Downloaded:

With the recent AOL/Time Warner/EMI merger and the plethora of urban lifestyle-oriented Web sites featuring music and other entertainment elements, just what does the Internet future hold—technologically speaking for the black entertainment industry now and in the next five to 10 years?

Moderator: Panelists:

Scott Mills, BET.com Life Allah, The Orchard

Ty Braswell, Virgin Records America Inc.

Selwyn Hinds, 360HipHop.com

Peter Griffith, Hookt.com

Larry Linietsky, FarmClub.com

Ken Spellman, Sirius Satellite Radio

3:45pm - 5:00pm Rendezvous

Somebody's Watching You—

Big Brother Vs. The Entertainment Media:

What the African-American entertainment community needs to know about what's happening on Capitol Hill, encompassing burning issues concerning the music industry and the Internet (copyright debate, piracy, Napster, MP3.com) as well as TV/cable (ownership, programming), and film.

Moderator:

Bob Donnelly, Attorney at Law

Panelists:

Ken Freundlich, Atomic Pop

Rickey Ivie, Ivie, McNeill & Wyatt

David Linton, Capitol Records

Dick Wingate, Liquid Audio

6:00pm **ONE SOURCE ENT. & ASSORTED FLAVORS**

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"End of Summer" PARTY

Live R&B performances by "The Package" and More!

At the Barge/Frying Pan (Pier 63, 23rd St. & 12th Ave. (next to Chelsea Piers)

Open Bar & Hors D'oeuvres 6:00pm - 7:00pm

9:00pm Trianon Ballroom

RUFFNATION RECORDS

PRESENTS LIVE ARTIST SHOWCASES

featuring

No Question, Major Figgas & Outsidaz

FRIDAY, AUGUST 18

9:30am - 4:00pm East Promenade
Registration

10:00am - 11:15am Rendezvous

Presidents Panel: Label presidents share their insights on the current state of the industry as well as future opportunities and pending threats. The session will also include a Q&A session with the audience.

Moderator: Keith Clinkscales, Vanguard Media

Panelists:

Rich Isaacs, Loud Records

Fred Jerkins, Darkchild Records

Kedar Massenburg, Motown

Steve McKeever, Hidden Beach/Epic

Steve Rifkind, Loud Records

Chris Schwartz, RuffNation

Dedra Tate, Flavor Unit Entertainment

Bryan Turner, Priority Records

11:30am - 12:45pm Rendezvous

Takin' It To The Streets: In the fierce competition for marketplace visibility, building a brand image is a key component in staying top of mind with consumers. What does it take to forge a memorable brand? What's the secret to implementing strategic and mutually beneficial—synergies between labels, artists, and various brand manufacturers? What are the tangible benefits of street teams? Does the music/brand tie-in really help at retail?

Moderator:

Gail Mitchell, Billboard

Panelists:

Kenneth Crear, Creative Mgmt Group

Philip Polk, Coca-Cola

Scott Hunter Smith, Heineken USA

Jeff Thomas, DreamWorks

Wanda Austin-Wingood, Pepsi

12:45pm - 2:00pm Mercury Ballroom

Luncheon - Sponsored by AMERICAN AIRLINES
with guest speaker Elizabeth Murphy

2:15pm - 3:30pm Rendezvous

Mmm...Mmm...Good: Music...Movies...Money.

The successful—and profitable—synergy between movies and music is stronger than ever as evidenced by such popular soundtracks as "Waiting To Exhale," "Soul Food," "The Best Man," "Romeo Must Die," "Next Friday," "In Too Deep," "Love & Basketball."

Moderator:

Nina Henderson-Moore, BET Pictures

Panelists:

Jeff Clanagan, Mandalay-Proliance Entertainment

Larry Robinson, Avatar / HBO's "Oz"

Bill Stephney, StepSun Media - "Shaft"

9:00pm Trianon Ballroom

CLOSING NIGHT PARTY

Live Performance by BLAYZ, UNPLUGGED RECORDS

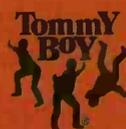
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august 16-18 2000 NYC

IT JUST DON'T STOP

Continued from page 30

black." SoundScan figures agree with Simmons.

Simmons, hip-hop's first, and best, success story began his rise as a concert promoter. The founder, chairman and CEO of Rush Communications grew his college rap label into a diversified multimedia company with music, television, film, advertising and fashion interests.

When Simmons speaks, the street listens. That's both Wall Street and Amsterdam Avenue. He says, "The rap industry builds brands. Black folks are the greatest brand builders in the world. Our music, our clothes, create new trends and styles. The globalization of our culture is my mission."

Mission accomplished in film. Squeaky-clean Will Smith became rap's poster boy for big bucks when he left his TV sitcom, "Fresh Prince Of Bel-Air," for the big screen, including the films "Independence Day" and "Wild Wild West." Smith's rap roots were amply demonstrated as he danced with aliens in the "Men In Black" video.

One of the most attractive crossover elements for many rappers is that their films sometimes serve as 90-minute commercials for

places. That's why the true gauge to measure cultural impact isn't from "black films in production," says Christopher Reid, the "Kid" in Kid 'N Play, one of hip-hop's first film stars, thanks to the "House Party" trilogy.

Look instead, he says, at "hip-hop's inclusion in mainstream films—from titles to content." He cites "She's All That," a common round-the-way-term that was used



Rush's Simmons



Smith on the big screen

their music.

That's the case with a man at the opposite end of the squeaky spectrum, Ice Cube. His seminal work with Niggaz With Attitude (N.W.A.), "Straight Outta Compton," sent parents and police scurrying in fear. The films from Ice Cube's very successful screen career are frequently comedic in nature or based in the 'hood, such as "Boyz n The Hood" and "Next Friday." He never thought rap would evolve like this, saying, "I look back now and see that we were pioneers. We didn't think the music was going to leave the neighborhoods. We thought we would just sell them at swap meets."

ON THE BIG SCREEN

Ice Cube and his brethren sold product at many more places than just local swap meets. The rhythm of the rhymes shows up in strange

as the title for a mostly white film, and the use of the seminal rap song, "Rapper's Delight," in Adam Sandler's film "The Wedding Singer." Reid can't help chuckling as he remembers the elderly grandmother preparing for her rap performance. "Think about this: The scene came from the mind of a young, white comedian. That's cultural impact," he adds.

Reid also cites all the rappers who routinely appear in films and television. Nobody gives it a second thought—Busta Rhymes, Mary J. Blige, DMX, Usher, Lil' Kim, Missy Elliot, and the Wu-Tang Clan and Aaliyah. Aaliyah's debut in "Romeo Must Die" was successful enough to land her the title role, originated by Irene Cara, in the Warner Bros. remake of the 1976 film "Sparkle."

If a larger population had not embraced hip-hop, the plan to

remake L. Frank Baum's classic "The Wizard Of Oz" in a hip-hop version would have never seen the light of day. However, Fox TV Pictures' "The OZ" has a raft of stars attached, including Queen Latifah, Busta Rhymes, Ginuwine and rap group IMX, who will don wings to play the flying monkeys.

Sometimes hip-hop life itself is the plot. There have been many films celebrating rap, break dancing and graffiti writing—from "Krush Groove," "Wild Style," "Style Wars," "Rhyme And Reason" and "The Show." Wu International, Wu-Tang Clan's production company, has optioned a music-based urban drama, "Trife Life," which follows two Brooklyn guys looking for fame and fortune in hip-hop.

The whole idea of the infatuation with hip-hop came under the scrutiny of director James Tobak. His movie "Black And White" jarred every nerve available, and he did it deliberately with themes based on white kids and hip-hop culture. It starred everyone from Wu-Tang Clan members to Brooke Shields and Robert Downey Jr. While the film failed to find an audience, it's likely the subject will be examined again in subsequent films.

SOME BAGGY PANTS AND FANCY SNEAKS

Mission accomplished in fashion, too. From New York's SoHo and trendy Melrose Avenue in Los Angeles to Paris' Champs Elysée and Tokyo's Roppongi District, it's apparent how commercial hip-hop has become. Against backdrops of fake graffiti, while being bombarded by break-dance videos, brand-conscious consumers grab baggy pants, oversized athletic jerseys, expensive sneakers and any other fashion standards in the hip-hop community. The oversized tee has become the unofficial uniform of kids in the suburbs, too.

There is an explosion of urban-apparel labels from hip-hop artists, including Master P's No Limit Clothing, Wu-Tang Clan's Wu-Wear and FUBU, which used LL Cool J in its first ad campaign, and Puff Daddy. Earlier this year, Sean "Puffy" Combs' Sean John Collection was one of three nominees for an American Fashion Award, the prestigious Perry Ellis Award, a serious nod of recognition from the Council Of Fashion Designers Of America.

Sean John is all about upscale homeboy streetware with a mix of swagger, champagne, diamonds and fur that kicks "ghetto fabulous" up another notch. In its first year, Sean John made \$30 million, and the projection for its grosses for 1999-2000 is \$68 million to \$70 million.

Simmons' own ever-expanding Phat Farm line is projected at \$300 million this year, and his new retail store in SoHo will stock both Phat

Continued on page 46

an inaugural event

A Peek Into The First Annual Billboard/BET R&B/Hip-Hop Conference, And How It Came About.

BY JIM BESSMAN

The first-ever Billboard/BET R&B/Hip-Hop Conference arrives on the heels of another first-time collaboration between Billboard and BET—the Billboard/BET Jazz Conference. The success of that initial event was grounded on a fruitful working relationship, which the two parties had established during the making of the June jazz conference and then elected to build upon.

A SUCCESSFUL MARKETPLACE

"We pulled together an event which drew on the integrity and power of the Billboard and BET brands," says Howard Appelbaum, associate publisher and VP of licensing, Billboard. "But we realized that the R&B/hip-hop field had some competition in other conferences, so we wanted ours to be special."

"Partnering with Billboard gives us additional respect and credibility within the music industry, and gives Billboard immediate credibility in the African-American community and the R&B/hip-hop world, since that's BET's focus."

—Kelli Richardson, BET

Having the two "huge brands" behind the Billboard/BET R&B/Hip-Hop Conference gives the confab a leg up on the competition from the get-go, notes Appelbaum. But so does the fact that, unlike others, this conference is strictly business-to-business. "We hope we can provide a marketplace for ideas and discussion of important matters to the R&B and hip-hop communities," he says. "How record companies work within them and how the music gets used in films and the fashion industry. We'll have a presidents' panel where record-company presidents come in and are interviewed on all matters of their business and, of course, the obligatory discussion of the Internet and what it means. And we'll discuss responsibility in lyrics—

what effect does the language that is used have? There will be a good debate on what people think are the important issues."

Appelbaum adds that the "music-intensive" conference will also involve numerous music showcases. It is being held in New York, he notes, because so much of the R&B/hip-hop segment of the music industry is centered there.

MELDING MEDIA

The conference, along with the Billboard/BET Jazz Conference that preceded it, marks not only the first collaboration between Billboard and BET, but the first time BET has ever partnered with any other company in such an undertaking.

"We're the two leading companies in this area of music," says Kelli Richardson, BET's senior VP of corporate marketing and communications. "Partnering with Billboard gives us additional respect and credibility within the music industry, and gives Billboard immediate credibility in the African-American community and the R&B/hip-hop world, since that's BET's focus. Obviously, this is the only conference of its kind tied into the only network current-

ly serving African-American consumers, which gives us the opportunity to showcase the up-and-coming acts that are currently being featured by the various labels during the nightly showcases. So, the conference, which is designed to appeal to the serious music-industry enthusiast, promises to be very exciting and different from any of the others."

But, while the conference is geared toward music-industry professionals, Appelbaum notes that consumers may also get a chance to participate via the Internet. The conference organizers are now working on putting the showcases up on the Web, he says, with Webcasting to also possibly include a fashion show demonstrating the important influence that R&B and hip-hop music has on the fashion world. ■

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CD Shuttle control

CD CHG **PLAYING** ▶

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PHONE TIME



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With the enormous growth of hip-hop music and its global impact on culture and finance, it is not surprising that female MCs are spreading their wings and capitalizing on the growing respect and recognition of hip-hop. Jolm Demsey, president of MAC cosmetics, noticed the power of this home-grown music while abroad.

"I was in Tokyo last August, standing in the middle of a clothing store, when the [idea] came to me," Demsey says of his move to enlist Mary J. Blige and Lil' Kim for the third wave of MAC cosmetics' AIDS Fund, which is supported primarily through proceeds from the sale of Viva Glam lipsticks. "I was listening to music playing on the radio. It was always Mary J. Blige, Lauryn Hill or Missy Elliott on the radio in Tokyo.

"I went to Paris for fashion week, and then Milan. Standing in the same sort of venues, I heard the same music. I was in my hotel bathroom in London. I hear a song—it's Mary J. Blige with George Michael. I think, this music is infused all around the world right now. Then, all of a sudden, Kim was everywhere. She was on the cover of *Out* magazine. She was on the MTV Music Awards. She was with Diana Ross. Her image was everywhere," he continues.

VIVA GLAM, SPRITE AND VANITY FAIR

In the first two months after going on sale, Viva Glam lipsticks had already raised nearly \$750,000. Of the proceeds, 100% goes to the fund, which supports more than 300 agencies assisting people living with HIV and AIDS; MAC absorbs the production and administrative costs, while retail partners forego profits. This year's hip-hop campaign has been dubbed the most successful Viva Glam campaign to date.

Through such mainstream affiliations, further epitomized with photo spreads and features in *Harper's Bazaar* and *Vanity Fair*, female MCs are being recognized for their ability to "hold it down" and hold their own—on another level. Their roles and their business ventures are diverse and growing, and the ladies are taking advantage of all the opportunities, and then some.

Once upon a time, the phrase "what's up" elicited the common response of nothing much. But this is "da real world" for So So Def/Columbia recording artist Da Brat, and her response tells a lot about life for her and her sisters with the mics in their hands.

"Right now, I'm in Atlanta," says the rapper, whose third album, "Unrestricted," has sold 670,000 units, according to SoundScan. "I just got off the phone with Ken from Michael Jackson's production company. And I'm working on this

soundtrack for Chris Rock's new movie. In a week, I'm going to Canada for about a month to work on Mariah Carey's new movie, 'All That Glitters.'"

"My artist [signed to Thowin' Tantrums] is flying in tonight from Chicago to do something with me on that soundtrack. I'm writing some of Lil' Bow Wow's album with Jermaine Dupri. I'm trying to get my hair done before leaving for Seattle on Friday, where I'm performing, and Sunday I have a show in Jacksonville, Fla. I'm promoting this album, and everything is haywire," she adds, laughing. "But I'm still here. I'm getting paid and being happy."

Like Da Brat (aka Shawntae Harris), who is acting and developing talent, many women in hip-hop are diversifying and branching out. Amil, a Roc-A-Fella/Columbia recording artist, is shooting a film as her highly anticipated debut album, "All Money Is Legal," gets ready to hit the streets Aug. 29. "I tried out for the role and had never read the script," says the artist who was introduced on Jay-Z's single "Can I Get A..." Amil (Whitehead) plays Tonya, one of the main characters in the film "Get Down Or Lay Down," being distributed by

Miramax through a joint venture with Roc-A-Fella. "I have a little experience from the Sprite commercial," Amil says. "I loved doing it."

BEHIND THE CAMERA

Many golden opportunities for female rappers are a direct result of their association with hip-hop entrepreneurs like Damon Dash, CEO of Roc-A-Fella, who takes the multimedia approach to business. More and more film companies are tying the knot with hip-hop artists and companies. Eve, the First Lady of Ruff Ryders, is sifting through scripts and preparing for her leap into the film world.

"I'm working with an acting coach," says Eve, whose debut album, "And Then There Was Eve: The First Lady Of Ruff Ryders," sold 1.8 million units in the U.S. to date, according to SoundScan. "I really want to act. I'm not doing it because the doors are open to me. I really want to do it and do it well. I'd also like to direct. I'm more and more interested in it every time I'm on a video set or a commercial set [she was also featured in the popular Sprite ad with Amil and three other female MCs]. I'm always by the camera, next to the director. I



Da Brat

You've Come A Long Way, Baby

Female MCs Are Diversifying, And Capitalizing On, The Hip-Hop Craze.

BY MARCI KENON



Missy Elliott

will have a lot more to do with the direction of my next video."

Eve (Jeffers) has just begun recording songs for her sophomore album being released on Ruff Ryders/Interscope Records. The currently untitled set is scheduled to arrive Thanksgiving week. Meanwhile, she and labelmate Jadakiss of The Lox are featured on "Got It All," the single that spearheaded the release of the "Ryde Or Die Vol. II" compilation. At 21 years old, Eve is quite serious about her business and does not take kindly to being underestimated—a cross that she bears with other female MCs.

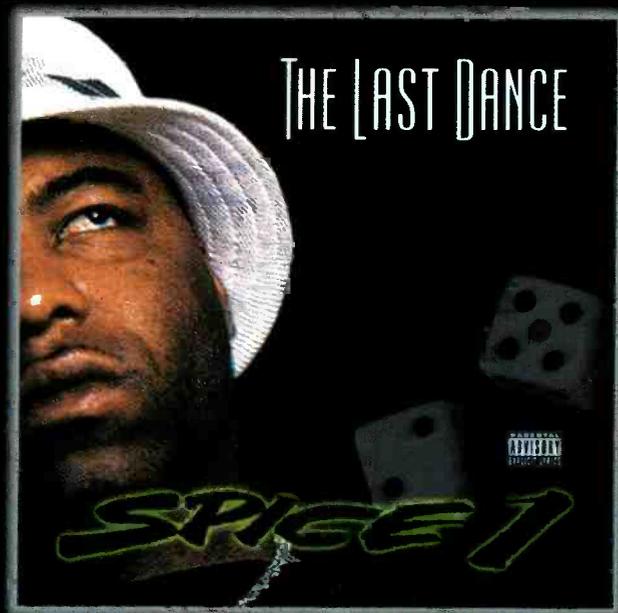
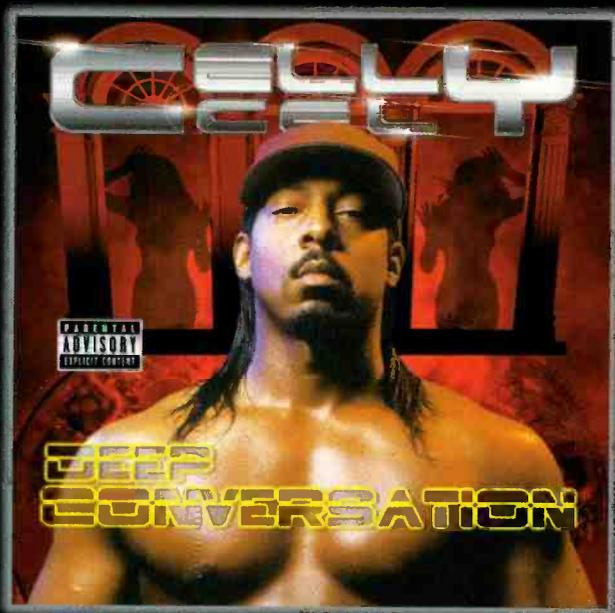
"When my album first dropped, I had a male rapper say to me, 'Yeah, congratulations on your album. I hope you go platinum.' I said, 'I'm trying to go double or triple.' He said, 'You know females don't get that type of run in this game.' And I said, 'What?' That was crazy for him to say. That right there tells you that males don't really think of female rappers as being [as good] or better than them. But I proved niggas wrong."

Eve proved people wrong in 1999, while veterans like Salt-N-Pepa, MC Lyte and Queen Latifah have been proving them wrong for over a decade. Salt-N-Pepa garnered three No. 1s on the Hot R&B Singles chart from 1987-1998. MC Lyte's six albums spawned four No. 1 rap singles, while Queen Latifah's albums have yielded hit singles as well as a Grammy (for the "U.N.I.T.Y." single from her "Black Reign" album of '94). Lauryn Hill's multi-platinum and multiple Grammy-winning solo debut, "The Miseducation of Lauryn Hill,"

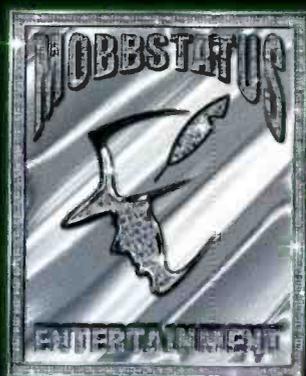
Continued on page 46

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BRIDGING THE Digital Divide

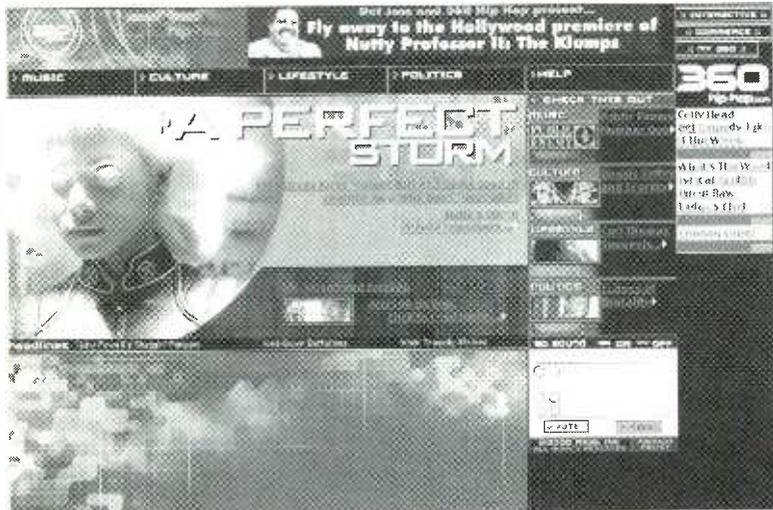
Will Urban-Themed Web Sites Redefine Cyberspace?

BY GIL L. ROBERTSON IV

In today's business marketplace, nothing breeds new growth like the Internet. As more and more consumers become hooked on the convenience and accessibility of virtual life on the Net, conducting business in cyberspace has increasingly become a driving force behind how business is conducted and is an important tool for helping companies, both big and small, reach their bottom line. In the music industry, the breakout success seen by such music-oriented Web sites as MP3 and Napster has spawned a number of music-oriented sites representative of every genre. In fact, music sites have proliferated so fast that it sometimes

According to a study released by the Internet research company Jupiter Communication Inc., urban Web entrepreneurs are right on the money with their start-up ventures. The study states that, within five years, the Internet will reach a point of critical mass penetration that will mirror technological advances of the past, such as the telephone and the automobile. The study also projects that, by the end of 2000, the number of African-American households online will exceed 4.6 million. These numbers represent a vast consumer audience for niche-market Web site owners.

For the independently distributed Black Market Records, being on the Web has been enormously beneficial.



appears that a new site is being launched almost as fast as you can click your computer's mouse.

THE NEW BREED

"The Internet represents a pure opportunity which has allowed a new breed of entrepreneurs to go directly to consumers with their products and services," says Gary L. Mack, CEO of Bamflex.com, a recent Web start up that specializes in urban-themed programming and e-commerce. "For minority businessmen, doing business online offers a way around traditional business models which we've often been excluded from. Doing business online offers minority businesses an open market. It's an environment with no gatekeepers, which is offering us a level playing field to compete with other companies, both large and small."

"The Internet has been a great way for my company to market, promote and sell our product," says label CEO Cedric Singleton. "On average, we get about 1.5 million visitors on our site looking for news about new releases and artists on Black Market. Because of that access, we've seen our sales increase by 5% to 10%. For a company our size, those numbers have made a real difference in keeping us profitable."

Avatar Records president Larry Robinson says his label has also greatly benefited from its presence on the Web. "The information given to us by visitors to our site has provided us with great feedback on how to effectively market our product in the marketplace," he comments. "Our marketing team closely studies the information left behind on our message boards and mailing lists

Continued on page 45

KEEPIN' IT REAL AROUND THE WORLD

The Sounds Of R&B And Hip-Hop Continue To Shape Local Music Scenes Across The Globe.

BERLIN—German-speaking hip-hop acts in recent years have moved from the underground to the mainstream, gaining chart success, airplay and TV exposure. One sign of the potential for these acts was the May opening of a Berlin office for New York's Def Jam Records, operating as an offshoot of the Mercury/Universal office in Hamburg. Def Jam saw its first local release with "G.B.Z.—Oholika II" from the Berlin-based hip-hop act Spezialitz. Featuring the outstanding freestyle and rhyming talents of rap-duet Dean Dawson and Harris, the album entered the top 30 of the German album chart within two weeks of its late-May release. In their songs, the 22-year-old African-American MCs have rewritten the old cliché about sex, drugs and rock'n'roll with references to marijuana, Becks beer and provocative messages about hip-hop music and its lifestyle. Oliver Dallmann, who, as the head of marketing, is leading the Def Jam Germany team, points out: "It is much more essential for us to track down and sign young talents from the German hip-hop culture in order to give the label its own image, which is the image of the next generation of hip-hop from Germany. With the Spezialitz, we have signed a group who stand for themselves and for a genuine German hip-hop and who are consequently an important part of that culture." Spezialitz's lead-off single, "T.W.I.N.L.K." found many enthusiastic ears at Berlin-based black music station JAM FM. Frank Nordmann, MD of the urban-formatted JAM FM, underlines the importance of Def Jam's move to Germany for their station and the region and explains: "With the Spezialitz, [Def Jam Germany] has hit the bull's-eye. JAM FM has, in a very early stage, decided to play the single, and we can register a good nationwide listener response toward the production."
—TAYFUN KESGIN

LONDON—British rapheads do not usually have a great appreciation for rap acts with a pop edge. And having credits that include a stint MCing for Belgium's hugely successful pop-dance group Technotronic is something that's best not mentioned in hip-hop circles. However, the rapper once known

as MC Eric—who has now re-invented himself as the rapper, singer and musician Me One—has nevertheless impressed *Hip-Hop Connection* magazine editor Andy Cowan with his Universal-Island U.K. debut album, "As Far As I'm Concerned," released in May. "He may have been a former smuggler of dodgy Euro-hits such as Technotronic's 'This Beat Is

what's heard was programmed by Me One, who produced all but one of the tracks. It is very much a song-based offering with an eclectic influence taking in from reggae to blues and folk, which is probably why it has received critical acclaim but has under-performed in the marketplace. The album may well perform with judicious use of singles from its radio-friendly tracks, such as the Sister Sledge-sampling "Gameplan." "It was a letter I wrote to my son when he was living with his mother," says Me One of the song inspired by the son he has by former Technotronic and solo rapper Ya Kid K. "Basically, I didn't think I was going to see my son again."
—KWAKU



Sugar Soul



Spezialitz

Technotronic,' but the MC once laughingly derided for his moniker MC Eric has really delivered the goods here," says Cowan. "This is U.K. rap with a global perspective, considered beats, sparing use of live instrumentation, and thoughtful, sincere lyrics make it the surprise U.K. package of 2000." Universal-Island A&R manager Darcus Beese notes: "Some of the album tracks were recorded with The Roots, like 'Frenemy.' Guru also raps on one of the tracks called 'Do You Know.'" The album also samples Sister Sledge and the Beach Boys, though much of



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GOKYO—Japan's new breed of female R&B singers continues to make waves on the music scene here, and one of the most original is Sugar Soul. Sugar Soul, whose real name is Aiko, didn't get into R&B until she was in her teens. "When I was a kid, I listened to the usual *kayokyoku* [standard Japanese pop], but I got into foreign music when I started watching TV shows like 'Best Hit USA,'" says Aiko, who was born and raised in the northern Japanese city of Sapporo. After joining a rock band in high school, Aiko got further into Western music and eventually discovered black music. "I was really impressed, and we began to play soul, R&B and funk. I'm influenced not only by R&B, but all kinds of black music. So when

Continued on page 45

THE EVOLUTION OF REVOLUTION



SOUNDBOMBING I & II • LYRICIST LOUNGE • BLACK STAR • MOS DEF • PHAROAE MONCH • EGO TRIP • B G L

COMING IN OCTOBER

TALIB KWELI DEBUT ALBUM REFLECTION ETERNAL & LYRICIST LOUNGE VOL. II



RAWKUS
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SIDE B
WK 148-1
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"2000 Season" Written by Talib Kweli and Am Keez Lemish. Produced by DJ Hi-Tek for Hi-Tek Productions, Inc. Recorded, engineered & mixed by DJ Hi-Tek for Hi-Tek Productions, Inc. at Wasserman Studios, Columbus, OH. Performed by Talib Kweli featuring Home Shikie, T.C. and the Wasserman Backup. Digitally mastered & sealed up by Chris Fland@Mindwave Studios, NYC.



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the relationship between movies and soundtracks has long been a symbiotic one, with the latter generally being subservient to the former. Except, that is, when it comes to urban films. From the so-called blaxploitation films of the '70s (i.e. "Superfly" and "Shaft") to the hip-hop-driven movies of today, the soundtrack has played a leading, rather than supporting, role in the marketing and ultimate success of many black films.

SHAFT SELLS

Movies like "Waiting To Exhale," "Soul Food" and, more recently, "Romeo Must Die," and the new "Shaft" clearly demonstrate that the marriage between movies and music continues to thrive, producing big dollars at the record store and box office. The platinum-selling soundtrack for "Romeo Must Die" remains on the Top R&B/Hip-Hop Albums chart.

Also still on the chart, the new "Shaft" soundtrack (Get-O-Vision/LaFace) has sold a respectable 200,000 units thus far, according to Kawan "K.P." Prather, CEO of Get-O-Vision and VP of A&R for LaFace Records.

The album, which Prather says was put together in about a month, strives to do with today's music what Isaac Hayes did on the original "Shaft" soundtrack in 1971. "What he did in the '70s was make music that was on the streets of the black community popular in the sense that it was successful in film, so I wanted to bring more music from the streets but update it," he says. The soundtrack features music by R. Kelly, Carl Thomas, Too Short and Donell Jones, as well as an updated version of the "Theme From Shaft," performed by Hayes.

Prather says he tailored the soundtrack to fit not only Samuel Jackson's modern-day John Shaft but the film's villain, Peoples Hernandez (played by Jeffrey Wright), as well. "We had the R&B side for Samuel Jackson and the hip-hop side for Peoples," he explains.

Prather says he was excited about producing the "Shaft" project because he appreciates the significance of a soundtrack to a black film. "In a black movie, the soundtrack is everything—because when people watch the movie they wanna feel like it's a part of them. Music is everything. Music makes the streets go 'round; it's a real integral part of black life."

Tajamika Paxton, VP of features for Forrest Whittaker's two-year-old Spirit Dance Entertainment, agrees, "I think that whenever a major distributor looks at distributing a film that revolves around black characters or Latino characters, they hope that the soundtrack will be prominent." Paxton credits filmmakers like Spike Lee with the movie industry's increased interest in soundtracks. "I don't think the soundtrack was prominent until you had

On The Soundtrack Tip

Movies And Music Go Hand In Hand, Creating A Win-Win Situation For Everyone Involved.

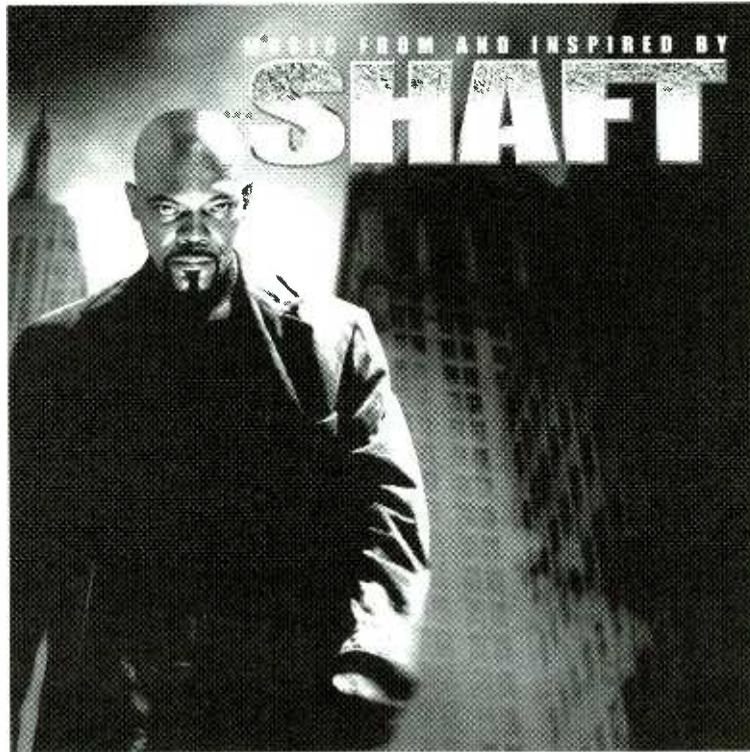
BY RHONDA BARAKA

directors like Spike Lee coming along pushing soundtracks on independent movies. And when you get a film like "Above The Rim" or "Juice" and the soundtrack almost does as well as the film, I think it spells a recipe for two levels of success for companies." Lee's marrying of film and music via early projects like "School Daze" and "Do The Right Thing" was a revised version of a movement that had occurred a few years before his time.

In 1971, it was Hayes' soundtrack to the original "Shaft" that helped make the movie memorable enough to warrant a sequel nearly 30 years later. In fact, even those who never saw the flick know from listening to Hayes' brash theme song that John Shaft was a "bad mutha-shut-yo-mouth." The success of the film and the soundtrack opened the floodgates to a plethora of black films, including "Superfly," which was released the following year and, like "Shaft," was accompanied by a soundtrack—produced and recorded by Curtis Mayfield—that was as recognizable a part of the film as the badass protagonist himself. With hits such as "Freddie's Dead," "Pusherman" and the title track, the album sold some 2 million copies.

'90s CROSSOVER

Like their predecessors, today's urban films and soundtracks feature artists who tend to be the voice of the day. In the '70s, it was Mayfield and Hayes. Today, it is mostly hip-hop and young R&B artists. Unlike in the '70s, however, the roles of today's actors and rappers/singers are interchangeable as successful recording artists use their musical marquee value to raise the stakes at the box office. Perhaps one of the best examples of crossover success was 1991's "New Jack City," starring Wesley Snipes and premiere rapper of the day Ice T. The film grossed more than \$50 million, while the soundtrack, which featured artists like Color Me Badd, Keith Sweat and Christopher Williams (the latter two also appeared in the film), sold more than 2 million units. Just as "Shaft" kicked open the door in the '70s, "New Jack City" set the stage



in the '90s for a slate of films starring rap artists. The success of these films encouraged the crossover of rappers to film and evidenced the viability of the music/movies marriage on a greater level.

Today, it is practically a given that urban acts who reach a certain level of success will parlay that success to the big screen. Among the recording artists who have handily crossed over into film are Whitney Houston ("The Bodyguard"), Ice Cube ("Friday"), Usher ("She's All That"), Aaliyah ("Romeo Must Die") and Busta Rhymes ("Shaft"). And, while some of these artists are still viewed as rappers and singers who want to act, others have been accepted as major film stars, such as Will Smith, who has had hit after hit at the box office with "Men In Black," "Independence Day" and "Wild Wild West." Also, unlike the '70s movies, which attracted a mostly black audience, today's films—due in large part to the crossover appeal of the artists featured in the films and soundtracks—are drawing moviegoers of all races.

THE AUDIENCE WANTS MORE

Paxton, who has also worked in music and at MTV Films, says this kind of crossover creates win-win situations for artists who want to extend their creative reach and for film companies who want to bolster sales. "I think every artist has to evaluate what they want to do. I don't know an artist that wants to do just one thing. I don't know a singer that only wants to sing and doesn't want to dance or act, or an actor who wouldn't like to write or paint," adds Paxton. "It's kind of an extension of who people are, and, from a distributor standpoint, the bottom line is business. They're trying to bring in money, so if you're a successful recording artist with a built-in fan base in a marketplace where so many things divert a buyer's attention and they think that having you in the film—for example Ice Cube in "Anaconda" or Busta in "Shaft"—is gonna bring people in, then by all means, they're gonna do it."

But Paxton stresses that this kind of crossover is not unique to con-

temporary black artists. "I don't think that it's any different in this case for hip-hop artists than it is for rock stars. When I was at MTV and Garbage first hit, we were certainly trying to find a vehicle that would service the lead singer because she had a built-in fan base. If you look at movies from the '50s, there was always an emphasis to put Elvis Presley and Frank Sinatra in films. Anne Bancroft was a lounge singer and a club dancer and she had a huge following, so when it came time for her to make a transition, they were more than happy to put her in films. I don't think there's really much difference in that at all. I think they're just always trying to figure out a way to make the money."

Prather agrees that rappers and singers on the screen can add to a film's value while they extend and hone their own artistic skills. "There's so much expression bottled up in them, if you get them in front of any camera, they'll do it, they will perform. If they can do the job, you can't really hate it. At the end of the day, if the role calls for a young kid who can act and it just happens to be somebody who can also rap, you can't really be mad at him. The cream rises. If it's good, it'll float."

Paxton and Prather say they both want to do more to merge music and movies. Says Prather of producing soundtracks, "It's easy if it's a good movie, if it's a movie you can identify with. It's a little bit more freedom than just doing an album because you have to stick to one frame of mind. You can't put a Macy Gray-sounding song on an R. Kelly record, but if you've got a soundtrack, if there's a different mood in the movie, you can go and get whoever you want to do it. There's a lot more freedom." Paxton says she would like to work with recording artists who have an interest in film.

"I would love to work with Queen Latifah. At the same time, I'd want to do a project with the Red Hot Chili Peppers. From a producing standpoint, you want to work with people who are interesting. I see the Red Hot Chili Peppers, or I see Latifah, the Roots or Outkast and I think 'Wow, they've really got something to say. I would love to find a vehicle that allows them to say it through film because that's my medium.'"

Clearly, both the music and film industries appreciate the contributions each side makes to bottom line record and box office sales. And, with that in mind, the drive to produce blockbuster soundtracks to accompany blockbuster films is likely to continue as movie executives seek to cash in on the growing number of big name artists eager to make their foray into acting. On the horizon: Janet Jackson in "The Nutty Professor" sequel "The Klumps," Snoop Dogg in "Bones" with Pam Grier and Aaliyah in a remake of the 1976 film "Sparkle." ■

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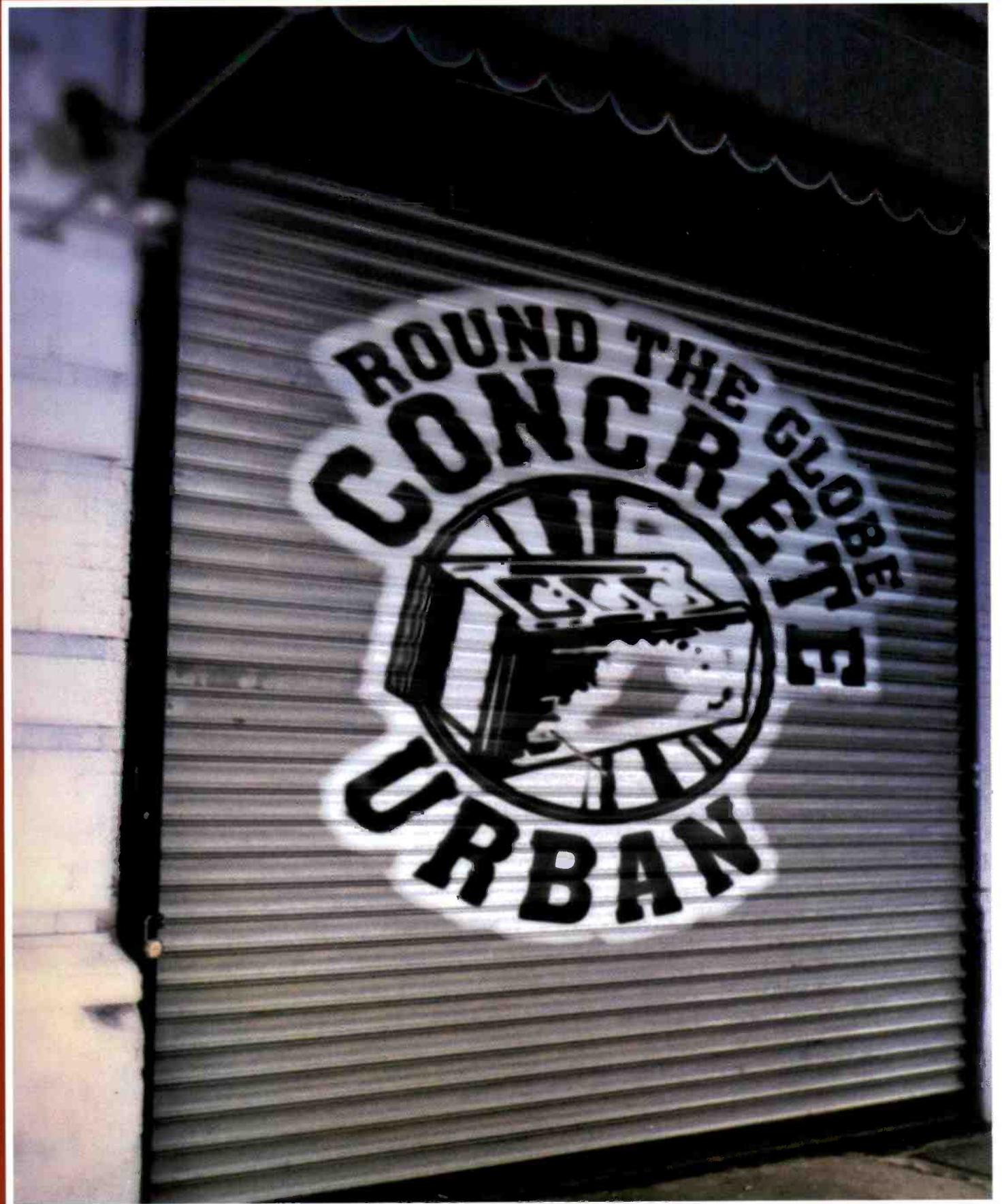
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UPCOMING TITLES:

Rashaun Hall Compiles A Listing Of What New Releases Can Be Expected This Fall

august

Rasheeda, "Let's Do It" (Motown)
M.O.P., "Warriorz" (Loud)
Amil, "All Money Is Legal" (Columbia)
L.V., "How Long" (Loud)
SoulDecision, "No One Does It Better" (MCA)
Pushdown, untitled (MCA)
Cam'ron, "S.D.E." (Epic)
Ruff Endz, "Love Crimes" (Epic)

september

Rehab, untitled (Epic)
Cappadonna, untitled (Epic)
TQ, "The Second Coming" (Epic)
Pop Da Brown Hornet, "The Underground Emperor" (MCA)
Blue Meanies, "The Post Wave" (MCA)
Dice Raw, "Reclaiming The Dead" (MCA)
Field Mob, "613: Ashy To Classy" (MCA)
Patti Labelle, "When A Woman Loves" (MCA)
New Found Glory, untitled (MCA)
Prodigy, "H.N.I.C." (Loud)
Khandi, untitled (Columbia)
Lil' Bow Wow, untitled (Columbia)
Greg Street, untitled (Atlantic)
Cuban Link, untitled (Atlantic)
Changing Faces, "Come Over" (Atlantic)
Shyne, untitled (Bad Boy)
Pru Renfro, untitled (Capitol)



Faith Evans

Oscar De La Hoya, untitled (Capitol)
Black Eyed Peas, "Bridging The Gap" (Interscope)
Memphis Bleek, "Understanding" (Island Def Jam)
Jayo Felony, "Hotta Than Fish Grease" (Island Def Jam)
Ja Rule, "Rule 3.36" (Island Def Jam)
BeBe Winans, "Love And Freedom" (Motown)
Ronnie Joseph, "Dunn Deal" (Motown)
Erykah Badu, "The New Du" (Motown)
Boyz II Men, "Nathan, Michael, Shawn, Wanya" (Universal)
Paula Abdul, "Greatest Hits" (Virgin)
Jazzmatazz, "Street Soul, Vol. 3" (Virgin)
"Bamboozled" soundtrack (Motown)
Gangsta Boo, untitled (Loud)
X-Ecutioners, "X2" (Loud)
Xzibit, "Restless" (Loud)

october

So Plush, untitled (Darkchild/Epic)
Michael Speaks, "Praise At Your Own Risk" (Epic)
Rhona, untitled (Epic)
Donna Summer, untitled (Epic)
Puerto Rock, untitled (Epic)
Wu-Tang Clan, untitled (Loud)
Groove Theory, untitled (Columbia)
Maxwell, untitled (Columbia)
The Product G&B With Refugee Allstars, untitled (Columbia)
Ali Vegas, untitled (Trackmasters)
Xscape, untitled (So So Def)
"Charlie's Angels" soundtrack (Columbia)
Q.B.'s Finest, untitled (Columbia)
Philly's Most Wanted, untitled (Atlantic)
112, untitled (Bad Boy)
Faith Evans, untitled (Bad Boy)
Redman, untitled (Island Def Jam)
Lady Luck, "Turn Her Mic On" (Island Def Jam)
Tracy Lee, "Live From The 215" (Universal)
Monifah, "Home" (Universal)
Sticky Fingaz, "Black Trash: The Autobiography Of Kurt Jones" (Universal)
Scarface, "In My Time Of Dying" (Virgin)



Erykah Badu

Outsiders 4 Life, "Outsiders 4 Life" (Virgin)
Crystal Sierra, "Morena" (Virgin)
Sparkle, untitled (Motown)
Funkmaster Flex, "Presents Big Dog Pitbulls" (Loud)
Dani Girl, "Through The Eyes Of Jezebel" (Select)
Ike Dirty, "Dirty's Way" (Select)
"Dr. T & The Woman" soundtrack (MCA)
Nonpoint, untitled (MCA)
Jersey Ave., "Jersey Ave." (MCA)
Chante Moore, untitled (MCA)
Damozel, "You Don't Know Me Like That" (MCA)

november

Various Artists, "BET 20th Anniversary Album" (Columbia)
The Dynasty (Jay-Z, Beanie Siegel, Memphis Bleek, Amil), untitled (Island Def Jam)
K-Ci & JoJo, untitled (MCA)
Chico & Coolwadda, untitled (MCA)
Blaque, untitled (Trackmasters)
Krayzie Bone, untitled (Loud)
Sade, untitled (Epic)
Musaliny-N-Maze, untitled (Epic)

THE DIGITAL DIVIDE

Continued from page 40

to gain valuable insight on how we can most effectively target our product to our audience. The Web has also been a tremendous source of new business for our national street promotions division, which uses our site to offer their clients instant updates and accessibility of proprietary information that they seek about a variety of work assignments. Overall, Web technologies have made my business so profitable that I can't imagine running it without being online."

TO GROW AND SUCCEED

Besides offering great potential for capital gains, the Internet also represents a vast source for news and information that's not always available from other media sources. "Building trust and reliability is a key ingredient for our site becoming a mainstay in this marketplace," says Selwyn Hinds, chief creative officer at 360hiphop.com. "We're keenly focused on developing a mix of ideas that will create an energy that our users will find irreplaceable. From our programming to our journalistic standards, we're committed to providing our users with quality information that speaks directly to them."

Although cyberspace represents a vast new place for business

growth and development, it's of equal note to report that the virtual world is still governed by some very traditionally based business values. That being the case, many experts predict that a number of the sites currently on the market will soon succumb to the pressure of remaining both viable and profitable. "For many people who are doing business online today, the Web's tremendous growth pattern is going to make it very hard for them to stay in the game," offers Idris Clark, president of 9008 Media Holdings. "Right now, everybody has created hybrids of each other's sites, and there is no valuation of content because everyone is pretty much doing the same thing. What Web entrepreneurs need to know is that success in this market is contingent not only on the content that your site has to offer, but on the technology and infrastructure that you put together as well. Although most of the sites up now offer user-friendly means to navigate a site, consumers will not remain complacent for long, unless site developers come up with something really unique to offer. Making it in the Net game means staying on top of the technology and learning how to effectively market your site in a way that appeals to your niche market, but also the worldwide market as well." ■

AROUND THE WORLD

Continued from page 40

I express myself as a performer, it's natural for me to do that through black music." After two years signed to Tokyo-based indie label Flava Records, Aiko made her major-label debut on WEA Japan in September 1998. Her most recent album, "uzu," has sold some 450,000 copies since its May 25 release, according to the label. The album is full of dark, smoky grooves and features some of Japan's best studio players and producers. —STEVE MCCLURE

PARIS—The group 113 is prime evidence that rap is prospering in France. Thanks to the success of the triple-gold album "Les Princes de la Ville" (S.M.A.L.L./Sony), the act took home this year's French Music Award as best newcomers of the year and for best rap/groove album of the year. "This marked the first time in 15 years that a rap group won in the category of best newcomer, an award elected by the public," notes Karim Thiam, S.M.A.L.L. product manager. "It's even more surprising that they chose an underground hardcore group." Created 10 years ago and benefiting from a broad-based underground hip-hop following, the trio of rappers—Rim.K, A.P. and Mokobe—named their group after their street number in the projects of their Paris suburb of Vitry, 113. Their original sound and realistic scenarios and stories from the 'hood speak of violence, police and second-generation immigrant dilemmas. The 113 campaign started last September with the maxi-single "Hold-Up," which played on radio and was supported by widespread street marketing from Double H and Alariana, the executive producers of the project. Since then, the group has gotten massive airplay and, according to Thiam, has become the most heavily played group on Skyrock radio over the last six months. The group's debut album, "Les Princes de la Ville," released last October and produced by DJ Mehdi, sold 40,000 copies in its first week, shot to the top 5 on the French album chart and was the No. 1 best seller at both Virgin and Fnac retailers. The first single, "Tonton du Bled," was released in early February and has sold more than 200,000 copies. Following a French tour in April and May with some dates in Switzerland, the latest single, "Jackpot 2000," was released and gained radio airplay on Skyrock, NRG and FU. Now with more than 300,000 albums sold in France, Belgium and Switzerland in its first six months, Sony hopes to gain Canadian distribution via French-speaking Quebec. —MILLANE KANG

august 16-18 2000 NYC

IT JUST DON'T STOP

Continued from page 34

Farm and Sean John.

The July 1 record release party for Busta Rhymes' new album, "Anarchy," put the cap on the mix of fashion and music. Over 3,000 party-goers were treated to Busta's appearance, clad in a robe and underwear. After his dancing handmaidens dressed him in his Bushi wear get-up, he broke out with a performance from the CD.

Hip-hop is alive and well in advertising, too. Sprite reinvented its bottom line with a series of smart, targeted ad campaigns. For 15 years it has used rap acts in its advertising. Three years ago, it began multi-part ad campaigns that delved into the mind of hip-hop.

In 1998, the Voltron ads showcased Common, Mack 10, Goodie Mob, Fat Joe, Godfather Of Rap Afrika Bambaattaa and Jazzy Jay. In 1999, the "Five Deadly Women" campaign featured Angie Martinez, Mia X, Eve, Amil, Roxanne Shante, Millie Jackson, Swizz Beatz and Kool Keith.

The current campaign, "What Are You Thinkin'?", is a five part series that features Beanie Sigel, Mos Def, Pharoahe Monch and Lord Finesse. This entertaining and thought-provoking campaign is the brain-child of Reginald Jolley of Burrell Communications Group in Chicago. Jolley's fertile mind probably has had more to do with hip-hop advertising than any other single person.

Hip-hop faces are seen in other ads, notably Mary J. Blige in the MAC cosmetics' Viva Glam cam-

paign, which recently raised almost \$750,000 for AIDS charities nationwide.

OLD SCHOOL VS. CYBERSPACE

The last cultural battleground to be conquered might be as far away from the Bronx as the mind can imagine—cyberspace. Today, 80 million Americans age 16 or older are online, and the battle for their



Busta Rhymes

attention and their bank is in the forefront of e-commerce.

It certainly makes reaching out to the consumer easier. PCDJ.com wanted to grab the urban spinner with its PCDJ PHAT MP3 player that allows users to play and mix MP3 files on their computer like an old-school DJ would spin vinyl. It is conducting spin-offs in the urban

marketplace for hands-on demonstrations to show how far DJing has come.

Recently, they conducted a viral campaign with Tommy Boy Records' DJ Tony Touch for the release of his debut mix CD "The Piecemaker." The first single was a remake of Nile Rogers' "I Wonder Why (He's The Greatest DJ)." The album features new and original tracks from Busta Rhymes, Grammy winner Eminem, Big Pun, Cypress Hill and Wu-Tang Clan.

There are commerce bugs with the Internet—such as MP3, Napster and Gnutella—but, for expanding awareness, it's perfect. It is said that Public Enemy ended its long and profitable relationship with Def Jam because the group made a whole grip of songs available for free downloads. Subsequently, they attempted to sell the CDs through Atomic Pop before moving to Danny Goldberg's Artemis Records.

Certainly, Chuck D's Rapstation.com hit the Net before Simmons' own 360hiphop.com, but way more than just that site provides competition. A hit-up of four search engines results in over 1,000 Web sites dedicated to hip-hop, and even more that include hip-hop in their music mix.

Probably proof that hip-hop sites are growing exponentially comes with a spoof of them at Urbanexpose.com. The site takes the higher-profile Ubo.com, 360hiphop.com, Blackplanet.com, Hookt.com, Aka.com and Platform.net to task.

There are many sites that work well as information sources, such as Darnell's Black Radio Guide, where a substantial number of the 250 Internet-only stations listed are hip-hop oriented. There are 15 stations that Webcast hip-hop only, including Bombradio.net and WERP.com.

There are sites that push the culture hard—Sohh.com offers video information about the Annual Graffiti Hall Of Fame and takes a look at Detroit through Slum Village's pov. Some sites hold close to the original culture, such as Bombhiphop.com, which poses the question "B-Boyin'—Do We Need A Movie?"

Internationally, there are sites such as Skyrock.com, where the text is in French but the rock is hip-hop, and Darkerthanblue.com, the U.K. site named after Curtis Mayfield's lyrics.

The site's co-partner, Everton Wright, says, "Prince, Chuck D and Bowie have all realized it and have started to become proactive with Net music. We can bring the world genres that won't appear on specialist radio. At last we have freedom. The artist has a choice, the people have a choice, and the winner is music."

Finally, there is an Australian hip-hop site, Hiphop.net.au, that offers this quote from KRS-One on its opening page: "Rap is something you do, hip-hop is something you live." Hip-hop lives. Nahmean. ■

YOU'VE COME A LONG WAY

Continued from page 36

education Of Lauryn Hill," brought hip-hop to a new level of respectability for all.

"You have to constantly break people's ideology down because they have been so used to thinking one way for so long," says Queen Latifah (aka Dana Owens), who is releasing "Niggativity," her next album, independently through Flavor Unit Records despite the fact that she has major label ties at Warner Bros. Records through her Ghetto Works imprint. "Then you have to keep showing them that it is not a fluke."

VOICE-OVER MCS

Latifah, in conjunction with long standing business partner and manager Shakim Compere, has been a trailblazer throughout her ever-evolving career; the Grammy-Award winning artist has worn the hat of manager, film and television actress and, most recently, talk show host. "I think that any artist who is singular and not diverse in what he or she does is going to have a hard time staying in the game and making money," she warns. "This is like a chance money business. There are no set salaries. You need to diversify. I was talking to [Lil'] Kim and Missy [Elliott] about that the other day. You got to diversify and you got to do it now while you're hot. That stuff can sustain you through the 'cold' periods. Nobody stays blazing forever."

While spending nine months negotiating her current deal with Overbrook/Sony, MC Lyte (aka Lana Moore) sustained herself doing voice-overs. It's Lyte's voice that you hear in a national campaign for Warehouse Music. "I'm the voice of a Mattel doll that comes out this Christmas," says the MC, who was last heard in 1997 on the hit single "Cold Rock A Party" on Elektra Entertainment. "It's four dolls from Mattel called the 'Chat Dolls' and I'm the voice of 'Tia,' the black doll, of course."

While little girls are listening to the speaking voice of MC Lyte, the hip-hop community can hear her on her next album dropping by the year's end. Even with a new album, a new level of excitement at a new label and a history of sales, Lyte is diversifying.

"I just signed a major three-year deal with Sirius Satellite Radio," she says. "Grandmaster Flash, Sting and BeBe Winans also have shows with this company. I have a musical show that airs three times a day and I have a talk show where I will interview celebrities from different areas of entertainment. I've interviewed Whoopi Goldberg, Vivica Fox and Tisha Cambell. We go on air in November."

SUPA DUPA HITS

While it's typical for artists to talk about having something to fall back on or capitalizing on fame, Gold

Mind/Elektra Entertainment artist Missy "Misdemeanor" Elliott stepped into the limelight from behind the scenes where she produced and wrote hits for Aaliyah and Jodeci. It took considerable nudging from record executives to bring her forward to release her debut album "Supa Dupa Fly," which hit No. 1 on the R&B chart the first week out.



MC Lyte

"I've always looked up to people like Quincy Jones and Sylvia Rhone," says Elliott, whose "Hot Boyz" single from her platinum sophomore album "Da Real World" broke a record, spending over 18 consecutive weeks at No. 1 on the rap singles chart. "When I finally got my foot in the door, owning a label is what I wanted to do. I didn't particularly want to be an artist. I wanted to be that writer, that producer. Right now, I'm starting to work on my new album. I'm still writing and producing. That's my main love. If I'm not hot next year as an artist, I know I can succeed as a writer and producer."

Elliott is preparing her third album, as well as the launch of several artists from her Gold Mind imprint, including female rapper Mocha. Meanwhile, Latifah and her Flavor Unit crew are releasing seven albums by the year's end. Independent looks to be the buzz word for 2001.

"This label is so important to us," Latifah says. "We see how the Sonys, the Columbias and the Aristas became what they are. At the end of the day, by the time they take their dough, they will be 'straight' and you will still be unrecouped. I ain't with that anymore. I'd rather take a chance and put my album out independently. Even if it sells mediocre, which it won't because it's hot, I would still make more money than if I were signed to a label. That's why it makes sense." ■

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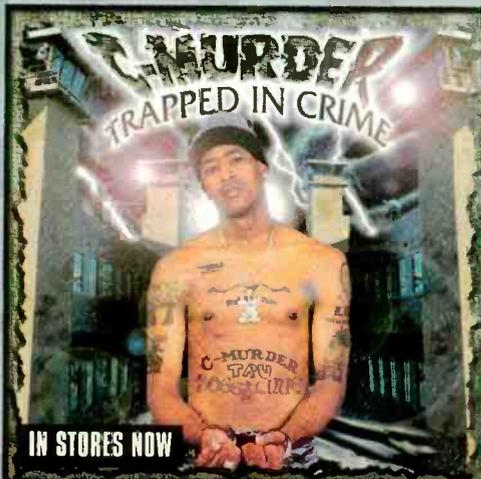
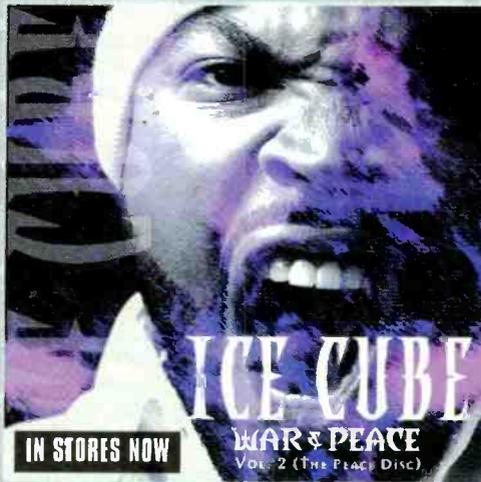
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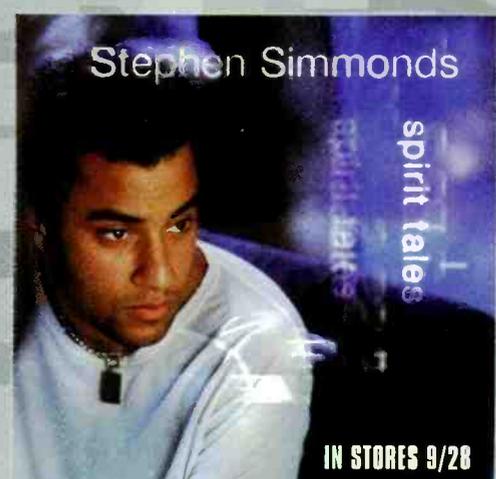
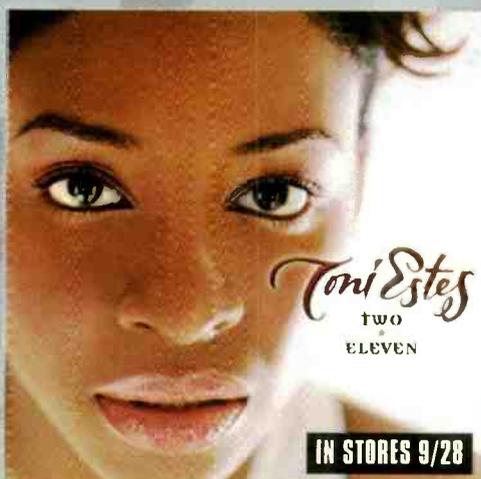
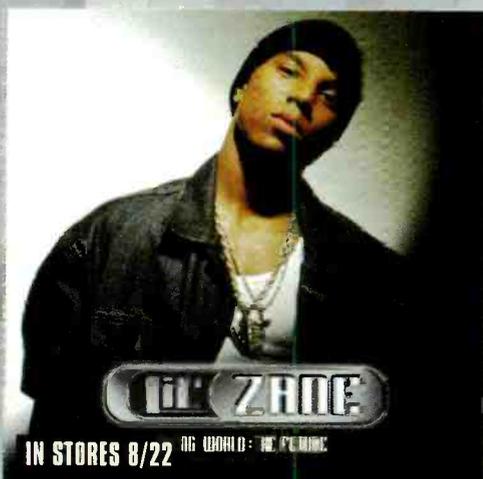
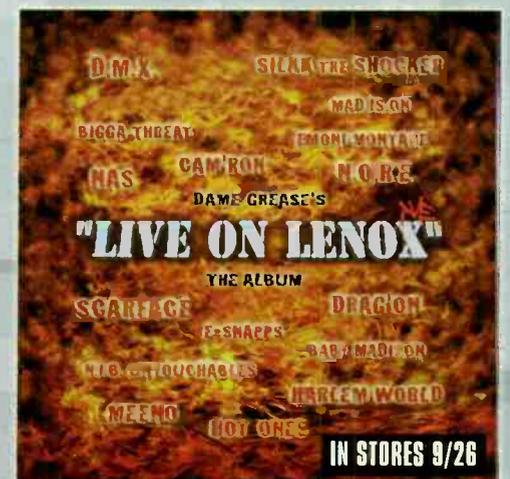
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Nervous Heats Up Dancefloors With 'Deep' Releases

NERVOUS BEATS: New York-based independent Nervous Records is preparing to work punters overtime with a busier-than-usual late-summer release schedule, with singles by **Byron Stingily**, **Charlotte**, **DJ Mike Cruz Presents Inaya Day & Chino Ro**, **Soul Brothers Featuring Joi Cardwell**, and **Base Twelve**—all of which reflect the musical diversity of contemporary club music.

Stingily's "Stand Right Up," culled from the artist's "Club Stories" album, is a **Basement Boys** production that receives the "big room" treatment from remixer **Johnny Vicious**. Purists will surely gravitate toward the 10-minute **Brainstorm**-induced journey provided by the Basement Boys. Included is the previously unreleased track "In My Mind," also produced by the Boys.

After touring the country in support of past club hits ("Skin" and "Someday"), Charlotte finally delivers something new for punters to nosh on. Remixed by **Junior Vasquez**, "Don't Be Afraid Of The



by Michael Paoletta

Dark" effortlessly straddles the fence between the underground and the mainstream. We can already hear radio stations like WKTU New York embracing this one.

While Cruz's "Movin' Up" may be too clubby for radio programmers, it's already set many dancefloors on fire—and for very good reason. **Wamdue Project** has injected this uplifting houser with ample disco nuances, percussion breakdowns, and severe butt-twitchin' rhythms. Day and Ro only up the ante with *ovah* diva wailings.

Purists will surely gravitate to the Soul Brothers' "Let It Go," a soulful jam co-produced by two Chicago house pioneers, namely **Mike Dunn** and **Stingily**. Don't fret, though, if the original mix is too deep and smooth for ya, because **Ralph Rosario** delivers one of his delicious tribal-shaded workouts. In top form is **Cardwell**, who seems to revel in the song's timeless story line. Available via Nervous' deep house imprint, **Deep Soul**.

Those into **Danny Tenaglia**-infused journeys shouldn't miss **Base Twelve's** bottom-heavy "Deep," which **Sorted/Nervous** licensed from **Bush Recordings U.K.** For something a tad more *Brasilia*, flip the record over for **Patrick Lindsay's** completely wicked P-Phunk mix.

Forthcoming from Nervous is "Must Be The Music." Scheduled to street Nov. 3, the 19-track compilation spotlights the DJ skills of the U.K.'s **Paulette "DJ Paulette" Constable**, who deftly worked more than a few nerves at the opening night party of the recently held **Billboard Dance**

Music Summit. In addition to her DJ career, Constable is the director of promotions at fave U.K. label **Azuli Records**.

SUMMER FEVER: On Saturday (19), WKTU New York will present **Beatstock 2000** at 599 Father Coppaddano Blvd. in Staten Island, N.Y. Like its predecessor, the 3-year-old **Beatstock**, the 10-hour **Beatstock 2000** will shine the light on disco veterans, '80s superstars, and of-the-moment artists.

Confirmed acts, thus far, are **Kristine W.**, **Thelma Houston**, **Carol Douglas**, **Musique**, **France Joli**, **Viola Wills**, **Taana Gardner**, **Lime**, **Melba Moore**, **Brenda K. Starr**, **Cynthia**, **Judy Torres**, **Deborah Gibson**, **George Lamond**, **Crystal Waters**, **Sandy B.**, **Amber**, **Reina**, **Charlotte**, **Deborah Morgan**, **Pink**, **Jonah**, and, oh, about 40 others. Just don't forget the sun-screen.



All In A Day's Work. In-demand producer/remixer **Hex Hector** recently spent some time in the studio with **Jive Records'** 'N Sync to remix the quintet's "This I Promise You," which is culled from the group's multimillion-selling album "No Strings Attached." Shown, from left, are 'N Sync's **JC Chasez** and **Justin Timberlake**; **Hector**; and 'N Sync's **Joey Fatone**, **Lance Bass**, and **Chris Kirkpatrick**.

NEWSY NEIGHBORS: Currently in the "soft launch" phase, **Red Bank**, N.J.-based **DJCentral.com** is gearing up for its final launch, which is scheduled for Aug. 28. For the uninitiated, **DJCentral.com** unites the entire DJ culture, encompassing electronic, house, trance, hip-hop, and all musi-

cal flavors in between.

At no charge, **DJCentral.com** provides DJs, artists, producers, record labels, nightclubs, booking agents, and promoters the necessary tools to broadcast live, upload their music, and promote through the site. Additional-

(Continued on next page)

The Dance Trax HOT PLATE

• **Eartha Kitt**, "Where Is My Man" (Groovielicious/Strictly Rhythm single). Italian DJ/remixer **Joe T. Vannelli** is responsible for revisiting this '80s jewel. Complete with filtered effects, **Donna Summer**-shaded flashbacks, and Kitt's feline delivery, this one's a winner. **DJ Escape** and **Joe Carrano** also weigh in with a mix that will surely please punters who can't get enough of progressive house beats. Out Aug. 22.

• **Joi Cardwell**, "Superstar" (No-Mad Industries single). The original version of "Superstar," which appears on Cardwell's amazing "Deliverance" album, offers a hip-hop-infused take on the **Leon Russell/Bonnie Bramlett**-penned gem that was a hit for the **Carpenters** in 1971. Now, armed with some progressive remixes—courtesy of **Mike Cruz**, **Brian Bagnuolo**, and the team of **JD Arnold** and **Kat Jon**—the track is poised to wreak havoc in dancehall. Contact 201-558-1820.

• **DJ Phenix**, "Do U Love Me?" (Fluential/Defected U.K. single). Except for a few trainpotter's, most punters are completely unaware of "Do U Love Me?," which is culled from the artist's debut album, "Regeneration." Of course, that's about to change with **Olav Basoski's** fierce Brazilian-skewed remix.

• **Supakings**, "Back & Forth" (Edel America single). Fans of filtered disco/house will surely dig this infectious jam that cleverly samples **Main Ingredient's** "Evening Of Love." Go directly to the Original mix, which has been championed by **DJ Pete Tong** on his weekly U.K. radio show, "Essential Selection."

• **Toshi Kubota**, "Nothing But Your Love" (Epic single). The title track from Kubota's soul-drenched new album receives major house and jungle overhauls courtesy of **Rick Pier O'Neil** and **Datcyde**, respectively.

• **Jazzhole**, "Pillowtalk" (Beave Music single). DJs in need of something a li'l different are highly encouraged to seek out this cover of **Sylvia's** "Pillow Talk." Remixed by legendary DJ **Nicky Siano**, the track recalls the kicky post-disco days of the **Paradise Garage**.

Photek Expands Sound On Astralwerks Set

BY CRAIG ROSEBERRY

NEW YORK—Acclaimed producer and adept technical deconstructionalist **Rupert Parkes**, who records under the **Photek** moniker, is setting his sights on a larger audience with the release of his new album, "Solaris." Smartly crafted and very accessible, "Solaris" is scheduled to street Sept. 19 via **Science/Astralwerks Records**. In the U.K., **Science/Virgin** will issue the set Sept. 18.

Following his debut, 1997's **drum'n'bass**-inflected "Modus Operandi," and 1998's "Form & Function" collection, "Solaris" represents **Photek's** continual exploration into the juxtaposition of sounds and textures while exploring new musical forms.

Similar to his previous efforts, "Solaris" maintains **Photek's** signature aggressive, three-dimensional soundscape. His intricate and unpredictable, yet wildly disciplined, rhythms are layered with stealth basslines, jagged percussions, improvisational jazz, techno, and palatial orchestration.

But "Solaris" does mark a change in the artist's sense of emotional rescue. The 11-track set ambitiously ventures into the soul, whether expressed through deep and soulful tech-house or through evocative, sprawling downbeats.

"My first album was much more militant, obscure, and uncompromising," says **Photek**. "I felt that I needed to make a different statement with 'Solaris.' I wanted to take some risks and create an album that was much warmer, more human, and less mechanistic. I had to go beyond what I had done before in order to make something that I could listen to and that could also

appeal to a wider audience."

From the thunderous drum'n'bass assault of "Terminus" (the album's sole jungle track) to the classic house sounds of "Glamourama," "Solaris" is bathed in continually expanding sonic panoramas.

The album's cornerstones are its three vocal tracks: the cinematic downtempo "Lost Blue Heaven," featuring vocalist **Simone Simone**, and the anthemic, soulful houser "Mine



PHOTEK

To Give" and the pastoral fluid textures of "Can't Come Down," both of which feature the inimitable voice of veteran club singer **Robert Owens**.

"I always told myself that if I ever made a vocal track, I had to work with **Robert [Owens]**," says **Photek**, whose songs are handled by **MCA Music Publishing**. "Surprisingly, he wasn't that difficult to track down. Coincidentally, he doesn't live that far from me in London. We met, wrote, and recorded all the vocals in less than an hour. It was amazing! I'm just thankful to have had an opportunity to work with such a legend."

Astralwerks Records intends to institute an evolving marketing strategy to effectively promote "Solaris" and **Photek**.

"We view this project as a slow-building process," explains **Jeff Sperber**, **Astralwerks'** project man-

ager. "Our main focus is to create awareness by reaching out to **Photek's** pre-existing fan base in the drum'n'bass, jungle, and experimental rock communities."

Sperber says the label will also concentrate heavily on **Photek's** press profile, as well as consumer advertising, strong retail presence, and street marketing.

"Ultimately, we'd like to penetrate an array of markets with this album using the dance/electronic underground as our base," says **Sperber**. "We're also taking advantage of the Internet, linking with various international house and drum'n'bass sites to heighten the awareness of **Photek** within these important communities."

In October, **Astralwerks** will release the set's first single, "Mine To Give," with remixes aimed at pushing the artist and album to a decidedly more house music-oriented audience.

Managed by **Robert Linney** of London-based **MBL** (who also handles the **Chemical Brothers**, among other clients), **Photek** is soon scheduled to embark on his first DJ club tour of North America.

While dates and venues are still being confirmed, the limited tour will take the artist to most major markets, including a Sept. 23 appearance at the **Brooklyn Anchorage** as part of New York's **RETinevitable Multimedia Festival**.

"I'm a little nervous about doing these DJ gigs," admits **Photek**. "However, I understand that it's inevitable and par for the course until I can do a proper live tour. I do look forward to being able to directly interface and interact with an audience. I'm sure it will be fascinating."

Billboard Dance Breakouts

AUGUST 19, 2000

CLUB PLAY

1. DANCE WITH ME DEBELAH MORGAN THE DAS LABEL
2. WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) DIFFERENT GEAR VS. THE POLICE PAGAN IMPORT
3. LET'S GET LOUD JENNIFER LOPEZ WORK
4. SANDWICHES DETROIT GRAND PU BAHS JIVE ELECTRO
5. IF I WANT 1 PLUS 1 ELEKTRA

MAXI-SINGLES SALES

1. DRIVE IN THE POOL BARRY HARRIS FEAT. PEPPER MAYSHAY NERVOUS DOG
2. DISTRACTED 15 GIANT/REPRISE
3. U GOTTA BE ALEX PARTY RADIKAL
4. BACK & FORTH SUPAKINGS EDEL AMERICA
5. SITUATIONS CETU JAVU 2YX

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
No. 1					
1	2	5	6	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
2	6	18	5	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
3	3	9	7	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
4	4	13	6	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
5	9	16	6	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
6	12	23	5	STRONGER RCA 60281	KRISTINE W
7	1	2	7	I NEVER KNEW ARISTA PROMO	DEBORAH COX
8	11	15	8	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
9	10	11	8	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
10	15	21	6	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
11	5	1	10	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
12	14	19	7	I FEEL LOVE JELLYBEAN 2588	CRW
13	25	32	4	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
14	20	25	7	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
15	8	3	9	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
16	7	4	11	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
17	27	34	4	DOWN DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
18	19	22	7	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
19	23	27	6	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
20	16	7	10	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
21	13	12	10	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
22	26	30	5	VIENNA ATLANTIC 84873	LINDA EDER
23	17	14	8	PORCELAIN V2 PROMO †	MOBY
24	21	8	10	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
25	28	33	7	SUMMERFLING WARNER BROS. PROMO	K.D. LANG
26	32	37	4	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
27	18	6	11	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
28	22	26	8	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
29	31	36	5	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
POWER PICK					
30	41	—	2	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
31	37	49	3	SILENCE NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
32	36	46	3	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
33	39	47	3	FREEBASE MOONSHINE 88470	TALL PAUL
34	35	42	4	HIGHER & HIGHER G2 003/STRICTLY RHYTHM †	DJ JURGEN
35	45	—	2	BLOW YA MIND JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
36	42	—	2	I'LL FLY WITH YOU ARISTA PROMO	GIGI D'AGOSTINO
37	48	—	2	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
HOT SHOT DEBUT					
38	NEW ▶	1	1	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
39	NEW ▶	1	1	BACK & FORTH EDEL AMERICA 67742	SUPAKINGS
40	30	17	15	DON'T GIVE UP XTRAVAGANZA/C2 79424/COLUMBIA †	CHICANE FEATURING BRYAN ADAMS
41	24	10	12	DON'T YOU WANT MY LOVE TOMMY BOY SILVER LABEL 2111/TOMMY BOY	ROSABEL FEAT. DEBBIE JACOBS-ROCK
42	NEW ▶	1	1	CONTROL 4 PLAY 82027	ABEL
43	33	31	10	HE WASN'T MAN ENOUGH LAFACE PROMO/ARISTA †	TONI BRAXTON
44	NEW ▶	1	1	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
45	47	—	2	I GOT THIS FEELING RADIKAL 99021	BABY BUMPS
46	29	20	14	WOMAN IN LOVE XTREME 810	ARIEL
47	44	41	7	STRIPPED A45 007097/EDEL AMERICA	MONI B.
48	NEW ▶	1	1	KERNKRAFT 400 RADIKAL 99027	ZOMBIE NATION
49	49	43	7	STRANGELOVE ADDICTION PALM 2006	SUPREME BEINGS OF LEISURE
50	34	24	13	FILTHY MIND KINETIC 44855/WARNER BROS. †	AMANDA GHOST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1					
1	1	—	2	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
GREATEST GAINER					
2	2	1	4	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
3	3	2	15	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	4	3	17	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
5	5	5	11	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
6	6	4	14	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
HOT SHOT DEBUT					
7	NEW ▶	1	1	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
8	7	6	22	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
9	9	7	18	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
10	11	9	13	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
11	47	—	2	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG	DEBELAH MORGAN
12	10	8	14	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
13	8	28	3	STRONGER (T) (X) RCA 60281	KRISTINE W
14	23	25	16	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
15	16	13	7	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
16	12	10	17	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
17	13	12	15	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
18	15	11	34	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
19	14	15	4	DREAMING (T) (X) NETTWERK 33105	BT
20	17	14	11	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
21	21	20	7	TRY AGAIN (T) BLACKGROUND 38722/MIRGIN †	AALIYAH
22	20	17	24	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
23	26	19	29	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
24	19	16	6	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
25	25	22	42	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
26	RE-ENTRY	21	21	HE'S ALL I WANT (T) (X) BLACK MOON 97061/N2	ANGELMOON
27	NEW ▶	1	1	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 562828/IDJMG †	JANET
28	29	29	17	DON'T STOP (T) (X) RADIKAL 99015	ATB
29	34	34	22	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
30	27	21	29	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
31	31	24	12	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
32	18	26	3	SAME SCRIPT, DIFFERENT CAST (T) ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
33	28	30	35	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
34	22	18	6	GET READY FOR THE RIDE (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERTS
35	38	40	13	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
36	24	—	2	FROM HERE TO ETERNITY (T) (X) LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
37	36	39	29	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
38	RE-ENTRY	50	50	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
39	RE-ENTRY	11	11	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
40	42	—	16	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
41	NEW ▶	1	1	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
42	RE-ENTRY	23	23	I LEARNED FROM THE BEST (T) (X) ARISTA 13823 †	WHITNEY HOUSTON
43	45	37	13	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
44	RE-ENTRY	34	34	SUN IS SHINING (THE REMIXES) (T) (X) TUFF GONG/PALM PICTURES 7023/RVKO	BOB MARLEY
45	33	36	23	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
46	49	43	3	USE YOUR LUV (T) (X) EBM 57450	DJ X
47	48	48	21	NATURAL BLUES (X) V2 27639 †	MOBY
48	39	27	3	BACK IN MY LIFE (T) REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
49	41	49	91	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
50	30	23	3	PUT THAT RECORD BACK ON (T) KINETIC 54655	DJ DAN

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

DANCE TRAX

(Continued from preceding page)

ly, each user receives his/her own URL, mailing list, message board, chat room, and calendar for scheduling both online and offline events. Integrated into the site is a full-service E-tailer selling vinyl, CDs, digital downloads, DJ equipment, clothing, and gear.

Ayal Horovits, VP of marketing at DJCentral.com, says the final launch will result in some new features at the site. He says to expect "a redesigned home page, live broadcasting for all our users, original

music archives, a promoters database, a nightclub database, and an integrated online ticketing service, as well as a few surprises."

In Chicago, Jermaine Britton—formerly of Cajual and R-Senal Records—has opened the doors to Kid Dynamite Records, which is distributed by Dust Traxx Inc. The label, which will focus on all things house, debuts Sept. 5 with Dajae's "Time." The E-Smoove-produced jam includes remixes by DJ Rush, Dean Coleman, and the team of Josh Da

Funky 1 and Steve Smooth.

Speaking of Dajae, Britton confirms that she's working on another single for the label, as well as "best of" collection that will feature a few bonus tracks.

In early November, Kid Dynamite will issue Coleman's "The Vibe'n' House EP," which will include "All Right," "Stop," and "Do Me," featuring Diggity Daj (aka Dajae) on vocals.

The label will follow this with "The Ghetto Gospel Man" by the Ghetto

Gospel Man (aka Chez Damier) in December. According to Britton, this release will mark Damier's farewell to clubland. "He's entering the world of gospel music," says Britton. For additional Kid Dynamite info, contact 773-277-5519.

Another new label ya need to know—and care—about is New York-based Soul Con Fusion Records. Founded by For the Record record pool director Allen Jeffrey, the label will be an outlet for, as Jeffrey puts it, "my own musical creations."

Purists have already embraced the label's debut, "The Allen Jeffrey Experience EP" by the Allen Jeffrey Experience (Jeffrey, Sakaki Nakamura, and Richard Bush), which, as far as we can tell, features not one sample. What it does feature is some way-deep original music like the Paradise Garage-hued "Hector's Groove," the lush "Sunset In Japan," the deeply tribalistic "Kanji Masuka (Can U Feel It)," and the peak houser "Higher." For additional info, contact Episodea@yahoo.com.

J&R Readies For Its 6th Jazzfest

SUMMER IN THE CITY: For New York metro-area jazz fans, summer has its own hometown traditions, one of which is retailer J&R Music World's JazzFest. Held Aug. 24-26 in City Hall Park, the free festival (now in its sixth year) combines brick-and-mortar retailing with state-of-the-art technology, online sales, and, of course, music.

"I remember watching the setup for the first JazzFest [in 1995], wondering if anyone would show up," recalls **Sue Bryan**, GM of J&R's music and video division. Bryan estimates that approximately 15,000 people attended last year's event.

Scheduled performers this year include **Herbie Hancock**, **Joe Lovano**, and **Branford Marsalis**. Bryan says that J&R, which occupies a full city block with its main store and assorted outlets, "sees significant increases in our jazz business during the festival."

Concurrent with JazzFest is J&R's Tech Expo, which celebrates the lat-



by Steve Graybow

est designs in home electronics. "A lot of people who don't know that much about jazz come for the Tech Expo and get drawn to the jazz outlet by the live performances and artist in-stores," notes Bryan. "Our hope is that they find something in the music that appeals to them."

This year, J&R partnered with Liquid Audio to develop a co-branded CD-ROM, featuring a free music folder with tracks by **Regina Carter**, **Rosemary Clooney** (featuring **Diana Krall**), **Joshua Redman**, **Brad Mehldau**, **Lyle Mays**, **Ronnie Jordan**, and **René Marie**. The disc, a limited run of approximately 10,000, will be handed out to JazzFest attendees, packaged with all home computer purchases, and made available online by request. It will allow users to install the new Liquid Audio 5 play-

er with a special J&R faceplate.

"The CD-ROM is a tangible version of the digital download phenomenon," says J&R online music marketing manager **Fred Gerentab**. "It is instant gratification, because both the player and the music are instantly available." The disc includes direct links to the retailer's site, jandr.com, where the artists' CDs can be purchased.

The festival's site, jazzfest2000.com, will Webcast the festival and host online chats with featured artists. Exclusive footage from last year's festival will also be available. In addition, the site will boast the Audio Café, with close to three dozen tracks for visitors to sample.

PLUS: Jazz at Lincoln Center celebrates the 100th birthday of **Louis Armstrong** with a free concert by **Wynton Marsalis** and the **Lincoln Center Jazz Orchestra**, Saturday (19) in New York's Central Park... New York's Tompkins Square Park will again host the annual **Charlie Parker Jazz Festival** Aug. 26-27. This year's free festival will, for the first time, include an uptown edition in **Marcus Garvey Park**.



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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	61	DIANA KRALL ● VERVE 050304/VG	48 weeks at No. 1 WHEN I LOOK IN YOUR EYES
2	2	9	VARIOUS ARTISTS NARM 50004	BET ON JAZZ PRESENTS: FOR THE LOVE OF JAZZ
3	11	79	MILES DAVIS LEGACY/COLUMBIA 65853/CRG	LOVE SONGS
4	7	3	DIANNE REEVES BLUE NOTE 25141/CAPITOL	IN THE MOMENT- LIVE IN CONCERT
5	3	13	DAVID BENOIT GRP 543637/VG	HERE'S TO YOU, CHARLIE BROWN: 50 GREAT YEARS!
6	6	24	DIANA KRALL JUSTIN TIME 40050	STEPPING OUT
7	10	24	VARIOUS ARTISTS SONY CLASSICAL 89019	SWEET AND LOWDOWN - MUSIC FROM THE MOTION PICTURE
8	9	11	ROY HARGROVE VERVE 543540/VG	MOMENT TO MOMENT - ROY HARGROVE WITH STRINGS
9	4	62	HARRY CONNICK, JR. ● COLUMBIA 69618/CRG	COME BY ME
10	12	15	MEDESKI MARTIN & WOOD BLUE NOTE 25271/CAPITOL HS	TONIC
11	8	83	VARIOUS ARTISTS 32 JAZZ 32101/RYKO	JAZZ FOR THE OPEN ROAD
12	16	79	VARIOUS ARTISTS 32 JAZZ 32106/RYKO	JAZZ FOR WHEN YOU'RE ALONE
13	14	31	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
14	19	63	VARIOUS ARTISTS 32 JAZZ 32130/RYKO	JAZZ FOR A LAZY DAY
15	17	25	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
16	15	18	JOSHUA REDMAN WARNER BROS. 47465 HS	BEYOND
17	18	9	CHARLIE HUNTER BLUE NOTE 25450/CAPITOL	CHARLIE HUNTER
18	13	8	ROSEMARY CLOONEY WITH JOHN PIZZARELLI CONCORD JAZZ 4884/CONCORD	BRAZIL
19	23	3	ANTONIO CARLOS JOBIM VERVE 490669/VG	ANTONIO CARLOS JOBIM'S FINEST HOUR
20	NEW ▶		TITO PUENTE CONCORD PISCANTE 4924/CONCORD	PARTY WITH PUENTE!
21	NEW ▶		LOUIS ARMSTRONG AND DUKE ELLINGTON BLUE NOTE 24546/CAPITOL	THE GREAT SUMMIT-THE COMPLETE SESSIONS
22	20	41	KEITH JARRETT ECM 547949 HS	THE MELODY AT NIGHT, WITH YOU
23	22	2	NINA SIMONE VERVE 543604/VG	NINA SIMONE'S FINEST HOUR
24	25	21	JOHN SCOFIELD VERVE 543430/VG	BUMP
25	RE-ENTRY		JANE MONHEIT N-CODED 4207/WARLOCK	NEVER NEVERLAND

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			◀ No. 1 ▶	
1	1	10	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	10 weeks at No. 1 SHAKE IT UP
2	3	11	GEORGE BENSON GRP 543586/VG	ABSOLUTE BENSON
3	5	3	VARIOUS ARTISTS HIGHER OCTAVE 79885/VIRGIN	SMOOTH GROOVES - ESSENTIAL COLLECTION
4	2	2	BELA FLECK AND THE FLECKTONES COLUMBIA 62178/CRG	OUTBOUND
5	6	4	WALTER BEASLEY SHANACHIE 5071	WON'T YOU LET ME LOVE YOU
6	4	45	DAVE KOZ CAPITOL 99458 HS	THE DANCE
7	7	58	KENNY G ▲ ARISTA 19085	CLASSICS IN THE KEY OF G
8	8	22	AL JARREAU GRP 547884/VG	TOMORROW TODAY
9	13	3	CRAIG CHAQUICO HIGHER OCTAVE 49272/VIRGIN	PANORAMA - THE BEST OF CRAIG CHAQUICO
10	12	3	STEVE COLE ATLANTIC 83325/AG	BETWEEN US
11	10	76	BONEY JAMES ● WARNER BROS. 47283	BODY LANGUAGE
12	9	11	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
13	14	23	URBAN KNIGHTS NARADA 48498/VIRGIN HS	URBAN KNIGHTS III
14	11	5	VARIOUS ARTISTS HIGHER OCTAVE 49137/VIRGIN	SMOOTH GROOVES VOLUME 2
15	15	12	KEIKO MATSUI COUNTDOWN 17796/UNITY	WHISPER FROM THE MIRROR
16	17	7	JEFF GOLUB GRP 543688/VG	DANGEROUS CURVES
17	20	38	DOWN TO THE BONE INTERNAL BASS 2002	THE URBAN GROOVES - ALBUM II
18	19	24	PAUL TAYLOR PEAK/N-CODED 4208/WARLOCK HS	UNDERCOVER
19	16	22	LARRY CARLTON WARNER BROS. 47338	FINGERPRINTS
20	18	93	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
21	24	18	GALACTIC CAPRICORN 542420/DJMG	LATE FOR THE FUTURE
22	21	54	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM/PUSH 90506/V2	THE JAZZMASTERS III
23	22	67	JOE SAMPLE FEATURING LALAH HATHAWAY PRA/GRP 059956/VG	THE SONG LIVES ON
24	23	20	MAYSA RICE/N-CODED 4209/WARLOCK	ALL MY LIFE
25	RE-ENTRY		PHIL PERRY PEAK/PRIVATE MUSIC 82181/WINDHAM HILL HS	MY BOOK OF LOVE

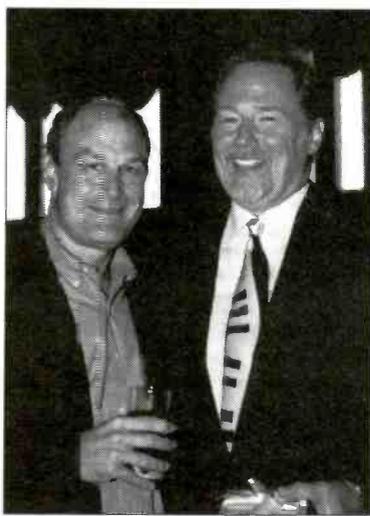
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical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

Jones Marks 25 Years At BMG

BMG Entertainment threw a party to help Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels, mark his 25 years with the company. About 300 colleagues and friends gathered July 5 at the Rainbow Room in New York to watch Jones be roasted, praised, and celebrated by his bosses and colleagues.



Pictured, from left, are Michael Dornemann, chairman of BMG Entertainment; Strauss Zelnick, president/CEO, BMG Entertainment; and Jones.



Pictured, from left, are Barry Weiss, president of Jive Records, and Jones.



Pictured, from left, are Bob Jamieson, president of the RCA Music Group, and Jones.



Pictured, from left, are Jones' daughter Jennifer; Jones; Antonio "L.A." Reid, president/CEO, Arista Records; Jones' sons Chris and Peter; his wife, Jane; and his mother, Jo.



Pictured, from left, are George Clyne, senior VP of finance and administration, BMG Distribution; Bob Morelli, VP of sales and marketing for distributed labels, BMG Distribution; Gary Newman, executive VP/GM, BMG Special Products; Denis Kellman, VP of BMG Distribution; Pete Paulson, senior VP, BMG Distribution; Rick Cohen, senior VP of sales and strategic sales planning, BMG Distribution; Pete Jones; and Rick Bleiweiss, senior VP of marketing and branch operations, BMG Distribution.

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Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	39	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS 37 weeks at No. 1
2	3	20	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
3	2	36	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
4	7	70	VARIOUS ARTISTS CIRCA/VIRGIN 44890 (19.98/22.98)	THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!
5	4	14	JOHN WILLIAMS SONY CLASSICAL 89141 (17.98 EQ CD)	CLASSIC WILLIAMS
6	5	12	LIBERA ERATO 29053 (16.98 CD)	LIBERA
7	6	21	VARIOUS ARTISTS VIRGIN 48634 (22.98 CD)	HARMONY
8	13	2	VARIOUS ARTISTS ERATO 24802 (16.98 CD)	BEETHOVEN'S ADAGIOS
9	11	12	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 63511 (16.98 CD)	COPLAND THE POPULIST
10	8	22	ANDRE RIEU PHILIPS 457456 (11.98/17.98)	100 YEARS OF STRAUSS
11	10	6	LUCIANO PAVAROTTI DECCA 467241 ()	SINGS ITALIAN WEDDING FAVORITES
12	RE-ENTRY		CHANTICLEER TELDEC 81829 (16.98 CD)	MAGNIFICAT
13	RE-ENTRY		YO-YO MA SONY CLASSICAL 61739 (16.98 EQ CD)	SOLO
14	RE-ENTRY		YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
15	12	53	VARIOUS ARTISTS CIRCA/VIRGIN 42203 (19.98/22.98)	THE BEST OPERA ALBUM IN THE WORLD...EVER!

TOP CLASSICAL CROSSOVER™

1	1	73	CHARLOTTE CHURCH ▲ SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL 50 weeks at No. 1
2	2	38	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
3	3	61	SARAH BRIGHTMAN REALLY USEFUL/DECCA 539330 (12.98/18.98)	THE ANDREW LLOYD WEBBER COLLECTION
4	4	68	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56769 (10.98/17.98)	EDEN
5	5	62	JOSHUA BELL/ESA-PEKKA SALONEN SONY CLASSICAL 63010 (17.98 EQ CD)	THE RED VIOLIN
6	6	66	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ▲ SONY CLASSICAL 61816 (11.98 EQ/18.98)	STAR WARS EPISODE I: THE PHANTOM MENACE
7	7	24	WILLIAM ORBIT MAVERICK 47596 (17.98 CD) HS	PIECES IN A MODERN STYLE
8	8	40	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
9	9	37	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
10	10	83	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (17.98 EQ CD)	STEPMOM
11	11	100	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC
12	12	22	GROVER WASHINGTON, JR. SONY CLASSICAL 61864 (16.98 EQ CD)	ARIA
13	NEW ▶		FILIPPA GIORDANO ERATO 29694 (16.98 CD)	FILIPPA GIORDANO
14	13	21	EDGAR MEYER/JOSHUA BELL SONY CLASSICAL 60864 (10.98 EQ/16.98)	SHORT TRIP HOME
15	14	30	VARIOUS ARTISTS DECCA 466600 (10.98/17.98)	PAVAROTTI & FRIENDS FOR GUATEMALA AND KOSOVO

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2000 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 BEST OF THE MILLENNIUM VARIOUS ARTISTS DG	1 BEST OF BEETHOVEN: VOL. 1 VARIOUS ARTISTS ST. CLAIR
2 ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA	2 PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
3 BACH'S ADAGIOS VARIOUS ARTISTS ERATO	3 BEST OF MOZART: VOL. 1 VARIOUS ARTISTS ST. CLAIR
4 MOZART IN THE MORNING VARIOUS ARTISTS PHILIPS	4 GUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
5 ESSENTIAL BACH VARIOUS ARTISTS DECCA	5 TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
6 SIMPLY THE BEST CLASSICAL ANTHEMS VARIOUS ARTISTS ERATO	6 RAINY DAY CLASSICS VARIOUS ARTISTS ST. CLAIR
7 MOZART FOR YOUR MIND VARIOUS ARTISTS PHILIPS	7 CANDELIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
8 GERSHWIN: RHAPSODY IN BLUE/AN AMERICAN IN PARIS NEW YORK PHILHARMONIC BERNSTEIN SONY CLASSICAL	8 ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
9 ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR	9 BEST OF BACH: VOL. 1 VARIOUS ARTISTS ST. CLAIR
10 PIANO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR	10 RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
11 PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR	11 EVENING CLASSICS VARIOUS ARTISTS ST. CLAIR
12 MOZART-GREATEST HITS VARIOUS ARTISTS SONY CLASSICAL	12 SUMMERTIME CLASSICS VARIOUS ARTISTS ST. CLAIR
13 BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL	13 MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
14 GREATEST MOZART SHOW ON EARTH VARIOUS ARTISTS DECCA	14 20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
15 BUILD YOUR BABY'S BRAIN THROUGH MUSIC VARIOUS ARTISTS SONY CLASSICAL	15 SUNDAY MORNING CLASSICS VARIOUS ARTISTS ST. CLAIR

Fall Still Holds Promise For Majors

FALL PREVIEW I: Even with release schedules thinner than in glory days past, the major labels have a relatively rich slate for autumn.

Sony Classical helps Vermont's Marlboro Festival celebrate its 50th anniversary this season with a two-disc set of previously unreleased live performances. Out now, the collection features founder **Rudolf Serkin** playing **Beethoven's** Piano Concerto No. 4 (from 1974), as well as the solo part in his Choral Fantasy (1981). The latter piece is conducted by a young **Peter Serkin**, the senior artist's son (and now one of the most compelling pianists around). Also included are **Dvořák** and **Janáček** chamber works. For its jubilee, Marlboro Music has published "Fifty Year Portrait," a lovely booklet that includes not only a history and vintage photos but the festival's complete CBS/Sony discography.

Sony is investing in a fall retail push for the **Bach** anniversary year that revolves around catalog titles and new releases, including **Yo-Yo Ma's** "Simply Baroque" sequel with **Ton Koopman**, an often thrilling disc of old-school **Stokowski**-style arrangements from **Esa-Pekka Salonen** and his **Los Angeles Philharmonic**, and an album of double-bassist **Edgar Meyer's** transcriptions of the ever-popular cello suites. October brings **Murray Perahia's** take on the "Goldberg Variations."

Beyond Sony's **Bach**, this month sees **Arcadi Volodos'** live reading of **Rachmaninoff's** Third Concerto, plus another war horse—**Vivaldi's** "Four Seasons," in a highly touted rendition by the **Venice Baroque Orchestra** and violinist **Giuliano Carmignola**. In October comes Sony's only offering of new music: a set of chamber works by **John Corigliano** titled "Phantasmagoria," with **Ma** and pianists **Emanuel Ax** and **James Tocco**.

A host of stellar releases are due from the Universal stable, led by an album devoted to Finnish composer **Magnus Lindberg** in Deutsche Grammophon's ever-vital "20/21" series. **Oliver Knussen** conducts the **BBC Symphony** in Lindberg's breathtaking "Aura," an abstract sculpture in sound written in memoriam to Polish master **Witold Lutoslawski**. In November comes the second "20/21" title dedicated to **Pierre Boulez**, with the composer conducting his shimmering, scintillating "Sur Incises."

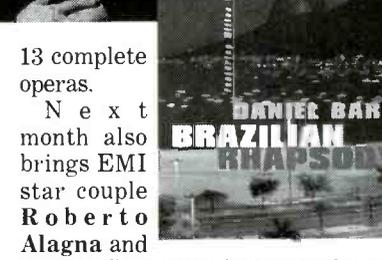
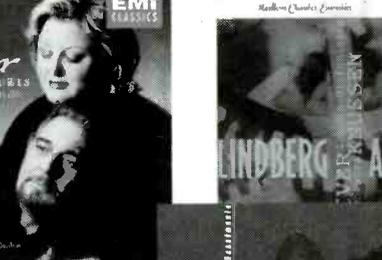
Other Deutsche Grammophon discs include **Anne-Sophie Mutter's** "Recital 2000," an all-20th-century program with pianist **Lambert Orkis** due in October. Top Decca issues for September include an album of Italian arias from soprano **Renée Fleming** and **Handel's** "Rinaldo" with **Cecilia Bartoli**. A long-awaited Decca reissue is due in



by Bradley Bamberger

November: "Three Queens," a seven-disc set featuring **Beverly Sills** in **Donizetti**.

The EMI Classics list is headed up by **Placido Domingo**, who is marking a 30-year association with the label. First out is a new set of **Wagner** love duets with soprano **Deborah Voigt** and conductor **Antonio Pappano** that has already been praised to the stars in the U.K. Domingo's **Verdi** "Don Carlo" with **Carlo Maria Giulini** is being reissued in the "Great Recordings Of The Century" series, and a 32-disc anniversary boxed set comes in September, with



13 complete operas. Next month also brings EMI star couple **Roberto Alagna** and **Angela Gheorghiu** in a new take on **Massenet's** "Manon," led by Pappano. And from the insufferable to the irresistible: **Nigel Kennedy** plays **Bach** concerti at the head of the **Berlin Philharmonic**, due Sept. 26. Catalog-wise, the label's slim-line sets include collections of **Eugene Jochum's** admirable **Dresden Bruckner** recordings and **Daniel Barenboim's** **Mozart** sonatas from the early '70s.

Barenboim figures highly in Teldec's fall, as the label helps celebrate the conductor/pianist's half-century as a performer with new items and a horde of reissues. Adding to his excellent **Wagner** catalog, Barenboim leads the **Bayreuth** band in "Die Meistersinger Von Nurnberg," with **Robert Holl** as **Hans Sachs**. A line of two-disc reissues samples Barenboim's specialties as both conductor and pianist, including highlights from his **Mozart/Da Ponte** opera series and a tandem of **Beethoven's** "Diabelli Variations" and

Bach's "Goldberg Variations." A more questionable pairing puts his compelling live **Chicago Symphony Orchestra** survey of **Elliott Carter**, **Luciano Berio**, and **Takemitsu** alongside weaker works by **Hannibal** and **Corigliano**.

Aside from **Barenboim**, **Teldec** has a November issue of **Haydn's** opera "Armida" with **Bartoli** and conductor **Nikolaus Harnoncourt**. (And bravo to **Teldec** for recently signing **Harnoncourt** to an exclusive lifetime contract.) From **Erato** in October, there is **José Cura** singing and conducting **Verdi**.

As might be expected, **BMG's** pickings are slim, but starting this month, **RCA** releases separate volumes from its 94-CD "Arthur Rubinstein Collection," with a set of French music and some **Chopin** among the initial 10. There are another 10 sets scheduled for October, including an attractive survey of Spanish pieces. And due as one of the last of the "Living Stereo" line is **Gluck's** "Orfeo Ed Euridice" with **Risë Stevens**, **Lisa Della Casa**, and **Roberta Peters** under **Pierre Monteux**.

In the realm of new formats, **Teldec** adds to its **Barenboim** boon in October and November by issuing his recent **Beethoven** symphony cycle on **DVD Audio** (including one or two works per title, retailing for \$24.98 each). This month, Sony also issues

several **DVD Audio** titles, including the "Titanic" soundtrack and **Salonen's** tremendous survey of **Bernard Hermann** film scores. Sony also offers more **DVD Videos** from its **Herbert von Karajan** catalog, including "Don Giovanni" and "Der Rosenkavalier."

Highlights of the busy fall crossover sweepstakes include this month's **Teldec** set "Brazilian Fantasy," the latest (and finest) installment in **Barenboim's** outreach series. Following ventures into tango and **Duke Ellington**, this disc has the pianist trying his hand at solo and chamber versions of tunes by the likes of **Villa Lobos**, **Milhaud**, **Caetano Veloso**, **Antonio Carlos Jobim**, and **Milton Nascimento** (who also guests on vocals).

Also just out is tenor **Marcelo Alvarez's** Sony homage to old-school tango king **Carlos Gardel**, arranged by **Piazzolla's** former pianist **Pablo Ziegler**. September brings chart-bound misadventure: **Simon Rattle's** English-accented **Ellington** on **EMI** and lite-jazzers **Dave Grusin** and **Lee Ritenour's** easy-listening mélange "Two Worlds" on **Decca**. And in October, there is **Jazz Coleman's** far better "Riders On The Storm: The Doors Concerto." Featuring **Kennedy** as a compelling soloist, the **Point/Universal** album is the follow-up to **Coleman's** hit symphonic variations on **Pink Floyd** and **Led Zeppelin**.

Sun Worshipping: Japan's Once-Reluctant Neighbors Now Devour J-Pop

BY STEVE McCLURE

Asia is no longer an afterthought when it comes to Japanese labels' promotional strategies, as they step up their efforts to sell J-pop in the region.

"In the past, major Japanese artists and labels looked to the U.S. or the U.K. if they thought of the possibility of overseas success—and looked down their noses at Asia," says Tower Records senior VP/Far East managing director Keith Cahoon.

TOKYO—Japanese labels have historically cited the rampant piracy of Japanese and local product in neighboring Asian countries as a major reason for their reluctance to get involved in those markets. But there's now a growing sense among Japanese labels that Asia is too lucrative a potential market to be left to the pirates. The emphasis, though, is on potential. Pricing discrepancies between the Japanese market, where the *saihan* fixed-price system is still in place, and those in other Asian territories remain large. And piracy is still a major concern.

SHRINKING CASSETTES

"If you're used to selling CDs in Japan for \$30 each, selling cassettes for \$4 apiece in Thailand doesn't look as exciting," says one industry observer here.

Naoki Sekine of Sony Music Entertainment Japan's Asian affairs department says: "Unit volume [of Japanese music sales] is growing year by year, especially in Taiwan, Thailand and Malaysia. However, sales volume has been flat because of shrinkage of the cassette market, changing currency-exchange rates and possible reverse-imports."

Industry insiders award independent label Avex high marks for its focused, long-term approach to the Asian market.

"I give Avex a lot of credit for actively promoting their artists in Asia," says one industry source here, contrasting Avex's proactive approach with an over-reliance by many Japanese majors on appearances by their artists in exported TV dramas as a promotional tool. Japanese idol-style recording artists frequently appear in the TV drama series that Asian audiences lap up, resulting in a ready-made market for their singles and albums.

Although indie labels and artists are playing an increasingly important role in the Japanese music scene, the majors are better-placed to export their product to Asia, since Asian music fans generally go for idol/*tarento*-type acts, most of which are signed to major labels.

One exception to that trend is Tokyo-based indie label Polystar, whose Trattoria imprint, operated by artist/producer Cornelius (real name: Keigo Oyamada), specializes in fringy, off-beat music by acts such as Hideki Kaji, Takako Minekawa, Citrus and

Continued on page 56

KOREA

Japanese subsidiaries in Korea are best poised to benefit from the new liberalization of the entertainment marketplace.

BY ELISA KIM

SEOUL—The Korean government's recent announcement that the country will further open its doors to Japanese pop culture is causing a slow panic to emerge in the local entertainment business.

Korea's cultural import laws now allow for free entry of all concert events by Japanese artists, without restriction as to size, as well as the importation of music recordings without Japanese lyrics. Furthermore, Japanese movies, excluding those rated NC-17 and above, are now allowed to play in local theaters and to air on local broadcast stations. Other imported products include animated films and video games.

What does this mean for entertainment players in Korea?

For one thing, Japanese subsidiaries in Korea are best poised to reap the greatest benefit from this liberalization of the entertainment marketplace. Amuse Korea, the Korean division of its Japanese parent company, Amuse Japan, is a prime example. Amuse Korea will not only serve as an agent for Amuse Japan, but also for other pop labels, including those belonging to Victor, JVC, Teichiku, King Records and Columbia. Amuse Korea, however, does not plan to limit its opportunities to a unilateral product exchange.

FOSTERING CULTURAL EXCHANGE

"What we are trying to do is foster a cultural exchange between the two countries," says Yong-bum Kim, Amuse Korea's president. "We not only plan to bring in the best of J-pop, but also to take Korean pop music to Japan. Our new Korean group, Color, is a perfect group to do this with, as one of the members is a second-generation Korean-Japanese. We are also working toward establishing an all-Korean music video station [M-Net] in Japan."

Sony Music Korea is another player expected to lead the Japanese pop foray into Korea. "We have a number of J-pop CDs to be released in the very near future, including Kubota Doshi's English album and a few compilation CDs," says Lee Hyuk, assistant manager at Sony Music Korea. "We also have over 100 other Japanese music titles ready to be released, and most of them have been big hits in Japan, which we expect should cross over smoothly into the Korean culture."

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HONG KONG

"In Asia, the idol system is still strong," says one executive. "But with J-pop there is more focus on talent. The recent acceptance of J-pop shows that the Asian market is getting more mature."

BY WINNIE CHUNG

HONG KONG—Blame Pokémon. Or perhaps Hello Kitty. It may have started with cute anime characters such as these, but the Japanese pop-culture invasion of Asia has begun to reshape the region's movies and music.

In the past year, one of the best-selling artists in Asia has been 17-year-old Japanese star Utada Hikaru. The Toshiba EMI singer-songwriter has the distinction of being the first Japanese artist to break in all Asian territories, including non-traditional Chinese markets such as the Philippines and Indonesia. The New York-born student released her first Japanese single, "Automatic/Time Will Tell," in December 1998.

Utada's debut album, "First Love," has sold some 9 million units in Japan alone. Asia notched up another million in sales—a feat achieved only by the likes of Ricky Martin's "Vuelve." In Taiwan alone, Utada sold 500,000 copies, strongly suggesting that the door is now open in Asia for J-pop.

NO LANGUAGE BARRIERS

J-pop has made tremendous leaps in legitimacy from the '80s, when Japanese music was introduced to Hong Kong and Taiwan audiences by local pop stars such as Alan Tam, Anita Mui and Jacky Cheung, who scored smashing hits with cover versions of hits by such Japanese artists as Anzen Chitai, Momoe Yamaguchi and Akina Nakamori.

Today J-pop is spawning its own hits—with or with-

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INSIDE APO

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THIN MAN
ARTISTS & MUSIC

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MERCHANTS
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PROGRAMING

Thin Man's "Healthy Rock" is Changing the Definition of Mainstream

The band's hardcore style, combined with support for the environment, animal rights and a proactive anti-drug stance, has won the band a dedicated following without turning off authorities.

BY MAYA KOVSKAYA

BEIJING—Rock 'n' roll in China was once synonymous with "underground music." Official antipathy for this "spiritual pollution" from the West was as common as the systematic efforts to prevent rock from reaching a listening public by blocking access to state-controlled media.

But now the definition of "mainstream" is changing on the mainland as Chinese rock bands start to come into their own. The growing success and the increasing official acceptance of Beijing's rising star band, Thin Man, is instructive.

Thin Man, currently signed with Beijing's state-owned Jingwen and hardcore trailblazer Scream Records, has been a maverick from the start. The four-man band, led by singer Dai Qin from Inner Mongolia, has fol-



Beijing's rising stars

lowed a unique strategy in its pursuit of success in China. It presents hardcore rock music as healthy and socially conscious in a non-threatening way.

"Chinese rock has long been like an underfed baby," says Dai Qin. "If the record company is the baby's father, trying to help it grow up, the fans are like the mother who feeds the baby and gives it the love it needs to grow. Since its birth, lack of access to mainstream media has made it hard for rock music to reach its 'mother' and grow up to be big and strong."

Qin explains that the widespread perception by Chinese officials of rock music as "unhealthy" and the associations of rock with "drug addiction, violence and anti-social negativity," have led to restrictions on rock-music exposure on TV.

In fact, until two years ago, the State was even wary of allowing the word for rock music, *yaogunyue*, to be published in official magazines and newspapers. But now things are changing.

Previously successful bands, such as Zero Point and Black Panther, made the crossover into the mainstream media by making "ultra-lite" rock—nonconfrontational, love-song-centric pop rock. Thin Man's strategy, in contrast, has been to persevere in its hardcore style, uniquely combining this with a "politically correct" activist message. Support for the environment and animal rights and a proactive anti-drug stance have won the band a dedicated following without turning off authorities.

"Authenticity is the best image doctor," explains Dai Qin. "Our fans love us because we are not fake and compromising—because we believe in things and act on those beliefs."

The extent of Thin Man's success can be measured, in part, by the band's participation in the CCTV national music spectacle *Tongyi Shou Ge*, "The Same Song," last June 30. This was the first time that a rock band was allowed to perform in this annual extravaganza, representing a significant broadening of what is officially sanctioned for coverage in the mass media and an equally important expansion of the boundaries of the mainstream in the domestic music market. ■

Artists Music



Real Dolls, Taiwan R&B, Eurasian Fusion

News In Review

THAILAND'S CHINA DOLLS, the female dance-pop duo of Hwa Hwa and Bell, have scored a hit in the Asia Pacific region with their current release, "Tan Yien Pin Nee Cherng (Slanted-Eyed Girls)," featuring songs in Mandarin. The duo's debut, the similarly



China Dolls

titled "Muay Nee Ka (Girls With Slanted Eyes)," was released in late 1999 and sold more than 600,000 copies in Thailand. Their songs in Thai, with some choruses in Mandarin, soon caught the attention of Hsu Chan-Ter of GMM (Taiwan), an affiliate of Thailand's leading independent music company, Grammy Entertainment. After the release of the original version in Taiwan, the album skyrocketed up the pop charts. GMM then re-edited and re-released the album in Mandarin. Sales of the album "Tan Yien Pin Nee Cherng" have surpassed 1 million units (five times platinum) in Taiwan, and the China Dolls were invited to perform at the inauguration of Taiwan's new president last May. Outside of Thailand and Taiwan, the album has been released in Hong Kong, Singapore and Malaysia and is due for release in China, Indonesia, the Philippines, Korea and Japan.

BEHIND KOREA'S TECHNO fever of late is Jung-Hyun Lee, whose first techno-driven, album titled "Let's Go To My Star" sold more than 1 million copies last year. Signed to IN IT Entertainment, Lee is dazzling the nation with her new dance techniques and eclectic blend of Western trance beats mixed with Eastern melodies. Powering this further is IN IT's heavy marketing campaign, which positions Jung Hyun as an innovative, fresh voice amidst a sea of Korean bubblegum pop artists. With the release of "Jung-Hyun Lee 2", Lee continues to heat up the charts; her song "You" maintained the pole position immediately following its release, and her accompanying music videos claim the highest price tag of any Korean music video to date. Lee is also appearing in a major feature film which opens across Korea this month. Such a grand and integrated agenda for a pop artist is new for Korea. "We feel that the time when a singer should only do singing is in the past," says Choon-Ho Park, managing director at IN IT. "What counts—especially in Korea where artists' shelf lives are relatively short—is to maximize Lee's multifaceted talents, thus creating synergies between the

different markets she's pooling from."

POP HEARTTHROB DON PHILIP from Miami is the latest Zomba artist to benefit from an Asian promotional setup. The American pop singer's debut Zomba album was released in the region June 21, two months before its U.S. arrival, and promoted via Zomba's new Asia Pacific Web site, www.zombaapro.com.sg. The site offers fans news of tour dates, promotional appearances, audio samples of three tracks from Philip's album, links to promotional partner MTVAsia.com, and an E-card which may be e-mailed to fellow fans. Previously a backup singer for the likes of Gloria Estefan and Peabo Bryson, Philip got a boost from the producers of 'N Sync, who introduced him to Zomba. He also dueted with labelmate Britney Spears on the song "I Will Still Love You" from Spear's mega-platinum album, "... Baby, One More Time."

TAIWANESE SINGER ELVA HSIAO is going to be the name to watch in traditional Chinese markets in Asia. The 20-year-old is the first artist to be signed to the Virgin Music Chinese label, and her debut, "First Album," has already sold more than 800,000 units across the region. "Her music is R&B, and there is a vacuum in this market for that genre," says Bobby Chan, managing director of EMI (Hong Kong). "We decided to release her album in Taiwan in November of last year but wait until April before we launched her across the region. That gave her better exposure." Her debut comes at a time when the Asian market is becoming more accepting of genres such as R&B and hip-hop. At the end of this month, the label plans to hold Hsiao's first solo concert, in Taipei—a rare occurrence for an artist this new.



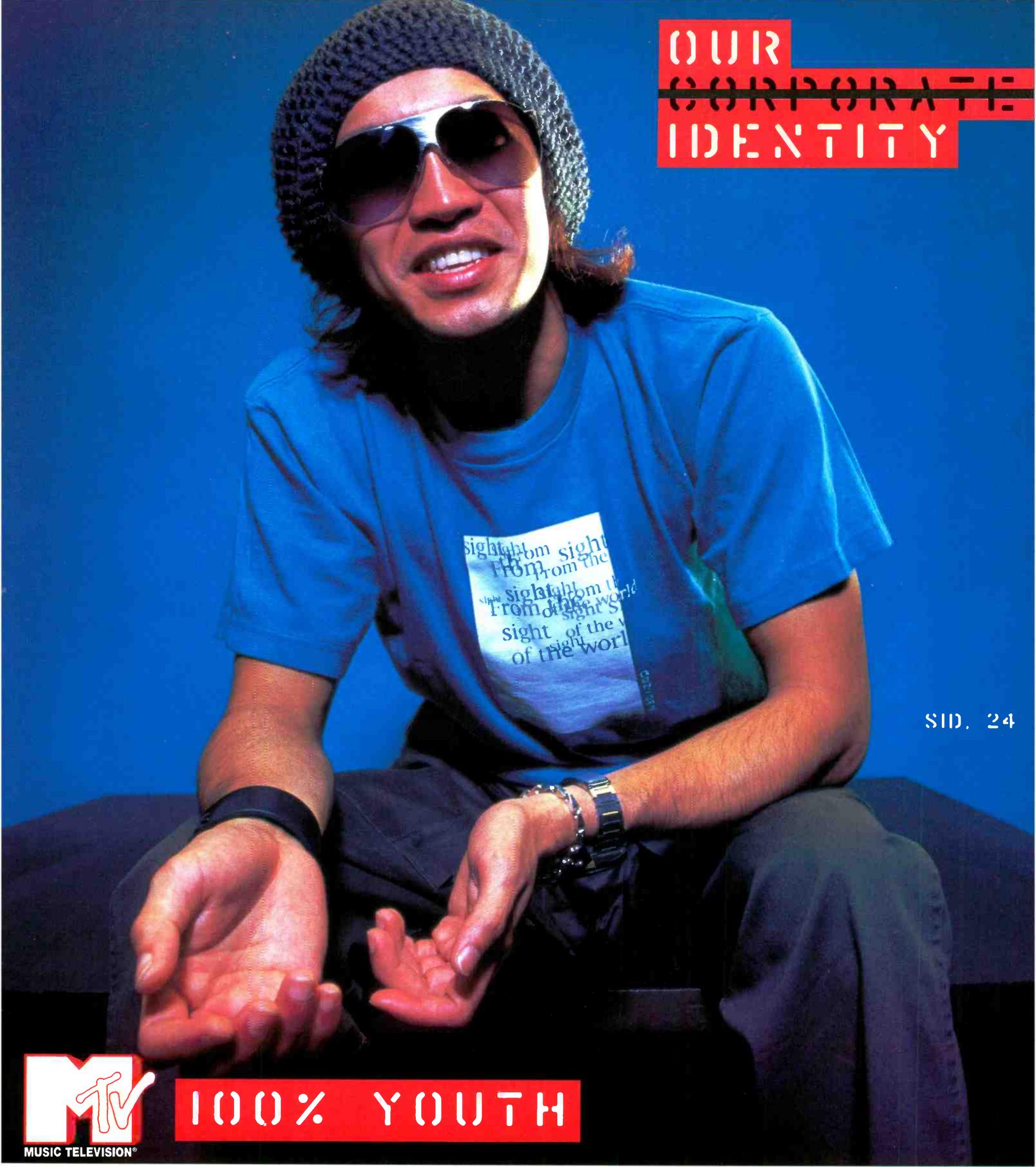
Elva Hsiao

"EURASIAN FUSION" is how Singaporean pop/dance artist Phoenix j. describes the sound on her current album, "Love Science 101" (Firebird Music), produced by Andy Whitmore, who has previously worked with the likes of Eternal, Amy Stewart and My Town. Phoenix j. previously enjoyed top-40 success in Singapore with her debut album, "Binary Star," which also garnered support from MTV Asia. Now based outside London, the singer/songwriter attended the South By Southwest conference in Austin, Texas, in April and has set her sights on the U.S. To coordinate her U.S. career direction and development, Phoenix j. is working with Bandguru.com, the Web site

of Denver-based Mark Bliesener Consults. Bandguru.com is an international online consulting service that draws on Bliesener's 30-plus years in the music industry as a performer, critic, publicist and personal manager, working with such artists as Lyle Lovett, Big Head Todd And The Monsters, Suzy Boggus and the Nitty Gritty Dirt Band. "The U.S. record industry," says Phoenix j., "is waking up to the massive number of Asian people living in the United States. I want to impact that market and all of the U.S."

THE TRADITIONAL Taiwanese songs that appear on the re-released album "Oh! Formosa" are familiar to most households on the island, but the artists performing them are recognized more for their political dialogues rather than their singing prowess. Ten members of the newly elected Democratic Progressive Party perform on the album. Joining President Chen in song is Kaoshiung City Mayor Frank Hsieh, Former DPP leader Lo Wen-chia and legislator Chen Ching-chun. Originally released on the Play Music label in 1996, the album was designed to coincide with the island's first democratic elections. And although the voters turned out en masse for those elections, sales of the CD fared even worse than the DPP. "When we first released the CD, it didn't sell at all well. In fact, sales were really shit. We've still got quite a few copies laying around in the office; it was that bad," explains Zhang, the director of Taiwan Colors Music. "I guess people either weren't ready for it or simply thought it a joke." But now with the exception of last year's award-winning album by Chen Jien-nien—"Pur-dur, The New Folk Song From The Puyuma Tribe"—sales of the re-released "Oh! Formosa" have surpassed that of any other release by the indie label. In fact, the initial 3,000 copies of the album sold out within the first week of release. The songs on the album include Lo Wen-chia performing a rendition of the Bobby Chen number "Children: Our Precious Treasure," Chen Ching-chun crooning out a very popular Taiwanese tune titled "Nostalgia." And President Chen? Well, he chooses to perform a Nakashi-esque rendition of the song "Lover's Pillow." In fact, the only song to venture into the political arena is Frank Hsieh's mighty rendition of "The Road To Democracy," and even it's not as radical a tune as the title might suggest. "I think that the collection of songs on the album proves that my record company and I aren't simply sending some asinine political message to the masses; nor are we cashing in on such a thing," Zhang says. "The songs chosen by Chen, Hsieh and the other members of the DPP are some of the best-known songs in Taiwan. And, because of this, I feel that the album is one on which Taiwanese people sing Taiwanese songs and nothing else. After all, they are Taiwanese, so why shouldn't they sing local songs?" ■

OUR CORPORATE IDENTITY



SID. 24



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Indies In China, Bangkok's Vida Loca, CDs In Coffee Mugs

News In Review

CHINA'S "ROCK (TONGSU GEU)" magazine is a leader in promoting underground punk, rock and alternative bands. *Rock* is now developing a program to bring underground bands directly to the listening masses, bypassing traditional channels. Chinese regulations have made legal "DIY album releases next to impossible in China," says *Scream Records* founder Lu Bo. But *Rock* magazine offers its club members a service that may just give them a loophole. Editor Peng Hongwu explains that the magazine wants to give fans a chance to hear new Chinese bands that are not available in retail venues. For just 16 yuan per tape (about \$2), members can purchase unreleased demos of underground bands such as Pangu, Left Ear, Thor, The Plague and others. Though small-scale, this kind of substitute for official release and retail sales symbolizes a move toward the development of indie labels in the Chinese music market.

SUMMER SALES for record albums have always been low in Korea. As a result, retailers are teaming up with record companies to promote new albums in old ways. Such promotions include everything from travel packages and extra-CD giveaways to diamonds offered in prize-drawings. The efforts would not be so unusual were it not the history of fragmented relations among the distribution chain. "Everyone is trying to make more money per album these days," says Mikiyung Shin at *Hottracks Records*. "Especially with the import of Japanese and foreign products, an improvement in content is not enough. We need to tighten our hold and relations up and down the distribution chain. These kinds of promotions certainly help the sales to increase, and the mutual involvement improves relations. Sometimes, retailers even go so far as to give record companies ideas for compilation albums that they think will do well."

NEVER HAS LATIN DANCE been more popular in Thailand than it is right now. A number of clubs and nightspots in Bangkok offer courses in Latin dances. So why not Tower Records? You can literally dance the Latin way along with your favorite music at the megastores. According to Tower Records marketing manager Sithimeth Solthong, all branches of the chain are promoting the sales of Latin music compilations to cater to the needs of Latin dance interests. But you can't just walk into any Tower and launch into a tango. You need to purchase a Latin CD to enter the lucky drawing for lessons. Twenty to 50 winners will be offered free salsa and merengue lessons to be held right inside the stores at Siam Square and World Trade Center, the major branches in Bangkok's city center.

CHANNEL [V] HAS BEEN looking beyond musical borders to promote its presence in the region and has set up partnerships with new-media companies as well as traditional print media. One of its major partnerships has been with Gnomadic Publishing in Singapore to launch *en[V]*, a music magazine aimed at Singapore youths. The STAR TV music channel has also signed on as provider for *sharkstream.com*, an entertainment and lifestyle portal aimed at broadband users, for which it would provide 20 hours of weekly programming, which would allow territories not tuned into STAR to access Channel [V] programs. Besides *sharkstream.com*, Channel [V] has also taken a minority equity stake in *DotMedia*, which runs *www.dotlove.com*, a matchmaking and relationship Web site targeted at younger visitors.

BMG RECORDS PHILIPPINES last January recorded four rock concerts that were held simultaneously in four Philippine cities and sponsored by the Philippines branch of Nescafe coffee. Concert highlights were released by the label in April as an album titled "Nescafe Open Up Party Live." The release is part of Nescafe's latest advertising campaign. According to Abet Racelis, BMG marketing manager, the album has been promoted by the use of TV commercials and radio contests. In addition, point-of-sale material, including tarpaulins, posters and window displays, were placed in music retail outlets such as Tower Records Philippines and the Radio City music retail chain. One unusual point-of-sale item is a CD/cassette bin shaped like a coffee mug. According to Racelis, the album features veteran Philippine rockers from the 1970s teamed with current artists, sometimes performing together or performing each other's songs. Nescafe used the concept to show that both music and coffee knows no boundaries or age limits.

DESPITE BEING one of the most vibrant markets in Asia, India's music-retail sector was long underdeveloped, with the vast majority of cassettes and CDs sold through countless kiosks and small shops. That began to change in 1998 with the opening of Planet M in Mumbai, one of the first music megastores backed by leading media group, The Times of India. Planet M earlier this year opened its second outlet, in Delhi, selling music along with books and CD-ROMs. Located in one of South Delhi's prime shopping areas, this colorful 8,500-square-foot store spans three floors, complete with a cafe, while the Mumbai outlet spans 6,500-square-feet across two levels. Planet M has introduced international standards in retailing, in terms of listening posts, TV monitors playing the latest videos from MTV and Channel V topped with regular artist appearances. ■

EXPORTING JAPAN

Continued from page 53

Cornelius. In early 1999, Polystar signed a licensing deal for Southeast Asia with Taipei-based RPM Records. Previously, Polystar product had been available in the region only on import.

Ask just about anybody in the Japanese and Asian music industries what it is about Japanese pop culture that Asians like, and the answer is always the same: cuteness. Animated characters such as the megapopular Pokémon, Japanese toymaker Sanrio's "Hello Kitty" and real-life performers such as Japanese girl group Morning Musume are cute, if nothing else.

"The U.S./European esthetic of rock music doesn't appeal to Asians," says Keith Cahoon at Tower. "Things like gangsta rap just don't work; people in Asia aren't jaded enough."

The type of Japanese acts that work well in Asia are idol acts and glam-style rock bands such as L'Arc-en-Ciel (signed to Sony label Ki/oon). Last summer, L'Arc-en-Ciel became the first major Japanese act to simultaneously release an album (actually, two albums released on the same day) in Japan and other Asian territories.

AMAZING TAIWAN

Observes John Possman, Tokyo-based VP of EMI Music International, "What's happening now is exciting not so much because Japan pop culture is affecting the rest of Asia, but because it's become a two-way street. Utada sold 450,000 copies of her first album, 'First Love,' in Taiwan alone. We've sold about 900,000 throughout Asia outside of Japan and 8.7 million inside Japan. At the same time, we also sold 300,000 copies of Faye Wong's single 'Eyes On Me,' the theme song for the video game 'Final Fantasy VIII' in Japan. It was the best-selling non-Western international single for us ever."

Among Asian territories, Taiwan is without doubt the single-biggest market for J-pop. A Japanese colony between 1895 and 1945, in the postwar period Taiwan, like Korea (another former Japanese colony), previously prohibited Japanese culture. But now the emphasis is on the present as young Taiwanese lap up Japanese music, comics, TV shows, computer games

and movies; Japanese music-chart magazine *Oricon* even publishes a Taiwan edition.

PROACTIVE PROMOTION

Typical of the new emphasis by Japanese labels on promoting their product in Asia was Warner Music Japan's decision last November to set up a special section to oversee WMJ's activities in Asia.

Instead of waiting passively for



Yuki Koyanagi

Sugar Soul

requests for product from Warner affiliates in Asia, WMJ is now actively promoting acts such as Yuki Koyanagi, Sugar Soul, Bonnie Pink, Ryoko Hirosue, Tomomi Kahala and Miki Nakatani in such key markets as Taiwan and Hong Kong.

While some Japanese industry sources privately worry that Asia's current J-pop wave may be just a passing fad, the overall mood here is upbeat.

"I think Japanese culture is becoming more and more global," says Alex Abramoff, president of Tokyo-based entertainment consultancy AIA International. "For example, listening to Utada's

Among Asian territories, Taiwan is without doubt the single-biggest market for J-pop. A Japanese colony between 1895 and 1945, in the postwar period Taiwan, like Korea (another former Japanese colony), prohibited Japanese culture.

music, you don't think of it as just Japanese. Although not everyone understands the language, you can still feel the essence of the music."

Notes EMI's Possman, "There

seem to be phases where Japanese music is popular, then not. It might go down again. I do think there's a huge short-term opportunity for Japanese artists in Asia, but also for artists in Hong Kong, Taiwan and Singapore. The older generation in Japan looked to learning from the U.S. and Europe. I think the younger generation looks to the Asian region for their influences."

Hiroyuki "Holly" Otsuki, GM of Tokyo-based label Victor Entertainment's international division, says Victor is releasing more and more Japanese product in Asia, mainly in Hong Kong and Singapore.

Otsuki says Victor is placing particular emphasis on female duo Kiroro, which hails from Okinawa, the southernmost of Japan's 47 prefectures. Kiroro's gentle acoustic sound has made it a somewhat unlikely success amid the flashy, over-the-top female idol groups who now command the Japanese charts, and Otsuki says the duo has struck a similar chord with Asian music fans.

"Asian people like their melodies, and we're getting many offers of cover versions in Chinese, Korean, Tagalog and other languages," he says. Otsuki says Victor also plans to promote rock-oriented female singer-songwriter Cocco in Asia. But Otsuki sounds a cautious note: "I think too many [Japanese] artists are going to Asia—every Tom, Dick and Harry is going there."

China, with its 1.3 billion people, is of course the region's biggest potential market, but that territory's chaotic market conditions [piracy being the biggest concern] mean it will be some time before Japanese labels make any serious moves there.

The Asian market with the greatest immediate potential for Japanese labels is South Korea, which in recent months has gradually been doing away with its restrictions on Japanese pop culture. In the short term, notes Sony's Sekine, Japanese labels will at least be able to release product in South Korea by Japanese artists as long as they don't sing in their native tongue, that is, since songs recorded in Japanese are still verboten in Korea. Says Sekine, "This is a great opportunity for us to market Japanese artists in one of the biggest music markets in Asia." ■

KOREA

Continued from page 53

On the concert-events side, Sony Music Korea recently hosted the "J-pop Female Festival," inviting Japanese female jazz vocalists to perform for the first time in Korea, while simultaneously preparing to introduce Korean singer Sonya to Japan through its Japanese label.

As for other foreign players, EMI Korea is also preparing approximately 10 of its immediate releases, including Utada Hikaru's album "Cubic U." "Utada is one of the best-known Japanese pop artists in Korea, and, considering her multinational appeal and the political safety ground of English-versus-Japanese lyrics, we decided to release her English album first,"

says the department manager responsible for J-pop at EMI Korea.

A MILLION PIRATED COPIES

As far as the projected success for Japanese pop albums in Korea, past sales of pirated and illegally imported Japanese albums indicate a large demand. Although precise data is unavailable, an example can be found in sales of pirated tapes of Japanese rock group X from Japan, which are estimated at more than 1 million units. Another example can be found in the already imported Yuki Kuramoto instrumental album, which has sold more than 500,000 copies in recent months. Both official and unofficial sales indicate a significant demand for the products.

The cultural liberalization also

makes it possible for well-known Japanese artists to hold concerts in Korea, and a number of Korean concert promoters are already in discussion with high-profile Japanese artists for their appearances in Seoul. Japanese superstar Amuro Namie will perform at Chamsil Stadium at the end of September.

Namie's visit is to celebrate the opening of the Korean market to Japanese artists. Along these lines, Kwang-yun-jae, one of the major concert organizers in Korea, is currently in contact with Japan's top visual-rock group, L'Arc-en-Ciel, for the Tripod Rock Festival this month. Other Japanese artists with Korean bookings include Penicillin, X from Japan and Chage & Aska. The latter duo is also planning to remake its album in Korean in time for its August concerts. ■

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China Downloads, India Goes Latin, Singapore Surfs Web

News In Review

MP3'S IN CHINA are all the rage nowadays. MP3s of domestic bands are increasingly available on the Internet, giving fans a new freedom to engage in "self-programming," as 21-year-old "Web addict" Zhou Wei puts it. Sites like Shanghai's Xiandai Bianzou and Modern Variation are dedicated to offering a combination of local and foreign music. Unsigned local bands, such as Godot, Dead Poets' Society, Crystal Butterfly and Prague Spring release songs on an online MP3 compilation CD, "Underground Shanghai Music." Foreign bands such as Birthday Party, 45 Grave and Gang Of Four are also exposed to fans through this site. Modern Sky Records also uses MP3s of its bands as a supplement to traditional radio programming, which in China is still dominated by syrupy Hong Kong and Taiwanese pop music. Hardcore fan Ding Wei often spends hours downloading MP3s from such Chinese Web sites and is always on the lookout for new, previously unreleased songs. MP3 releases are most significant as a means of getting around ossified publishing regulations that continue to govern official releases of Chinese music, and, as Internet use mushrooms in the PRC, MP3 popularity is likely to grow as well. Xiandai Bianzou can be accessed at <http://202.106.168.78/~bunnyman> while Modern Sky Records is on the Web at www.modernsky.com.

One of the main things lacking in Hong Kong is the availability of airplay for international repertoire on local radio stations. Most stations provide for only one or two programs dedicated to international repertoire. HMV decided to set things right for themselves in 1998 by setting up its own "radio station" and hiring freelance DJs to spin everything from local to international repertoire and then having the broadcast piped into all its stores in Hong Kong. So far, it has proven to be a successful experiment for the retail chain. "We've seen that it definitely helps sales," says an HMV spokesperson.

THE SYNERGIES between different entertainment mediums in a country as small as South Korea can be powerful indeed. Take, for example, the television dramas that air on all of Korea's very few public television stations, that serve as excellent vehicles for the promotion of any song. With the shortage of TV programs equating to several million eyeballs per any given show, the competition to have a song aired on a TV drama is fierce, to say the least. One such recent example of this cross-market promotion is "Huh-joon," a highly popular drama that resulted in skyrocket sales for an opera album after the title song was featured on one of the drama episodes. As a result, Korean record companies are racing to insert their music in various dramas to

promote both old and new artists through TV drama soundtracks. One of Korea's biggest record companies, Yedang Entertainment, recently signed an exclusive contract with Munhwa Broadcasting Company (MBC), a major TV station, to release MBC's drama soundtracks.

ALTHOUGH INDIAN PROGRAMMING trends are usually restricted by the mass appeal of Indian film soundtracks and local pop, MTV India is offering an alternative in its new show "Olé MTV." Primarily a dance show with heavy Latino leanings, "Olé MTV" only reconfirms that Latin music is truly a global phenomenon. "The Latino trend is sweeping the world and "Olé MTV" showcases this popular trend by presenting the passion and attitude of Latino music with some rocking dance moves," says Natasha Malhotra, VP and executive producer of MTV India.

Sponsored by Santiago Rum, "Olé MTV" airs as a vignette twice a day, at 7:00 pm and 11:00 pm and is hosted by VJ Maria, herself an accomplished dancer. The show's playlist features MTV's Latino pick of the week and includes talent ranging from Los Lobos to sounds from the Caribbean or Bryan Adams' flamenco-inspired "Have You Ever Loved A Woman," explains Malhotra.



Los Lobos

THE INTERNET-BASED Philippine label N/A Records has struck a deal earlier this year with online music retailer Soundbuzz.com, headquartered in Singapore, to have its music available for download. According to Sonia Lazo, Soundbuzz.com's Philippines country manager, tracks available from N/A as an MP3 download include "U&I" from the album "Rippingyarns" by folk/rock Filipino artist Cynthia Alexander. N/A is also posting two other songs, which may be unreleased or live tracks. In addition, Alexander has a homepage, a feature given all artists—including unsigned ones—that hook up with Soundbuzz.com. Lazo adds that promotional work on behalf of any artist signing with Soundbuzz.com is also a possibility and says that Soundbuzz.com helped sponsor the "Rippingyarns" album launch held last June in Makati City near Manila. In addition, Lazo says, Soundbuzz.com has also sponsored a concert featuring five artists signed to the Web site. Soundbuzz.com, which has branches in various Asian countries, is currently in a trial period, and Lazo says that, by the end of September, customers will be able to purchase secure digital downloads by credit card. Lazo stresses that the downloads will be controlled by various digital-rights-management systems. N/A's Web site is at www.elnido.net/narecords. ■

HONG KONG

Continued from page 53

out help from cover versions—and building a niche following despite the language barriers.

Record-label executives have credited much of the growing attention to the availability and popularity of Japanese drama series and movies that star or feature songs from Japanese pop idols such as SMAP's Takuya Kimura ("Long Vacation") and rockers Luna Sea ("Another Heaven").

"Greater China has always been influenced by Japan, especially Taiwan. The reason that Japanese artists can break in the market is a direct influence from the Japanese television dramas," says Garand Wu, senior marketing manager, international, at EMI Music Asia.

"Starting from the days of Chage & Aska, Dreams Come True and Luna Sea, most of it can be tied to these Japanese series. That has helped the popularity of the J-pop genre, and it is a trend that I see growing in the future," says Wu.

In Utada's case, for instance, album sales were obviously helped by her third single, "First Love," which was the main theme for popular television drama "Majo No Joken (To Be A Witch)."

MARKETING STILL A FACTOR

In Hong Kong and Taiwan, as well as in countries such as Singapore, Japanese TV series have become primetime fodder on local stations, a factor that has lifted the J-pop culture into the mainstream.

It is a far cry from five years ago when independent label Avex Trax decided to market J-pop on a mainstream scale. "There was always a market for J-pop, but it was more of an underground scene," says Avex Asia's general manager Holly Tan. "It was difficult to get licensing deals from the Japanese companies, which meant that products weren't out on the open market. So it really isn't a phenomenon that has grown in the past year."

While Tan agrees that some of the credit for the seeming J-pop "explosion" should go toward the exposure brought by television series, movies and commercials, he says marketing efforts should not be ignored. Avex's TRF—headed by J-pop meister Tetsuyo Komuro—was one of the first J-pop bands to break in Taiwan and Hong Kong without the help of cover versions—largely due to sound strategic marketing, says Tan.

"The Southeast Asian J-pop scene has been on an upswing in the past year, and I think it is mainly through our own efforts. Our people have been finding all kinds of avenues to promote the music," Tan adds. "But TV series still remain a very important way of breaking artists in the region. One of our groups, Do As Infinity, broke into the market with their single 'Yesterday and Today,' which was the theme from 'Love 2000.'"

Like his other counterparts, things weren't all that easy for Tan and his team in the early days. Besides the language barrier, Asia still remained a low priority for Japanese recording labels because sales in the market were nowhere even near the millions that their artists sold in their homeland.

LIMITED-RELEASE STRATEGY

One of the main problems a few years ago was getting the licensing deals from Japan. A loophole in Taiwanese copyright laws meant that counterfeiters could get away with pirating Japanese albums if the albums weren't released in Taiwan within the one-month window.

"But Japanese record labels are reluctant to allow the release of albums within the one-month window because records are much cheaper in Taiwan and they feared parallel imports would affect sales," says Tan.

Working with lawyers and Avex Trax's head office, Tan came up with the idea of having a limited release of 500 copies to lay claim to the copy-



Morning Musume



Ayumi Hamasaki

right and then having a regional release after the one month. Since then, Avex has seen artists such as Namie Amuro, the now-disbanded Speed and, lately, Ayumi Hamasaki gain popularity in the region.

"What we've done in Taiwan, we've done in Singapore and we'll be doing in Malaysia. Things are changing," says Tan, who is predicting that Hamasaki will be a major name in the genre.

LUCKY VIDEOS

Some of the changes that record labels are looking forward to are more active participation from Japanese artists in promotional activities in the region. Record companies have found it difficult to lure Japanese artists to Asia for promotion or for concerts because Asia is still a relatively small market, compared to their domestic one.

With his Avex artists, Tan says he is lucky to have good-quality music videos from Japan that help his team promote the artists even if they do not make the trip to Asia themselves. "The music videos are the best tool for us, especially when we do television promotions. They are catchy and visually very strong," he says.

But, for HMV in Hong Kong, music videos are not the answer. One of the main complaints has been the lack of "support" from the labels, despite the fact that J-pop titles have been hitting the best-seller charts regularly.

"Currently, the market for J-pop is stable but potentially could be

much better and bigger. Unfortunately, there is very little support for Japanese pop in Hong Kong from local suppliers unless the artist is big," says a spokesperson for the retailer. "We have exhausted all avenues to get greater support for more Japanese titles, even going as far as involving HMV Japan in negotiating with suppliers directly in Japan. But there seems to be little progress."

Toward that end, Warner Music and BMG Asia have set up new departments based in Tokyo, dedicated to the promotion of J-pop in the Asia Pacific region.

"Obviously, we see the growth and the potential [of J-pop], and we have to address it," says Frances Georgeson, VP of marketing at BMG Asia, which has seen encouraging success with R&B artist Misia and girl group Morning Musume recently.

PROVING MARKET'S EXISTENCE

Like the other record companies, BMG still faces problems in getting J-pop artists to take Asia as a serious market, says Georgeson. "It's going to be a long process of education. We have to prove to them that there is a market and that we can actually sell those figures. People like Utada are paving the way, and we are in contact with our Japanese colleagues, and they are aware of it," she says.

One of the markets that Georgeson is eyeing is Korea. With the lifting of any remaining restrictions on Japanese pop culture—which includes everything from anime to movies to pop performances—and given the fascination among Koreans with Japanese culture, the country represents huge potential for J-pop.

"Obviously, in the long-term, that is the market to be looking at, but we've also been seeing some action in China as well," adds Georgeson.

For EMI's Wu, Utada's sales success in mainland China is a matter of great encouragement. "Even though piracy has [inflicted] incredible damage to all the labels, 'First Love' still managed to sell 200,000 legitimate copies," he says.

Wu only sees the demand for J-pop rising in the future, and a new name he hopes EMI will be able to launch region-wide is that of another singer-songwriter: Shena Ringo.

"In Asia, the idol system is still strong, but with J-pop there is more focus on talent. The acceptance of J-pop in recent times shows that the Asian market is getting more mature, especially in Singapore, Malaysia and Indonesia—and we also have to remember that Greater China shares some of the same culture with Japan," says Wu.

At MTV North Asia, executive VP and managing director Harry Hui also sees increasing demand from his viewers for J-pop fare. From about 10% of the rotation, Hui reports that J-pop is now forming about 15% of the repertoire.

"It's starting to happen in Taiwan and China. Last year, MTV had a concert attended by 50,000 people where [Japanese band] Shazna played. This year, we are hoping to invite more Japanese artists to come and play. People like Utada are certainly leading the way," Hui explains. ■

Credits

Billboard's Asia Pacific Quarterly was reported by: Asian Bureau Chief Steve McClure in Tokyo; International Deputy Editor Thom Duffy in New York; Winnie Chung in Hong Kong; Maya Kovskaya in Beijing; Elisa Kim in South Korea; David Gonzales in the Philippines; Philip Cheah in Singapore; Nyay Bhushan in India; Gavin Phipps in Taiwan, and Penchan Phoborisut in Thailand.



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Mercury's Clark Takes Acoustic Path With 'Fearless'

BY RAY WADDELL

NASHVILLE—While she won't permanently ditch the cowboy hat and electric guitar, Terri Clark does hope to showcase a softer, more introspective side with her upcoming Mercury release, due Sept. 19.

"The album is called 'Fearless,' and she was," says Mercury Nashville president Luke Lewis. "Terri managed to stay grounded and come up with something fresh at the same time. She took longer on this project than any other record, and it shows."

Clark says the record, her fourth for Mercury, is "more understated" than

any she's done. "Basically, we tracked three instruments—drum, bass, and acoustic guitar—and built the rest at my house over a period of 11 months," she says. "It was a real creative atmosphere, with no clock ticking or money flying out the window."

The singer credits producer Stuart Smith with bringing a lot to the project. "Stuart played mostly everything on the record. I'm a big fan of what he does. He's very inspiring."

Clark is also pleased with the acoustic feel of the record. "I've always been a big, big acoustic guitar fan, and I told Stuart that.

That's the way this record was built. It's real, and it's something you can sit down in a room, with no amplifiers, and duplicate."

The label gave her the freedom to take a new approach for "Fearless" after three records produced primarily by Keith Stegall. "I've been very fortunate in that Luke Lewis is a music guy, a music fan, and also runs a record label," says Clark. "He and Keith Stegall gave me total freedom to do what I wanted to do. In fact, Keith suggested I call Stuart Smith. This was Stuart's first foray into producing a mainstream country artist."

Clark co-wrote eight of the 12 cuts, working with such songwriters as Mary Chapin Carpenter, Gary Burr, Angelo, Beth Nielsen Chapman, and Annie Roboff. She said they weren't exactly out to create an overtly "contemporary country" sound. "You can put a steel guitar on anything and call it country," Clark says. "We were more concerned with songs that moved us. I wanted people to see where I was coming from."

NO FEAR

The new album is indeed very acoustic in its presentation. It offers up more broad, "world view"-type songs as opposed to relationship-oriented songs, beginning with the opening track, "No Fear," which Clark composed with Carpenter.

"'No Fear' is about finding inner peace, discovering one's self, and living in the moment," says Clark. "I'm very honored to have my name on that song. I learned a lot by working with Mary Chapin Carpenter on that one."

Clark's favorite cut is "Take My Time," a crisp, acoustic-based song in the style of Tom Petty or Neil Young. "That song is completely different from anything I've heard in a long time," she says.

"Empty," written by Clark and Burr, is the record's love ballad, she says. "The radio remix has more bombastic drums and backup vocals, but I wanted to put the other version on the record."

The first single off "Fearless" is the midtempo "A Little Gasoline," currently No. 41 on the Hot Country Singles & Tracks chart. So far, radio seems to be receptive. "The single is doing real well here and getting a lot of phones," says Carson Cornell, music director at KKCS Colorado Springs, Colo. "People think it's great to have Terri Clark back on the radio again with new material."

Cornell says that "A Little Gasoline" is "a little different" and adds that both Clark fans and the country audience at large are open to more diverse offerings from the artist. "She's such a talented performer that she's able to step away from straightforward country and do something different," says Cornell.

Lewis says marketing Clark albums isn't rocket science. "This may sound funny coming from a record guy, but I don't think you can market your way into a hit. Our m.o. is to be artist-driven. If country music comes out of this little slump, it'll be artists that do it, not record people."

Mercury won't get "tricky" in marketing "Fearless," Lewis adds. "We let the music do the talking and hope consumers respond, as well as radio. There are a bunch of strong women in this format, speaking directly to women. Terri was on the forefront of that and remains there."

ANOTHER SIDE

Clark admits the country scene has changed since she broke big with her first single, "Better Things To Do," in 1995. "I feel like country music has become less of an adult format," she says, adding that she remains happy with her first three records and doesn't feel "Fearless" is too much of a departure.

"It's just musically diverse," she says. "I really, really want people to know I'm a singer/songwriter first and foremost. I had a publishing deal before the records started and [before] I ever put a cowboy hat on."

Clark's diversity is what first attracted the attention of Ron Fierstein at AGF Entertainment in New York, Clark's manager for just over a year. Other Fierstein clients are Suzanne Vega, Shawn Colvin, and Carpenter.

"Terri is what I would call a 'five tool player,' to use baseball terminology," says Fierstein. "She's a great singer, plays great guitar, she's a terrific songwriter, and she's really engaging, with a very strong and attractive image," he says. "And she has a hardworking attitude, which is something I really appreciate and everybody who deals with her appreciates."

In an attempt to showcase Clark's new songs, the artist will play a series of acoustic-based shows—sans hat—in Nashville, New York, and Los Angeles, as well as Edmonton, Alberta; Calgary, Alberta; Vancouver; Ottawa; and Toronto in her native Canada.

Following the acoustic shows, timed around the album's release, Clark will tour for the remainder of 2000 and into 2001, mostly as a headliner. She is booked by Keith Miller at the William Morris Agency.

"We're still going to tour with the full band, with me jumping over amps, smashing cymbals, and hollering at the audience," Clark says. "Everybody knows that side of me, and I feel like the other side has been neglected."

Clark says "Fearless" was created without undue attention to format. "But if acoustic instruments, barebones production, and real, honest lyrics are what makes a country album, then this is the most country album I've ever made."

At the same time, Clark has a desire to show audiences a different perspective. "I'm a three-dimensional artist, and only one [side] has been shown," she says. "That's why I went beyond my comfort zone when I made this record. I feel like people perceive me as a little bit of a clown who dresses up in a hat. They don't know that I'm a musician who writes songs. I don't think they see the creative side."



CLARK

Freefalls, Envoy Make Marketing Deal; AMI Acquires Country Music Magazine

AROUND THE INDUSTRY: Cleveland-based independent label Freefalls Entertainment has joined forces with Nashville-based Envoy Communications for distribution, marketing, and promotion of Envoy-Disc artists Pat Haney and Daylon Wear. Freefalls' roster includes Willie Nelson, Billy Burnette, Highway 101, Lee Greenwood, and Shenandoah.

Nuance Records, headed by session guitarist Louie Shelton, has entered into a worldwide distribution agreement with Lightyear Entertainment, which is distributed by WEA in the U.S., Koch in Canada, and a network of independent distributors internationally. Under the new alliance, Nuance will debut its first two releases, both instrumental albums, Aug. 22. They are the jazz album "Urban Culture," which is Shelton's third solo release, and "Nashville Guitars," a showcase for 11 of Nashville's top players.

American Media Inc. (AMI), publisher of the biweekly fan magazine Country Weekly, has acquired the bimonthly Country Music magazine for an undisclosed price. The two publications form the nucleus of AMI's new country music media group, headed by VP/group publisher Sheri Warnke and group editor Neil Pond.

ON THE ROW: Don Kamerer is promoted to VP of sales for Dreamcatcher Entertainment. He previously was the company's director of sales.

Curb Records reshuffles its promotion staff. Midwest regional promotion director Rick Cardarelli is promoted to national director of secondary and syndicated strategies. He remains based in Cleveland. Northeast regional promoter Karen McGuire takes over his Midwest region and relocates from the Washington, D.C., area to Austin, Texas. Former Decca regional P.J. Olsen joins Curb for Northeast duties. Also, Marita O'Donnell, who had functioned as an exclusive independent promoter for Curb handling secondary markets, will expand her business to include other labels and independent projects.

Capitol Records' Northeast regional promotion manager, David Friedman, joins Arista Nashville in the same capacity and will be based in New York. He replaces Arista senior director of field promotion Denise Nichols, who has chosen not to renew her contract, which expires in September.

Veteran songwriter Chuck Jones has started his own publishing company, Jonesin' For a Hit. He was formerly signed to Hamstein Cumberland. Jones' wife, Becky Pommer Jones, will oversee all copyright administration through her company, BPJ Administration.

Don Lepore is promoted from production manager to head of TV production for Picture Vision and relocates from Los Angeles to Nashville.

Jenny Alford exits the publicity department at Mercury Records to join GetMusic.com.

ARTIST NEWS: Pop artist Paul Carrack has been signed to Nashville-based Compass Records. His first album for the label, "Satisfy My Soul," is due Sept. 12. Carrack's career has included stints in the groups Ace, Squeeze, and Mike + the Mechanics.

As first tipped here July 8, former Razor & Tie comedian Cledus T. Judd has been signed to the Monument Records roster. He is in the studio working on his first album for the label.

Reba McEntire's first South American performance will be as the international headliner at the Barretos Rodeo Saturday (19) in Barretos, Brazil.

The Grand Ole Opry will celebrate its 75th anniversary with a star-studded bash Oct. 14 at the Opry House in Nashville. Participants include Garth Brooks, Trisha Yearwood, Vince Gill, Loretta Lynn, Dolly Parton, Travis Tritt, Steve Wariner, and Alison Krauss.

Willie Nelson, Chad Brock, and Mandy Barnett are among the artists who contributed songs to the Malpaso/Warner Bros. Records soundtrack to "Space Cowboys." Nelson sings Paul Simon's "Still Crazy After All These Years" and the standard "Young At Heart." Brock sings the Eagles' "Take It To The Limit." Barnett performs "I Only Have Eyes For You."

British radio production company Smooth Operations will air "The Nashville Sessions," a series of five one-hour specials, on the country's AC network, BBC Radio 2, leading up to the network's live broadcast Oct. 4 of the Country Music Assn. (CMA) Awards. The five specials were recorded at Starstruck Studios in Nashville during Fan Fair week. They feature Lonestar, Lee Ann Womack, Asleep At The Wheel, Kathy Mattea, and Alison Krauss. A sixth special featuring past CMA Award winners will be broadcast live on Radio 2 Sept. 30.



by Phyllis Stark



Billboard HOT COUNTRY SINGLES & TRACKS

AUGUST 19, 2000

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				No. 1		
1	1	2	19	WHAT ABOUT NOW D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
2	2	1	22	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	17	IT MUST BE LOVE K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	3
4	3	4	25	PRAYIN' FOR DAYLIGHT M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
5	5	7	14	THAT'S THE WAY B. GALLIMORE, T. MCGRAW (A. ROBBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	5
6	6	6	26	FLOWERS ON THE WALL K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
7	8	10	32	I WILL... BUT D. HUFF (K. OSBORN, J. DEERE)	SHEDAISI LYRIC STREET ALBUM CUT †	7
8	10	12	26	YOUR EVERYTHING M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	8
9	12	13	23	YOU'LL ALWAYS BE LOVED BY ME B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 1319B	9
10	13	15	28	IT'S ALWAYS SOMETHIN' D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	10
11	7	5	23	I'LL BE T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCEINTIRE (V) MCA NASHVILLE 172143 †	4
12	14	14	13	COUNTRY COMES TO TOWN J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	12
13	11	11	14	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
14	9	8	27	YES! N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
15	15	18	34	LET'S MAKE LOVE B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	15
16	16	16	21	WHEN YOU NEED MY LOVE J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	16
				AIRPOWER		
17	19	25	13	KISS THIS A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	17
18	18	20	19	I NEED YOU B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY) (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	LEANN RIMES	18
				AIRPOWER		
19	26	31	4	GO ON T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	19
20	23	23	13	ONE VOICE D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
21	27	28	14	FEELS LIKE LOVE T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	21
22	21	21	33	THE WAY YOU LOVE ME B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
23	25	26	15	THERE YOU ARE M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	23
24	22	22	40	HOW DO YOU LIKE ME NOW?! J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
25	20	19	21	ALMOST DOESN'T COUNT C. CHAMBERLAIN (S. PEIKEN, G. ROCHE)	MARK WILLIS (V) MERCURY 172153 †	19
26	28	29	22	THAT'S THE BEAT OF A HEART C. FARREN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	26
27	17	9	19	SOME THINGS NEVER CHANGE J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
28	31	32	13	LONELY F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	28
29	29	30	18	BLUE MOON W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	29
30	34	36	8	BEST OF INTENTIONS B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	30
31	33	34	11	JUST ANOTHER DAY IN PARADISE B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	31
32	36	39	8	WE DANCED F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	32
33	32	33	18	SELF MADE MAN J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
34	30	27	15	WHEN YOU COME BACK TO ME AGAIN A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
35	35	35	21	SHE AIN'T THE GIRL FOR YOU R. FOSTER (V. MELAMED, J. MCELROY)	THE KINLEYS (C) (D) EPIC 79380 †	34
36	37	37	9	LOVE SHE CAN'T LIVE WITHOUT C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	36
37	38	38	11	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
38	39	41	8	BORN TO FLY P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT †	38
39	40	42	7	YOU WON'T BE LONELY NOW D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	39
40	41	44	7	KATIE WANTS A FAST ONE S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	40
41	44	50	5	A LITTLE GASOLINE S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	41
42	43	46	8	HE WILL, SHE KNOWS K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	42
43	48	55	4	I CAN'T LIE TO ME S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	43
44	46	48	8	THIS TIME AROUND R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	44
45	47	47	10	WHERE ARE YOU NOW G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	45
46	49	49	11	PARADISE B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
47	57	61	4	MY LOVE GOES ON AND ON R. WRIGHT (C. CAGLE, D. PFRIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	47
				Hot Shot Debut		
48	NEW	1	1	I LOST IT B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	48
49	58	74	3	THE VISIT N. WILSON, B. CANNON (C. STEEL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	49
50	52	54	7	I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	50
51	42	40	14	STUFF M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
52	50	51	9	PERFECT WORLD M. A. MILLER, B. TANKEKRSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	50
53	60	56	3	RUN AWAY R. HERRING (S. MCANALLY, R. HERRING, B. DALY)	SHANE MCANALLY CURB ALBUM CUT	53
54	54	52	8	TIRED OF LOVING THIS WAY D. HUFF, C. RAYE (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	52
55	55	53	6	NO PLACE LIKE HOME T. HASLDEIN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
56	53	60	7	I PRAY FOR YOU J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
57	63	—	2	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 †	57
58	68	70	6	ONCE IN A LIFETIME LOVE D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	58
59	56	57	5	I KNEW I LOVED YOU G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
60	61	59	6	A LOVE LIKE THAT J. SCAIFE (M. BEESON, D. PFRIMMER)	TY HERNDON EPIC ALBUM CUT	58
61	69	—	2	THERE IS NO ARIZONA K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL MERCURY ALBUM CUT †	61
62	59	62	15	MY NEXT THIRTY YEARS B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	59
63	51	45	12	GOING NOWHERE J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNNONNA (V) CURB 172155/MERCURY	43
64	65	72	4	I'M GONNA LOVE YOU ANYWAY T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	64
65	NEW	1	1	THE LITTLE GIRL B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	65
66	NEW	1	1	SHE'S GONE D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	66
67	67	—	3	WAITIN' ON SUNDOWN D. MALLOY, J. G. SMITH (R. SMITH, G. NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	64
68	NEW	1	1	I'LL BE RIGHT HERE LOVING YOU J. STROUD, B. GALLIMORE, R. TRAVIS (J. STEELE, T. W. HALE)	RANDY TRAVIS DREAMWORKS ALBUM CUT	68
69	66	65	4	MEANWHILE BACK AT THE RANCH B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	65
70	70	64	3	YOU WITH ME J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN †	64
71	64	68	8	SEVENTEEN B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
72	RE-ENTRY	4	4	WITHOUT YOU B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	67
73	NEW	1	1	SILENCE ON THE LINE M. MCANALLY, A. SCHULMAN (S. L. WHIPPLE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	73
74	75	—	6	SIN WAGON B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
75	NEW	1	1	BARFOUN IN THE GRASS M. D. CLUTE, S. KENNEDY (S. SMITH, K. HARRELL)	SONYA ISAACS LYRIC STREET ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 25 are removed from the chart after 20 weeks. † Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 2000, Billboard/BPI Communications.

Billboard Top Country Singles Sales

AUGUST 19, 2000

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

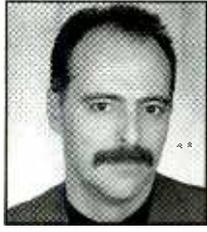


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	3	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
2	2	2	15	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
3	3	3	9	THAT'S THE WAY CURB 73106	JO DEE MESSINA
4	6	—	2	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
5	4	4	27	BREATHE WARNER BROS. 16884/WRN	FAITH HILL
6	7	7	5	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
7	5	5	15	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
8	10	13	6	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
9	8	6	24	GOODBYE EARL MONUMENT 79352/SONY	DIXIE CHICKS
10	9	9	21	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY
11	11	10	16	SHE AIN'T THE GIRL FOR YOU EPIC 79380/SONY	THE KINLEYS
12	12	11	25	UNCONDITIONAL VIRGIN 38690	CLAY DAVIDSON
13	14	12	10	IF YOU CAN EPIC 79415/SONY	TAMMY COCHRAN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	20	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
15	16	16	26	BLUE MOON/DON'T MAKE ME BEG CURB 73087	STEVE HOLY
16	18	17	45	BIG DEAL CURB 73086	LEANN RIMES
17	13	8	20	YES! WARNER BROS. 16876/WRN	CHAD BROCK
18	17	15	16	PRAYIN' FOR DAYLIGHT LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
19	NEW	1	1	NOW THAT'S AWESOME BNA 60286/RLG	BILL ENGVALL FEAT. TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
20	21	20	165	HOW DO I LIVE CURB 73022	LEANN RIMES
21	20	19	50	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
22	19	18	26	JIMMY'S GOT A GIRLFRIEND GIANT 16887/WARNER BROS.	THE WILKINSONS
23	NEW	1	1	I PRAY FOR YOU BNA 60269/RLG	JOHN RICH
24	22	24	18	DO I LOVE YOU ENOUGH COLUMBIA 79379/SONY	RICOCHE
25	24	22	12	GOODBYE IS THE WRONG WAY TO GO MONUMENT 79414/SONY	WADE HAYES

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

COUNTRY CORNER



by Wade Jessen

WHERE THERE'S SMOKE: Jo Dee Messina heats the iron and brands new retail benchmarks on Top Country Albums and The Billboard 200. Her "Burn" (Curb) sells more than 61,000 copies to take charge of the country list and open in the top 20 on the big chart.

Messina's third set is her first No. 1 on the country chart, preceded by the double-platinum "I'm Alright," which entered at No. 8 with more than 15,000 units in the April 4, 1998, issue and rose to No. 5 in the July 17, 1999, Billboard. At its retail peak, "I'm Alright" scanned 37,000 during Christmas week last year. This issue, it rings 7,500 pieces to skip 3-1 on Top Country Catalog Albums.

Messina's self-titled debut set scored a 51-week run on Top Country Albums, entering at No. 32 in the April 27, 1996, issue. It peaked at No. 22 the following week and inked its biggest weekly sum with more than 7,000 units during Christmas week 1997.

"Burn" begins at No. 19 on The Billboard 200, easily topping the high-water mark set by "I'm Alright," Messina's Heatseekers Impact title, which rose to No. 61 in the April 11, 1998, Billboard.

"That's The Way," the lead single from the new set, gains 145 detections to bullet at No. 5 on Hot Country Singles & Tracks. WHOK Columbus, Ohio, and WXCT Baton Rouge, La., are the airplay leaders with 78 and 53 plays, respectively.

BEYOND HOLLYWOOD'S IMAGINATION: If there is any truth to an old 19th-century church hymn that promised frontier pioneers "a place that God for us prepared, far away in the West," Chris LeDoux certainly embodies the contemporary fulfillment of the promise.

Amid plans by Capitol's Nashville team to fete LeDoux this month for total album sales of more than 5 million and his coveted exposure as the CMT Showcase Artist for August, the humble and seemingly unaffected rancher furthers his legacy as the modern king of the singing cowboys with his new "Cowboy," which enters Top Country Albums at No. 18 (9,000 units).

LeDoux, who owns 4,000 acres of prime Wyoming paradise, had his biggest retail week with "Whatcha Gonna Do With A Cowboy," which scanned 22,000 units during Christmas week 1993.

Widely known for his beginning in the '70s as a songwriter and recording artist who sold 8-track tapes and cassettes off the tailgate of his truck, LeDoux revisits some of those early western cult faves on "Cowboy." One of those songs, "Silence On The Line," bows at No. 73 on Hot Country Singles & Tracks with spins at 14 monitored stations, including three Salt Lake City signals: KSOP, KKAT, and KUBL.

HOLDING ON: Abiding by our policy that allows ascending titles a one-week reprieve from our recurrent rule (which removes titles after 20 weeks below No. 25), the Kinleys' "She Ain't The Girl For You" (Epic) is allowed to remain on Hot Country Singles & Tracks (35-35) despite a dip of three detections. This policy requires such titles to show an increase for the week following the decline in order to remain on the chart.

Rounder Reissue Recalls Whitley Legacy

BY JIM BESSMAN

NEW YORK—Nearly 20 years after its original release, and 11 years after the death of its gifted vocalist, bluegrass group J.D. Crowe & the New South's 1982 album, "Somewhere Between," is being reissued by Rounder Records in a reworked format centering on the enduring country music contributions of the late Keith Whitley.

Now titled "Sad Songs And Waltzes" and billed as a Whitley title, the Sept. 19 release, which was produced by Crowe, strips away the New South's instrumental backing, replacing it with contemporary musicians and singers, including Alison Krauss and Diamond Rio's Gene Johnson. Besides the 10 "Somewhere Between" cuts, the disc also features five previously unreleased songs, including the title track, which had been recorded for "Somewhere Between" but was omitted because the album was then considered ballad-heavy.

Also included is a pre-George Strait "Does Fort Worth Ever Cross Your Mind?," one of four demos Whitley cut for Rounder as a solo artist after he left Crowe's band.

Whitley had joined Crowe and the New South in 1978, after a formative bluegrass stint with Ralph Stanley's Clinch Mountain Boys, which he and Ricky Skaggs had joined as 15-year-olds. But Whitley had country music aspirations as well, which he successfully pursued after leaving Crowe's group and signing with RCA in Nashville. Whitley, sadly, was a chronic alcoholic; he died in 1989 of an accidental alcohol overdose.

"He'd been with me for four years when we made 'Somewhere Between,'" says Crowe, a celebrated bluegrass veteran. But the album, he notes, was "hard-core country," in keeping with both Whitley's wish to sing straight country music and Crowe's desire to produce something different from his own norm. "We did it, but he was really hurting and drinking worse than I'd ever seen—and we had to get a replacement for him. But I thought the world of him, and we were still good friends."

But because "Somewhere Between" was a J.D. Crowe & the New

South title, it was always marketed in the bluegrass bins. "As far as Keith's country fans go, they've never really heard this album," notes Crowe. "People know his hits, but outside of some bluegrass people, his fan base doesn't even know that this album was out."

So Crowe, who had been approached previously about revitalizing "Somewhere Between," decided to redo it "strictly as a Keith Whitley project," with the added material and an "updated sound" distinct from typical Nashville productions. "I didn't want to use anyone who does all those sessions in Nashville, because I didn't want it to sound like everyone else," says Crowe.



WHITLEY

The result, notes Jon Grinson, executive producer of the syndicated radio show "This Week In Americana," sounds "like it could have been done in the studio yesterday," but in a style of country music much different from that heard on today's country radio.

"What Keith Whitley did doesn't go out of style," says Grinson. "These songs are what country music should still be like, and the additional work that was done really complements them well."

Rounder GM Paul Foley is targeting "Sad Songs And Waltzes" title

track to roots music stations Aug. 28; it is also featuring the song as the lead track on its August installment of "Frontiers Of Country," the monthly compilation of country and roots releases that it sends out to roots and non-monitored country stations.

Additionally, the label will hold an album release kickoff party in Nashville, to be attended by Crowe and key retailers and media people. "We expect it to be a press-driven record and expect strong interest from the online world as well as the major country publications," says Foley. E-mail postcards will go to Whitley Web sites as well as to those of the many artists influenced by him.

"He was so well-respected at the time of his death," says Foley, "and it's interesting to see people like Tim McGraw and Kenny Chesney and Darryl Worley cite his influence in interviews."

Indeed, "Sad Songs And Waltzes," as Grinson notes, "brings people back to the huge talent" of Whitley, who would have been 45 this year.

"He was a natural singer, a singer's singer—in a category with Lefty Frizzell, George Jones, Merle Haggard," says Crowe. "Had he lived he'd be a legend, same as they are. And he was so versatile. He could do both hardcore bluegrass and country. I don't know of anyone else who could pull it off like that, but he never reached his full potential."



Just A Pickin' And A Grinnin'. Comedian Bill Engvall enlisted some help from a few friends in recording the title track for his Aug. 22 BNA release, "Now That's A Fewer!" Pictured at Thelma's East recording studio, from left, are Tracy Byrd, Engvall, T. Graham Brown, Neal McCoy, producer Doug Grau, and RCA Label Group senior director of A&R Sam Ramage.

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

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

- 25 **ALMOST DOESN'T COUNT** (Sushi Too, BMI/Hidden Pun, BMI/Warner-Tamerlane, BMI/Manuati L.A., ASCAP/EMI Blackwood, BMI) HL/WBM
- 75 **BAREFOOT IN THE GRASS** (EMI Blackwood, BMI/Mark Alan Springer, BMI/Accuff-Rose, BMI) HL
- 30 **BEST OF INTENTIONS** (Post Oak, BMI) HL
- 29 **BLUE MOON** (Acrynon, BMI/MCR, BMI)
- 38 **BORN TO FLY** (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL
- 13 **COLD DAY IN JULY** (EMI U Catalog, ASCAP/Lion Hearted, ASCAP/EMI April, ASCAP) WBM
- 12 **COUNTRY COMES TO TOWN** (Tokco Tunes, BMI)
- 57 **EVERYBODY'S GOTTA GROW UP SOMETIME** (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/HL
- 21 **FEELS LIKE LOVE** (Vinny Mae, BMI) WBM
- 6 **FLOWERS ON THE WALL** (Unichappell, BMI/Copyright Management International, BMI) HL
- 63 **GOING NOWHERE** (Songs Of Universal, BMI/Fainting Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM
- 19 **GO ON** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 42 **HE WILL, SHE KNOWS** (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL
- 24 **HOW DO YOU LIKE ME NOW?!** (Tokco Tunes, BMI/Wacissa River, BMI/EMI, BMI)
- 43 **I CAN'T LIE TO ME** (Steel Wheels, BMI/CLMAT, BMI/Accuff-Rose, BMI/Milene, ASCAP) HL
- 2 **I HOPE YOU DANCE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
- 59 **I KNEW I LOVED YOU** (Rough Cut, ASCAP/WB, ASCAP) WBM
- 11 **I'LL BE (Realsongs, ASCAP) WBM**
- 68 **I'LL BE RIGHT HERE LOVING YOU** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI)
- 48 **I LOST IT** (Major Bob, ASCAP/Warner-Tamerlane, BMI/Toxicast-er, BMI) WBM
- 64 **I'M GONNA LOVE YOU ANYWAY** (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL
- 50 **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** (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'Kar, ASCAP) HL
- 56 **I PRAY FOR YOU** (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
- 3 **IT MUST BE LOVE** (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
- 10 **IT'S ALWAYS SOMETHIN'** (Warner-Tamerlane, BMI/Golden Wheel, BMI/Careers-BMG, BMI) HL/WBM
- 7 **I WILL... BUT** (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
- 31 **JUST ANOTHER DAY IN PARADISE** (EMI April, ASCAP/Phil Vas-

- sar, ASCAP/Almc, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 40 **KATIE WANTS A FAST ONE** (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 17 **KISS THIS** (Accuf-Rose, BMI/Thea Later, BMI/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) 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
- 41 **A LITTLE GASOLINE** (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 65 **THE LITTLE GIRL** (Coburn, BMI/Ten Ten, BMI)
- 28 **LOVELY** (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM
- 60 **A LOVE LIKE THAT** (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) HL/WBM
- 36 **LOVE SHE CAN'T LIVE WITHOUT** (Blackened, BMI/Accuff-Rose, BMI) HL/WBM
- 69 **MEANWHILE BACK AT THE RANCH** (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
- 47 **MY LOVE GOES ON AND ON** (Caliber, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM
- 62 **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
- 58 **ONCE IN A LIFE TIME LOVE** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 20 **ONE VOICE** (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL
- 46 **PARADISE** (Sony/ATV Tree, BMI/Triple Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM
- 52 **PERFECT WORLD** (Travelin' Zoo, ASCAP/No Man, BMI/Wacissa

- River, BMI/MRBI, BMI)
- 4 **PRAYIN' FOR DAYLIGHT** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 53 **RUN AWAY** (Curb, ASCAP/Shane McNally, ASCAP/Reynsong, BMI) WBM
- 33 **SELF MADE MAN** (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 71 **SEVENTEEN** (Careers-BMG, BMI/Silverkiss, BMI) HL
- 35 **SHE AIN'T THE GIRL FOR YOU** (Warner-Tamerlane, BMI) WBM
- 66 **SHE'S GONE** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Little Blue Box, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 73 **SILENCE ON THE LINE** (Sony/ATV Tree, BMI/Sony/ATV Songs, BMI) HL
- 74 **SIN WAGON** (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
- 27 **SOME THINGS NEVER CHANGE** (Waitz Time, ASCAP/Rick Hall, ASCAP/EMI April, ASCAP) HL/WBM
- 51 **STUFF** (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL
- 26 **THAT'S THE BEAT OF A HEART** (Kodeko, ASCAP/MizMo, ASCAP/TFC, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM
- 37 **THAT'S THE KIND OF MODOO FM IN** (EMI Blackwood, BMI/Buzz Cut, BMI/My Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 5 **THAT'S THE WAY** (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM
- 61 **THERE IS NO ARIZONA** (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 23 **THERE YOU ARE** (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM

- 44 **THIS TIME AROUND** (Warner-Tamerlane, BMI/Smith Haven, BMI) WBM
- 54 **TIRED OF LOVING THIS WAY** (EMI Blackwood, BMI/BritSar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
- 49 **THE VISIT** (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
- 67 **WAITIN' ON SUNDOWN** (Fourth Floor, ASCAP/WB, Starstruck Angel, BMI) WBM
- 22 **THE WAY YOU LOVE ME** (Encore, ASCAP/Scott And Soda, ASCAP/Falazzo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
- 32 **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
- 34 **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
- 45 **WHERE ARE YOU NOW** (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/My Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 72 **WITHOUT YOU** (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
- 14 **YES!** (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
- 9 **YOU'LL ALWAYS BE LOVED BY ME** (Sony/ATV Tree, BMI/Shovhilly, BMI) HL
- 8 **YOUR EVERYTHING** (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messiree Bob, ASCAP) CLM/HL
- 70 **YOU WITH ME** (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 39 **YOU WONT BE LONELY NOW** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL

AUGUST 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	JO DEE MESSINA	BURN	1
2	1	1	49	DIXIE CHICKS	FLY	1
3	2	3	39	FAITH HILL	BREATHE	1
◀ GREATEST GAINER ▶						
4	3	2	7	BILLY GILMAN	ONE VOICE	2
5	4	4	11	LEE ANN WOMACK	I HOPE YOU DANCE	1
6	NEW	1	1	SOUNDTRACK	COYOTE UGLY	6
7	7	6	65	SHEDAISY	THE WHOLE SHEBANG	6
8	5	—	2	AARON TIPPIN	PEOPLE LIKE US	5
9	6	5	144	SHANIA TWAIN	COME ON OVER	1
10	8	7	132	DIXIE CHICKS	WIDE OPEN SPACES	1
11	9	8	66	TIM MCGRAW	A PLACE IN THE SUN	1
12	10	9	62	LONESTAR	LONELY GRILL	3
13	12	11	40	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	9
14	11	10	22	GEORGE STRAIT	LATEST GREATEST STRAIGHTEST HITS	1
15	14	12	37	REBA MCENTIRE	SO GOOD TOGETHER	5
16	15	13	41	ALAN JACKSON	UNDER THE INFLUENCE	2
17	13	14	65	KENNY ROGERS	SHE RIDES WILD HORSES	6
18	NEW	1	1	CHRIS LEDOUX	COWBOY	18
19	18	20	42	ANNE MURRAY	WHAT A WONDERFUL WORLD	4
20	16	16	9	RASCAL FLATTS	RASCAL FLATTS	14
21	19	17	16	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	17
22	17	15	75	KENNY CHESNEY	EVERYWHERE WE GO	5
23	20	19	30	MARK WILLS	PERMANENTLY	3
24	21	22	27	KEITH URBAN	KEITH URBAN	21
25	22	18	3	THE KINLEYS	II	18
26	24	26	90	GARTH BROOKS	DOUBLE LIVE	1
27	25	23	9	STEVE EARLE	TRANSCENDENTAL BLUES	5
28	29	28	45	CLINT BLACK	D'LECTRIFIED	7
29	26	32	47	MARTINA MCBRIDE	EMOTION	3
30	32	27	19	TRISHA YEARWOOD	REAL LIVE WOMAN	4
31	27	25	41	GARY ALLAN	SMOKE RINGS IN THE DARK	9
32	28	24	14	COLLIN RAYE	TRACKS	9
33	31	29	14	CHAD BROCK	YES!	17
34	34	34	62	BRAD PAISLEY	WHO NEEDS PICTURES	13
35	23	21	9	VARIOUS ARTISTS	EVERLASTING LOVE SONGS	19
36	30	31	16	VINCE GILL	LET'S MAKE SURE WE KISS GOODBYE	4
37	35	35	41	LEANN RIMES	LEANN RIMES	1
38	33	30	50	CLAY WALKER	LIVE, LAUGH, LOVE	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
◀ PACESETTER ▶						
39	51	48	61	CHRIS LEDOUX	20 GREATEST HITS	17
40	38	36	61	ANDY GRIGGS	YOU WON'T EVER BE LONELY	15
41	37	38	15	ROY D. MERCER	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
42	40	41	70	JOHNNY CASH	16 BIGGEST HITS	18
43	42	40	16	VARIOUS ARTISTS	ULTIMATE COUNTRY PARTY 2	17
44	49	62	9	RONNIE MILSAP	40 #1 HITS	44
45	36	33	3	DARRYL WORLEY	HARD RAIN DON'T LAST	33
46	39	37	70	MONTGOMERY GENTRY	TATTOOS & SCARS	10
47	41	39	15	JEFF FOXWORTHY	BIG FUNNY	15
48	45	42	16	SOUNDTRACK	WHERE THE HEART IS	18
49	50	50	24	PHIL VASSAR	PHIL VASSAR	23
50	46	44	12	BLACKHAWK	GREATEST HITS	18
51	47	46	18	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	37
52	43	47	18	VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	36
53	44	45	18	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	36
54	48	49	91	TOBY KEITH	GREATEST HITS VOLUME ONE	5
55	52	43	10	DWIGHT YOAKAM	DWIGHTYOAKAMACOUSTIC.NET	24
56	53	51	102	ALABAMA	FOR THE RECORD: 41 NUMBER ONE HITS	2
57	55	52	64	DWIGHT YOAKAM	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
58	56	55	28	ALECIA ELLIOTT	I'M DIGGIN' IT	18
59	58	58	43	JEFF FOXWORTHY	GREATEST BITS	17
60	57	54	64	CHELY WRIGHT	SINGLE WHITE FEMALE	15
61	62	63	46	BROOKS & DUNN	TIGHT ROPE	6
62	54	53	13	THE JUDDS	REUNION LIVE	16
63	61	56	27	TRACY LAWRENCE	LESSONS LEARNED	9
64	59	60	27	WYNONNA	NEW DAY DAWNING	5
65	60	57	53	ALISON KRAUSS	FORGET ABOUT IT	5
66	63	59	17	CLAY DAVIDSON	UNCONDITIONAL	33
67	66	61	21	HANK WILLIAMS III	RISIN' OUTLAW	52
68	69	71	19	JOE DIFFIE	A NIGHT TO REMEMBER	23
69	65	66	59	GEORGE JONES	COLD HARD TRUTH	5
70	67	65	65	TRACY BYRD	KEEPERS/GREATEST HITS	5
71	68	68	9	MERLE HAGGARD	LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY	61
72	64	64	16	VARIOUS ARTISTS	TJM PRIME COUNTRY CUTS	38
73	72	70	68	TRACY LAWRENCE	THE BEST OF TRACY LAWRENCE	13
74	73	72	61	MARY CHAPIN CARPENTER	PARTY DOLL AND OTHER FAVORITES	4
75	70	67	40	TY HERNDON	STEAM	14

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

Billboard Top Country Catalog Albums

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

AUGUST 19, 2000

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	3	JO DEE MESSINA	I'M ALRIGHT	125
2	2	TIM MCGRAW	EVERYWHERE	166
3	1	FAITH HILL	FAITH	120
4	4	BROOKS & DUNN	THE GREATEST HITS COLLECTION	151
5	5	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1	322
6	7	ALAN JACKSON	THE GREATEST HITS COLLECTION	250
7	8	PATSY CLINE	HEARTACHES	86
8	6	JOHN DENVER	THE BEST OF JOHN DENVER	111
9	11	WILLIE NELSON	16 BIGGEST HITS	104
10	9	TIM MCGRAW	NOT A MOMENT TOO SOON	332
11	12	THE CHARLIE DANIELS BAND	A DECADE OF HITS	528
12	15	CHARLIE DANIELS	SUPER HITS	288
13	10	SOUNDTRACK	HOPE FLOATS	116

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	16	PATSY CLINE	12 GREATEST HITS	698
15	17	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	152
16	14	SHANIA TWAIN	THE WOMAN IN ME	287
17	13	THE JUDDS	NUMBER ONE HITS	22
18	20	MARTINA MCBRIDE	EVOLUTION	154
19	19	FAITH HILL	TAKE ME AS I AM	136
20	21	ALISON KRAUSS	NOW THAT I'VE FOUND YOU: A COLLECTION	199
21	18	GEORGE JONES	SUPER HITS	444
22	22	WILLIE NELSON	SUPER HITS	306
23	23	TIM MCGRAW	ALL I WANT	132
24	25	TRAVIS TRITT	GREATEST HITS — FROM THE BEGINNING	225
25	—	GEORGE JONES	16 BIGGEST HITS	69

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.

Songwriters & Publishers

ARTISTS & MUSIC

Operatic Obsession Finds Expression

Costello Sideman Nieve Collaborates On Multi-Genre Piece

BY JIM BESSMAN

NEW YORK—Long revered as Elvis Costello's explosive keyboardist, Steve Nieve has produced numerous noteworthy projects in his own right.

He has recorded solo and as a session player, performed piano accompaniment to classic silent films, composed a novel song cycle that has partially surfaced in recent Costello concerts, and scored several movies, including the just-released French film "Sans Plomb" by philosopher/psychoanalyst Muriel Teodori, which also features Costello songs.

Nieve has further collaborated with Teodori on the opera "Welcome To The Voice," which stars, among others, Nieve's jazz piano trio, Costello, and the Brodsky Quartet, the classical string quartet with whom Costello has previously recorded.

The opera, which premiered as an oratorio last June in New York as part of the KnitMedia/Bell Atlantic Jazz Festival, was scored for string quartet, piano, saxophone, seven solo singers, and a chorus. It concerns a steelworker who is an opera enthusiast and becomes obsessed with a young opera singer.

Nieve's own operatic obsession comes from his longstanding interest in the "strange wedding" of words and music. "An opera is probably the most complex and achieved form of this union," he says. Now based in France, he discovered that Teodori had the same fascination. "She was already writing books, plays, film scripts, and songs, so I



NIEVE

sent her a cassette of my music along with the words 'Let's try!'"

There are, of course, major differences between composing an ambitious, time-demanding opera and other, lighter forms of music.

"When you undertake such a project, you quickly encounter all the challenges," Nieve continues. "First, you need a lot of time, and time is

"When you undertake such a project, you quickly encounter all the challenges"

- STEVE NIEVE -

money, so you have to accept that you'll be poor. And when you write something that takes a long time, your self, your influences, your consciousness, and your life are chang-

ing, but you have to try to create continuity—for the lyrics as well as the music.

"Another important challenge was inside the opera itself: We wanted to take the risk of building a bridge between classically trained and untrained voices and, in the same spirit, oppose the jazz piano trio with the classical string quartet—two emblematic musical archetypes. The whole project centered on the idea of the hybrid, which is a challenge in itself."

Nieve recognizes that he remains known primarily as Costello's long-time accompanist, but he appreciates the sophistication of that fan base.

"I'm sure the audience that has been courageous enough to keep up with the work of Elvis, my work with him, and the work I've done separate from him is, like us, interested in wider musical experiences," he says. "Rock music has a certain amount of freedom built into it, just like any other form of music."

Nieve, who is self-managed, registers his work with the U.K.'s Performing Right Society. He says he would link up with any publisher and agent similarly intrigued by "the challenge of music that doesn't exactly fit the categories."

While Nieve hopes to ultimately release "Welcome To The Voice" commercially, he is assisting Teodori in a documentary project about Edmond Dantes, the Count of Monte Cristo. "She's hired me as sound man and eventually composer," he says. He is on his way to the Isle of Elba to start videotaping interviews.

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"STREETS OF PHILADELPHIA"
Written by Bruce Springsteen
Published by Bruce Springsteen III (ASCAP)

Musicians have often been known for their regional pride. From Lynyrd Skynyrd's "Sweet Home Alabama" to 2Pac's "California Love," artists often pay tribute to their hometowns. E Squared/Artemis Records' Marah is no different. The Philadelphia-based group recorded Bruce Springsteen's "Streets Of Philadelphia" as a tribute to its birthplace. The song, which peaked at No. 9 on The Billboard Hot 100 in 1994, is the B-side to Marah's single "Point Breeze" but is not included on the album "Kids In Philly," released March 21.

"Coming up in Philadelphia and

New York, the Bruce thing is the biggest FM influence in the early '80s of rock'n'roll that's regional and transcending," says David Bielanko, Marah's lead vocalist. "It was a very important influence, and Bruce is the dude, so it's sort of a nod to him."

Marah—which consists of Bielanko, his brother Serge Bielanko, Ronnie Vance, and Danny Metz—combined its appreciation of Springsteen with the band's love for its hometown. "It's a very simple song, but he definitely nailed something there," says Bielanko. "Between the drum loop and the simplicity of that song, and if you've ever spent any time in Philadelphia, it definitely strikes a chord."

Although the group had always been fans of Springsteen, it never planned on recording "Streets Of Philadelphia."

"I remember cutting [it as] a

fluke," says Bielanko of the song, which the group first covered live on WXPB Philadelphia's "The World Cafe" show. "We didn't want it to be a B-side, but we cut it as a cover on 'The World Cafe' and never intended to use it certainly, but it made its way [onto] 'Point Breeze.'"

Although the version that appears on the "Point Breeze" single has a quirky uptempo quality that drastically differs from Springsteen's melancholy effort, Bielanko notes that Marah also performs a version closer to the original in its live shows.

"I wish that we had done a straightforward cover, because we cover that song live in a very similar fashion to the way Bruce has done it, sort of the slow and sadly beautiful version," he says. "We did it that way largely because it was a radio show. It was something to sound exciting on 'The World Cafe.'"



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
INCOMPLETE	Montell Jordan, Anthony "Shep" Crawford, Kristin 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, Kristin Hudson	Montell Jordan/ASCAP, Famous/ASCAP, Hudson Jordan/ASCAP, Almo/ASCAP, Wixen/ASCAP
HOT RAP SINGLES		
BOUNCE WITH ME	Jermaine Dupri, Da Brat, Bryan-Michael Cox	EMI April/ASCAP, So So Def/ASCAP, Air Control/ASCAP, Throwin' Tantrums/ASCAP, Babyboy's Little/SESAC, TCF/ASCAP, Fox Tunes/SESAC
HOT LATIN TRACKS		
A PURO DOLOR	Omar Alfanno	EMOA/ASCAP

Music & Media Gains 2,000 Titles In Its Biggest Catalog Acquisition

M&M'S TOP BUY: Music & Media International Inc. has made its largest catalog acquisition yet. The Los Angeles-based publisher has bought the McSpadden-Smith Music catalogs, consisting of McSpadden Music (BMI), Magnolia Hill Music (ASCAP), Chunky Monkey Music (BMI), McSpadden-Smith Publishing (SESAC), and Summerdawn Music (ASCAP).

Within the 2,000 titles in the catalogs are works by Regie Hamm, Dawn Thomas (aka Constant Change), Jason Deere, Connie Harrington, Bonnie Baker, Bob Farrell, and Steve Siler, among others.

Current agreements are with Chad Brock (Warner Bros.), whose country hits include "Yes!" and Allison and Catherine Pierce, a new Epic pop act known as the Pierces.

Other titles have been recently recorded by Faith Hill, Shedaisy, Clay Crosse, Point Of Grace, and Michael W. Smith.

Neither Music & Media CEO Billy Meshel nor president John Massa would disclose the selling price of the catalogs, which have been folded into Music & Media affiliates Lehsem Music LLC (ASCAP), Lehsem Songs (BMI), and Songs of Lehsem (SESAC).

Sellers of the catalogs are Wits End Music LLC, Gabriel Brener, John Englemen, and Ron Smith.

BLADES/SONY/ATV TIES: Sony/ATV Music Publishing has made a two-part exclusive deal with Latin singer/songwriter Rubén Blades. One involves a worldwide co-publishing agreement for his future songs, and the other gives Sony/ATV Music administration rights for his existing catalog.

According to Sony/ATV Music president Richard Rowe, several of Blade's new songs have been

placed with such artists as Julio Iglesias and Chayanne. With Sony/ATV, Blades, who records worldwide for Sony Music, has made his first major publisher association. His company is Rubén Blades Music (ASCAP).

BUG RE-UPS COSTER: Tom Coster Jr., co-writer of "The Real Slim Shady" from Eminem's smash album "The Marshall Mathers LP," has made a new administration deal with Los Angeles-based Bug Music for his Strawberry Blonde Music catalog.

Coster, who wrote the song with Eminem, Dr. Dre, and Mike Elizondo, has been associated with Bug Music since 1989.



by Irv Lichtman

ASCAP WORKSHOP: This year's submissions process for the ASCAP Foundation's Extended East Coast

Songwriters' Workshop is under way.

Those who wish to participate in the eight-session workshop—twice a week for four weeks—can apply by sending a tape or CD containing two original songs with typed or neatly written lyric sheets, along with a statement explaining why he or she would like to participate.

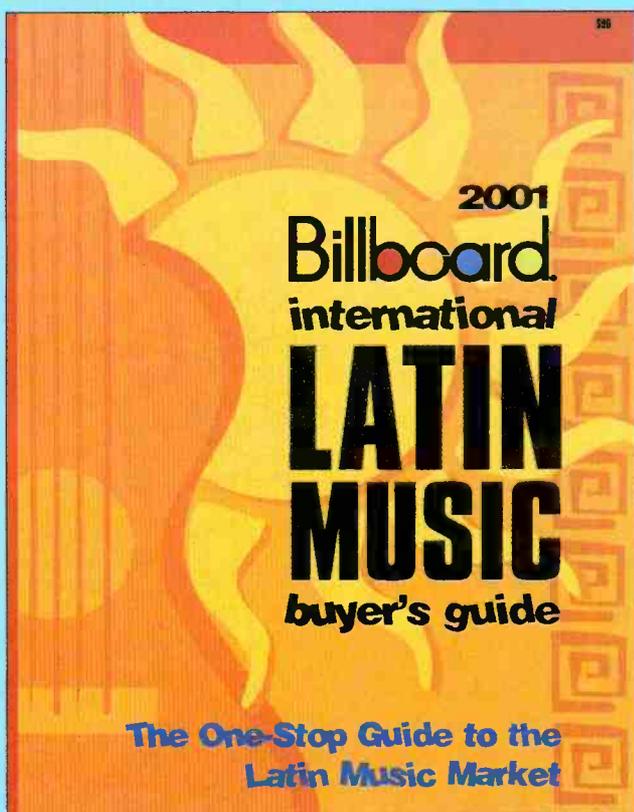
Material should be sent to ASCAP Foundation Songwriters Workshop, 1 Lincoln Plaza, New York, N.Y. 10023. The deadline is Sept. 29. For more information, call 212-621-6416.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Barbara Streisand, "A Love Like Ours."
2. Metallica, "Legendary Licks, 1988-1996."
3. Metallica, "Legendary Licks, 1983-1988."
4. "The Brian Setzer Orchestra."
5. Shedaisy, "The Whole Shebang."

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Pro Audio

ARTISTS & MUSIC

Euphonix's Innovations Continue

ALTHOUGH IT HAS been just a few months since Euphonix was featured in Studio Monitor, the Palo Alto, Calif.-based manufacturer of mixing, recording, and converter products for the audio industry continues to draw attention with recent product introductions. The 105th Audio Engineering Society (AES) Convention, in 1998, saw the introduction of the R-1 hard disc multi-track recorder. The 107th AES, held last September (the convention takes place twice a year), witnessed the debut of the 96 kilohertz-capable System 5 digital console. And this year, Euphonix announced Listen-In, an Internet-enabled remote monitoring service available to System 5 users.

Reaction to the R-1 and System 5 has been, to date, exceptionally positive. Currently in the beta-testing stage at two U.S. facilities, Listen-In may uphold and prolong this winning streak as the Internet solidifies its foothold in the music, film, and television production industries.

For Euphonix president Piers Plaskitt, the road has been, yes, long and winding since he launched an engineering career at Apple Studios in London a few years after the Beatles gave their last public performance, in January 1969 on the roof at No. 3 Savile Row. While Apple Studios was a successful recording facility into the 1970s, the Beatles' acrimonious split in 1970 made reaching a consensus as to the future of the studio impossible. Plaskitt would move on to London's Trident Studios before relocating to New York in 1976.

After working as a technician, engineer, and studio manager in New York, Plaskitt took a sales position at Solid State Logic (SSL) in the early 1980s, moving the office from Washington, D.C., to New York six months later.

"The office in D.C. fit in the back of a station wagon, so I rented a station wagon and drove to New York, parked in a hotel garage, met with a real estate agent, and worked out of the Holiday Inn," Plaskitt recalls. "I made my first sale out of the Holiday Inn on 7th Avenue, to Electric Lady Studios."

During Plaskitt's tenure, SSL came to dominate the large-format console market for the recording industry. SSL consoles, such as the 9000 J Series, are a favorite of top engineers and producers.

"It was a great ride," Plaskitt says, "one I will remember my whole life." Plaskitt joined Euphonix just one



by Christopher Walsh

year ago; Euphonix itself is still a relatively new kid on the pro audio block. Founded in 1988, the company began shipping the CSI in 1990. The CSII followed in 1991, and then the CS2000. Euphonix introduced the CS3000, a digitally controlled analog console, in 1996, adding features such as Hyper-Surround software. The CS3000 has been viewed by a number of engineers as the console best suited for multichannel mixing.

But developments of the past two years have been the most notable for the Silicon Valley-based company. The successive product introductions—first R-1, then System 5, and now Listen-In—can now be viewed as parts of a unified system, one that is gaining attention from the music recording, broadcast, and post-production industries.

The R-1's version 2 software offers 24-bit/96 kHz recording and 48-track capability, yet the user interface was designed with the look and feel of a traditional multitrack tape recorder, a comforting familiarity to engineers. In the two years since its launch, it has found a home in many recording facilities.

"It started a little slow," Plaskitt says. "Perhaps we launched it slightly sooner than we should have. We launched it as a 24-track system, thinking we would build up from that. But really, a commercial facility today is not going to look at anything if it's less than 48."

In under one year, sales of System 5—which start at around \$200,000, with an average price of \$350,000—have reached an impressive 38, Plaskitt notes, with the latest on its way to the Film Unit Ltd. in New Zealand. Popular across the disciplines of music recording, broadcast, and post-production, the console has been nominated for a Technical Excellence & Creativity (TEC) Award. The winner will be announced during the 109th AES Convention Sept. 22-25 in Los Angeles.

Initially demonstrated in May at the Society of Professional Audio Recording Services' annual conference (this year titled eStudio Summit), Listen-In is likely to make waves at AES. The Listen-In service allows an engineer at a System 5-equipped facility to provide a real-time, near CD-quality mix to connected users via a broadband link.

"If you're a recording studio owner today," Plaskitt says, "you need to be thinking of things other than just selling time, because your customers are thinking about different things. That's part of what's be-

hind Listen-In. It's a vehicle that's taking us into the whole Internet play Euphonix is developing.

"The logic behind Listen-In is to extend the collaboration outside of the traditional bricks-and-mortar of the recording facility," Plaskitt continues. "Everybody's really busy. I've been in studios where everybody's sitting around playing video games, waiting for the producer or record executive to arrive because he has to approve the mix. It's common in a session for someone to call in and ask how it's going—either they're home sick or they're in another country. The most expeditious way to answer is to hold the phone up to the speaker, which one does enthusiastically but reluctantly. The premise behind Listen-In was to extend the collaborative environment in a simple way, using reasonably straightforward technology and the Internet."

That label executive or producer who is unavailable can log on using any audio-capable, Internet-connected PC or Mac.

"They can just log on, go to a secure Web site, enter a password, and be listening to the output of the studio," says Plaskitt. "Now you've got people who have a say in the end product easily able to listen in to the session, make creative comments, and hear the results instantly. It's easy, and it's inexpensive. On the listening end, you just need a current PC, a good sound card, and a decent pair of speakers. On the transmitting end, you need an encoder box."

Emerald Sound Studios is one of two beta-testing sites for Listen-In. Emerald's recent installation of a System 5, Nashville's first, has proved popular with clients, says president Andrew Kautz. Listen-In, he says, will supplement Emerald's already extensive offerings.

"I'm so excited about it," says Kautz. "This is what we have been doing for a long time with ISDN. While I don't think Listen-In will replace ISDN, it's really neat to be able to have the client *anywhere*, whereas with ISDN, you still need somebody to have a proprietary box on the other end, a studio, a console, and a place to listen. Once we get through this initial testing, we're going to approach labels and show them the capability, which is something we haven't been able to do on the ISDN front. They've already got the high-speed pipe, the computer, everything. We just say, 'Here's the Web site, listen.' It's so much easier."

While executives are reluctant to disclose details of Euphonix's future plans prior to AES, expect a next step in the Listen-In realm to involve remote control of System 5, enabling not just remote monitoring but a virtual "hands-on" mixing capability.

"That gets very interesting," Plaskitt says. "That is a glimpse behind the curtain as to the kinds of things we're going to be talking about at AES."

FOR THE RECORD

In the Production Credits chart in the Aug. 12 Billboard, the stated location of Chicago Trax Recording was incorrect. It is, of course, in Chicago.

London's Out Of Eden Breaks Ground As New Studio Type

BY DAN DALEY

London's "band boom" of the early 1990s, epitomized by acts like Blur and Oasis, is changing, with the music recording scene here reverting back to techno and declining demand for large rooms.

That evolutionary cycle has produced a new trend at many major London studios, in which larger facilities have turned themselves into synergistic landlords, creating small "project space" rooms that are then leased to musicians, creating new work flows between their rooms and the main studios. This model can be seen at facilities such as Olympic, which has five such tenants; Townhouse, where there are four; Roundhouse, which has seven; and Stanley House, where seven "programming rooms," as they refer to them, were opened before the new main studio.

At first glance, that might seem to be the template for Out of Eden, the recently opened studio of noted U.K. keyboardist and producer Andy Richards, which resides within the facility of Eden Studios in West London. But Richards suggests that this particular relationship is far more complex, both from a business and a technological point of view.

"This is not a project studio in the classic sense of the definition," says Richards, whose keyboard work has graced scores of tracks for the acts

Frankie Goes To Hollywood, Grace Jones, George Michael, Annie Lennox, Rush, and Boyzone and who has racked up significant production credits with such acts as Prefab Sprout, Pet Shop Boys, T'Pau, Dusty Springfield, and Alphaville.

"It's a hybrid, really," Richards says. "The technology is far more powerful than you'll find in a project studio, to the point where it's truly a stand-alone facility even though it's within the walls of Eden Studios. It sets a new type of standard by combining two very powerful technology platforms—Pro Tools and the new Fairlight FAME2 system. In doing so, we're creating what I think is a new model for working in music."

Richards' relationship with Eden, which has been in business in London for 30 years, is also somewhat different than those that have cropped up in recent years there. It seems more empowered, for starters. Eden invested in building Richards' Out of Eden studio, using a design by Eden technical director Mike Gardner, but created per Richards' specifications so it could accommodate a much larger array of digital audio systems.

"It's very difficult working out the mechanics of an arrangement like this," says Richards. "But it's worth the complexity, because this is becoming the way a lot of this industry is going. We try to stay flexible, because it's

working well for both sides. I'd venture to say that I expect Eden to recoup 100% of the hard costs of the room within the first year of operation."

If the business end of the deal breaks new ground, so does the technical side. Richards has initiated a very powerful working environment by combining the first installed Fairlight FAME2 with a large Pro Tools system, giving the studio the equivalent of 88 channels of digital audio.

"But the real advantage of this system is that it's greater than the sum of its parts," Richards explains. "The core of the system is the Fairlight FAME2, which is a very powerful machine. The company has built on what they learned in the post business and put a lot of that power into a system that I can use for music recording."

"So this studio now has the capability to be a post facility as well as a music studio," he continues. "And that's where it really becomes the studio of the future, because it doesn't come with the limitations inherent in traditional project studios."

The synergy Richards constantly refers to is the networking between the FAME2 and the Pro Tools systems. Under most circumstances, the operational flowchart has the FAME2 as the master controller, operating as recording input device, signal flow controller (the equivalent of a console), and final mixing device. The

Pro Tools system is used for data storage and to access the large and growing array of plug-in processors that third-party developers have marketed for Pro Tools.

"As a result, you're getting the best of both workstations, and together you're getting more than the sum of their parts," says Richards.

Audio moves between the two systems in real time, using a 9-pin connector, time code, and hard-wired AES/EBU I/Os. Outside audio data comes into the systems either as a direct digital transfer via AES/EBU or through the Pro Tools' hard drive. Richards opts not to use the OMF interface that both systems offer, since he feels it's not yet developed enough.

He says the FAME2 system has brought a new level of power to facilities such as his.

"It's a music maker's dream come true. Both the power and sound of FAME2 are quite exceptional," Richards notes. "But what's just as important is that it has tremendous interface ability with my existing equipment. Where the original FAME system was designed for post-production, this new FAME2 has a much larger number and broader array of input interfaces built into it that work perfectly for music applications. I can plug my

large Pro Tools system and my keyboards directly into it.

"The sort of specifications that are designed into FAME2 make it much more relevant to music than any Fairlight system that has come before it," he continues. "It not only accommodates all of my existing technology, but it enhances it by allowing me to use it in a highly flexible and integrated way."

"For instance, I can plug all my keyboards into the Pro Tools system via their mixer interface and have those keyboards and all other signals come directly onto the FAME2's faders," he says. "Then, it really gets good: FAME2 gives me fully automated mixing and recall of the whole control surface."

If there is a catch, it's that Richards is only one of a few people who can fly the combined systems at their maximum level. But he expects that to change and plans to train assistants to become primary engineers on the combined systems.

"Once that happens, I can see this studio becoming very much more a for-hire facility," he says. "And when that happens, then, as a publisher friend of mine told me the other day, I become a prisoner of my own success. And then I guess we'll just have to build another studio."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 12, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MODERN ROCK
TITLE Artist/ Producer (Label)	INCOMPLETE Sisqo/ S. Crawford (Dragon/Def Soul)	INCOMPLETE Sisqo/ S. Crawford (Dragon/Def Soul)	WHAT ABOUT NOW Lonestar D. Huff (BNA)	BENT Matchbox 20/ M. Serletic (Lava/Atlantic)	CALIFORNICATION Red Hot Chili Peppers/ R. Rubin (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	THE RECORD PLANT (N. Hollywood, CA) Jan Fairchild	THE TRACKING ROOM (Nashville) Jeff Balding	TREE SOUND (Atlanta) Noel Golden	OCEANWAY (Los Angeles) Jim Scott
CONSOLE(S)/ DAW(S)	SSL 8000 G plus	SSL 8000 G plus	custom Oceanway Neve 8078	SSL 64 G plus w/ Ultimotion	custom Neve 8038
RECORDER(S)	Studer A800	Studer A800	Sony 3348/Pro Tools	Pro Tools	Ampex ATR 124
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Pro Tools	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	LARRABEE NORTH (Universal City, CA) Manny Marroquin	LARRABEE NORTH (Universal City, CA) Manny Marroquin	THE SOUND KITCHEN (Nashville) Jeff Balding	THE RECORD PLANT (Los Angeles) Toby Wright	THE VILLAGE (Los Angeles) Jim Scott C.H. Berman
CONSOLE(S)/ DAW(S)	SSL 9000	SSL 9000	Neve V3 Legend	SSL 9000J	Neve 8048
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Genex M.O.	Studer A800
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	HHB M.O. Disc	Quantegy GP-9 BASF 900
MASTERING Engineer	FUTURE DISC Steve Hall	FUTURE DISC Steve Hall	MASTERMIX Ken Love	A&M MASTERING Stephen Marcussen	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	SONY	Sony	JVC	UNI	WEA

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Seven Rivers' 1st Act Implakable Offers Its Take On 'Dolor'

OMAR ALFANO'S "A Puro Dolor" has become a hit in English and Spanish for **Son By Four**, who've recorded the song in salsa and in bolero versions. Now its latest incarnation comes courtesy of *norteño*/Tejano quartet **Implakable**, the first group to be released under Seven Rivers Music Corp.

The Texas-based company is headed by president/CEO **Jose Rosario**, who was most recently VP/GM of the regional Mexican and Tejano divisions of Sony Discos. **Jim Bustamante**, GM/VP of A&R and promotion, also comes out of Sony Discos and Pig Haus Music.

"Basically, there's a limitation in major labels as far as the artists that we can bring in," says Rosario, who's been working on the project for the past year. "We want to make this a company that is not going for looks as the main ingredient for an artist."

Rosario, 40, who started two different record labels when he was in his teens, plans to balance his roster between pop and regional Mexican acts, staying out of tropical for the time being. He is "holding tight" to his own distribution, at least for the moment, but also plans to distribute directly through the Internet.

Implakable's version of "A Puro Dolor" has already been released to radio, and a full-length album is due out in September. Another three albums and a Christmas disc are due out before the end of the year. Meantime, Son By Four's version of "A Puro Dolor" continues to reap success worldwide, including



by Leila Cobo

in Mexico, where the track is the theme of the soap "La Calle De Las Novias." The group will travel to that country for promotion in October, and later will go to Australia and Panama.

MUSIC AND POLITICS: What, exactly, is in a song? When it comes to politics, plenty, as seen at the recent Republican National Convention, which included **Jon**

'It is perverse that the Republicans are trying to forge a connection to the Latin community with the use of my song'

- ROBI ROSA -

Secada and **Vicente Fernandez** among its performers and whose grand finale had "The Cup Of Life" playing as its musical backdrop. Despite the exposure, "Cup" co-writer **Robi Rosa** wasn't flattered.

"It is perverse that the Republicans are trying to forge a connection to the Latin community with the use of my song 'The Cup Of Life/La Copa De La Vida,'" he says through his publicist. "Seventy-five percent of the delegates to the Republican convention earn over \$1 million a year. I don't see the connection at all. I can't wait to see what famous Puerto Rican they are going to pull out of their closet when they campaign in New York City."

Rosa's publishing house, **Warner-Chappell**, says that it is trying to determine how the GOP was able to use the song.

On the other end, the Democratic National Convention—taking place Monday-Thursday (14-17) in Los Angeles for the first time in decades—has no shortage of famous Latinos either, kicking things off with a media pre-convention event Sunday (13) that includes flamenco/pop act **Gipsyland** among its performers. Monday night's (14) Latino Committee 2000 features **Celia Cruz**, **Little Joe**, the **Original Tierra, Batista**, and **Nydia Rojas** performing with **Mariachi Las Adelitas**.

The coup of the convention? An appearance by **Enrique Iglesias** is expected Tuesday night (15) at the Universal Amphitheatre alongside **Los Lobos**.

"We are a nonpartisan event," says **Abraham Contreras** of All-Access (which puts together *Fiesta Broadway*), who coordinated many of the Latin acts. "We have no political affiliation, and we invited all different artists." He



The staff of newly formed label Seven Rivers Music Corp., from left, are **Marina Gonzalez**, executive assistant/production; **Jose Rosario**, president/CEO; **Lupita Agueros**, VP of national sales; and **Jim Bustamante**, GM/VP of A&R and promotion.

points out that **Cruz** has performed at the Republican convention before.

UNDER THE TITLE "Rock In Rio For A Better World," the massive music extravaganza returns to Rio for the third time starting Jan. 12, 2001. Confirmed headliners as of press time were **Britney Spears**, 'N **Sync**, **Foo Fighters**, and **James Taylor**, as well as Brazilians **Milton Nascimento**, **Fernanda Abreu**, **Pato Fu**, and **Funk'n Lata**. A total of 80 bands—half from Brazil, half from other countries—are scheduled to appear during seven days of entertainment on three stages.

The last Rock in Rio took place in 1991 and attracted an estimat-

ed 700,000 concertgoers. This edition, organized as were the others by Brazilian impresario **Roberto Medina**, ends Jan. 21. It is sponsored by **America Online** and is designed to accommodate 1.5 million people. Tickets go on sale in October, and proceeds are set to benefit educational projects for **Viva Rio**, a social services organization for young people.

(Continued on page 70)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 1 A PURO DOLOR (EMOA, ASCAP)
 - 21 ACARICIAME (W.B.M., SESAC)
 - 29 AMARTE ES UN PROBLEMA (Universal Musica, ASCAP/Hey Chubby, ASCAP/Sir George, ASCAP/WB, ASCAP)
 - 13 COMO DUELE (Ventura, ASCAP)
 - 9 COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
 - 36 CORAZON DE MELAO (Universal Musica, ASCAP)
 - 38 CORAZON ESTERIL (Edimusa, ASCAP)
 - 27 CUANDO EL AMOR SE DANA (J&N, ASCAP)
 - 40 DESDE QUE NO ESTAS (Maracas, BMI/Pichaco, BMI)
 - 10 DONDE ESTA LA VIDA (Warner/Chappell)
 - 17 EN CADA GOTA DE MI SANGRE (Mundo Musical)
 - 35 EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)
 - 22 ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)
 - 34 ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)
 - 28 ERAS TODO PARA MI (ADG, SESAC)
 - 16 GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)
 - 11 HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)
 - 7 IMAGINAME SIN TI (IMAGINE ME WITHOUT YOU) (Rubet, ASCAP/Universal, ASCAP/Marport, ASCAP)
 - 2 JURAME (F.I.P.P., BMI)
 - 14 LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)
 - 20 LOBO HERIDO (Manzmusic, SACM/D'Nico Int'l, BMI)
 - 24 ME CAISTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)
 - 31 MI NINA (Universal Musica, ASCAP)
 - 3 MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP)
 - 12 NO PUEDO OLVIDAR TU VOZ (Not Listed)
 - 33 PARA QUE QUIERES QUE VUELVA (El Caz)z
 - 18 POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)
 - 6 POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)
 - 15 POR TU AMOR (Copyright Control)
 - 25 PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)
 - 26 QUE BONITO AMOR (Phammm/Peermusic, BMI)
 - 23 QUE VOY A HACER SIN TI (UKMC, ASCAP/Universal Musica, ASCAP/Blue Network, ASCAP)
 - 39 QUEMAME LOS OJOS (Marfre, BMI)
 - 4 SECRETO DE AMOR (Edimusa, ASCAP)
 - 5 SI TE VAS (F.I.P.P., BMI)
 - 37 SOLO ME IMPORTAS TU (I BE WITH YOU) (Ennque Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP)
 - 30 TE HICE MAL (ADG, SESAC)
 - 32 VOLVER A AMAR (F.I.P.P., BMI)
 - 19 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)
 - 8 YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)



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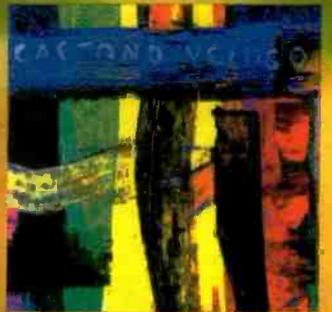
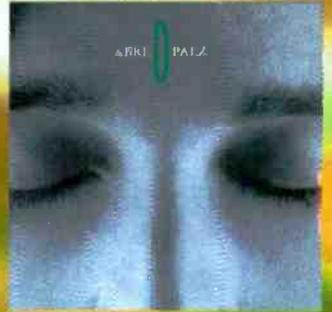
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Different Categories...



36

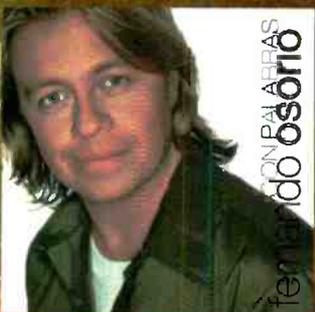
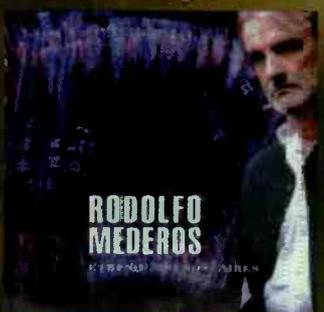
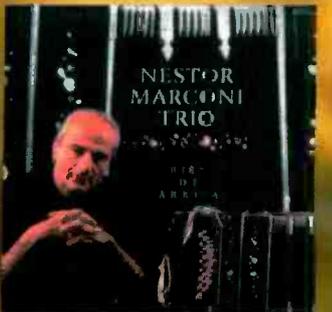
Nominations



1st Annual Latin Grammy Awards

No matter how you do the math,
the equation adds up to musical genius

Warner Music Latin America
salutes its Talented Roster of Artists
from around the world



Rudy Perez and everyone at Bullseye Productions



would like to

congratulate

Christina Aguilera,

Christina Aguilera nominated for
Best Female Pop Vocal Performance
"Genio Atrapado" produced by Rudy Perez

Jaci Velasquez



and

Los Temerarios

Jaci Velasquez nominated for
Best Female Pop Vocal Performance
"Llegar a ti" produced by Rudy Perez

on their

Latin Grammy Award



Nomination you are

all winners to us

Best of Luck!

Los Temerarios nominated for
Best Grupero Performance
"Te Hice Mal", "Adios, Te Extranare"
produced by Rudy Perez from the album
En La Madrugada se fue



NOTAS

(Continued from page 68)

GARCIA KEEPS BUSY: Andy Garcia, Jimmy Smits, and Gloria Estefan have been tapped to host the upcoming Latin Grammy Awards. Garcia will be seen on TV once again mid-November, when HBO airs "For Love Or Country: The Arturo Sandoval Story," an HBO biopic about the famed Cuban trumpeter. Garcia, who plays Sandoval, is also executive producer of the film, alongside Jellybean Benitez.

Playing Sandoval was "as hard as I thought it was going to be," says Garcia, who plays piano and *timbales* in real life and who started taking trumpet lessons two months prior to shooting the film. "I can get some sound out of the trumpet, but I wouldn't call it playing."

The music to the film, which will

'[Playing Arturo Sandoval] as hard as I thought it was going to be. I can get some sound out of the trumpet, but I wouldn't call it playing'

- ANDY GARCIA -

be released as a soundtrack, was recorded in its entirety in Los Angeles, with Sandoval on trumpet.

The chosen tracks, including "A Night In Tunisia" and "Take The A Train," span Sandoval's career until his defection from Cuba in 1990.

INDUSTRY NOTES: Inigo Zabala has been appointed executive VP of Warner Music Latin America. He will be in charge of Warner Music International's Mexican and U.S. Latin operations. Zabala was previously president of WMI Mexico and U.S. Latin operations. He will report directly to Warner Music Latin America president Andre Midani.

TRIBUTE: Following last year's successful "Sublime Ilusion," Buena Vista Social Club guitarist/vocalist Eliades Ochoa is set to release "Tribute To The Cuarteto Patria" (Higher Octave World) Sept. 12. Ochoa and the Cuarteto Patria kick off a North American tour in October... Other notable upcoming releases include boxer-turned-singer Oscar De La Hoya's debut album Oct. 10 on EMI Latin.

On the video front, Mexican chanteuse/actress Lucero was in Miami Aug. 5 to shoot the video for her first single, "No Puedo Más," in Miami under Abraham Pulido's direction.

Leila Cobo can be reached at 305-361-5279 or via E-mail at lcobo@billboard.com.

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
No. 1/GREATEST GAINER					
1	2	1	25	SON BY FOUR SONY DISCOS	A PURO DOLOR A. JAEN (O. ALFANNO)
2	1	3	11	GISSELLE ARIOLA/BMG LATIN †	JURAME K. SANTANDER, B. OSSA (K. SANTANDER)
3	3	2	18	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C. ROONEY (M. ANTHONY, C. ROONEY)
4	4	4	16	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J. SEBASTIAN (J. SEBASTIAN)
5	6	6	5	ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
6	8	9	6	CHRISTINA AGUILERA RCA/BMG LATIN †	POR SIEMPRE TU R. PEREZ (D. WARREN)
7	5	5	6	LUIS FONSI UNIVERSAL LATINO	IMAGINAME SIN TI R. PEREZ (M. PORTMANN, R. PEREZ)
8	9	8	18	BANDA EL RECODO FONOVISIA	YO SE QUE TE ACORDARAS NOT LISTED (J. MARQUEZ)
9	10	—	2	GLORIA ESTEFAN EPIC/SONY DISCOS	COMO ME DUELE PERDERTE E. ESTEFAN JR., G. NORIEGA, R. BLADES (M. FLORES)
10	7	7	9	FRANCISCO CESPEDES WEA LATINA †	DONDE ESTA LA VIDA D. FOSTER (F. CESPEDES)
11	20	—	3	MICKEY TAVERAS KAREN/CAIMAN	HISTORIA ENTRE TUS DEDOS M. TAVERAS (G. GRIGNANI)
12	17	13	9	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	NO PUEDO OLVIDAR TU VOZ NOT LISTED (NOT LISTED)
13	14	26	4	VICTOR MANUELLE SONY DISCOS	COMO DUELE S. GEORGE (A. JAEN)
14	15	23	4	PAULINA RUBIO UNIVERSAL LATINO	LO HARE POR TI ESTEFANO (ESTEFANO)
15	12	29	9	CHARLIE ZAA SONOLUX/SONY DISCOS †	POR TU AMOR E. ESTEFAN JR., J.A. MOLINA (J. AVEDANO)
16	19	27	6	JULIO IGLESIAS COLUMBIA/SONY DISCOS †	GOZAR LA VIDA ESTEFANO (ESTEFANO, J. IGLESIAS)
17	11	22	3	CONJUNTO PRIMAVERA FONOVISIA	EN CADA GOTA DE MI SANGRE J. GUILLEN (J. O.E. JESUS PINEDA RAMOS)
18	25	34	3	CHRISTIAN CASTRO ARIOLA/BMG LATIN	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
19	37	36	10	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU NOT LISTED (S. TWAIN, R. LANGE)
20	13	21	12	VICENTE FERNANDEZ SONY DISCOS	LOBO HERIDO NOT LISTED (A. MANZANERO)
21	28	16	14	LIMITE UNIVERSAL LATINO †	ACARICIAME J. CARRILLO (ALAZAN)
22	24	10	16	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E. ESTEFAN JR., M. FLORES (M. FLORES)
23	23	19	26	PABLO MONTERO RCA/BMG LATIN	QUE VOY A HACER SIN TI R. PEREZ (E. CABRERA, R. PEREZ)
24	35	33	9	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIOLA/BMG LATIN	ME CAISTE DEL CIELO M. ABDALA (C. REYNA)
25	26	17	8	LOS TIGRES DEL NORTE FONOVISIA	PRISION DE AMOR LOS TIGRES DEL NORTE (T. BELLO)
26	RE-ENTRY	16	16	BANDA MAGUEY RCA/BMG LATIN	QUE BONITO AMOR E. SOLANO (J.A. JIMENEZ)
27	16	25	4	RIKARENA J&N/SONY DISCOS	CUANDO EL AMOR SE DANA B. CEPEDA (B. CEPEDA)
28	27	—	2	LOS TEMERARIOS FONOVISIA †	ERAS TODO PARA MI NOT LISTED (A.A. ALBA)
29	22	12	7	CHARLIE CRUZ WEACARIBE/WEA LATINA	AMARTE ES UN PROBLEMA S. GEORGE (C. GARCIA ALONSO, S. GEORGE)
30	21	14	26	LOS TEMERARIOS FONOVISIA †	TE HICE MAL R. PEREZ (A.A. ALBA)
31	39	—	2	LOS TOROS BAND UNIVERSAL LATINO †	MI NINA J. PDIAZ, G. DIAZ (F. VELOZ)
32	36	32	25	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	VOLVER A AMAR K. SANTANDER (K. SANTANDER)
33	NEW ▶	1	1	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	PARA QUE QUIERES QUE VUELVA PURIAS (J. SILVA)
34	30	24	10	JYVE V EMI LATIN †	ENTRE TU Y YO E. REYES, A. MONTALBAN (E. REYES, A. MONTALBAN)
35	34	—	2	LOS HURACANES DEL NORTE FONOVISIA †	EN QUE TRABAJA EL MUCHACHO NOT LISTED (J.F. GOMEZ)
36	32	18	14	EMMANUEL UNIVERSAL LATINO †	CORAZON DE MELAO E. RUFFINENGO (J.A. RODRIGUEZ, M. TEJADA)
37	38	30	20	ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO †	SOLO ME IMPORTAS TU M. TAYLOR, B. RAWLING (E. IGLESIAS, P. BARRY, M. TAYLOR)
38	NEW ▶	1	1	PEPE AGUILAR MUSART/BALBOA	CORAZON ESTERIL PAGUILAR (FATO)
39	RE-ENTRY	12	12	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	QUEMAME LOS OJOS R. AYALA (J.R. MARTINEZ)
40	31	15	16	REY RUIZ BOHEMIA/UNIVERSAL LATINO	DESDE QUE NO ESTAS O. PICHACO (O. PICHACO, E. GARCIA, J. PCOLE)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
16 STATIONS		14 STATIONS		68 STATIONS	
1	SON BY FOUR SONY DISCOS	1	GISSELLE ARIOLA/BMG LATIN	1	BANDA EL RECODO FONOVISIA
2	A PURO DOLOR	2	JURAME	2	YO SE QUE TE ACORDARAS
3	CHRISTINA AGUILERA RCA/BMG LATIN	3	SON BY FOUR SONY DISCOS	3	JOAN SEBASTIAN MUSART/BALBOA
4	POR SIEMPRE TU	4	A PURO DOLOR	4	SECRETO DE AMOR
5	GISSELLE ARIOLA/BMG LATIN	5	LUIS FONSI UNIVERSAL LATINO	5	EL COYOTE Y SU BANDA TIERRA SANTA
6	JURAME	6	IMAGINAME SIN TI	6	EMI LATIN NO PUEDO...
7	ALEJANDRO FERNANDEZ SONY DISCOS	7	MARC ANTHONY COLUMBIA/SONY DISCOS	7	LOS ANGELES AZULES DISA/EMI
8	SI TE VAS	8	MUY DENTRO DE MI	8	LATIN EL LISTON DE TU PELO
9	MARC ANTHONY COLUMBIA/SONY DISCOS	9	MICKEY TAVERAS KAREN/CAIMAN	9	CONJUNTO PRIMAVERA FONOVISIA
10	MUY DENTRO DE MI	10	HISTORIA ENTRE TUS DEDOS	10	EN CADA GOTA DE MI SANGRE
11	LUIS FONSI UNIVERSAL LATINO	11	IMAGINAME SIN TI	11	CONJUNTO PRIMAVERA FONOVISIA
12	IMAGINAME SIN TI	12	COMO DUELE	12	MORIR DE AMOR
13	PAULINA RUBIO UNIVERSAL LATINO	13	CHARLIE CRUZ WEACARIBE/WEA LATINA	13	ROGELIO MARTINEZ DISCOS CISNE
14	LO HARE POR TI	14	AMARTE ES UN PROBLEMA	14	Y SIGUES SIENDO TU
15	HARE POR TI	15	COMO ME DUELE PERDERTE	15	ACARICIAME
16	POR TU AMOR	16	RIKARENA J&N/SONY DISCOS	16	LIMITE UNIVERSAL LATINO
17	CHRISTIAN CASTRO ARIOLA/BMG LATIN	17	CUANDO EL AMOR SE DANA	17	PRECIADO Y SU BANDA PERLA DEL PACIFICO
18	POR AMARTE ASI	18	LOS TOROS BAND UNIVERSAL LATINO	18	MI NINA
19	NO PUEDO OLVIDAR TU VOZ	19	MI NINA	19	DEL PACIFICO ARIOLA/BMG LATIN
20	COMO DUELE	20	LOS TOROS BAND UNIVERSAL LATINO	20	PRISION DE AMOR
21	COMO DUELE	21	MI NINA	21	QUE BONITO AMOR
22	COMO DUELE	22	MI NINA	22	ERAS TODO PARA MI
23	COMO DUELE	23	MI NINA	23	TE HICE MAL
24	COMO DUELE	24	MI NINA	24	LOBO HERIDO
25	COMO DUELE	25	MI NINA	25	NOT LISTED (A.A. ALBA)
26	COMO DUELE	26	MI NINA	26	ACARICIAME
27	COMO DUELE	27	MI NINA	27	ACARICIAME
28	COMO DUELE	28	MI NINA	28	ACARICIAME
29	COMO DUELE	29	MI NINA	29	ACARICIAME
30	COMO DUELE	30	MI NINA	30	ACARICIAME
31	COMO DUELE	31	MI NINA	31	ACARICIAME
32	COMO DUELE	32	MI NINA	32	ACARICIAME
33	COMO DUELE	33	MI NINA	33	ACARICIAME
34	COMO DUELE	34	MI NINA	34	ACARICIAME
35	COMO DUELE	35	MI NINA	35	ACARICIAME
36	COMO DUELE	36	MI NINA	36	ACARICIAME
37	COMO DUELE	37	MI NINA	37	ACARICIAME
38	COMO DUELE	38	MI NINA	38	ACARICIAME
39	COMO DUELE	39	MI NINA	39	ACARICIAME
40	COMO DUELE	40	MI NINA	40	ACARICIAME

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.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

BPI, IMI Join To Tackle Pirates

U.K. & Indian Labels' Bodies Turn Up Heat On Counterfeiters

BY TOM FERGUSON

LONDON—Intercontinental cooperation between labels' bodies in the U.K. and India has been stepped up to an unprecedented level in a bid to slash the high rate of pirated Indian music in the U.K. market.

According to Vijay Lazarus, president of Universal Music India and of the International Federation of the Phonographic Industry (IFPI)-affiliated Indian Music Industry (IMI), this is the first such teaming of resources in the international music industry.

Lazarus notes that the current level of piracy in the U.K.'s Indian music market is around 40%. The IMI, in conjunction with the British Phonographic Industry (BPI), aims to bring that down to a lowly 1.5% by

2005, he says. The latter figure represents the BPI's estimate of the current overall level of music piracy in the U.K.

The IMI president was in London with a high-ranking delegation from the trade body to meet with representatives of the BPI—in particular David Martin, the head of its Anti-Piracy Unit (APU)—and launch a public awareness initiative through local media aimed at educating U.K. Asian consumers and retailers on the problem of piracy. Lazarus notes that piracy levels in the Indian subcontinent also currently stand at around 40%. As a result, he says, while India is the second-largest consumer of recorded music in the world in unit terms—behind the U.S.—it stands only 19th in terms of value.

Joining Lazarus on the London visit were IMI APU head Julio Ribeiro and top execs from major Indian labels, including HMV/Saregama executive director Harish Dayani, Virgin Records India CEO Mohan

Mahaptra, and Venus chairman Ganesh Jain. At the media launch, Dayani revealed the latest concrete step the IMI has taken toward enabling consumers and retailers to identify legitimate product: a new hologram-marking scheme. Within the next three months, Dayani announced, all legitimate product originating in India will carry a hologram identifying it as such.

In India, action by the IMI and its string of 25 anti-piracy teams (one in each Indian state) has already achieved a reduction from a 90% piracy rate in 1979. Earlier this year, the IMI also conducted the first four workshops in an ongoing series in major Indian cities aimed at increasing awareness of piracy among local law enforcement authorities. According to Ribeiro, the keys to success lie in educating law-enforcement officers in India so that they realize "theft of intellectual property is still theft," and informing the public about the involvement of organized crime in music piracy.

Ribeiro adds that, partly due to being placed under international pressure, the Indian government is

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Sony Acts Score Double Hit In IFPI Platinum Awards

BY PAUL SEXTON

LONDON—Artists mining platinum in Europe during July might have found relatively slim pickings, but all three acts that discovered it had impressive success stories to tell.

The International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards for the month, given to albums reaching

European-wide sales of 1 million units or more, showed one release, the Corrs' 143/Lava/Atlantic set "In Blue," reaching its first platinum standard in record time. Two others, by Vonda Shepard and Jamiroquai, returned to the well for double- and triple-platinum honors, respectively.

Sony S2 act Jamiroquai underlined its wide-reaching durability by hitting European sales of 3 million, not with their last album (1999's "Synkronized") but the one before, 1996's "Travelling Without Moving." A million-seller in Britain

alone, it spawned such hits as "Virtual Insanity," "Cosmic Girl," and "Alright" and continues to perform well all over the continent.

"In France they're massive, in Italy they're massive, all across the low countries," says London-based S2 managing director Muff Winwood. "They're a big, big act, and they have a kind of world music in a way; it gets to everybody.

"The interesting thing about Jamiroquai," Winwood adds, "is that they forge their own path and have done so for the last 10 years. They don't fall into a rock, pop, or dance field, and they've been the third-biggest worldwide seller from Britain in the whole of the last decade, behind the Spice Girls and Oasis. A lot of people don't realize that." Band leader Jay Kay is currently writing material for the next Jamiroquai album, due in 2001.

Sony's second Platinum Europe Award-winner in July was another long server, this one benefiting from the continuing popularity of a

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ifpi
PLATINUM EUROPE
1,000,000
UNITS SOLD

Italy Praised For Ratifying Anti-Piracy Law

BY MARK DEZZANI

ROME—Ratification of Italy's new anti-piracy law (*Billboard-Bulletin*, July 27) has been hailed as a turning point in the country's fight against piracy levels, which are among the highest in Europe.

The Senate's final approval of a bill that has taken more than four years to enter the statute books has been welcomed across the music industry in Italy and internationally. The new anti-piracy law, which contains tougher penalties against copyright abusers, was approved by the justice commission of the Senate—the country's upper chamber—July 25.

This was the final obstacle to ratifying a bill that appeared in its first draft in 1996 and was approved by the lower parliamentary chamber on June 21. As a formality, the text of the new law will enter the statute books by the end of this month.

Enzo Mazza, president of Italy's Anti-Piracy Federation (FPM) and director general of labels' body FIMI, describes the ratification as "a great success." The law increases maximum fines from 3 million lire (\$1,540) to 30

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New Zealand Increases Funding For Music Biz

BY DAVID McNICKEL

AUCKLAND, New Zealand—New Zealand Prime Minister Helen Clark has announced a near doubling of current government funding for the local music industry.

Funds for investment will be allocated through government agency NZ on Air, set up in 1989 to ensure representation of New Zealand culture on TV and radio. According to Clark, an additional \$1.78 million New Zealand (\$800,000) is to be invested annually, allocated in six funding rounds, bringing NZ on Air's music budget to \$3.78 million New Zealand (\$1.7 million).

The announcement marks the latest in a series of initiatives by the Labour government (elected in November 1999), which is committed to pumping some \$80 million New Zealand (\$36 million) into the local arts community during its three-year term of office.

The agency's New Zealand music manager, Brendan Smyth, says the additional funds would be spent on several new initiatives, including grants for recording albums, hiring two local music "pluggers" to push new domestic acts at radio, and providing four \$50,000 New Zealand (\$22,500) grants for international

marketing. For the latter, NZ on Air will provide funding for record companies to release and promote a New Zealand album internationally; labels in turn must contribute \$50,000 New Zealand (\$22,500) toward marketing costs to be eligible for the funding.

While he notes that "the right act with the right album" is still paramount, Peter Bond, regional president of Universal Music operating companies in Australia, New Zealand, and Africa, tells *Billboard* he sees the international marketing initiative as a very positive development. "It will certainly help with overseas promo tours," he says.

Campbell R. Smith, artist manager for New Zealand acts Stellar* and Bic Runga, points out that trying to break artists in foreign territories is a "very expensive process" and suggests that the new funding will "definitely, in some situations, make the difference between a tour happening or not." The first step for many New Zealand bands is often Australia, but despite it being only a four-hour flight away, Smith says it is still costing Stellar*

"about \$40,000 New Zealand [\$18,000] a month" to stay on the road during the act's current Australian tour.

Smith adds that touring the U.S. "is about as expensive as it gets" and that the money factor is always at the front of his mind. "It's weighing up the benefits of a tour against the astronomical costs. The currency exchange rates are hideous [\$1 New Zealand equals 45 cents], and touring Bic Runga in the U.S. costs about \$75,000 New Zealand [\$33,750] per month.

"You have to run very tight budgets and often cut corners on things that artists consider non-negotiable—good equipment, good crew, good health on the road, reasonable rest," Smith adds.

Since 1991, NZ on Air has funded the making of over 750 music videos, in addition to supporting radio programs, providing recording cost rebates for hits, and producing more than 70 "Kiwi Hits Discs"—12-song CD compilations of new local acts pitched at local radio programmers.

Despite having a full-time staff of

only two—himself and former Universal Music NZ label manager Nicky Jarvis—Smyth says he can see that the agency's initiatives are paying off. "On commercial radio, where it counts, there is more New Zealand music now than at any time in the last two years," he says. "Local music content has more than doubled there in the last two years. It's something like five times more than it was five years ago when APRA [the Australasian Performing Rights Assn.] estimated that it was barely 2%."

At influential national modern rock station Channel Z, program director Rodger Clamp predicts the new recording grants "will help independents get songs on the radio." He explains that the recording quality of local product has been an issue in the past. "For Channel Z, lack of good production and some material needing to be re-edited for airplay has meant that some songs have not [previously] been seriously considered," he says.

NZ on Air is also making available \$400,000 New Zealand (\$180,000) to assist parties interested in launching a free-to-air music video channel, since local channels Max TV and Cry TV and international player MTV all failed in the late '90s.

NZ
ON
AIR
Kiwi TE MOTU



SMYTH

HITS OF THE WORLD



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JAPAN		(Dempa Publications Inc.) 08/14/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	SPITZ HAYABUSA POLYDOR
2	3	BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN	19 MUGENDAI VICTOR
3	1	SEISYUN JIDAI 1.2.3.1 PUTTMONI ZETIMA	3 THE YELLOW MONKEY 8 BMG FUNHOUSE
4	NEW	LUV IS MASIC ERIKO WITH CRUNCH TOY'S FACTORY	4 MAI KURAKI DELICIOUS WAY GIZA STUDIO
5	5	MERMAID GLAY UNLIMITED	5 DA PUMP BEAT BALL AVEV TRAX
6	6	NEVER END NAMIE AMURO AVEV TRAX	6 NEW VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEV TRAX
7	4	STAY AWAY L'ARC-EN-CIEL K/00N	7 6 TUBE LANI KAI SONY
8	9	MUSIC HOUR PORNO GRAFFITI SONY	8 NEW TOSHIKI KADOMATSU SONZAI NO SYOUMEI BMG FUNHOUSE
9	7	JUICE B'Z ROOMS	9 12 MISATO WATANABE SWEET 15TH DIAMOND EPIC
10	11	CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	10 7 YUZU YUZA MAN IN THE SUMMER SENHA & CO.
11	10	FOR YOU HIKARU UTADA TOSHIBA-EMI	11 10 KEN HIRAI THE CHANGING SAME SONY
12	13	ZOO ECHOES SONY	12 11 PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC
13	NEW	JUNK CITY LUCIFER UNLIMITED RECORDS	13 8 TAKAKO UEHARA FIRST WING TOY'S FACTORY
14	12	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	14 15 MR. BIG DEEP CUTS—BEST OF BALLADS EASTWEST JAPAN
15	14	TMC GRAFFITI TMC ALLSTARS VICTOR	15 9 SIAM SHADE SIAM SHADE VI SONY
16	NEW	MELODIES OF LIFE EMIKO SHIRATORI KING	16 14 MONDO GROSSO MG4 SONY
17	15	OTOME PASTA NI KANDO TANPOPO ZETIMA	17 17 VARIOUS ARTISTS MISORA HIBARI TRIBUTE COLUMBIA
18	NEW	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	18 19 SOUTHERN ALL STARS UMI NO YEAH!! VICTOR
19	NEW	SPIRIT SHIKAO SUGA KITTY	19 NEW YUKI KOYANAGI KOYANAGI THE COVERS, PRODUCT 1 EASTWEST JAPAN
20	20	TSUNAMI SOUTHERN ALL STARS VICTOR	20 16 LISA ONO PRETTY WORLD TOSHIBA-EMI

GERMANY		(Media Control) 08/08/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	AROUND THE WORLD ATC HANSA	1 THE CORRS IN BLUE 143/LAVA/EASTWEST
2	3	IT FEELS SO GOOD SONIQUE UNIVERSAL	2 ANASTACIA NOT THAT KIND EPIC
3	2	GROSSER BRUDER ZLATKO & JURGEN RCA	3 BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
4	5	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	4 3 BON JOVI CRUSH MERCURY/UNIVERSAL
5	6	TURLICH, TURLICH DAS BO ZOMBA	5 6 SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
6	10	I'M OUTTA LOVE ANASTACIA EPIC	6 5 B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
7	4	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	7 8 EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
8	NEW	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR	8 9 RED HOT CHILI PEPPERS CALIFORNICATION WEA
9	8	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	9 7 SANTANA SUPERNATURAL ARISTA/ARIELA
10	7	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	10 12 ZLATKO ICH BLEIBE WER ICH BIN HANSA
11	9	TRY AGAIN AALIYAH VIRGIN	11 11 AYMAN HOCHEXPLOSIV EASTWEST
12	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	12 10 WOLFGANG PETRY KONKRET HANSA
13	13	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	13 19 LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL
14	11	LATINO LOVER LOONA UNIVERSAL	14 14 REAMONN TUESDAY VIRGIN
15	NEW	ROCK DJ ROBBIE WILLIAMS EMI	15 NEW LIQUIDO AT THE ROCKS VIRGIN
16	12	SUPERGIRL REAMONN VIRGIN	16 RE KID ROCK THE HISTORY OF ROCK EASTWEST
17	14	ICH LEBE FUR HIP HOP D.J. TOMEKK FEATURING GZA ARIOLA	17 15 DIE LOLLIPOPS DIE LOLLIPOPS EDEL
18	15	SEINE STRASSEN XAVIER NAIDOO EPIC	18 13 SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI
19	16	TAKE MY HEART BAND OHNE NAMEN EPIC	19 16 HELMUT LOTTI OUT OF AFRICA EMI
20	18	GEMMA BIER TRINKEN ANTON AUS TIROL FEATURING DJ OETZI EMI	20 17 BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST

U.K.		(CIN) 08/05/00		Supported by worldpop.com	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS		
1	NEW	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	1 NEW RONAN KEATING RONAN POLYDOR		
2	1	7 DAYS CRAIG DAVID WILDSTAR	2 1 THE CORRS IN BLUE 143/LAVA/ATLANTIC		
3	NEW	TIME TO BURN STORM DATA	3 2 EMINEM THE MARSHALL MATHERS LP INTERSCOPE		
4	2	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	4 3 COLDPLAY PARACHUTES PARLOPHONE		
5	4	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	5 4 DAVID GRAY WHITE LADDER IHT/EASTWEST		
6	3	WE WILL ROCK YOU FIVE & QUEEN RCA	6 5 MOBY PLAY MUTE		
7	5	THE REAL SLIM SHADY EMINEM INTERSCOPE	7 6 WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA		
8	NEW	I CAN ONLY DISAPPOINT U MANSUN PARLOPHONE	8 11 BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE		
9	8	2 FACED LOUISE EMI	9 15 SAVAGE GARDEN AFFIRMATION COLUMBIA		
10	NEW	BATTLE WOOKIE FEATURING LAIN SOUL 2 SOUL/PIAS	10 7 S CLUB 7 7 POLYDOR		
11	7	'JUMPIN', 'JUMPIN' DESTINY'S CHILD COLUMBIA	11 17 DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA		
12	6	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	12 NEW LOUISE ELBOW BEACH EMI		
13	NEW	SINCERE MJ COLE TALKIN LOUD	13 16 SANTANA SUPERNATURAL ARISTA		
14	10	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	14 9 TOM JONES RELOAD GUT		
15	9	BREATHLESS THE CORRS 143/LAVA/EASTWEST	15 8 MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST		
16	11	SANDSTORM DARUDE NEO	16 10 EMINEM THE SLIM SHADY LP INTERSCOPE		
17	13	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	17 RE RED HOT CHILI PEPPERS CALIFORNICATION WARNER		
18	12	TRY AGAIN AALIYAH VIRGIN	18 12 GABRIELLE RISE GO! BEAT/POLYDOR		
19	NEW	SET THE RECORD STRAIGHT REEF SONY S2	19 18 BRYAN FERRY SLAVE TO LOVE VIRGIN		
20	18	AFFIRMATION SAVAGE GARDEN COLUMBIA	20 20 MELANIE C NORTHERN STAR VIRGIN		

FRANCE		(SNEP/FOP/Tite-Live) 08/08/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	1 MOBY PLAY VIRGIN
2	2	CES SOIREES LA YANNICK EGG/SONY	2 4 SANTANA SUPERNATURAL ARISTA/BMG
3	4	I'M OUTTA LOVE ANASTACIA EPIC	3 2 THE CORRS IN BLUE 143/LAVA/EASTWEST
4	3	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL	4 3 JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
5	5	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	5 5 EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
6	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST	6 6 DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
7	7	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL	7 7 HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
8	10	FREESTYLER BOMFUNK MC'S EPIC	8 13 SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL
9	8	BELUNCE BREAKDOWN BOUGA VIRGIN	9 9 SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL
10	12	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	10 8 ANASTACIA NOT THAT KIND EPIC
11	9	NATURAL BLUES MOBY VIRGIN	11 11 ERA ERA 2 MERCURY/UNIVERSAL
12	NEW	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL	12 17 ST. GERMAIN TOURIST EMI
13	14	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	13 16 SAIAN SUPA CREW KLR VIRGIN
14	13	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL	14 NEW VARIOUS ARTISTS MISSION: IMPOSSIBLE 2 EDEL/SONY
15	15	HEY ARRIBA RAYDEL FTD/SONY	15 10 JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL
16	11	EASY LOVE LADY EGG/SONY	16 14 BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
17	19	MAMBO MAMBO LOU BEGA BMG	17 15 PATRICK BRUEL JUSTE AVANT BMG
18	RE	AGAINST ALL ODDS MARIAH CAREY COLUMBIA	18 12 MORCHEEBA FRAGMENTS OF FREEDOM WEA
19	18	LE BILAN JACKY & BEN-J SMALL/SONY	19 19 B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
20	RE	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	20 18 TRACY CHAPMAN TELLING STORIES EASTWEST

CANADA		(SoundScan) 08/19/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	BANG BANG BANG THE MOFFATTS CAPITOL/EMI	1 EMINEM THE MARSHALL MATHERS LP WEB/AFTRMATH/UNIVERSAL
2	1	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER KOCH	2 2 BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG
3	2	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	3 4 CREED HUMAN CLAY EPIC/SONY
4	3	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	4 3 'N SYNC NO STRINGS ATTACHED JIVE/BMG
5	6	CAROUSEL THE BRATT PACK POPULAR/EMI	5 6 RED HOT CHILI PEPPERS CALIFORNICATION WARNER
6	9	'JUMPIN', 'JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	6 7 3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL
7	4	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	7 12 DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY
8	12	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA/SONY	8 10 DR. DRE DR. DRE—2001 AFTRMATH/INTERSCOPE/UNIVERSAL
9	7	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	9 9 ENRIQUE IGLESIAS ENRIQUE INTERSCOPE
10	5	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	10 5 SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS DEF JAM/DEF SOUL/UNIVERSAL
11	16	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA	11 11 BON JOVI CRUSH ISLAND/UNIVERSAL
12	10	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	12 8 SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL
13	17	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	13 13 KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA/ATLANTIC/WARNER
14	13	AMERICAN PIE MADONNA M&A/ERICK/WARNER	14 15 MOBY PLAY V2/BMG
15	RE	SHALALA LALA VENGABOYS DEP INTERNATIONAL	15 17 STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL
16	11	LAST KISS PEARL JAM EPIC/SONY	16 14 EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. 1: LEARNING HOW TO SMILE CAPITOL/EMI
17	14	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA/CRG	17 RE SANTANA SUPERNATURAL ARISTA/BMG
18	8	THERE YOU GO PINK LAFACE/ARISTA/BMG	18 20 MARC ANTHONY MARC ANTHONY COLUMBIA/SONY
19	15	SUNDAY MORNING CALL OASIS CREATION/EPIC/SONY	19 RE VARIOUS ARTISTS DANCE HITS 2000 POPULAR/EMI
20	RE	YOU SANG TO ME MARC ANTHONY COLUMBIA/SONY	20 NEW PAPA ROACH INFEST DREAMWORKS/UNIVERSAL

NETHERLANDS		(Stichting Mega Top 100) 12/08/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	QUE SI, QUE NO JODY BERNAL DINO	1 KREZIP NOTHING LESS WARNER
2	2	I WOULD STAY KREZIP WARNER	2 2 FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MMM
3	5	ANASTACIA I'M OUTTA LOVE EPIC	3 3 THE CORRS IN BLUE 143/LAVA/WARNER
4	3	MICHEL ANOUK DINO	4 12 LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL
5	4	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	5 4 EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
6	6	YOU SANG TO ME MARC ANTHONY COLUMBIA	6 5 RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	7	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	7 8 ANOUK URBAN SOLITUDE DINO
8	12	SANDSTORM DARUDE EDEL	8 6 THE CORRS MTV UNPLUGGED 143/LAVA/WARNER
9	10	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	9 13 RENE FROGER ALL THE HITS DINO
10	11	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	10 15 BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
11	NEW	LUCKY BRITNEY SPEARS JIVE/ZOMBA	11 9 JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
12	8	JJJ BENT DE ZON JOP SONY MMM	12 7 B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
13	9	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	13 10 BON JOVI CRUSH MERCURY/UNIVERSAL
14	NEW	ROCK DJ ROBBIE WILLIAMS EMI	14 11 LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL
15	13	FILL ME IN CRAIG DAVID EDEL	15 NEW ANASTACIA NOT THAT KIND EPIC
16	NEW	YOU SEE THE TROUBLE WITH ME BLACK LEGEND NEWS	16 18 DE KAST & OTHERS SUMMERTIME PROACTS
17	15	B-BOYS AND FLYGIRLS BOMFUNK MC'S EPIC	17 20 KANE AS LONG AS YOU WANT THIS BMG
18	NEW	BREATHLESS THE CORRS 143/LAVA/WARNER	18 RE SANTANA SUPERNATURAL ARISTA/BMG
19	19	IT FEELS SO GOOD SONIQUE MERCURY/UNIVERSAL	19 17 DR. DRE DR. DRE—2001 POLYDOR/UNIVERSAL
20	16	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	20 RE MOBY PLAY PIAS

AUSTRALIA		(ARIA) 08/10/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	I'M OUTTA LOVE ANASTACIA EPIC	1 1 MOBY PLAY MUSHROOM/FESTIVAL
2	4	'JUMPIN', 'JUMPIN' DESTINY'S CHILD COLUMBIA	2 3 ANASTACIA NOT THAT KIND EPIC
3	2	FREESTYLER BOMFUNK MC'S EPIC	3 2 THE CORRS IN BLUE 143/LAVA/WEA
4	7	WE WILL ROCK YOU FIVE & QUEEN BMG	4 16 HI-5 IT'S A PARTY SONY
5	6	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	5 5 SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI
6	5	SHALALA LALA VENGABOYS BREAKIN'/EMI	6 4 28 DAYS UPSTYLEDOWN SPK/MUSHROOM
7	3	THONG SONG SISQO POLYDOR/UNIVERSAL	7 6 SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER
8	9	DAY & NIGHT BILLIE PIPER VIRGIN	8 10 EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	8	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	9 7 VANESSA AMOROSI THE POWER TRANSISTOR/BMG
10	13	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA	10 9 RED HOT CHILI PEPPERS CALIFORNICATION WEA
11	12	SPINNING AROUND KYLIE MINOGUE MUSHROOM/FESTIVAL	11 8 SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL
12	20	BREATHLESS THE CORRS 143/LAVA/WEA	12 12 TRAVIS THE MAN WHO EPIC
13	16	SHINE VANESSA AMOROSI TRANSISTOR/BMG	13 17 B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
14	11	TRY AGAIN AALIYAH VIRGIN	14 11 MORCHEEBA FRAGMENTS OF FREEDOM WEA
15	19	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	15 19 DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
16	10	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	16 15 BON JOVI CRUSH UNIVERSAL
17	17	RIP IT UP 28 DAYS MUSHROOM/FESTIVAL	17 RE ALEX LLOYD BLACK THE SUN EMI
18	NEW	ROCK DJ ROBBIE WILLIAMS EMI	18 RE BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
19	15	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	19 14 MATCHBOX TWENTY MAD SEASON BY MATCHBOX ZOMBA
20	14	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	20 13 MIDNIGHT OIL THE REAL THING COLUMBIA

ITALY		(FIMI) 08/08/00	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	FREESTYLER BOMFUNK MC'S SONY	1 LUNA POP SQUE'REZ? UNIVERSO-BANANA/UNIVERSAL
2	2	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA	2 2 SANTANA SUPERNATURAL ARISTA/BMG
3	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	3 4 THE CORRS IN BLUE 143/LAVA/WEA
4	6	BREATHLESS THE CORRS 143/LAVA/ATLANTIC	4 6 B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA
5	4	PARA NO VERTE MAS/EL DEMONIO LA MOSCA TSE TSE EMI	5 5 BON JOVI CRUSH MERCURY/UNIVERSAL
6	7	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	6 3 MORCHEEBA FRAGMENTS OF FREEDOM WEA
7	5	CARMEN QUEASY MAXIM XL RECORDINGS	7 7 MOBY PLAY VIRGIN
8	15	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL	8 9 CARMEN CONSOLI STATO DI NECESSITA' CYCLOPEZ/UNIVERSAL
9	NEW	ROCK DJ ROBBIE WILLIAMS EMI	9 10 NEK LA VITA E' WEA
10	13	ROCK WASN'T BUILT IN A DAY MORCHEEBA WEA	10 8 SANTANA SACRED FIRE: LIVE IN SOUTH AFRICA UNIVERSAL
11	9	I DISAPPEAR METALLICA EDEL	11 15 PIERO PELU' NE' BUONI NE' CATTIVI WEA
12	8	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	12 11 WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
13	10	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	13 12 GIANLUCA GRIGNANI SDRAIATO SU UNA NUVOVA UNIVERSAL
14	19	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN	14 14 GIGI D'ALESSIO QUANDO LA MIA VITA CAMBIERA' RCA
15	16	MUSICA VARIOUS ARTISTS BEST SOUND	15 17 RED HOT CHILI PEPPERS CALIFORNICATION WEA
16	11	IT FEELS SO GOOD SONIQUE UNIVERSAL	16 RE JAREBE DE PALO DEPENDE VIRGIN/EMI
17	14	CORAZON ESPINADO SANTANA FEATURING MANA ARISTA/BMG	17 13 TONINO CAROTONE MONDO DIFFICILE VIRGIN
18	20	CI SEI TU NEK WEA	18 16 ADRIANO CELENTANO IO NON SO PARLAR D'AMORE SONY
19	NEW	SPECIALE GIANLUCA GRIGNANI UNIVERSAL	19 RE BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
20	NEW	LUCKY BRITNEY SPEARS JIVE/ZOMBA	20 20 RENATO ZERO TUTTI GLI ZERI DEL MONDO FONOPOLIS/SONY

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-822-8300, fax 44-207-242-9136. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

STEVE EARLE, Jackson Browne, and John Prine are among the guest singers on the new album from Irish accordion virtuoso **Sharon Shannon**. "The Diamond Mountain Sessions" (Ritz/Grapevine) is due for September release in Ireland and the U.K.



SHANNON

and finds Shannon, one of Ireland's most respected traditional musicians, expanding her musical horizons with a more song-based approach. "It wasn't a conscious decision. It just turned out that way," she says. "Steve Earle got the ball rolling when we recorded 'The Galway Girl' in Dublin. I was wondering how the song was going to fit on one of my records, and the next thing I knew we had almost a whole album like that with different singers." Prine's contribution, "Love Love Love," was recorded in Galway, Ireland, in Shannon's house, which he is now in the process of buying from her. "John and Steve are both regular Galway visitors, and I first met Jackson in Ireland, too," Shannon says. "They've become almost part of the family."

NIGEL WILLIAMSON

BRITISH REGGAE GROUP Aswad plays a 25th anniversary concert Aug. 22 at the Subterania in Ladbroke Grove, London, that will be recorded for release on Jam Jah Records later this year as a live birthday-tribute album. Aswad is the first non-Jamaican reggae group to be signed to **Chris Blackwell's Island Records**, and the act's eponymous 1975 debut album articulated Rastafarian themes from the viewpoint of young, urban, black Britons. By the mid-'80s Aswad had gained considerable commercial success, culminating with the 1988 chart-topping "Don't Turn Around," later a hit for Swedish pop group **Ace Of Base**. Aswad, whose last album, 1999's "Roots Revival" (Ark 21), dipped into the songbooks of **Sting** and **Bob Marley**, will undertake a six-week tour of the U.K. and continental Europe this fall to commemorate the anniversary. **KWAKU**

ISRAELI SINGER Suzy recorded her debut album, "Herencia" (Heritage), when she realized she represented the last generation of her family to speak Ladino, the language of Jews of Spanish descent. She wanted to preserve the traditional songs for her own sons and their descendants. With modern electronic arrangements added to her traditional singing, the album, distributed by Hed Arzi in 1998, was snapped up locally by a community that had waited 15 years for a new recording in Ladino. This past May, "Herencia" was released by German label Tropical Music in Germany, Austria, and Switzerland. Other European countries are set to follow, and distribution is being sought in the U.S. Meanwhile, Suzy is recording her

second album, this time to the warmer accompaniment of acoustic instruments. "People are not embarrassed by their mother tongue anymore, and there are Ladino speakers all over the world," Suzy says. **SASHA LEVY**

GRETCHEN PETERS, a Country Music Assn. (CMA) Award winner and Grammy nominee, may be best-known for her distinguished country catalog, but her wish not to be pigeonholed in that genre has led to her second album being released outside the U.S. first. Grapevine has rights to the self-titled album for the world, excluding North America, and gave it a wide European release July 17. Peters won the CMA Award and Grammy recognition for "Independence Day," recorded by **Martina McBride**, and has had songs cut by **Faith Hill, Trisha Yearwood, and Patty Loveless**. Her credentials also include seven co-writes with **Bryan Adams** for his 1998 A&M set, "On A Day Like Today." "My first [U.S.] label [Imprint Records] spent a lot of money promoting me to country radio," she says of her first album, 1996's "The Secret Of Life," released in the U.K. by Curb/the Hit Label. As it turned out, that album was about as far away from country radio as you could get. In the U.S., country "really means just the top 30 on the country chart," Peters says, "but [in the U.K.] it encompasses a lot of artists I feel completely comfortable being with, like **Nanci Griffith** and **Emmylou Harris**. I didn't feel I was fighting to explain myself." Peters is finalizing a U.S. deal for "Gretchen Peters," with a release tentatively planned for mid-October.



PETERS

PAUL SEXTON

WHEN MICHAEL PARISI was in A&R at Warner Music (Australia), he signed the no-commercial-potential **Regurgitator** after one show and turned the band into a multi-platinum act. Now at **Rupert Murdoch's Festival Mushroom Group**, lured by the promise of his own Sputnik label, Parisi has done it again with Melbourne, Australia, hardcore/hip-hop band **28 Days**. The act's brash, irreverent style has denied it commercial radio airplay. Yet hard touring and awesome live shows have paid off for 28 Days, with a No. 1 chart debut for its "Upstyledown" album at the end of July. This sets the stage for a European offensive in September, when the band tours behind the album's U.K. release on Mushroom and its continental Europe release on Play It Again Sam Records. 28 Days has played a number of times in Japan, where it released shared EPs with Japanese band **Uzumaki** on the DEA Dogma label. Uzumaki appears on "Upstyledown," as does Melbourne dance duo **Beat System**. **CHRISTIE ELIEZER**

EUROCHART 08/18/00

THIS WEEK	LAST WEEK	SINGLES
1	3	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
2	1	THE REAL SLIM SHADY EMINEM INTERSCOPE
3	2	I'M OUTTA LOVE ANASTACIA EPIC
4	5	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
5	10	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
6	4	IT'S MY LIFE BON JOVI MERCURY
7	7	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
8	NEW	AROUND THE WORLD ATC HANSA
9	6	CES SOIREES LA YANNICK LA TRIBU/SONY
10	8	TRY AGAIN AALIYAH VIRGIN
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	2	BON JOVI CRUSH MERCURY
4	5	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE
5	4	SANTANA SUPERNATURAL ARISTA
6	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
7	7	MOBY PLAY MUTE
8	NEW	ANASTACIA NOT THAT KIND EPIC
9	8	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA
10	10	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST

SPAIN (AFYVE/ALEF MB) 08/02/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM BOOM CHAYANNE COLUMBIA
2	2	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
3	7	VIVE GRETA Y LOS GARBO RCA
4	3	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
5	NEW	BOMBA KING AFRICA VALE
6	5	IT FEELS SO GOOD SONIQUE UNIVERSAL
7	4	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
8	8	FREESTYLER BOMFUNK MC'S EPIC
9	RE	SUENO SU BOCA RAUL HORUS
10	10	I DISAPPEAR METALLICA EDEL
ALBUMS		
1	1	THE CORRS IN BLUE 143/LAVA/DRO
2	2	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
3	4	MANA UNPLUGGED WEA
4	3	RAUL SUENO SU BOCA HORUS
5	5	ESTOPA ESTOPA ARIOLA
6	6	CAMELA SIMPLEMENTE AMOR HISPAVOX
7	10	JOSE EL FRANCES ALMA ARIOLA
8	8	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
9	9	LA UNION GRANDES EXITOS WEA
10	RE	ISMAEL SERRANO LOS PARAISOS DESIERTOS UNIVERSAL

NEW ZEALAND (Record Publications Ltd.) 08/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANASTACIA NOT THAT KIND SONY
2	5	VENGABOYS THE PLATINUM ALBUM VIOLENT/EMI
3	NEW	THE CORRS IN BLUE 143/LAVA/WARNER
4	2	ROBBIE WILLIAMS THE EGO HAS LANDED EMI
5	3	MOBY PLAY FESTIVAL
6	NEW	MANDY MOORE I WANNA BE WITH YOU SONY
7	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
8	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
9	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
10	9	MARC ANTHONY MARC ANTHONY SONY

PORTUGAL (Portugal/AFP) 08/08/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	SILENCE 4 ONLY PAIN IS REAL MERCURY/UNIVERSAL
2	3	JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY
3	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
4	4	THE CORRS IN BLUE 143/LAVA/WARNER
5	5	SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI
6	6	SANTAMARIA VOAR VIDISCO
7	7	STING BRAND NEW DAY POLYDOR/UNIVERSAL
8	8	CAETANO VELOSO NO SEU MELHOR MERCURY/UNIVERSAL
9	9	ERA ERA 2 MERCURY/UNIVERSAL
10	RE	DANIELA MERCURY SOL DA LIBERDADE RCA/BMG

SWEDEN (GLF) 08/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	HIPHOPPER THOMAS RUSIAK FEATURING TEDDYBEARS STOCKHOLM LED/UNIVERSAL
2	2	MERA MALI MARKOOLIO FEATURING ARNE HEGERFORS CNR/ARCADE
3	3	IT FEELS SO GOOD SONIQUE UNIVERSAL
4	4	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
5	8	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
6	NEW	VACKER UTAN SPACKEL JOAKIM HILLSON BONNIER/VIRGIN
7	6	SANDSTORM DARUDE BMG
8	7	DO YOU WANT ME DA BUZZ EDEL
9	5	BREATHLESS THE CORRS 143/LAVA/WARNER
10	NEW	THE SPIRIT OF THE HAWK REDNEX JIVE/VIRGIN
ALBUMS		
1	3	MELANIE C NORTHERN STAR VIRGIN
2	1	THE CORRS IN BLUE 143/LAVA/WARNER
3	4	OLSEN BROTHERS WINGS OF LOVE EMI
4	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
5	5	MARIE FREDRIKSSON ANTLIGEN—MARIE FREDRIKSSON'S BASTA 1984-2000 EMI
6	7	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN
7	6	TEDDYBEARS STOCKHOLM ROCK'N'ROLL HIGHSCHOOL MVG/MNW
8	NEW	BELINDA CARLISLE A PLACE ON EARTH—THE GREATEST HITS VIRGIN
9	RE	THOMAS RUSIAK MAGIC VILLA LED/UNIVERSAL
10	NEW	GYLLENE TIDER KONSTPAUS EMI

DENMARK (IFPI/Nielsen Marketing Research) 07/31/00

THIS WEEK	LAST WEEK	SINGLES
1	2	LOLLIPOP DJ ALIGATOR PROJECT FLEX/EMI
2	RE	DARKSIDE HYPERTRAXX FLEX/EMI
3	1	SMUK SOM ET STJERNESKUD OLSEN BROTHERS CMC
4	4	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	7	SANDSTORM DARUDE BMG
6	9	TRY AGAIN AALIYAH VIRGIN
7	3	THE REAL SLIM SHADY EMINEM UNIVERSAL
8	NEW	I'M OUTTA LOVE ANASTACIA SONY/PLADECOM/PAGNIET
9	NEW	PUSSYLOVERS BALLOON BONNIER/NICEANDFIRM
10	RE	VED DU HVAD HUN SAGDE ROLLO & KING EDEL/MEGA
ALBUMS		
1	1	OLSEN BROTHERS WINGS OF LOVE CMC
2	7	THE CORRS IN BLUE 143/LAVA/WARNER
3	3	BARCODE BROTHERS SWIPE ME UNIVERSAL
4	NEW	GABRIELLE RISE UNIVERSAL
5	4	ANDREW STRONG OUT OF TIME RECA/T/CMC
6	NEW	PAFFENDORF DANCE CITY EDEL
7	2	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
8	NEW	STATUS QUO FAMOUS IN THE LAST CENTURY UNIVERSAL
9	5	PARTY ANIMALS PARTY ANIMALS CMC
10	6	KOOL & THE GANG THE VERY BEST UNIVERSAL

NORWAY (Verdens Gang Norway) 08/01/00

THIS WEEK	LAST WEEK	SINGLES
1	1	SANDSTORM DARUDE PUBA
2	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING UNIVERSAL
3	3	LOVING YOU GIRL OPUS X SONY
4	2	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	4	TOCA'S MIRACLE FRAGMA EDEL
6	6	THE REAL SLIM SHADY EMINEM UNIVERSAL
7	5	I'M IN LOVE JOHN THE WHISTLER EDEL
8	9	I DISAPPEAR METALLICA EDEL
9	7	IT'S MY LIFE BON JOVI UNIVERSAL
10	8	YOU SANG TO ME MARC ANTHONY SONY
ALBUMS		
1	2	THE CORRS IN BLUE 143/LAVA/WARNER
2	3	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
3	1	MARC ANTHONY MARC ANTHONY SONY
4	4	OLSEN BROTHERS WINGS OF LOVE NORSKE GRAM
5	6	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
6	7	SVEN-BERTIL TAUBE SYNGER EVERT TAUBE: DE BESTE EMI
7	NEW	JOE DASSIN HIS GREATEST HITS SONY
8	5	MOBY PLAY PLAYGROUND
9	8	SHANIA TWAIN THE WOMAN IN ME UNIVERSAL
10	9	VENGABOYS THE PLATINUM ALBUM JIVE/EMI

FINLAND (Radiomafia/IFPI Finland) 08/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
2	3	THE CORRS IN BLUE 143/LAVA/WARNER
3	4	BON JOVI CRUSH MERCURY/UNIVERSAL
4	5	NYLON BEAT DEMO MEDIAMUSIIKKI
5	6	TOMAS LEDIN VUODET 1972-2000 AREN WEA
6	7	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL
7	NEW	FREDERIK KOVIMMAT HITIT WARNER
8	RE	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
9	2	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/MNW
10	10	NIGHTWISH WISHMASTER SPINEFARM

ARGENTINA (CAPIF) 07/29/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	RODRIGO LA MANO DE DIOS, HOMENAJE A DIEGO MARADONNA BMG
2	2	RODRIGO A 2000 BMG
3	3	CHIQUITITAS CHIQUITITAS VOL. 6 SONY
4	4	LOS PERICOS 1000 VIVOS EMI
5	7	JULIO IGLESIAS NOCHE DE CUATRO LUNAS SONY
6	5	LOS NOCHEROS NOCHEROS EMI
7	8	MANA MTV UNPLUGGED WARNER
8	9	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/EMI
9	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
10	6	RODRIGO SABROSO SONY

Rounder/Universal Canada Tie Pays Off

BY LARRY LeBLANC

TORONTO—Since its inception 30 years ago, Rounder Records has regularly tapped into Canada's rich folk heritage. Now with a roster including several leading Canadian artists—and with the near-completion of two significant distribution agreements—the American label is poised to become a prime force in Canadian music.



RAFFI

Currently, Cambridge, Mass.-based Rounder distributes titles in the U.S. by Canadian children's performer Raffi and renowned Cape Breton fiddler Natalie MacMaster.

Rounder has, indeed, played a pivotal role in keeping interest alive in traditional Cape Breton Island music. In the '70s, the label issued 10 remarkable recordings of notable fiddlers in the Atlantic region recorded by producer Mark Wilson. This July, Wilson completed nine days of recording on the island for a planned four-album Rounder set that will feature 20 to 25 traditional fiddle players, including Willie Kennedy, Father Morris, Theresa Morrison, and Francis MacDonald.

It is, however, Rounder's two-year, evolving relationship with its Canadian distributor, Universal Music Canada, that could be the key to becoming a more dominant player here. The Rounder/Universal Canada relationship grew closer recently when the two companies separately signed Canadian singer/songwriter Sarah Harmer to their respective territories. Harmer's modern rock debut album, "You Were Here," was issued Saturday (12) in Canada by her own Cold Snap Records label, distributed by Universal Canada. It is set for U.S. release on Rounder's Zoe imprint Aug. 29.

Harmer's solo career is blossoming following six years with Kingston, Ontario, alternative rock band Weeping Tile. Despite two critically acclaimed albums on WEA Records, widespread airplay at college and

modern rock stations in Canada, and six national tours, Weeping Tile failed to expand beyond its cult status and went into a self-imposed hiatus two years ago. Rounder president/CEO John Virant recalls being enthralled by Harmer's debut after being tipped off to it by Rounder's triple-A radio rep, Katrinka Suidam. "When I put the album on, I stopped what I was doing," he says. "It is such an intimate and personal album."

Harmer's manager, Patrick Sambrook, says Rounder was an "obvious choice" for the U.S. release. "[Virant's] flying to Toronto to talk with us two days after hearing the CD was very impressive," he says. "We had been looking for a label there that is both organic and has marketing muscle. Rounder is [not only] good at putting out records that sell 5,000 copies, but it is also competitive and contemporary."

One benefit of both Rounder and Universal signing Harmer has been the two companies vigorously working toward launching the singer in North America. "It's been very collaborative so far," says Virant. "We've been going back and forth with ideas on singles, videos, the artwork, and marketing plans. [Universal Canada president] Randy Lennox and his team have been tremendous to work with. We've also realized there are some nice A&R possibilities between our companies."

Virant and Lennox, in fact, recently reached an informal agreement for Rounder to handle U.S. distribution of titles by Canadian acts Jann Arden, the Cash Brothers, and West Coast fiddle player April Virch, all of whom are signed to Universal Canada. "We are interested in a long-term relationship with Rounder," says Lennox. "They are an artists' company."

To further beef up its Canadian presence, Rounder hired a full-time representative—Andrew Lindsay—to work out of Universal's Toronto head office starting Monday (14). "Given what we have, we need to take the initiative in paying attention to what we are doing in Canada," says Virant. "Universal is a great distributor; but we have to know better how

to work within their system and pay closer attention to what's going on."

Following a year of negotiations, Rounder is also in the final stages of completing a two-way distribution pact with Halifax, Nova Scotia-based Tidemark Music & Distribution, the largest distributor of domestic music in Canada's Atlantic provinces. Universal Canada nationally distributes the Tidemark-owned label Perimeter Records.

According to sources, from February 2001 Rounder will acquire U.S. distribution of a number of top-selling Tidemark and Perimeter titles. At the same time, Tidemark will distribute traditional-music-based Rounder titles in Atlantic Canada not handled by Universal.

"We have had discussions about the symbiotic relationship between our two companies," says Tidemark CEO Chip Sutherland. "We expect that select Tidemark records will be released by Rounder in the U.S. next year."

Rounder's reputation as an artist-oriented label led to Raffi moving there three years ago for U.S. distribution with his Troubadour imprint, which previously had gone through MCA Records. "Before signing, I looked at Rounder's roster and their sensitivity to their artists," he recalls. "Rounder is held in high regard by the artists that they represent and distribute. That's quite remarkable. At MCA, I was being asked why wouldn't I do this or that. Rounder understands what I'm for and knows how to bang the drum for that. They have done a terrific job."

"Raffi is an icon, and his catalog is evergreen," says an appreciative Virant. "It was evident to us that he was falling through the cracks at MCA." Virant is seeking an international breakthrough for the children's star, but despite Raffi's enormous popularity in North America, he sees hurdles elsewhere. "It's challenging in that he is not associated with a TV character," he says.

Since 1997, Rounder has distributed MacMaster's recordings in the U.S. Signed in Canada to Warner Music, she is "one of our top priorities," says Virant. "She's a pleasure to work with. We have shipped over 50,000 copies in the U.S. of her new album, 'In My Hands,' since its release last September."

"Natalie has five titles with Rounder, and she is now selling more units in the United States than in Canada," says MacMaster's manager, Andre Bourgeois. "Rounder is doing a great job for us." He adds that signing with Rounder made sense for MacMaster. "Prior to signing, [Rounder co-founders] Ken Irwin and Bill Nowlin knew who Natalie was, and she knew of Rounder coming to dances here

(Continued on page 79)

newsline...

INIGO ZABALA, currently president of Warner Music International's (WMI) Mexico and U.S. Latin operations, has been appointed executive VP of Warner Music Latin America, effective Aug. 15. In his new role, he will be based in New York and will report directly to Warner Music Latin America president Andre Midani. Zabala retains responsibility for WMI's Mexican and U.S. Latin operations, including WEA Mexico, MCM in Mexico, and the U.S.-based WEA Latina affiliate. After enjoying success as a member of Spanish group La Union, Zabala began his industry career at Warner Music Spain, which he joined as A&R manager in 1988. He became managing director of Warner Music Spain in 1994 and then managing director of Warner Music Mexico in 1998 before being appointed to his most recent role in January this year.

TOM FERGUSON

BERTELSMANN-OWNED online music and books retailer BOL is insisting it has no ambitions to become a virtual record label, despite providing a promotional platform for an unsigned U.K. band. BOL plans to market London-based band Super Delta Three (SD3) exclusively on its U.K. home page, providing marketing services usually associated with record labels, which include Webcasts, digital interviews, downloadable tracks, and streaming. Brad Askew, BOL U.K.'s director of music, says, "We saw the band and liked them so much, we decided to take a proactive step and promote them off our own backs." He adds, "What we're doing is breaking the usual cycle. Any record company would normally have to pay a six-figure sum to simply get something like this off the ground." Askew adds that he is in talks with BOL France to promote the act on BOL's French home page.



ASKEW

JULIANA KORANTENG

LISTEN JAPAN, the Japanese subsidiary of music search engine Listen.com, has launched what it claims is the country's first search engine for licensed music files. Official sanctioning for listenjapan.com comes from 13 Japanese record companies and music distribution sites, including Pony Canyon Inc., Nippon Crowne Co., Tokuma Japan Communications Co., and Music co.jp Inc., as well as radio station J-Wave and music merchant Tower Records. Miyuki Kano, senior marketing manager for Listen Japan, says the new portal will differ from its parent site by "offering services for mobile device users in the future." The search engine provides access to a database of more than 500,000 tracks by 65,000 domestic and international artists, as well as featuring online editorial reviews.

RAJ N. MAHTANI

SONY MUSIC shuttered its distribution warehouses in Stockholm and Oslo Aug. 7, at a cost of some 20 jobs. Distribution of Sony repertoire in Sweden and Norway is now handled by Borås, Sweden-based Entertainment Network Scandinavia (ENS), a joint venture among Sony, Universal, and EMI. Edel records, which was previously distributed by Sony, now has a direct distribution arrangement with ENS. Joining Edel and Sony at ENS is Playground Music Scandinavia (PMS), a joint venture among Mute Records, Beggars Banquet, and Play It Again Sam. PMS was also formerly distributed by Sony Music. Universal and EMI are understood to be moving their stock from Oslo and Stockholm to Borås in September.

KAI R. LOFTHUS

HMV EUROPE managing director Brian McLaughlin will step down from his role as chairman of retail trade body the British Assn. of Record Dealers (BARD) at the group's annual general meeting Sept. 14 after a two-year tenure. According to a statement from BARD, McLaughlin feels "he can no longer give the issues of the association the attention they deserve" due to "an increase in commitments and responsibilities associated with his own job at HMV." McLaughlin added new responsibilities to his HMV role in May 1999 when he joined the board of parent HMV Media Group. At press time he was on vacation and unavailable for comment. This is McLaughlin's second spell as BARD chairman. He remains a member of the 18-strong BARD ruling council. His successor as chairman will be named at the September general meeting.

TOM FERGUSON

MARKET-LEADING AUSTRALIAN music retailer Sanity has acquired 23 stores owned by Adelaide-based CC Music for an undisclosed sum. CC Music trades in four Australian states, under its own name and as Lakes Music and Jungle Music. Says Brett Blundy, managing director of Sanity's parent company, Brazil, "All CC stores will be converted to Sanity Music or IN2Music stores within six months." Sanity, which has about 29% of the local music market, according to Blundy, now has 260 stores, which trade under the Sanity Music, Dance Arena, and IN2Music names.

CHRISTIE ELIEZER



The Witching's Ours. Sony Music Sweden artist Peter Joback celebrates with his manager and label execs at London's Somerset House after the opening night of the new London stage musical "Witches Of Eastwick," in which he has a leading role. Shown, from left, are artist manager Marie Dimberg, Sony Music Sweden deputy managing director Leif Kack, Joback, and Sony Music Sweden managing director/CEO Per Sundin.

Indies Shine Among Onya! Finalists

Acts, Labels Nominated In Australia's Online Music Awards

BY CHRISTIE ELIEZER

SYDNEY—There may still be few hard statistics available about Australia's online music market, but the list of finalists for the second Australian Online Music Awards (the Onya! Awards), announced Aug. 2, proves one hard fact: Independent bands and labels have seized the Internet as an area where they can compete with the majors on a level playing field.

The Onya! Awards—a variation on the Aussie term of praise “good on you”—honor sites by fans, artists,



GILBEY

record companies, media (online radio stations, E-zines), and E-tailers. The 16 categories also include awards for most downloaded song, most used digital download site and industry resources, and most significant Webcasts. The categories are mainly voted on by the public, with a jury of music, media, and Internet figures deciding the artist, multinational record company, independent record company, and E-tailer categories.

The awards will be held Saturday (19) at the Basement club in Sydney as the finale of the annual two-day Media & Entertainment Media Online Conference. The event is sponsored by Microsoft and Ozemail, and it will be Webcast at onya.com.au through Microsoft Windows Media Player or Apple Quicktime. Coverage of the event, which will feature performances by six young acts, is being made available through telecommunication provider Telstra's broadband.

In the artist and fan site categories, alternative acts like Something For Kate, the Whitlams, Alex Lloyd, Grinspoon, and 30 Odd Foot Of Grunts (actor Russell Crowe's band) ranked along such pop and rock acts with large fan bases as Silverchair, Savage Garden, Bardot, Bachelor Girl, Killing Heidi, Vanessa Amorosi, and Powderfinger.

Phil Tripp, managing director of Immedia!, which organizes the Onya! Awards, says Aussie independent artists—who largely fail to attract mainstream radio airplay—tend to use the Net more effectively to gain a global audience.

A total of 520 sites were initially nominated by the Australian public and music industry. Voting took place online from May 15-July 15, and the final tabulations are currently under way. “More Australian music fans are definitely going online and becoming interested since our first awards last year,” Tripp says. “Voting rose to 22,000 from last year's 15,000—there are twice as many Web sites out there.” However, he notes that the sites “are not necessarily more sophisticated. People are making the same mistakes and making these mistakes bigger.”



Chris Gilbey, CEO of online radio broadcaster Interactive Media Network, is a publishing and labels veteran, a multimedia pioneer in Australia, and author of the recently published book “MP3 And The Infinite Digital Jukebox: A Step-By-Step Guide To Accessing And Downloading CD-Quality Music Off The Web” (Seven Stories Press). He agrees that “people in Australia are building good Web sites” but adds, “Whether people in the music industry are building good Web sites, I don't know that I'd necessarily agree.

“I am most intrigued by independent artists and independent labels,” he continues. “They have some compelling ideas. But the Net is under-utilized by many in the music industry. There's only one Australian major-label Web site which offers me music to listen to, and most of the sites by mainstream artists look like they've been generated by advertising agencies with a cookie-cutter approach rather than by a creative heart.”

The finalists for most popular Australian digital download site include chaosmusic.com.au, down-

loadmusic.com.au, mp3.com.au, and potent.com.au. The votes for local E-tailers are spread among market leader ChaosMusic, chains like Sanity (sanity.com.au) and HMV (hmv.com.au), and independent stores such as Perth-based 78 Records (78records.com.au), Melbourne's Gaslight (gaslight.com.au) and Metal Shop (metalshop.com.au), and Sydney's Red Eye (redeye.com.au). The three finalists vying for most popular overseas E-tailer are Amazon.com, CDnow, and Tower Records.



TRIPP

Statistics are not available for the size of the online market in Australia. However, the most recent available figures from the Australian Bureau of Statistics show that 42% of households are connected to the Net and that the amount of businesses with online access rose from 49% in June 1994 to 63% in June 1997.

Concludes Tripp, “The near future is about who is going to be the first Australian act to be broken through the Internet, rather than be sent broke by it. It can take a lot of money to keep it going, because the biggest mistake artists make is they don't keep their sites fresh and updated, or promote them.”

Poptones Stock Rises 40%

McGee's New Label Soars In The First Day Of Trading

BY ADAM HOWORTH

LONDON—Shares in Alan McGee's new Poptones label rose 40% in value by close of trading on the company's first day (Aug. 8) on London's Alternative Investment Market.

Its placing of 109,925,000 Ordinary Shares at 2.75 pence each values the company at 15.7 million pounds (\$23.7 million) and means that McGee's 39% stake is now worth 6.1 million pounds (\$9.3 million). Shortly before it floated, McGee—the most successful U.K. independent label boss in recent years—told Billboard that it was necessary to float Poptones in order to attract extra capital needed to fund future multimedia projects.

“We're starting purely as record-driven but could go much wider, and a stock market flotation allows us to do this,” he says. “With Poptones we're creating an idea—a brand—of integrity and quality, whether that be in film, TV, or radio.”

As chief executive, McGee is joined on the board of Poptones by

nonexecutive directors Julian Richer, founder of hi-fi retailer Richer Sounds; Michael Blackburn, chief executive of the Halifax Building Society; and Michael Edelson, a board member at Manchester United Football Club.

McGee launched Poptones on May 15 after severing links with Creation, which he co-founded 17 years ago. A key feature of the new start-up is its intention to use the Internet as a distribution and marketing mechanism alongside more traditional channels. The first album releases on the label are by El Vez, Selophane 74, Montgolfier Brothers, and Outrageous Cherry, all scheduled for September.

However, the head of the label predicts a slow growth. “Basically I see Poptones not having overnight success—none of these four releases will sell 15 million records—[but] what they do is say what we're about,” says McGee. “I'm interested in the long-term development of bands, and it took me 10 years to have my first No. 1 at Creation.”



McGEE

Dutch Teen Act Krezip Impresses With Debut

BY ROBERT TILLI

TILBURG, the Netherlands—The combination of teenage performers and the music industry almost automatically evokes images of sugarcoted pop songs. But in recent weeks, poppy Dutch punk rock band Krezip has been busy distorting that notion with its edgy debut album, “Nothing Less” (WEA).

That set landed on top of the Mega Top 100 Albums chart on July 1 and has remained there for the past six weeks, selling over 150,000 copies along the way. It's heading toward double-platinum status here (160,000 units).

The performances of the five-piece band (three girls and two boys) from the Dutch town of Tilburg have been among the highlights of the last two Noorderslag music festivals in the northern Dutch city of Groningen. Noorderslag, held every January, is organized by Hilversum-based Conamus, the foundation for the promotion of national music. It provides a platform for seminars, showcases new local and international talent, and attracts a mixed audience of international industry professionals and the general public.

The first of those two appearances had local A&R managers climbing over their peers in the battle to sign the act—a fight that was ultimately won by Warner Music Holland. “When I first saw them on Noorderslag in January 1999, I was completely won over,” recalls Warner A&R manager Menno Timmerman. However, he says he declined to take part in the immediate feeding frenzy. “As they were only schoolkids, I wasn't prepared to join in a crazy and irresponsible bidding war, which would be counterproductive for a band that young.”

Through the grapevine, Timmerman found out that the band members, fronted by enigmatic 17-year-old lead singer Jacqueline Govaert, wanted to do everything by themselves. Govaert's guitarist sister Anne is also a band member; the oth-

ers are Annelies Kuijsters (guitar/backing vocals), Joost van Haaren (bass), and Thijs Romeijn (drums). The five are jointly managed by their fathers.

Despite his early enthusiasm, Timmerman says, “I only got in touch with Krezip when they independently released a CD demo dubbed ‘Run Around,’ a most charming mini-album.” At that point, he says, “I just phoned to [tell] them that I thought it was very good, that's all.”

Shortly after the mini-album's autumn '99 release, the band broke its own “do-it-yourself” credo by closing a distribution deal with PIAS. “Then I thought, ‘Now is the time to take action,’” says Timmerman. “They told me they could no longer do it on their own terms completely. That's where Warner got aboard.”

Taking into account the band members' ages, Krezip was prepared to go step by step to a full-length Benelux-only debut album, although the Warner deal was only inked in January, just prior to the 2000 Noorderslag festival.

In the meantime, public top 40 broadcaster Radio 3FM had picked up on one of the tracks from “Run Around,” the catchy “In Her Sun,” giving it regular plays on DJ Isabelle Brinkman's popular evening slot. That boosted sales of the “Run Around” mini-album past the 6,000-copy mark.

Timmerman consulted 3FM on which track might work best as a single for Krezip's Oscar Holleman-produced major-label debut. “I wouldn't have minded to get a remake of ‘In Her Sun,’ but that was out of the question,” says Ben Houdijk, music programmer at 3FM.

(Continued on page 79)



GOVAERT



Doing It Freestyle. During a recent stopover in London, Finland's Bomfunk MC's were presented with special awards marking sales in excess of 1.5 million units across Europe of their Epidrome/Sony single “Freestyler.” The awards were presented to the dance duo at a party thrown in their honor at Sony Music Europe's headquarters. Shown, from left, are Sony Music Europe executive VP Paul-René Albertini, band members B.O.W. and DJ Gismo, and Sony Music Europe chairman Paul Russell.

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RED Head's Keynote: Expect Change To Remain Constant

BY ED CHRISTMAN

SOUTHBURY, Conn.—RED Distribution gathered here July 18-23 at the Heritage Convention Resort for its second annual convention, to assess the changes of the marketplace and to prepare staffers for future challenges.

In his opening address, Ken Antonelli, president of RED, told staffers that change can be both positive and negative. "In the positive sense, it is tremendously beneficial," he said. "In the negative sense, it's experience."

But whether positive or negative, he promised RED staffers that they can expect change to remain a constant part of their lives, "given the mercurial and evolutionary state of the music business in the year 2000."

He pointed out that the last time the company met here for a convention, in 1999, RED was experiencing an anxiety-ridden year, one filled with unparalleled changes. "Mergers, acquisitions, and mega-purchases once again ruled the day," he said.

At that convention, even amid all the changes the industry had experienced, he hadn't anticipated that the company would face even more dramatic changes. For instance, later that year, edel acquired a 75% stake in RED from Sony Music Entertainment.

In light of the music industry's constant change, Antonelli said, it would be appropriate to begin the convention by assessing how those changes from the last year have affected RED.

He pointed out that RED's main goal is to dominate the independent music sector. To point out how the company had moved toward its goal, he recited RED's accomplishments, noting that at the time of the convention, it had seven records on The Billboard 200 and 14 on the Top Inde-

pendent Albums chart, including five in the top 10 positions.

Moreover, so far in 2000, three of the albums distributed by RED had achieved platinum status, and seven had attained gold. Also, the company had doubled its current market share from 0.84% last year to 1.73% for the year as of the week of the convention.

Furthermore, he pointed out that in the month of May, RED Ink, for the first time ever, had out-billed every other label in the RED portfolio, while RED Urban Music Marketing, which was created at the beginning of the year, had placed its debut release on The Billboard 200.

"To me these facts only convey one message: The impact of all the changes our company has gone through is having a profound positive effect on our business," Antonelli stated.

As for the Internet, he says, it is "the most logical place for us to develop and implement a real [marketing] strategy designed to add even more value to RED's uniqueness as it relates to our labels and customer base." Consequently, a RED task force has been formed to see how to best take advantage of the Internet, he reported.

He described how RED has benefited from the changes going on in the industry. Artists, managers, and producers are frustrated by the downsizing at the major labels, and "our stability, financial security, internal systems, coupled with street-smart sales and marketing and our boutique-like approach to national distribution" makes RED an attractive destination, he said.

In an interview with Billboard, Antonelli said that the company distributed about 20 labels. He said he didn't expect the roster size to grow; rather, he expects the company to grow due to the caliber of the labels it is attracting.

Antonelli declined to reveal sales volume, but Billboard estimates that

the company had total sales of about \$150 million and net sales of about \$115 million last year.

"We are not going to have more lines in the house," he said. "We are looking for labels that have more potential."

He said RED will get better records that will sell more, thanks to advancements at the labels within its portfolio. "Look who we are working with: Steve Rifkind, Danny Goldberg, and Brett Gurewitz, among others," Antonelli said. "These guys are not lightweights; they can deliver."

He noted that for the first time, RED's labels are starting to get play from MTV.

Epitaph's success with punk rock has allowed it to explore other music. About three years ago, Epitaph did a deal with Fat Possum Records, which records raw, uncompromising blues music. Also, the company has started Anti, a label for artists that are tired of working with the majors. For its first project, the company released Tom Waits' "Mule Variations," which went gold, and it is about to release a Merle Haggard record. At the convention, RL Burnside and Paul Jones each turned in blistering performances during the July 21 Epitaph showcase.

Victory Records has renewed its distribution deal with RED,

announced the leader of the label, Tony Brummel. He pointed out that when Victory joined RED in November 1996, the company had seven employees; it now has 23.

Moreover, Jennevie Van Eynde, Victory head of sales, said the label had already achieved 90% of last year's sales in the first six months of this year.

During the Roadrunner presentation, the label focused on upcoming music, like a six-track EP from Slipknot that the label said it will feature as a major release. It also said it had new music coming from Type O Negative Oct. 31. Jonas Nachsin, GM of

(Continued on next page)

Retail Must Adapt, Say Plug.In Attendees

How To Make Money Still A Mystery In Age Of Digital Advances

BY BRIAN GARRITY

NEW YORK—Music sellers may not be exactly sure what impact digital advances, including downloads and file-sharing services, will have on the business in the long term, but Internet executives attending the Plug.In convention, held here July 24-25 at the Sheraton Hotel, said that retail is facing a "fundamental shift" with the evolution of technology and that it must find a way to make money in the age of Napster.

For instance, CDnow CEO Jason Olim said, "Napster is by no means bad news, but it is something that we have to learn a lesson from and move after aggressively."

New companies are changing the models of music consumption and the definition of what it means to consume music, said Olim. He added that, long term, Napster-like services will replace the unit-by-unit consumption that now is the norm in selling music.

"It's our obligation to be those who

can create the services around Napster, or around digital subscriptions, or around digital jukeboxes," he said. "We're all going to have to go there, or we are all going to be obsolete."

Indeed, Larry Miller, president of digital right management services company Reciprocal Music, said retail's success in the future hinges on the degree to which traditional successful retail experiences can be translated into new Web formats.

At Plug.In, the changing strategies of music retailers, the prospects of success for new distribution models like subscriptions, and the rising number of nontraditional competitors dominated a panel discussion focusing on the role of retail in the digital marketplace.

Beyond file-swapping services, a mounting number of new challengers look to be prominent among the obstacles facing retailers in the digital music world, executives said.

Robert Goldman, CEO of Get-Media, said that as radio moves

online with the emergence of broadband and high-quality streaming audio, it too is looking to get in on the act of selling music.

"Here they are promoting music all these years for free, and now they want money," he said. "Business models have changed over the years, and the issue is not worrying about whether we should digital download or physically fulfill, but how do we get into this and how do we make money?"

Also figuring to impact traditional retail sales: consumer-product companies giving away music in promotion deals with labels. CDnow teamed with Pizza Hut for a free custom-compilation CD giveaway back in February, and several new sponsored digital download promotions are in the works, including one from Reciprocal, Pepsi, Yahoo! and Sony Music.

"Music is being used as a free premium to drive demand for a consum-

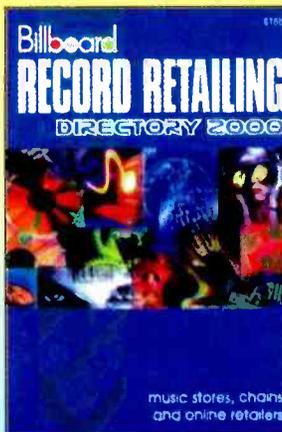
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MUSICLAND STORES reports comparable-store sales increased 2% for the four weeks that ended July 29. However, the summer music release schedule remains weak, the company says. Vice chairman/CFO Keith Benson attributes the July gain to strength in DVDs and electronics, along with record-setting "Harry Potter" book sales. Comparable sales for the superstores division (Media Play and On Cue) increased 4% in July, while for the mall stores division (Sam Goody and Suncoast Motion Picture Company), they were up 0.9%.

During the four-week period that ended July 29, the company's total sales increased 3.4% to \$121.9 million from \$117.8 million in the same period a year ago. Total sales for the superstores division increased 12.3% to \$45.7 million from \$40.7 million in July 1999. Total sales for the mall stores division in July decreased 1.2% to \$76.2 million from \$77.1 million a year ago. For the 30 weeks that ended July 29, Musicland's comparable-store sales were up 2.8%, and total sales increased 3.9% to \$940.3 million from \$904.9 million last year.

S3, maker of the Diamond Rio player, reports second-quarter net revenue increased to \$135.8 million from \$57.3 million a year ago. The company also posted a net loss of \$36.3 million, or 40 cents per share, compared with a profit of \$1.1 million, or 2 cents per share, in the quarter a year ago. The loss includes costs of \$6 million associated with S3's minority position in RioPort.com and charges connected with the liquidation of the company's graphics board business. In other news, Walter "Walt" D. Amaral has resigned from his position as senior VP/CFO to pursue other interests.

PARADISE MUSIC & ENTERTAINMENT says that Rave Music, part of the PDSE Music Group, is teaming with 4 Kids Entertainment and Nintendo of America to create new music for Pokémon-related entertainment properties. New Pokémon projects include the score for the second Pokémon feature film, "Pokémon 2000—The Power Of One," which will be released on Atlantic Records; music for the upcoming live theater production "Pokémon Live"; and music for the television soundtrack album to be released on Koch Records, which will contain songs that will be featured in season three of the popular "Pokémon" TV series.

BORDERS BOOKS & MUSIC says it will open a new 23,000-square-foot store in Cambridge, Mass., in September, next to Best Buy. The store will feature a selection of more than 150,000 book, music, periodical, and video titles and will mark the eighth Borders location in Massachusetts.

NAVARRRE has signed an exclusive distribution agreement in the U.S. and Canada with Wildflower Records, the label of singer/songwriter Judy Collins. Wildflower's two initial albums, "Judy Collins Live At Wolf Trap" and "All On A Wintry Night," will be released Oct. 24 through Navarre. The label will release approximately two to three albums annually through Navarre and plans to sign other artists in the future.

In other news, the company has also signed exclusive distribution agreements for the U.S. and Canada with dance label Strictly Hype Recordings; Scarlet Moon Records, a label founded by singer/songwriter Paul Overstreet; and Grapeshot Media.

KMART reports that July consolidated sales increased 2.8% on a comparable-store basis. Total consolidated sales rose 4.6% to \$2.6 billion for the four-week period that ended July 26, compared with \$2.5 billion for the same period last year.

Wal-Mart Stores reports comparable-store sales for the four-week period that ended July 28 increased 6.5%, compared with a comparable-store gain of 9.6% a year ago. Net sales increased 23.5% to \$13.9 billion from \$11.3 billion in July 1999.

Target, which sold \$600 million in 10-year debt securities on Aug. 7, reports that comparable-store sales for the four weeks that ended July 29 increased 3.7% from the same period a year ago. Net retail sales for the period climbed 9% to \$2.5 billion from \$2.3 billion a year ago.

BUY.COM and Barnes & Noble.com's stocks were among 11 online companies downgraded by Merrill Lynch Internet analyst Henry Blodget Aug. 7. He cited reduced growth opportunities in the face of a maturing marketplace as the reason for the downgrades.

J-BIRD MUSIC GROUP, an Internet music label founded by former EMI executive Jay Barbieri, has signed a nonexclusive marketing agreement with online global music site Vitaminic. Under terms of the deal, Vitaminic will promote J-Bird artists throughout its international network of local-language sites serving the U.S., Germany, Spain, France, Italy, the Netherlands, Sweden, and the U.K. J-Bird can elect to have its acts—which include Rockapella, the John Entwistle Band, Mitch Ryder, Lee Rocker, Jimmie Van Zant, and the Harlem Gospel Choir—featured at some or all of these overseas portals.

RETAIL MUST ADAPT, SAY PLUG-IN ATTENDEES

(Continued from preceding page)

er product," said Miller. "As various consumer-product marketers begin to discover how they can access the tremendous demand for music and other kinds of digital content, it's going to be a pretty big new ancillary revenue stream for the owners of that content."

But while competition increases for retailers, National Assn. of Recording Merchandisers president Pamela Horovitz pointed out that the changing landscape in the world of broadband and digital distribution also creates new opportunities for retailers to push into content and programming.

"How much more than just selling product you do hinges on what financial model you specifically identified as how you are going to monetize those relationships," said John Walden, president of BestBuy.com.

But despite all the predictions of change, there is still much debate as to just how much of a role formats like digital downloads will have in the marketplace, how much they will cost, and when they will arrive.

"This thing is going to take a long time to play out, so I wouldn't panic just yet if I was a retailer with a brand name," noted Andrew Nibley, CEO of GetMusic.com.

Walden said that in a few years his company expects the download market to be "meaningful but not overwhelming. We think digital downloading in particular will be a small, legitimate market, once the rights management and the technology all converge."

Walden said that once the technology improves and the consumer models start to stabilize, formats like on-demand streaming figure to become more significant than a la carte downloading.

Meanwhile, on the pricing end, executives said that despite consumer expectations of digital music costing less, it's unlikely to be the case.

"The initial pricing that [major labels] are offering to the consumer market place with respect to the digital downloads; it does seem kind of

high. But their costs are kind of high," said Miller. "In general, there is a strong belief that as volume increases, pricing will be adjusted accordingly." However, the experience needs to become far more consumer friendly than it is now, cautioned Horovitz.

"If [downloading] doesn't get a

whole lot easier for the customer, there is no business, period," added Miller. "There is no business for downloadable single songs, there is no business for downloadable music that you have the rights to play over and over again in the form of a subscription, or any other model we can think about."

RED HEAD'S KEYNOTE: EXPECT CHANGE

(Continued from preceding page)

the label, said it plans to continue emphasizing "guerrilla marketing, on the street and on the Internet." Mike Kantor, VP of sales, pointed out that the label had already achieved "85% of last year's sales in the first half of the year."

In the RED Ink product presentation, it focused on albums from the Favored Nations label, including an upcoming release from Eric Johnson and a tribute to Danny Gatton; Redline Entertainment, whose releases include a Farm Aid compilation and "The Hard + The Heavy Volume III"; and Eagle Records, which has an album from Joe Cocker.

The Loud product presentation was turned into a game show, where contestants—the four regions of RED Distribution—competed for points by answering questions based on the Loud music portfolio.

During the conventions, a number of acts played live, including 3rd Bass, Trent Summar, Catch 22, Rob Base & DJ E-Z Rock, and Miss Jane on opening night, July 18; Josh Joplin, Spooks, and Crush on July 19; Rachel Z, Nickelback, and Workhorse Movement on July 20; Ra and Jamie Houston on July 21; and dead prez, M.O.P., Stevie J., and LV on the last day of the convention.

During an interview, Antonelli said that RED is "the best opportunity" to get records from the 150,000-200,000 range to the 150,000-300,000 range. "It's hard to do that at a major, but we can stay focused on records for a longer period of time."

RED is benefiting from a bounty of new tools and ideas and unexpect-

ed gains laid at the company's doorstep, all of which allow the company to provide even more value to its artists, labels, and customers. For instance, edel's acquisition of RED allows the company to provide global distribution.

"In the long term, I believe the changes brought about by the integration of the two companies will have an enormous, positive impact on the independent music business as a whole," Antonelli said. "As this unique system develops into a global powerhouse, its attractiveness will be magnified."

He pointed out that the addition of Ron Urban, who just joined edel as president of edel North America, will benefit RED. Urban previously was a senior VP at Sony Music Entertainment, where among other responsibilities, he oversaw RED when the company was completely owned by Sony. Urban "will be a valuable asset not just in North America but for the entire [edel] company."

RED's success and potential has brought the company to a dangerous juncture. "The complacency of success in an industry in transition can be a deadly distraction," Antonelli said. Consequently, he said, the company "must seize the momentum we have generated and never take our eye off the ball."

But he said he was confident that RED would succeed, based on its past performance. "We are capable of creating much larger opportunities for ourselves," he stated. "We haven't just survived—we've flourished in the face of adversity."

EXECUTIVE TURNTABLE

HOME VIDEO. Kari Cohen is named executive assistant for Palm Pictures Home Entertainment in Chicago. She was executive assistant to the president/VP of Baker & Taylor.

RETAIL. Columbia House promotes John Day to director of music merchandising for columbiahouse.com and Nelson Wakefield to director of E-mail marketing for columbiahouse.com in New York. They were, respectively, director of A&R for Columbia House and director of video programming for Columbia House.

NEW MEDIA. W. Patrick Campbell is named chairman/CEO for Magex in New York. He was exec-



DAY



WAKEFIELD



CAMPBELL



RUTMAN

utive VP of corporate strategy and business development for Ameritech.

Joseph Simon is named CFO for IntraLinks Inc. in New York. He was CFO for TENTV.com.

Troy D. Rutman is named VP of business development and client relations for ElectricArtists in New York. He was a consultant for

the Interpublic Group.

Stefan Gerard is promoted to VP of content and consumer strategy for iFuse in Los Angeles. He was VP of marketing.

Michael Goldberg is named editor in chief for the ArtistDirect Network in Los Angeles. He was senior VP and editorial director for SonicNet.

Evidence's Reissues Keep Alive The Spaced-Out Legacy Of Sun Ra

THE SUN (RA) ALSO RISES: Jerry Gordon's fascination with the late avant-garde jazzman Sun Ra dates back to the '70s, when Gordon ran the now-defunct Philadelphia record store Third Street Jazz, and Ra—who had relocated to Philly from New York, after forming his "Arkestra" in Chicago—was a frequent customer in the store.

"He would come in and buy Fletcher Henderson records—he was a big Fletcher Henderson fan—and Coleman Hawkins records," Gordon recalls. "He was a really great guy, but in a cosmic way."

Cosmic, indeed. Keyboardist and bandleader Sun Ra (who was born Herman Blount in Birmingham, Ala., but claimed he hailed from the planet Saturn) was the promulgator of a unique and highly theatrical brand of modern jazz. Its unpredictable dissonances and intergalactic lyrical conceits went hand in hand with the extravagant nature of the Arkestra's live shows, which sought to conjure an outerspace look and feel. Even by the experimental standards of '60s jazz, Ra's stuff was a thing unto itself and is only now beginning to get the serious attention it deserves.

Much of that attention has come thanks to Evidence's ambitious and long-running Sun Ra reissue program. For the better part of a decade, Gordon's company has been reissuing albums first released by Ra's own El Saturn label from the early '50s on. The LPs themselves, which were sold at the Arkestra's shows (and at Third Street Jazz, where Ra and his aide-de-camp Danny Thompson peddled them to Gordon directly), were virtually impossible to find before Evidence brought them back into print. To date, the label has rereleased 20 LPs on 15 CDs; the company has also issued a two-CD 1996 package containing all of the ultra-rare 45s issued by El Saturn. ("The Singles" was Declarations of Independents' pick as reissue of the year for '96.)

On Sept. 26, Evidence will add another five titles to its Sun Ra reissue program.

The cream of these releases is probably the two-CD set "The Great Lost Sun Ra Albums: Cymbals And Crystal Spears," which will mark the first release of two collections recorded by the Arkestra during a short-lived association with Impulse! Records in the early '70s.

"Those two albums were scheduled to come out on Impulse! and were assigned [catalog] numbers," Gordon explains. "But Impulse! couldn't deal with the wackiness of the whole deal." These two 1973 albums—originally recorded in quadraphonic, no less—have been mixed down to stereo for this release.



by Chris Morris

Another Evidence set, "Pathways To Unknown Worlds/Friendly Love," combines a scarce Impulse! title with another early-'70s session that was never released.

Gordon notes that mastering "Pathways" presented a challenge, since Sun Ra, in an attempt to economize on tape, recorded his albums at 7½ inches per second, which resulted in an extraordinary amount of tape hiss. "We remixed from the original tape," Gordon says. "Now you can hear instruments you couldn't hear on the [original] album."

The other fresh Evidence titles are "When Angels Speak Of Love," a very rare El Saturn set cut in 1963 and released in 1966; "Lan-

'If you buy the wrong Sun Ra record, it can sour you on Sun Ra forever'

- JERRY GORDON -

quidity," a fiendishly rare 1978 title recorded by WXPN Philadelphia engineer Tom Buchler and issued on his Philly Jazz label; and "Greatest Hits: Easy Listening For Intergalactic Travel," Gordon's attempt to compile an "accessible" Sun Ra collection.

"If you buy the wrong Sun Ra record, it can sour you on Sun Ra forever," Gordon says. "So we put together an easy-to-listen-to Sun Ra album, in a manner of speaking." Selections from 15 different El Saturn albums, two singles, and a film soundtrack are included.

Whether you're drawn to Sun Ra's work simply for its not inconsiderable novelty value or by its still-visionary take on the tonal and thematic possibilities of modern jazz, you'll have to admit that we owe a debt to Evidence for bringing this wild (and swinging!) music back into print. And, Gordon says, there's still more to come.

The voluminous El Saturn library has yielded up a wealth of unissued Arkestra material, some of it hidden on tape remnants, some of it tucked away on the reverse sides of album masters. "We're gonna put out a rarities box

one of these days," Gordon says.

FLAG WAVING: "Happy Accidents," a current release on Fort Collins, Colo.-based Not Lame Records, is only the first album by Ken Sharp to be released on U.S. shores, but chances are that if you know anything about power pop, you know Sharp's name.

A well-known contributor to the collector's mag Goldmine, Sharp is also the author of "Reputation Is A Fragile Thing," a bio of Cheap Trick, and "Overnight Sensation," a history of the Raspberries. (During research for the latter book, Sharp was instrumental in bringing former Raspberries member Scott McCarl out of retirement [Billboard, April 18, 1998].)



SHARP

Curiously, Sharp says, "I'm a latecomer to power pop, in terms of [the music of] Badfinger and the Raspberries. In the early '80s, I got into that. Obviously, I was into Cheap Trick, and some of early Kiss is power pop... [But] I was an AM radio junkie."

It's the great pop stylists—Lenon and McCartney, Stevie Wonder, Rod Argent of the Zombies, Pete Townshend, Todd Rundgren—whom Sharp identifies as "my avatars."

"Happy Accidents" is a delightful compendium of stylish power-pop moves that happily avoids any whiff of the museum. Besides a dozen handsomely written originals, the set includes a cover of Brian Wilson's "Girl Don't Tell Me" that Sharp proudly says drew some praise from Beach Boy Al Jardine.

Sharp speaks knowingly about the pitfalls of writing and performing a style of music in which some of rock and pop's greats excelled.

"As much as I love these people, I try to put a stamp of my own on [the music]," he says. "It's the curse of power pop, when you're trying to write stuff that stands up to the best... It's hard to be accepted. People'll say, 'Oh, that's Beatlesque' not as a compliment—it's a charge!"

Sharp—whose previous album, "1301 Highland Avenue," was issued in 1995 in Japan—is something of a studio critter, though he did recently perform with a reformed version of the wonderful U.K. post-punk pop band the Records. He says he'll begin playing out again "if there's a little bit more of a buzz" about his album.

(For further information about Sharp's books and records, consult his Web site, atomiccave.com/ken_sharp.)

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	8	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	No. 1 WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1 8 weeks at No. 1
2	NEW		RANCID HELLCAT 80427*EPITAPH (10.98/16.98)	RANCID
3	3	30	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
4	2	2	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
5	6	30	KITTIE NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
6	7	5	JIMMY PAGE & THE BLACK CROWES TVT 2140 (24.98 CD)	LIVE AT THE GREEK
7	5	8	VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
8	9	6	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	MO THUGS III: THE MOTHERSHIP
9	4	2	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	BOOK 1
10	8	7	VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
11	10	30	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	13	21	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
13	11	27	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
14	NEW		LOS HURACANES DEL NORTE FONOVISIA 6088 (8.98/12.98) HS	EN QUE TRABAJA EL MUCHACHO
15	12	6	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4
16	18	16	NICKELBACK ROADRUNNER 8586 (8.98/12.98) HS	THE STATE
17	25	8	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
18	17	8	NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
19	14	2	PROJECT PAT PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS
20	16	16	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
21	15	11	VARIOUS ARTISTS VP 1599* (9.98/15.98)	REGGAE GOLD 2000
22	38	2	BAHA MEN S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT
23	21	30	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
24	22	6	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
25	46	2	TAYLOR AND JIMMY VAN M ULTRA 1062 (19.98 CD)	TRANCE NATION AMERICA
26	24	9	STEVE EARLE E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
27	23	25	VARIOUS ARTISTS LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES
28	19	3	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
29	20	2	ANI DIFRANCO RIGHTEOUS BABE 020 (8.98 CD)	SWING SET (EP)
30	32	14	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
31	26	6	LOUIE DEVITO E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
32	34	14	AIMEE MANN SUPREMO 022 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
33	33	23	VARIOUS ARTISTS TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 LEGIT BALLIN' 50000 (11.98/16.98)	LEGIT BALLIN' THE ALBUM VOL. 1
34	31	7	SASHA AND JOHN DIGWEED KINETIC 5465 (19.98 CD) HS	COMMUNICATE
35	27	16	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
36	30	30	JIMMY BUFFETT MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS SATURDAYS
37	29	30	SEVENDUST ● TVT 5820 (10.98/16.98)	HOME
38	28	7	PAUL VAN DYK MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
39	40	9	BEBEL GILBERTO ZIRIGUIBOD 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
40	45	3	RICHARD "HUMPTY" VISSION TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
41	43	28	VARIOUS ARTISTS THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	HYPNOTIZE CAMP POSSE
42	47	15	JOAN SEBASTIAN MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
43	36	2	KOOL KEITH FUNKY ASS 30014/THRESHOLD (11.98/16.98) HS	MATTHEW
44	35	2	BAHAMADIA GOODVIBE 2021*/ATOMIC POP (8.98 CD) HS	BB QUEEN
45	RE-ENTRY		S.P.M. DOPEHOUSE 5039 (11.98/16.98) HS	THE 3RD WISH
46	RE-ENTRY		WALTER BEASLEY SHANACHIE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
47	44	14	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
48	41	18	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
49	42	14	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
50	RE-ENTRY		DEAD PREZ LOUD 1867* (10.98/16.98)	LET'S GET FREE

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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2000, Billboard/BPI Communications, and SoundScan, Inc.

DUTCH TEEN ACT KREZIP IMPRESSES WITH DEBUT

(Continued from page 75)

"Although that song has worked very well for us, we think we have already cut the definitive version, which is still available," says Jacqueline Govaert, the band's chief songwriter.

Houdijk initially focused on "I Would Stay," an atypical piano ballad with a lush string arrangement. "They had already played that song live on our station various times before. I instantly recognized its great potential. Sometimes one simply falls in love with a song," he says.

Timmerman, however, disagreed. "In that early phase, it would've been killing for their [future] career

to come up with a track that didn't entirely represent what the band stands for," he says.

3FM rejected another proposed single, "All Unsaid," which it considered too heavy, before Warner picked "Won't Cry," a typical punk/pop Krezip track, as the debut. Released March 14, the cut ended up in medium rotation on 3FM and picked up heavy plays on local music TV channel TMF.

And then, on May 5, came "Nothing Less," released shortly before the quintet played the prestigious Pinkpop Festival in Landgraaf on June 11. For Jacqueline Govaert,

'The good thing is that their success has come in a natural way'

- AD ZWAGER -

Dutch Mega Top 100 singles chart, where it has remained for the past four weeks, selling some 82,000 copies along the way. That success kept up public interest in the parent album, which had already been certified gold for selling in excess of 40,000 copies, and it rose to the No. 1 slot.

Ad Zwager, buyer at eight-outlet independent retail chain Plato, praises the band's "organic" approach to its career to date. "The good thing is that their success has come in a natural way," he says. "They have a strong fan base and took it from there. At the time of their CD demo release, it was fans who told us about Krezip rather than marketing managers. At the moment they are our best-selling item by far, including all the top

international releases."

Although Krezip's success is currently confined to the Benelux region, Warner is expected to confirm international release dates shortly. However, mindful of his charges' youth, Timmerman is taking a laid-back approach to their career away from their home turf.

"As some of them are still at school," he explains, "we have to take it step by step. For the moment, we will only focus on the Benelux territories. Of course, we won't block other affiliates' potential release plans—if Germany, for instance, wants to start promoting Krezip on the underground circuit, then that's OK with us. However, we will tell them the band won't be available for promotion."

ROUNDER/UNIVERSAL CANADA TIE PAYS OFF

(Continued from page 74)

and recording all those fiddle players."

"We released about a dozen Cape Breton recordings in the '70s," recalls Nowlin. "We also did some recording of traditional fiddlers in Prince Edward Island separately and with [producer] Ken Perlman and a couple of albums with [fiddler] Graham Townshend from Ontario."

Canada's folk tradition is most evident on Cape Breton Island, where singing, dancing, and playing instruments come as naturally as walking. The Cape Breton style draws on Scottish Highland fiddling repertoire from the 18th and 19th centuries.

Wilson says he developed a deep passion for traditional Cape Breton fiddle music after seeing Donald Angus Beaton, Joe Cormier, and John Campbell at Boston dances in the early '70s. He was struck by

similarities between Cape Breton and Kentucky fiddling styles. From 1976-77, Wilson made a half-dozen trips to Cape Breton to record those three traditional fiddlers as well as Jerry Holland, Theresa MacLellan, Winnie Chafe, Carl McKenzie, and Joe MacLean.

Wilson praises MacMaster and other young Cape Breton players for keeping alive Cape Breton's old-time Highland feel in their music and for their visible reverence of such master Cape Breton fiddlers as Winston Fitzgerald, Angus Chisholm, Buddy MacMaster, and Dan Rory MacDonald.

'There's far more [traditional] fiddling still being played in Canada than the U.S.'

- MARK WILSON -

"There's far more real [traditional] fiddling still being played in Canada than the U.S.," he says. "Natalie and others have revived [the] music and are willing to listen to the old-timers. In the U.S., traditional players have been left to languish."

IFPI PLATINUM AWARDS

(Continued from page 71)

high-profile U.S. TV series. New York-born, Los Angeles-raised Vonda Shepard—previously known to a select audience as a singer/songwriter with a major label history stretching back to 1989—hit pay dirt with the 1998 Epic release "Songs From Ally McBeal," consisting mainly of 1960s covers.

After several European visits for live work and a hit single from the album with "Searchin' My Soul," Shepard saw the set reach European sales of 2 million last month.

The Corrs' "In Blue," released Europe-wide July 17, took precisely 11 days to hit its first European million, after debuting at No. 1 on the sales charts of the U.K., Ireland, Germany, Switzerland, and Austria, climbing to the top in Spain and Sweden, and hitting No. 2 in France and Norway. It thus joins the select few albums to be IFPI-certified in their month of

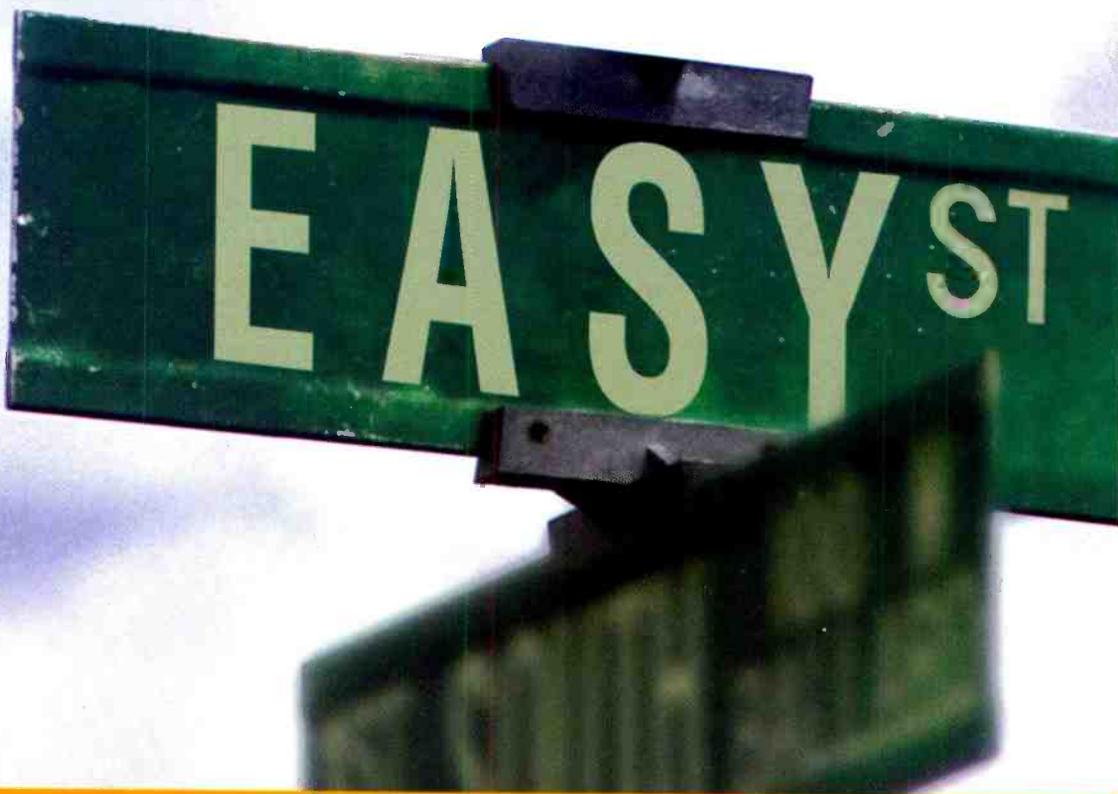
release.

"All the things we hoped would happen with this record are happening," says Andy Murray, VP of marketing for Warner Music International. "Their key markets in Europe, who got behind them from the beginning, are Denmark, France, and Spain, but now having caught up also are Sweden, Italy, and Germany."

The album spent its second week at No. 1 on Music & Media's European Top 100 Albums chart in the Aug. 12 issue; meanwhile "Breathless" was in its third week at the top of the magazine's European Radio Top 50 airplay survey.

Guitarist Jim Corr believes that for all the ultra-poppiness of the album's lead single, "Breathless," the strength of "In Blue" is its diversity. "It's got so many different influences, this album," he says, "and we'd like to think there's something for everybody on it."

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National Price-Fixing Lawsuit Misses The Point

LET ME GET THIS STRAIGHT: The music industry is in one courtroom trying to stop people from getting music for free from Internet sites like Napster, and it is in another courtroom defending itself against a lawsuit that claims CDs cost too much money, thanks to a price-fixing conspiracy.

Whatever. Anyway, as reported elsewhere in this issue (see story, page 6), a coalition of 30 U.S. states and commonwealths is suing the five majors and retailers the Musicland Group, Trans World Entertainment, and Tower Records/Video/Books for conspiring to fix the price of CDs nationwide.

The lawsuit charges that traditional retailers pressured the five majors to institute and enforce minimum-advertised-price (MAP) policies in a conspiracy to keep prices artificially high.

At the time, the majors instituted policies that withheld cooperative advertising funds for accounts that advertised titles under the MAP. For merchants like Best Buy, that could be tens of millions of dollars.

The press release issued by New York state Attorney General **Eliot Spitzer** and the coalition shows that he and the other 29 state attorneys general are, as was the Federal Trade Commission before them, willing to overlook key facts in an attempt to generate publicity for upcoming elections.

The press release includes a statement that consumers paid inflated prices for CDs by acts including **Santana, Whitney Houston, Ma-**

onna, and Eric Clapton. I would have loved to have been a fly on the wall when Spitzer's lawyers and press officers discussed which names to include. I can practically hear them arguing over which superstars would appeal to which constituencies, as they made sure that the press release targeted the right voters.

The lawsuit charges that a competitive threat arose with the entry into music retailing of several discount retailers—for example, Best Buy, Circuit City, and Target—that could profitably undercut the prevailing high retail prices charged for CDs by traditional retailers.

Profitably? Don't make me laugh. Best Buy and Circuit City were loss-leading their entire music departments back in 1994-96. They could afford to lose money on music because they made money on the big-ticket items like televisions, stereos, and other appliances.

The press release says that CD pricing dropped to \$10 when discounters entered the music business. At the time, the main price point was \$16.98 for front-line product, which carried a boxlot cost of \$10.30. That means for every album they sold at \$9.99, they lost 31 cents a unit.

Circuit City was selling catalog at the time for \$11.99, and Best Buy was selling it for \$12.99. That means they enjoyed profit margins of 14% and 21%, respectively.

Back then, Best Buy executives used to say music had the second-highest profit margin in the store. And that was probably true. But what they didn't say was that their expense structure for music was greater than the profit margin that music provided. In other words, they were using music as a loss leader, as was Circuit City.

As for Target and Wal-Mart, with all due respect to both of them, at the time they weren't as aggressive in pricing as Circuit City and Best Buy were. So consequently they were—and are—not as much of a problem for music specialty retailers as the consumer electronic chains, because their selection is too small.

Let's go to Spitzer's press release announcing the lawsuit. It includes this statement from him: "Our nation's business economy has been built on the notion of fair and free competition. When there is illegal activity to fix prices—as was the case here—the consumer is always the loser."

The key word in that statement is the word "fair." I too am in favor of fair competition. That's why I vigorously cried foul back in 1994-96 when Circuit City and Best Buy were using their entire music offering as a loss leader. And that's why the attorneys generals' lawsuit is without merit.

Furthermore, while the statement is accurate that retailers begged, pleaded, and pressured the majors to implement strong MAP policies,

it is incorrect that the majors succumbed to that pressure. At the time, all of retail's pleading fell on deaf ears as every distribution president said there was nothing he could do about the situation.

I have said this before, and I will say it again: It wasn't until the retailers' pain became the labels' pain that labels started to enact stronger MAP policies.

The labels were oblivious to the fact that all their customers were losing money. It was only when classical and jazz music sections started to be taken out of stores, catalog sales started falling off, returns began mounting, and accounts couldn't pay their bills that the majors responded.

By instituting MAP policies, they were ensuring that the consumer could still access a broad selection of music, which would not have been the case if all the music specialists were driven out of business.

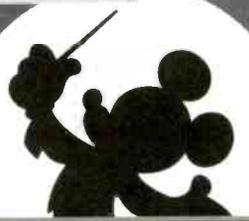
And don't say that the majors tried to keep prices high. It is more accurate to say that they tried to keep music from being loss-leadered. In looking at MAP, many journalists following this issue appear to be ignorant of the fact that, by definition, cooperative advertising funds in the music business mean that the labels will pay for advertising and in return get price and position. That means a low price, so that it drives sales. The \$11.99 MAP floor that the majors set then only provided a 14% profit margin for merchants. I would like to know how many other retail sectors work on that kind of margin. If that's price gouging, then maybe I don't understand the business world.

RETAIL TRACK

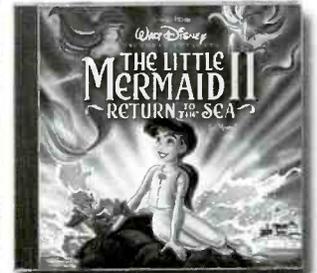
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BPI, IMI JOIN TO TACKLE PIRATES

(Continued from page 71)

now "very keen" to ensure that copyright laws are enforced.

Although proud of the reduction in piracy levels, Lazarus wryly recalls that prior to the arrival of the compact cassette in India in 1975, the market was 100% legitimate. According to recent IFPI figures, over 94% of unit sales in the Indian market during 1999 were in cassette format, the remainder being on CD.

The present market for Asian music from the Indian subcontinent, Lazarus concedes, is "not extraordinarily large; it stands around \$600 million, of which \$400-\$450 million is contributed by India itself." The majority of those sales come from soundtracks to Indian films. Most of the pirated product comes in the form of compilations taken from those soundtracks, which are manufactured in Pakistan.

Those are then exported, according to Martin, "principally to the U.S., the U.K., South Africa, France, Germany, and Holland." However, labels are prevented from tackling this problem at the source because of a lack of appropriate copyright legislation in Pakistan for non-domestic product. As Martin points

out, "It's quite legal to do this in Pakistan, believe it or not, because the only copyright laws [that exist] there are for indigenous artists."

A recent study conducted on behalf of the IMI predicts that, by 2005, the world market for Indian music will be worth \$2 billion at retail, with some 25% of those sales coming from outside the subcontinent. The value of U.K. sales of Indian music at that time will be \$75 million, predicts the IMI.

According to the BPI's Martin, "We estimate that the Asian music industry in the U.K. today is worth around 10 million pounds [\$15 million], and of that, approximately 40% is lost to pirated sales. That's 4 million pounds [\$6 million], and that's a lot of money. As a consequence, we've launched a number of strategies and initiatives in the U.K. to try and tackle this problem and get piracy down to an acceptable level—if there is an acceptable level."

One of the new moves has seen the BPI establishing closer links with the U.K. Customs & Excise service, jointly profiling shipments arriving in the U.K. from the Indian subcontinent. "Quite a number of shipments

have been seized this year," notes Martin, "and the program seems to be running quite well. If we can keep that product off the streets, we've gone a long way towards solving the problem."

One of the other new anti-piracy initiatives came earlier this year with the arrival of an Asian piracy investigator at the BPI. Mohammed Tariq, whose salary is paid by the IMI, has been transferred to the BPI for a two-year period from the Trading Standards Office in Birmingham in England's Midlands region, a city with one of the U.K.'s larger Asian populations. Martin says that Tariq's input has already resulted in "some quite considerable results." He has, Martin adds, been involved in over 50 raids on retailers,

wholesalers, and importers.

Those include a series of joint raids in July by APU investigators, police, and customs and Trading Standards officers at Manchester Airport and shops in Brick Lane, the Asian heart of East London. The raids resulted in seizures of pirated product with an estimated street value of over 100,000 pounds (\$150,000). Most of the product seized at Manchester Airport originated in Pakistan.

Lazarus says the Indian body has chosen the U.K. as the first target in its ongoing campaign to tackling piracy outside its own borders for three main reasons. No. 1, he says, is the fact that the overall piracy level market in the U.K. is so low, "just 1.5%, as compared to [an interna-

tional average of] 12.5%." That, he says, gives the IMI "a great goal—to reduce from 40% down to 1.5%." The second reason, he says, is the quality of the BPI's anti-piracy activities and its infrastructure. The final piece in the jigsaw, he says, is the appointment of Tariq.

Underlying the current increased level of activity is a belief—"a vision," according to Lazarus—that Indian music's time is about to come. Describing Indian repertoire as "the world's third-largest creator, after English and Latino music," he predicts that "Indian music is now crossing over into the mainstream and sooner or later will 'do a Latino.'" Music from India, he says, "is globally saleable—and will soon be globally acceptable."

ITALY PRAISED FOR RATIFYING ANTI-PIRACY LAW

(Continued from page 71)

million lire (\$15,400). Minimum prison sentences are increased from three months to six months; maximum prison terms per charge are raised from three years to four years. Consumers caught infringing on copyright will face instant fines of 300,000 lire (\$153). For the first time, the new law allows the closure of factories and shops trading in pirate merchandise and the sequestration of their property.

The law also includes tighter provisions against Internet piracy ahead of a European Union (EU) directive proposing similar measures.

Mazza notes that "the bill received cross-party support from the major left- and right-wing parties, with just a few small parties opposing the tough new sanctions." He adds, "It was a challenge to get the bill ratified at such a delicate political moment in Italy. It should have a notable impact on the fight against piracy here."

The anti-piracy bill was close to ratification last year; however, it was rejected at the final Senate stage when a number of amendments were posted recommending the dilution of the increased criminal penalties contained in the draft.

The future of the legislation was further thrown into doubt when Italian Prime Minister Massimo D'Alema resigned April 19 following severe losses for his center-left coalition in regional elections (Billboard, April 29). However, the law passed by the Senate July 25 keeps intact tough sanctions that the music industry had campaigned for for several years.

Tony Verona, president of Italian music publishing association ANEM and managing director of Ala Bianca Records & Publishing Group, complimented Mazza on his role in push-

ing through the new law. "It was a formidable task to get this new bill ratified, which required a very strong political lobby orchestrated by Mazza," says Verona, adding, "It is very rare that a bill receives support from the principal left- and right-wing parties. Finally Italy has a copyright law to effectively tackle the notoriously high levels of piracy in this country."

Mazza's leadership in the crusade against piracy in Italy was strongly supported by the international record industry through the International Federation of the Phonographic Industry (IFPI), which held high-level meetings with politicians and law-and-order forces this spring in Rome (Billboard, April 15).

"This is a very important step in the fight against piracy in Italy," commented IFPI chairman/CEO Jay Berman in a statement. "The new law will help tackle the organized crime that drives much of Italy's pirate market." Italy had previously been threatened with classification as a "priority foreign country" on the U.S. Trade department's Special 301 list and possible resulting sanctions for its failure, until now, to pass the new law.

Mauro Masi, commissioner of Italian authors' rights society SIAE, has also welcomed the approval of the new law, commenting that the legislation brings the country in line with other major industrial countries.

Italy has the highest piracy rate in Western Europe after Greece. IFPI estimates music piracy to be worth 25% of the country's official market, with annual illegal sales of pirated music estimated to be worth around \$150 million.

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New Media

MERCHANTS & MARKETING

Report: Net's Effects On Music Biz Will Vary Usage Will Grow, Spending Rate Won't, And CD Prices Will Drop

This issue's column was written by Marilyn A. Gillen.

THE OBSERVATION THAT the growth of the recorded music industry suddenly seems inextricably entangled with the future of the Web is reflected in the 14th annual Veronis Suhler Communications Industry Forecast, which details some of the ups and downs and gray areas in between that the relationship portends over the next five years in the U.S. marketplace.

Despite prophets of both doom and boom times ahead, the report from the New York-based investment bank ultimately seems to suggest that the fortunes of one sector are neither directly nor inversely proportional to those of the other. In other words, the Internet will both help and hinder the music business in various ways going forward.

SITES+ SOUNDS

On the up side, the amount of time that consumers spend with recorded music will grow "dramatically" in the next few years, the report says, thanks in part to the rise of digital downloading technologies that will capture users' interest, especially among the burgeoning teen population. (Just downloading one of the major-label singles posted for sale could snag a couple hours right there.) Thus, while the percentage of consumer hours claimed by the Internet will also rise significantly—from 2.9% of total hours spent on media consumption in 1999 to 6% in 2004—music will ride along on this wired wave as it surges from 8.5% to 10.3% of the total hours dedicated to media consumption.

The growth of *spending* on music will not keep pace with usage, however, and one reason again—as anyone who may have heard the word "Napster" once or twice lately already knows—is the Internet. According to the report, spending growth will be limited by "pressure exerted by the availability of easy copying" that the Internet and other new technologies—such as CD-R—allow.

Thus, spending on recorded music is forecast to increase at a relatively sluggish 2.1% annual growth rate from 1999 to 2004, as compared with a 4% annual growth rate between 1994 and 1999. Sales of recorded music, which rose 6.8% to \$14.7 billion in 1999 from \$13.7 billion in 1998, are projected to hit \$16.3 billion by 2004.

Net unit *shipments* of recorded music are expected to grow at a compound annual rate of 7.3% during the forecast period, led by CDs and DVDs (the music video kind, not the elusive DVD Audio sort—but that's another column). Part of the discrepancy can be laid at the feet of dropping prices, which themselves can be traced back to those

same Internet "pressures."

Veronis Suhler forecasts that recorded music prices will fall at a compound annual rate of 4.8% between

1999 and 2004, as compared with a 3.2% compound annual rise in the previous five-year period. The average (Continued on page 85)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS AT HOME

1. amazon.com	10,760
2. barnesandnoble.com	3,549
3. bmgmusic.com	3,245
4. cdnow.com	3,166
5. buy.com	2,278
6. columbiahouse.com	1,775
7. walmart.com	974
8. bestbuy.com	857
9. towerrecords.com	233
10. samgoody.com	174

TOTAL VISITORS AT WORK

1. amazon.com	4,443
2. barnesandnoble.com	1,277
3. buy.com	1,119
4. bmgmusic.com	1,032
5. cdnow.com	934
6. columbiahouse.com	598
7. bestbuy.com	342
8. walmart.com	338
9. towerrecords.com	104
10. samgoody.com	78

HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	2,956
2. bmgmusic.com	1,124
3. barnesandnoble.com	970
4. cdnow.com	805
5. buy.com	676
6. columbiahouse.com	592
7. walmart.com	352
8. bestbuy.com	285
9. towerrecords.com	84
10. samgoody.com	64

HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	4,801
2. barnesandnoble.com	1,595
3. bmgmusic.com	1,475
4. cdnow.com	1,322
5. buy.com	1,184
6. columbiahouse.com	831
7. walmart.com	440
8. bestbuy.com	429
9. towerrecords.com	102
10. samgoody.com	57

Source: Media Metrix, June 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.



Billboard

AUGUST 19, 2000

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		BURN CURB 77977	JO DEE MESSINA	19
◀ NO. 1 ▶					
2	1	8	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON	12
3	3	3	NOW 4 VIRGIN/CAPITOL/SONY 524772/UME	VARIOUS ARTISTS	1
4	9	20	NO STRINGS ATTACHED ▲ [®] JIVE 41702	'N SYNC	5
5	5	33	HUMAN CLAY ▲ [®] WIND-UP 13053*	CREED	6
6	2	12	OOPS!...I DID IT AGAIN ▲ [®] JIVE 41704	BRITNEY SPEARS	2
7	7	4	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL 97061	EVERCLEAR	25
8	4	11	THE MARSHALL MATHERS LP ▲ [®] WEB/AFTERMATH 490629*/INTERSCOPE	EMINEM	4
9	10	11	THE BETTER LIFE ▲ REPUBLIC 153920/UNIVERSAL HS	3 DOORS DOWN	8
10	NEW		VAVOOM! INTERSCOPE 490733	THE BRIAN SETZER ORCHESTRA	62
11	13	12	MAD SEASON ▲ [®] LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	21
12	8	34	BRAND NEW DAY ▲ [®] A&M 490443/INTERSCOPE	STING	10
13	11	38	CALIFORNICATION ▲ [®] WARNER BROS. 47386*	RED HOT CHILI PEPPERS	18
14	NEW		FRAGMENTS OF FREEDOM SIRE 31137 HS	MORCHEEBA	113
15	6	2	HORRORSCOPE RCA 67713	EVE 6	43
16	12	5	INFEST ▲ [®] DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	7
17	15	25	PLAY ▲ V2 27049* HS	MOBY	54
18	16	8	CRUSH ISLAND 542474/IDJMG	BON JOVI	35
19	19	24	ON HOW LIFE IS ▲ [®] EPIC 69490* HS	MACY GRAY	30
20	17	6	COUNTRY GRAMMAR ▲ [®] FO' REEL 157743/UNIVERSAL	NELLY	3

● 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 3D shipment units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past and present Heatsseekers titles. © 2000. Billboard/BPI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

Adult Firm Vivid Hopes To Win Over Blushing Investors In IPO

BY BRIAN GARRITY

NEW YORK—Adult video company Vivid Entertainment Group says it plans to go public by the end of the year. But despite the company's status as one of the leaders in the lucrative business of producing sexually explicit content, it remains to be seen how warm a reception the company will receive from Wall Street.

While the sex industry is acknowledged as a cash cow, prominent investment banks and mainstream financial investors historically have been uncomfortable with associating themselves with such ventures.

"That's the question in a nutshell,"

says Vivid chief executive Bill Asher. "Why should anyone believe that we are going to be the ones that [successfully go public]?"

Asher's answer is that, though rarer in fare, his company is to video what Playboy—the most respected publicly traded adult entertainment company—was to print 20 to 30 years ago.

But even if that is true, the challenge of fund raising still figures to be strong.

Indeed, in the past 18 months, a number of adult entertainment companies have expressed interest in tapping the public market to both fund the rollout of their broadband offer-

ings and capitalize on investor appetite for an Internet business that is actually profitable. But thus far the results have been mixed.

Some investment funds, under their own charters, are banned from putting money into industries like pornography, cigarettes, and guns. But even without charter restrictions, says an investment banker at one of Wall Street's leading firms who requested anonymity, "Most of these guys we wouldn't touch with a 10-foot pole."

Case in point: Bethesda, Md.-based Efox.net. It was betting that an E-commerce site focusing on naked women, sports, stocks, and cars would be a big

hit with investors, but investment bankers stayed away. Instead, it attempted to obtain \$7.5 million in a direct offering to investors sans underwriter. However, that also proved unsuccessful, and the company pulled the deal. Efox is now up for sale.

Meanwhile, Boulder, Colo.-based New Frontier Media and Rhode Island-based Metro Global Media, which are producers, distributors, and broadcasters of sexually explicit adult programming, have both tapped underwriter Centex Securities of California (formerly La Jolla Securities) for access to the public market. And cybersex company Internet Entertainment Group—the distributor of the Pamela Anderson and Tommy Lee sex video—has also been the subject of initial public offering (IPO) rumors, but no deal has yet appeared. The company and its chief executive, Seth Warshavsky, reportedly are now the subject of a federal investigation into possible credit card fraud and income tax evasion.

Craig Gould of Washington state-based National Securities Corp. acknowledges that Wall Street tends to be fickle when it comes to the issue of backing pornography. But he points to the likes of adult-entertainment powers Playboy, a publicly traded company, and Penthouse, which has tapped the private market in the past, as evidence that profitable businesses ultimately attract investors.

To that end, how Vivid fares in its IPO effort figures to be a test for just how much Wall Street is willing to associate itself with the pornography business.

Certainly Vivid has some attractive partners in the eyes of the financial community. For example, communications giant AT&T Corp. recently announced that it would offer Vivid's pay-TV channel, the Hot Network, to its cable subscribers. Vivid also has a distribution deal with satellite television leader DirecTV.

In addition, the company looks financially sound. Reported revenue nearly doubled last year to \$60 million from \$32 million in 1998.

But even Playboy isn't exactly a high-flying stock. Its shares recently traded around \$13.50. Analysts, though, say that the Internet could create significant upside for the adult industry.

Standard & Poor's is forecasting that the market for online adult entertainment could top \$3 billion by 2003. Vivid, looking to take advantage of that opportunity, reportedly uses a portion of its profits to fuel its growth online.

Wall Streeters may like the bottom line of the adult entertainment business, but they blush at the sex talk.

In February 1999, when Playboy Enterprises raised \$150 million to support its acquisition of Spice Entertainment Group, copies of the magazine that were included in the marketing materials sent to its bankers and would-be investors generated as much talk as the fees being paid in the deal.

So when Playboy raised \$75 million

in a secondary stock offering last spring, it carefully considered how much to emphasize its sex-appeal factor and ultimately opted to keep it to a minimum, sources say.

"We came to the conclusion that if anything was too racy it would be bad for us on the [roadshow]," said one insider. "Portfolio managers might wonder whether they were buying it because they wanted to own the equity or for another reason."

To keep the businesslike nature of the marketing effort, there were no magazines passed around on the roadshow or Playboy Playmate appearances. Pictures of the magazine's covers were featured only on the first cover of the prospectus.

But bankers Credit Suisse First Boston and ING Barings Furman Selz, who underwrote the deal, certainly draw a sharp distinction between Playboy, which bills itself as "entertainment for men," and more sexually explicit material.

"[The firms] made a reasoned judgment that Playboy was within the line," says one banker familiar with the transaction. He notes that the explicit images in Playboy are no worse than the graphic nature of material contained in more mainstream magazines like Cosmopolitan.

That may be a tougher distinction to draw with Vivid. Indeed, besides a handful of major firms affiliated with Playboy on either the underwriting or investment side (a list that also includes Bear, Stearns & Co., which brought the company public in 1971, and institutional investors Fidelity and Warburg Pincus), most adult entertainment companies have moved decidedly downstream to tap the capital markets.

As for Vivid, the company has not yet filed with the Securities and Exchange Commission to sell stock to the public, but its prospects look to be much the same. The company is still in the process of talking to underwriters, and there is no word yet on any investors or bankers affiliated with a potential deal. However, Asher says the company is more likely to work with a regional California firm than a larger Wall Street firm.

"They certainly have no problem with what we do for a living, which is important," says Asher of the smaller firms. "With a Wall Street bank they have to go back and have a board meeting to decide whether or not to even talk to you."

But Asher is on record vowing that Vivid will have well-known entities among its backers.

"This is not a fringe product. This is not something you saw in 'Boogie Nights,'" he says. "And that's the hardest thing you have to convince Wall Street of. I'm not wearing gold chains with my shirt undone to my belly button. Now it's like any other business: You are going to find a bunch of MBAs who are going to be tumbling the numbers 8,000 ways and are going to be looking for ways to reduce costs and market the product efficiently and create brand awareness and all of that."

MGM Acquires More Woody Allen Titles; 'Heavy Metal' Two-Pack Out On Columbia

MGM GRABS ALLEN AND MORE: Adding to the studio's collection of Woody Allen films, MGM has acquired distribution rights, in perpetuity, to 11 more movies helmed by the director.

Films under the deal include those released by now defunct Orion Pictures between 1982 and 1992. The titles include "Broadway Danny Rose," "Crimes And Misdemeanors," "Hannah And Her Sisters," "The Purple Rose Of Cairo," and "Zelig."

After 1992 Allen released his films through Miramax Films; they are distributed on video by Buena Vista Home Entertainment.

With the acquisition, MGM now has 19 of the 33 films Allen has directed. Through its former association with United Artists, MGM was able to maintain distribution rights to some of Allen's classic comedies, such as "Annie Hall," "Manhattan," "Bananas," and "Sleeper."

An eight-title DVD collection was released earlier this year, and a second wave featuring the newly acquired titles is scheduled for release next year.

Continuing the product parade, Columbia TriStar Home Video will release "Heavy Metal 2000" as a double-DVD release with the original "Heavy Metal" on Oct. 17.

The two-pack will be priced at \$47.95. "Heavy Metal 2000" was released on the Starz! cable channel in July and features exclusive or unreleased tracks from Billy Idol, Machine Head, Insane Clown Posse, and others. In addition, the soundtrack has the first original recording by Bauhaus in 17 years.

A soundtrack is available through Restless Records, and a video game based on the film is in stores from Gathering of Developers Games.

Additional features on the disc include the "Julie Strain: Super Goddess" featurette (Strain stars in the new animated film) as well as a second behind-the-scenes look at other voice talent in the film. An isolated music score, widescreen format, Dolby Digital Surround Sound, animation tests, trailers, and interactive menus round out the package.

The original 1981 cult classic also contains a load of extras, including the documentary "Imagining Heavy Metal," deleted parts such as the "Neverwhereand" scene, animation cels, and "Heavy Metal" magazine cover art.

Classic animation of a different kind is on tap from Warner Home Video, which will release a retrospective of Chuck Jones on Nov. 21.

The program, titled "Chuck Jones: Extreme And In-Betweens, A Life In Animation," will air as part of PBS' "Great Performances" series on Nov. 22.

Clips from the animator's classic works starring legendary characters Bugs Bunny, Daffy Duck, Pepe Le Pew, Road Runner, and Wile E. Coyote are featured as well as live-action celebrity appearances

by Whoopi Goldberg, Matt Groening, Ron Howard, Steven Spielberg, Robin Williams, and others. The 90-minute video is priced at \$19.98.

Also on the classic front, Anchor Bay Entertainment will release a limited-edition DVD of "Evil Dead 2: Dead By Dawn" on Aug. 29.

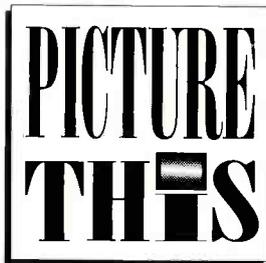
The THX version has been digitally restored and contains the featurette "The Gore The Merrier" and a preview of the video game "The Evil Dead: Hail To The King," which is due out as a Sony PlayStation, Sega Dreamcast, and PC game this fall.

Audio commentary is provided by director Sam Raimi, "Dead" star Bruce Campbell, co-writer Scott Spiegel, and makeup effects artist Greg Nicotero.

The disc will come in a special tin collectors' package, which will include a 48-page booklet with liner notes. Only 50,000 units of the tin collectors' package will be manufactured, and it will be priced at \$39.98. A second DVD configuration without the special packaging is available for \$29.98.

VAST DEAL: VastVideo has signed a nonexclusive deal with Winstar TV & Video to offer its wellness titles as part of Vast's preview service for Web sites. VastVideo will edit and digitize 150 of Winstar's wellness titles for distribution via the Internet to its business clients.

The company can customize clips and link them to advertising, promotions, and E-commerce functions using proprietary software. Titles in the deal include those from Deepak Chopra, Dr. Andrew Weil, and Joseph Campbell as well as lifestyle videos dealing with aromatherapy, meditation, natural pain relief, and other wellness topics. VastVideo currently has a library of 11,000 titles.



by Eileen Fitzpatrick



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	10	4	THE SIXTH SENSE	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
2	1	11	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
3	5	3	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
4	2	10	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
5	3	11	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
6	15	13	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
7	4	12	THE WORLD IS NOT ENOUGH	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
8	14	5	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
9	19	17	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
10	26	36	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
11	16	8	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
12	13	32	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
13	6	17	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
14	35	2	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
15	8	16	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
16	11	20	THE POKEMON MOVIE	Warner Home Video 18020	Ikuo Ootani Veronica Taylor	1999	G	26.99
17	7	33	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
18	9	13	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
19	25	33	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
20	12	14	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
21	27	37	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
22	24	5	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
23	28	6	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
24	20	34	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
25	17	18	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
26	NEW ▶		BIG MONEY HUSTLAS	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
27	RE-ENTRY		GANGSTRESSES	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
28	RE-ENTRY		DEATH ROW UN CUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
29	21	5	RUNAWAY BRIDE	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
30	39	11	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
31	NEW ▶		DOUBLE JEOPARDY	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones	1999	R	19.98
32	37	10	MYSTERY MEN	Universal Studios Home Video Universal Music & Video Dist. 84158	Ben Stiller Geoffrey Rush	1999	PG-13	19.95
33	36	5	RUN LOLA RUN	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
34	NEW ▶		STIR OF ECHOES	Artisan Home Entertainment 10197	Kevin Bacon	1999	R	19.98
35	22	16	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
36	18	3	LAKE PLACID	FoxVideo 2000009	Bill Pullman Bridget Fonda	1840	R	14.98
37	31	3	MAKE MINE MUSIC	Walt Disney Home Video Buena Vista Home Entertainment 19865	Animated	1946	G	19.99
38	32	18	JOSEPH AND THE AMAZING TECHNICOLOR COAT	Universal Studios Home Video 85303	Donny Osmond	2000	NR	19.98
39	38	19	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
40	29	9	THE SIMPSONS POLITICAL PARTY	FoxVideo 00283	The Simpsons	2000	NR	24.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2000, Billboard/BPI Communications.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	3	5	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
2	6	3	THE HURRICANE (R)	Universal Studios Home Video 20719	Denzel Washington
3	NEW ▶		MAGNOLIA (R)	New Line Home Video Warner Home Video N4969	Julianne Moore Tom Cruise
4	NEW ▶		THE NINTH GATE (R)	New Line Home Video Warner Home Video N4123	Johnny Depp
5	NEW ▶		THE BEACH (R)	FoxVideo 200052	Leonardo DiCaprio
6	8	3	BOILER ROOM (R)	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
7	1	7	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
8	2	8	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
9	4	6	DUECE BIGALOW: MALE GIGOLO (R)	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
10	5	12	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
11	NEW ▶		DROWNING MONA (PG-13)	Columbia TriStar Home Video 05055	Danny DeVito Bette Midler
12	7	6	ANNA AND THE KING (PG-13)	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
13	19	2	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
14	NEW ▶		WHAT PLANET ARE YOU FROM? (R)	Columbia TriStar Home Video 04965	Garry Shandling Annette Bening
15	NEW ▶		MY DOG SKIP (PG)	Warner Home Video	Frankie Munz Kevin Bacon
16	11	8	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
17	15	7	BICENTENNIAL MAN (PG)	Touchstone Home Video Buena Vista Home Entertainment 18303	Robin Williams
18	12	14	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
19	9	4	SCREAM 3 (R)	Dimension Home Video Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
20	14	13	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck

◆ 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 ▶		ROMEO MUST DIE (R) (24.98)	Warner Home Video 18128	Jet Li Aaliyah
2	2	8	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
3	8	46	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
4	4	3	THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
5	6	3	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment 908064	Cary Elwes Robin Wright
6	5	4	JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
7	3	6	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
8	7	4	THE HURRICANE (R) (26.98)	Universal Studios Home Video 20719	Denzel Washington
9	1	2	THE BEACH (R) (34.98)	FoxVideo 2000176	Leonardo DiCaprio
10	9	3	THE NINTH GATE (R) (24.98)	Artisan Home Entertainment 66074	Johnny Depp Lena Olin
11	13	19	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
12	14	9	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
13	18	33	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
14	20	19	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
15	16	9	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
16	12	6	SCREAM 3 (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
17	RE-ENTRY		SLEEPY HOLLOW (R) (29.99)	Paramount Home Video 335647	Johnny Depp Christina Ricci
18	RE-ENTRY		THE WORLD IS NOT ENOUGH (PG-13) (34.98)	MGM Home Entertainment 908130	Pierce Brosnan Sophie Marceau
19	NEW ▶		THE RESCUERS DOWN UNDER (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 18667	Animated
20	17	4	BOILER ROOM (R) (24.98)	New Line Home Video/Warner Home Video N5055	Giovanni Ribisi Vin Diesel

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SITES + SOUNDS

(Continued from page 82)

price of a CD, for instance, is predicted to drop from \$13.81 this year to \$10 in 2004. The investment bank believes the rise of direct-to-consumer distribution enabled by the Internet—and the concurrent elimination of “wholesale and retail intermediaries”—will put downward pressure on prices.

But record companies will make it up in rising profits, the report says, contending that they will enjoy “comparable, if not better, margins” in the emerging direct sales environment that the Web will facilitate. Among other findings and projections in the report:

- The number of domestic online households rose a stunning 41.6% in 1999 to 40.5 million and is forecast to expand to 67.1 million by 2004.

- The broadband market is expected to expand to 18.9 million subscribers in 2004.

- Consumer online retail spending totaled \$14.5 billion in 1999 and is projected to increase to \$65.9 billion in 2004. By 2004, more than 48.8 million households, or nearly 73% of all online households, will be shopping online. Average yearly spending per household will top \$1,350.

QUOTE/UNQUOTE: “The fundamental hypocrisy of the music industry (and of some artists) in the current debate over the MP3 4mat, Napster, and other 4ms of online xchange of music is that they r talking about copyright, intellectual property, and other such noble concepts when the only thing that they r actually trying 2 protect is the commercial value of their musical ‘product.’”

—**Prince**, weighing in on the Napster debate in an essay posted 4 all 2 read at npgonlineltd.com/freedom/news/index-commentary.html.

JUST ADD THANK-YOUS: For anyone who has ever sat through an interminable awards show and groaned at the winners, VH1.com says, “Build one yourself!” The online site and sister station VH1 unveiled plans for the debut of “My VH1 Awards Show” on Aug. 7, promising that fans will have a hand in shaping the event from start to finish.

Beginning Tuesday (15), anyone can go to VH1.com to suggest categories for the event, from “my favorite album” to “most eligible bachelors in rock.” On Sept. 8, visitors can nominate their favorite artists in each chosen category. On Oct. 21, visitors can begin voting on each category’s five final nominees. Voting is open until the moment the awards are presented live on Nov. 30.

The show, whose performers and hosts are to be announced, will air on VH1 at 9 p.m. EST/6 p.m. PST from the Shrine Auditorium in Los Angeles.

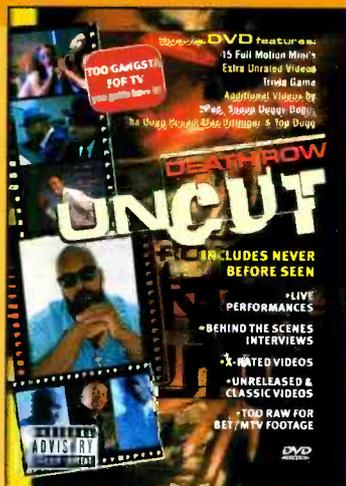
UPGRADE: Interscope co-founder **Ted Field** has joined the board of Strategic Data Corp., in which he is also an investor. The Santa Monica, Calif.-based company provides real-time Web personalization and marketing analysis tools for Internet companies.

Sites + Sounds welcomes input and feedback via mgillen@billboard.com.

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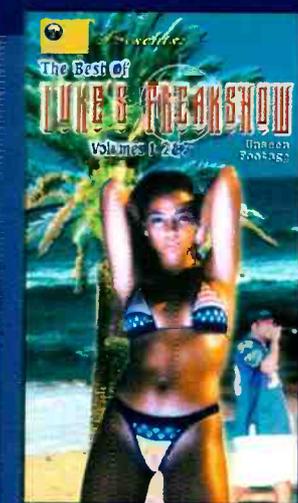


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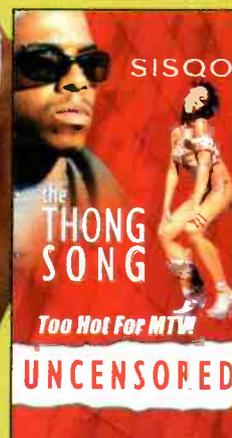
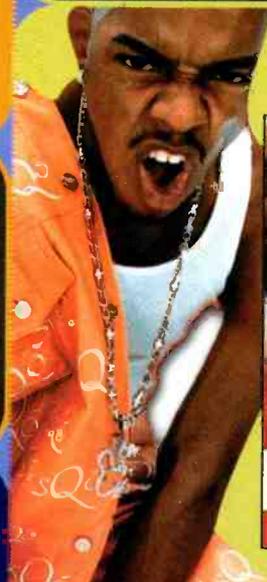
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SISQO



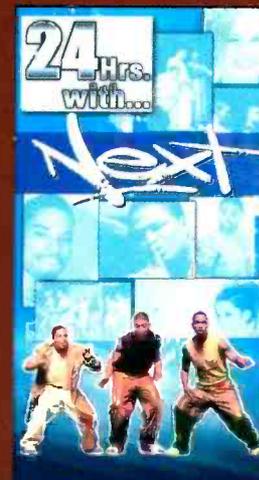
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Miss MC - Women In Rap

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SRP: \$14.98

Street Date: Sept. 26, 2000

UPC: 634991103534



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Big Idea Productions' VeggieTales Grows Merchandise Lines

EAT YOUR VEGGIES: VeggieTales, the hot-selling video and audio franchise featuring wackily humorous Bible stories performed by computer-animated vegetables, is about to expand.

The 12-title video line has already moved approximately 20 million units, according to its producer, Chicago-based Big Idea Productions, and all four audio titles have appeared on Billboard's Top Kid Audio chart.

Now, the previously under-merchandised VeggieTales—in particular lead characters Larry the Cucumber and Bob the Tomato—will be seen on everything from apparel and footwear to baked goods and toys.

The line extensions were created to continue the growth of video and audio sales, according to Big Idea VP of marketing Cornelius Lee.

"We've been a bit of an anomaly in the marketplace," Lee says. "We went direct-to-video without starting on TV or on film." Now, he and VideoScan says, the series is the fourth-best-selling children's direct-to-video line, behind Pokémon, Blue's Clues, and Scooby-Doo.

VideoScan, though, doesn't take into account sales within the Christian market.

"We sell in 3,000 Christian bookstores," Lee says, "and if you combine those sales with our sales in Target, Wal-Mart, etc., we're No. 2."

The decision to launch an all-out licensed merchandise initiative came from VeggieTales fans, according to Lee. "We're constantly getting contacted by fans who say, 'Where's the rest of the VeggieTales stuff?'"

Two of the characters, Larry and Bob, had appeared as toys and on a limited number of items, such as fabric. "We got letters from moms saying, 'Great, now I can make my children Larry and Bob bedsheets!'" says Lee.

Now, enterprising moms won't have to make their own VeggieTales linens. Franco Manufacturing is producing bedding and beach towels, but they won't be available until next spring. However, this fall an extensive array of VeggieTales merchandise will be showing up on store shelves, including apparel by Haddad, balloons by Betallic, sleepwear by AME, puzzles and board games



by Moira McCormick

by Talicor, footwear by E.S. Originals, accessories by Haddad Accessories, toys by Mattel and Fisher-Price, fabric and wallpaper borders by Springs Industries, decorated cakes and baked goods by Bakery Craft, specialty toys by Learning Curve, and stationery, gifts, and greeting cards by Hallmark.

Spring 2001 will see additional VeggieTales products in stores, such as children's dinnerware by ZAK Designs and cake decorations and accessories by Wilton Industries. "The launching of these products," says Lee, "will continually feed back to help sales of the video and audio titles."

Lee says Big Idea's 15-person customer service staff typically fields 200-300 daily calls from fans who phone in with inquiries, compliments, and suggestions.

"The entire notion of brand extension gets you better positioning at retail because there is more perceived support behind the product," says Robert Thorne of Los Angeles-based entertainment law firm Thorne and Co., which is serving as brand management consultant to Big Idea.

Increased exposure through merchandise increases sales for the core lines, but Lee stresses that VeggieTales' message is also getting spread that much further.

"Each video teaches life lessons, in a humorous and entertaining way," he says. "We're in this because we have passion and love for what we do. We're excited that we can make a difference in people's lives."

And with the added support of a plethora of licensed merchandise, "we know that the sales of one will help the other," Lee says, who adds that retailer feedback has been "tremendous."

Thorne says that other things are in the works as well. "We are working extensively with Big Idea Productions to expand the VeggieTales brand in entertainment and media, including publishing, online, film, television, radio, etc.," he says. "The final touches of an integrated media-wide brand strategy are being put in place now to seize on the groundswell consumer demand."

The media strategy will be put in place within the next 12-18 months, he says. Meanwhile, the 13th VeggieTales video, "King George And The Duck," was released Aug. 8.

Prior to its mass merchant debut, "King George" was first released to the Christian market in

March. All VeggieTales titles have followed this release strategy.

Lee says that the company launched some 600 VeggieTales events through the month of March, which were attended by more than half a million people. The event in Orlando, Fla., for example, drew 16,000 people.

FOLLOW THE DRAGON: Columbia TriStar Home Video is preparing a new video based on the television series "Dragon Tales."

The title, "Dragon Tales: Follow The Clues," will be in stores Oct. 3, priced at \$12.95. Promotional tie-in partners include Has-

bro, Random House, and NewKid-Co., which will advertise the video on more than 3 million products. In addition, the supplier will conduct a sweepstakes awarding a family vacation to the San Diego Zoo.

Consumers who purchase the video will receive a \$3 coupon good toward the purchase of Hasbro "Dragon Tales" plush toys. Random House will advertise the title on more than 250,000 books and on ads scheduled to run in Sesame Street and Parents magazines.

The video, targeted at kids 2-11, will have a Spanish version as well.

Billboard®

AUGUST 19, 2000

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
◀ No. 1 ▶				
1	1	9	MARY-KATE & ASHLEY: SWITCHING GOALS Dualstar Video/Warner Home Video 36879	2000 19.96
2	NEW ▶		MARY-KATE & ASHLEY: SCHOOLDANCE PARTY Dualstar Video/Warner Home Video 56501	2000 19.96
3	3	10	POKEMON: THE FIRST MOVIE Warner Home Video 18020	1999 26.99
4	4	3	THE POWERPUFF GIRLS: BUBBLEVICIOUS Warner Home Video 1576	2000 14.95
5	NEW ▶		MARY-KATE & ASHLEY: AMAZING ADVENTURES Dualstar Video/Warner Home Video 56519	2000 19.96
6	7	3	POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO Warner Home Video 1579	2000 14.95
7	NEW ▶		MARY-KATE & ASHLEY: GREATEST PARTIES Dualstar Video/Warner Home Video 56520	2000 19.96
8	8	7	SALUDOS AMIGOS Walt Disney Home Video/Buena Vista Home Entertainment 1445	2000 19.99
9	13	12	ELMO'S WORLD Sony Wonder 51720	2000 9.98
10	10	57	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998 26.99
11	6	36	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998 9.95
12	9	68	THE FOX AND THE HOUND Walt Disney Home Video/Buena Vista Home Entertainment 2141	1981 22.99
13	2	13	TARZAN Walt Disney Home Video/Buena Vista Home Entertainment 15799	1999 26.99
14	19	11	BARNEY: MORE BARNEY SONGS Barney Home Video/The Lyons Group 1234	1999 14.95
15	25	2	MAKE MINE MUSIC Walt Disney Home Video/Buena Vista Home Entertainment 19865	1946 19.99
16	12	9	MONSTER RANCHER: LET THE GAMES BEGIN A.D.V. Films 001D	2000 14.98
17	15	3	POKEMON: WATERBLAST Viz Video/Pioneer Entertainment 71260	2000 14.95
18	5	23	MARY-KATE & ASHLEY: PASSPORT TO PARIS Dualstar Video/Warner Home Video 36878	1999 19.96
19	16	65	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995 9.98
20	14	12	AN EXTREMELY GOOFY MOVIE Walt Disney Home Video/Buena Vista Home Entertainment 4156	2000 24.99
21	18	21	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999 14.95
22	17	16	THE ADVENTURES OF ELMO IN GROUCHLAND Columbia TriStar Home Video 04528	1999 21.96
23	11	19	THE IRON GIANT Warner Family Entertainment/Warner Home Video 17644	1999 22.95
24	24	3	BLUE'S CLUES: STOP LOOK AND LISTEN! Nickelodeon Video/Paramount Home Video 839663	2000 9.95
25	20	84	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Entertainment 0252	1970 26.99

◆ 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.

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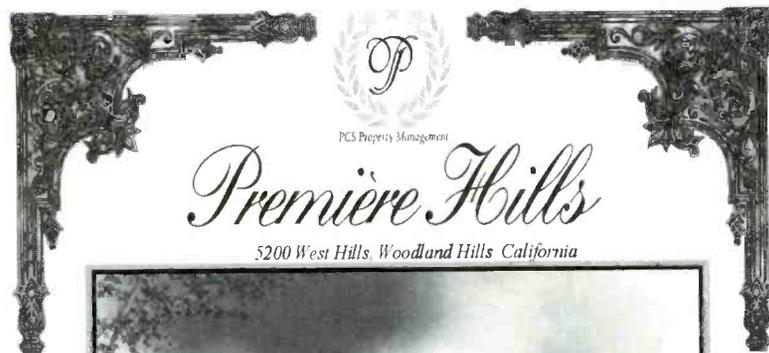
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BILLBOARD/MONITOR AWARD NOMINEES ANNOUNCED

(Continued from page 1)

lowed by New York (18); Los Angeles and Philadelphia (17 each); Dallas (14); Boston and Tampa, Fla. (13 each); Atlanta (12); and Denver, Las Vegas, and San Diego (nine each).

Following is a look at the nominees in each of the four formats.

COUNTRY NOMINEES

While three longtime country powerhouses top the format's nominations, readers who chose the nominees gave their nod to a surprising number of stations, programmers, and air talent who have never won the award before.

KEEY (K102) Minneapolis, KMLE (Camel Country 108) Phoenix, and WSSL (Whistle 100) Greenville, S.C., each managed three nominations, including station of the year. KEEY's Gregg Swedberg, KMLE's Jeff Garrison, and WSSL's Bruce Logan are nominated for program/operations director of the year.

KMLE and KEEY are nominated as major-market stations. WSSL is a secondary-market nominee.

Each of the three-time nominees got its third nomination in a different category. KEEY's Travis Moon is nominated as assistant PD/music director of the year. KMLE morning hosts Ben Campbell and Brian Egan are nominated as local air personalities of the year. WSSL's Sandra Dill is up for station promotion/marketing director of the year.

Seven stations earned two nominations apiece. They are major-market outlets KPLX (the Wolf) Dallas and WXTU Philadelphia and secondary-market stations KBEQ (Q104) Kansas City, Mo.; WAMZ Louisville, Ky.; WFMS Indianapolis; and newcomer WKDF (Music City 103) Nashville and its heritage competitor, WSIX. Ten additional stations earned one nomination each.

Of the eight stations nominated for station of the year, seven have never won a Radio Award since the honors were reinstated in 1987. Only WSIX, which has won in that category seven times—approximately every other year—is a previous winner. Major-market station of the year nominees are KEEY, KMLE, KILT Houston, and KPLX. Secondary-market nominees are KBEQ, WAMZ, WSIX, and WSSL.

Similarly, seven of the eight nominees in the operations manager/PD category have never won that award. The eighth, WAMZ's Coyote Calhoun, has won five times in this category, three times as music director, and seven in the local air personality category for a whopping total of 15 awards.

Other operations manager/PD of the year nominees are Garrison, KPLX director of FM programming Brian Philips, KNIX Phoenix's Alan Sledge, and Swedberg in the major-market category and Calhoun, KBEQ's Mike Kennedy, Logan, and WMIL Milwaukee's Kerry Wolfe in the secondary-market category.

KPLX's Philips, incidentally, continues to work with his previous station, modern rock powerhouse WNNX (99X) Atlanta, and also has a hand in the Wolf's sister, triple-A KKMR (the Merge). As a result, he's also nominated as modern rock group PD this year, making him the only person in the history of the awards to be simultaneously nominated for both honors in the same year, if ever.

Of the eight nominees in the assistant

PD/music director category, seven have never won, but WRKZ Harrisburg, Pa.'s Dandalion did score in this category in 1993 and in the local air personality category in 1996. Other nominees in the assistant PD/music director category are WMZQ Washington, D.C.'s Jon Anthony, WXTU Philadelphia's Cadillac Jack, KEEY's Moon, KSCS Dallas' Linda O'Brian, WFMS' J.D. Cannon, WKDF's Eddie Foxx, and WRBQ/WQYK Tampa's Jay Roberts.

Several veterans are among the nominees for local air personality of the year, including WSIX's Gerry House, who has won nine times, and WXTU's Steve Harmon and Scott Evans, who won three times when they worked at KPLX in its pre-Wolf days. They are up against KMLE's Ben and Brian, as well as House's one-time co-worker turned competitor, WKDF's Carl P. Mayfield.

Besides WSSL's Dill, nominees in the promotion/marketing director of the year category are Stephanie Hogerman, previously of WWYZ Hartford, Conn.; WFMS' Lisa Juillerat; and WPOC Baltimore's Sheila Silverstein. Only Silverstein, who has won four times, is a previous winner in this category.

The radio consultant/group PD of the year nominees are McVay Media's Jaye Albright, O'Malley Media Group's Mike O'Malley, Shane Media Services' Pam and Ed Shane, and Rusty Walker Programming's Walker. The latter has won in all five previous years this category has existed.

RCA Label Group dominates the category of record-label promotion team of the year. Its Arista/Nashville, BNA, and RCA imprints take three of the four slots. MCA Nashville took the fourth. Of those, only Arista has previously won, in 1998.

The network/syndicated program of the year category includes "American Country Countdown With Bob Kingsley," syndicated by ABC Radio Networks and KCCS Productions; Premiere Radio Networks' "Country Club Live"; AMFM Radio Networks' "Country Live Tonight," which launched this year and scores its first nomination; and MJI Broadcasting's "The [Jeff] Foxworthy Countdown." In the past, this category has been dominated by Kingsley's show, which has won for 13 years. This award is for weekly longform or daily shortform shows.

The award for nationally syndicated air personality of the year honors jocks with full syndicated weekday dayparts, such as national morning or overnight shows, in any format. Nominees in this category, which covers talent in all formats, are ABC Radio Networks' syndicated morning host Doug Banks; Premiere Radio Networks' Blair Garner, host of long-running country show "After MidNite"; ABC's Tom Joyner; and Infinity's Howard Stern, who has won this category every year it has existed.

R&B NOMINEES

It's been a good summer for KKDA-FM (K104) Dallas. The heritage R&B powerhouse not only leads the market again in the just-released spring Arbitrons, but it was the most-recognized R&B station in the 2000 Billboard/Airplay Monitor Radio Awards, snaring a total of five nominations. K104's nominations include best mainstream R&B station in a major market, Skip Cheatham for PD and air personality of

the year; and morning man Skip Murphy in the latter category. Promotion director Winsor Barbee was cited as well.

Just behind K104 were WGCI-FM Chicago and adult R&B WDAS-FM Philadelphia, each with four nominations. WGCI is nominated for major-market mainstream R&B station, PD, music director, and promotion director of the year; while WDAS is up for station, PD, music director, and air personality of the year.

Among the stations in the running for mainstream R&B in a major market, WGCI-FM is going for its fifth win. Not only would it be WGCI's third win in as many years, but it would tie secondary-market WQUE New Orleans, which has won five times. On the adult R&B side, WDAS is going for a repeat award, as it picked up the nod last year.

In the competition for program/operations director, KKDA PD Skip Cheatham is going for his second win, having picked up the award last year. WGCI operations manager Elroy Smith is going for win No. 3 after picking up the award in '94 and '95. If he does, he'll tie WBLS New York PD Vinny Brown, who won PD of the year in '91, '92, and '93 for programming rival WRKS, and Cy Young, who won PD of the year in a small market while at WQOK Raleigh, N.C., in '93, '94, and '95. But Smith still has a ways to go before he overtakes Lynn Tolliver, whose work at medium-market WZAK Cleveland saw him recognized for five consecutive years between '90 and '94.

WPEG (Power 98) Charlotte, N.C., PD Andre Carson, who won last year, is up again for the secondary-market PD award. Last year's secondary-market adult R&B PD winner, Kathy Brown of WWIN-FM Baltimore, is nominated this year in the major-market category. (Baltimore is classified as a major market this year, since we've expanded that category to include the top 20 Arbitron-rated cities.)

In the music director of the year category, WOWI Norfolk, Va.'s Heart Attack is going for his fourth win in a secondary market. If he succeeds, he'll outwin Bobby Rush, who won the title while at WZAK from '90 to '92, and major-market adult R&B WRKS New York's Toya Beasley, who won in '91, '93, and '94. Beasley also won adult R&B PD last year.

Other music director winners last year who are up again for the award are WDAS' Daisy Davis and WSOL (V100) Jacksonville, Fla.'s K.J. Brooks. Of all the remaining nominees in the music director categories for mainstream and adult R&B, only WJTT Chattanooga, Tenn.'s Magic ('96) and KMJQ Houston's Carla Boatner ('98) have previously won the title.

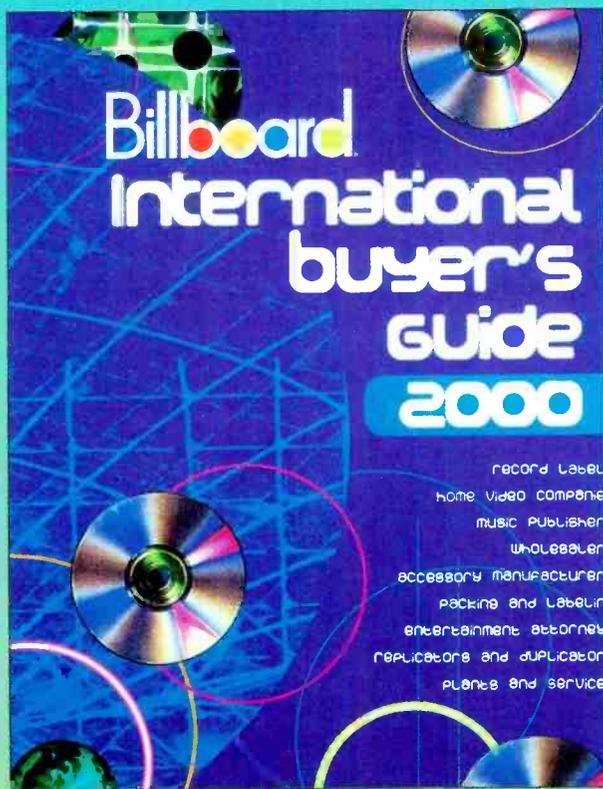
Looking at the air personality of the year, which includes all market sizes, we have WRKS' Lenny Greene, last year's winner, back in the running. None of the other nominees has won before. The air personality who has received this award the most times since '90 was small-market WGOK Mobile, Ala.'s Mad Hatter, who won five years in a row, from '90-'94. Following him, the air personalities with the most wins, four each, were Tolliver and medium-market WDIA Memphis' Bobby O'Jay.

Also, KKDA has two staffers (and two Skips) competing for this award: PD Skip Cheatham and morning man

(Continued on page 92)

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Aug. 12-19, **Gospel Music Workshop Of America 33rd Annual Convention**, New Orleans Marriott, New Orleans. 317-925-1802.

Aug. 13-15, **Latin Alternative Music Conference**, Hilton Hotel and Towers, New York. 212-758-0146.

Aug. 15, **Open Mic**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Makor, New York. 212-957-9230.

Aug. 15-17, **NAB 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 Center, 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.

Sept. 23, **16th Annual TEC Awards**, Regal Biltmore Hotel, Los Angeles. 925-939-6149.

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. 7-8, **Southwest Florida Folk And Blues Fest**, KOA Campgrounds, Pine Island, Fla. 941-283-5166.

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, **VH1/Vogue Fashion Awards**, Madison Square Garden, New York. 212-258-7800.

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. 26-27, **3rd Annual Music Law & Business Conference**, presented by CLE International, Park Hyatt, Los Angeles. 800-873-7130.

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.

GOOD WORKS

ROCK IN RIO: International rock concert event Rock in Rio for a Better World will take place Jan. 12-21, 2001, in Rio de Janeiro, Brazil. A total of 98 acts—half from Brazil and half from around the world—are scheduled to perform. Artists such as Britney Spears, 'N Sync, Fernanda Abreu, and Pato Fu will be among the participants. The event, sponsored by AOL, will benefit Viva Rio, a social services organization that spearheads educational projects for Rio youth. Contact:

Lee Solters at 323-651-9300.

AIR TIME: Country Radio Broadcasters recently expanded its scholarship program, which aids students interested in a radio career. Two \$5,000 payments have already been given to the Middle Tennessee State University and Belmont University radio departments, and 13 students will receive \$3,000 scholarships. Approximately \$60,000 is expected to be donated to the program. Contact: Emily Burton at 615-269-7071, ext. 144.

LIFELINES

MARRIAGES

Cindy Levine to Eric Baker, Aug. 5 in Detroit. Bride is national director of top 40 promotion for Columbia Records. Groom is senior director of promotion for Roadrunner Records.

DEATHS

Dr. James A. Whiting, 77, after a lengthy illness, April 7 in Nashville. Whiting was a songwriter and music publisher. He was involved in the music industry while maintaining a 32-year medical practice in Mobile, Ala. He founded Law Publishing, CAPA Records, and Audiomaster

Recording in the early 1960s and released the singles "Hasty Little Heart," "I Want To Be Loved By You," and "A Thing Like This Can't Happen." Whiting is survived by two sons, two daughters, and a grandson.

Jerome Smith, 47, following a bulldozer accident, July 28 in West Palm Beach, Fla. Smith played rhythm guitar for KC & the Sunshine Band and was an original member of the group. Smith is survived by his wife, a daughter, and a granddaughter.

FOR THE RECORD

The Commentary in the Aug. 5 issue incorrectly stated the year of release of the album "Respond: A Compilation By Boston Women To Benefit Respond, Inc." It was issued in 1999. The Respond organization can be reached at P.O. Box 555, Somerville, Mass. 02143.



Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

WorldSpace Aims To Bring Satellite Radio To The Planet

BY FRANK SAXE

Nigel is a British banker who, by night, leaves the pinstripes behind for the Cafe de Paris in London's Leicester Square. His employer, happy with his work, rewards him with a promotion to its new office in Nigeria. Nigel is now far from London's clubland, and yet he can still keep tabs on the latest Britpop and have a copy of The Financial Times waiting for him each morning. The source of both is his radio.

WorldSpace is a satellite-delivered radio service that started as an idea on a napkin in 1990 at a Jamaican restaurant in Washington, D.C. The man holding the pen was Noah Samara, an Ethiopian who came to the U.S. to attend college and stayed. Each satellite has three beams, each of which is capable of delivering more than 50 channels of audio and multimedia programming directly to WorldSpace's proprietary radios.

Today, the 44-year-old entrepreneur is chairman/CEO of the company, a corporation whose mission is to create "information affluence" by spreading news and entertainment to the developing world.

Of course, WorldSpace is still a business, and it has already raised \$1.3 billion in venture capital to fund its launch. Samara hopes to take the company public in the not-too-distant future, calling the financial markets the "final litmus test." Although the company has yet to turn a profit, he believes it will within the next two years.

In a move that should help WorldSpace market its units in developing nations, its developers have agreed to allow WorldSpace to find a manufacturer of low-end receivers. In the past, Hitachi, JVC, Panasonic, and Sanyo were the exclusive manufacturers, says Samara, because WorldSpace initially needed the top developers with the largest distribution. "The receivers they're making for us are excellent," he says. "They're beautiful, but they're on the expensive side."

By adding the low-cost alternative, the marketplace is set to "explode," Samara says. In terms of the price

point, he adds, what is now \$250-\$400 will in the next few months drop to \$125-\$150.

WorldSpace has one of the largest coverage maps of any radio service, covering 70 nations with 4.6 billion potential listeners. Its first satellite, AfriStar, was launched in October 1998 and covers all of Africa, the Middle East, and most of Western Europe. AsiaStar followed in March 2000; it covers Japan, China, Southeast Asia, India, and Iran.

A third satellite, AmeriStar, is scheduled to go into orbit in 2001. It is expected to serve Latin and South America. The only regions that will not be served are the U.S., Canada, Russia, Scandinavia, and Eastern

Europe. "We're going to roll this out the way one would eat an elephant—one bite at a time," quips Samara.



THE WORLDSPACE RECEIVER FROM JVC

Europe. "We're going to roll this out the way one would eat an elephant—one bite at a time," quips Samara.

AfriStar, the satellite that covers the African continent, has performed so well, it's given WorldSpace an unexpected windfall: Its service-coverage area now includes most of Western Europe, which WorldSpace engineers had not foreseen.

Despite the sudden platform in a wealthy region, Samara remains adamant in his mission. "We want to continue to focus on making our business work on the original plan."

COMPARED WITH THE U.S. MODEL

Despite being based in Washington, D.C., WorldSpace will not broadcast into the U.S., although a satellite-delivered radio service is set to launch in this country next year. Both XM Satellite Radio and Sirius Satellite Radio will offer subscribers 100 channels of programming, much of it commercial-free. XM has an agreement with WorldSpace to share technological developments, and both are using several of the same satellite manufacturers.

Beyond the use of satellite technology, few see any commonalities with what WorldSpace is doing. XM CEO Hugh Panero calls Samara the "creator of satellite radio" but notes that each has a very different busi-

ness model. While WorldSpace is targeting a very small number of potential customers in developing nations, XM and Sirius are casting a wide net in a mature marketplace, particularly in-car listening.

"They're very, very different creatures," says Panero. "The most important thing is that they have proven the technology works."

Sam Holt, WorldSpace senior VP of content, agrees, adding, "They will succeed [in direct proportion] to how many tiny niches they can fill. We will succeed at the outset in our ability to be inclusive and offer people the opportunity to escape a niche and aspirationally become part of the bigger world."

ONE WORLD, MANY FORMATS

Even though WorldSpace is aiming its signals at parts of the world far less media-saturated than the West, it still must stand out in an environment that has become more cluttered.

"We're just another media competing for attention, but we think we have an advantage because we're programming from an international perspective, offering the listener [a] peek in on the world," says director of global music services Bill Sabatini.

Holt adds, "I see this as an extension of classic radio listening."

Every radio programmer must take in his or her market and program accordingly. That usually means, at most, a few million potential listeners in a single geographic area. For WorldSpace programmers, their task is to create a service that is appropriate and desired in hundreds of cities, countries, and cultures.

"In order to sell the WorldSpace service as a whole, these services have to be global and unique in nature," says Sabatini. While WorldSpace leases channel space to two dozen broadcasters, it also programs 10 channels of its own. The music channels cover current hits, modern rock, country, dance, R&B, jazz, and classical.

"For some of the formats, like dance," says Sabatini, "it lends itself to being international, and it's easier than others. That being said, we realize a lot of the music is Western-based. You go to South Africa and they know Shania Twain. They know Madonna, and they're playing it."

"We're developing a playlist which is heavily Western, but yet it contains elements of international music," adds Sabatini, formerly of oldies WCBS-FM New York.

The most difficult channel to make more international-sounding is country, a genre that remains very American. Sabatini says that won't limit the program offerings. "Just because we have an international format doesn't mean we have to play an international song. If it doesn't fit, it doesn't fit."

Not all the channels feature air personalities, and those that do speak English. "We assume the audience is global, and for a certain number of them, English is a second language or they're fully bilingual," says Holt.

WorldSpace, however, does use imaging voices and jocks that have Indian, African, and Chinese accents. "The result, just like the music, is English will be treated as what it's become: an international language," says Holt.

Although he points to figures indicating there are 300 million people fluent in English living in India, Holt says the company is considering launching regional channels in the local tongue. First on the list are Spanish, Hindi, and Arabic.

Since the service covers 14 million square kilometers, it is impossible to keep track of every new artist or trend. WorldSpace programmers

count on its regional offices to clue it in on what music is hot in markets around the world. "A great development for us has been the Internet," says Sabatini. "We can go anywhere in the world and find out what's popular on the radio."

To some critics, such a service creates a homogenized, albeit global, music platform. Sabatini, who aims



to break new artists on an international scale, says, "We want to take artists that aren't global yet and put them on our platform and make them global."

So what does an hour of WorldSpace sound like? Here is a sample hour of its 24x7 Channel: "Sex Bomb," Tom Jones & Mousse T; "Be There," Tall Paul; "Sing It Back," Moloko; "The Chase," Giorgio Moroder; "I See You Baby," Groove Armada; "Liberation," Matt Darey; "Five Fathoms," Everything But The Girl; "I'm Not In Love," Olive; "Ancoats 2 Zambia," the Baby Nam-

(Continued on page 94)

newsline...

GLOBAL MEDIA BUYS MAGNITUDE NETWORK. Consolidation of radio streaming on the Web continues, as Internet broadcaster Global Media has struck a deal to buy Magnitude Network for \$6 million. The Vancouver-based company will provide streaming media, Web site development, and E-commerce services for more than 100 Magnitude Internet client stations across the U.S. and Canada. The list includes 12 of the top 50 Arbitron-rated streaming stations. Global president/CEO Jeff Mandelbaum says the integration of the two companies will begin immediately. In June, Global Media bought 212 contracts from OnRadio.com.

FEDS COUNT MINORITIES. The U.S. Commerce Department's National Telecommunications and Information Administration is launching a nationwide survey of more than 195 minority media owners as part of the administration's effort to reverse the decline in minority radio and TV ownership. The written questionnaire will be used to assess the state of minority ownership; its findings will be released this fall. The last survey, done in 1998, found minorities owned only 2.9% of the radio and TV stations in the U.S.

BUSH BACKS DEREGULATION. U.S. Republican presidential candidate George W. Bush vows to continue media deregulation. The GOP platform states the party will "restrain the hand of government so that it cannot smother or slow the growth of worldwide commerce and communications through the Internet." Although the platform does not specifically name specific media, it does take credit for deregulation that has already taken place. If Bush wins the White House, it's expected that Federal Communications Commission Chairman Bill Kennard, a Democrat, will resign his post.

Radio

PROGRAMMING

Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	24	YOU SANG TO ME CO. UNIVER. 79406 †	MARC ANTHONY 3 weeks at No. 1
2	2	1	BREATHE WARNER BROS. 16884 †	FAITH HILL
3	3	15	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
4	4	20	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
5	5	49	AMAZED BNA 65957 †	LONESTAR
6	6	15	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
7	8	29	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
8	7	45	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
9	9	43	THAT'S THE WAY IT IS 550 MUSIC 79473*/550-WORK †	CELINE DION
10	11	12	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE ALBUMS CUT †	WHITNEY HOUSTON & ENRIQUE IGLESIAS
11	10	11	BACK AT ONE MOTOWN 156501*/UNIVERSAL †	BRIAN MCKNIGHT
12	12	13	YOU'LL BE IN MY HEART WALT DISNEY 860025/HOLLYWOOD †	PHIL COLLINS
13	13	10	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
14	14	11	I WILL LOVE AGAIN COLUMBIA 79375* †	LARA FABIAN
15	15	14	SOMEDAY OUT OF THE BLUE DREAMWORKS 459039 †	ELTON JOHN
16	16	17	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
17	18	18	I WILL REMEMBER YOU (LIVE) ARISTA ALBUM CUT †	SARAH MCLACHLAN
18	17	19	I WANT IT THAT WAY JIVE ALBUM CUT †	BACKSTREET BOYS
19	20	20	THE ONE JIVE ALBUM CUT †	BACKSTREET BOYS
20	19	15	I WANT YOU TO NEED ME 550 MUSIC 79473*/550-WORK †	CELINE DION
21	26	27	THERE YOU ARE RCA ALBUM CUT	MARTINA MCBRIDE
22	21	21	I TRY EPIC ALBUM CUT †	MACY GRAY
23	25	—	BACK HERE HOLLYWOOD 164040 †	BBMAK
24	22	22	HE'S MY SON MYRRH/WORD ALBUM CUT/EPIC	MARK SCHULTZ
25	23	24	STOP 550 MUSIC ALBUM CUT/550-WORK †	JON SECADA

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1				
1	1	17	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY 4 weeks at No. 1
2	2	37	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
3	3	4	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC ALBUM CUT 550-WORK †	NINE DAYS
4	4	3	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
5	5	5	HIGHER WIND-UP ALBUM CUT †	CREED
6	8	10	CHANGE YOUR MIND UNIVERSAL ALBUM CUT	SISTER HAZEL
7	6	6	BROADWAY WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
8	7	7	I TRY EPIC ALBUM CUT †	MACY GRAY
9	11	15	WONDERFUL CAPITOL ALBUM CUT †	EVERCLEAR
10	10	9	NEVER LET YOU GO ELEKTRA ALBUM CUT/EEG †	THIRD EYE BLIND
11	9	8	SMOOTH ARISTA 13718 †	SANTANA FEATURING ROB THOMAS
12	12	13	TAKING YOU HOME WARNER BROS. A.B.M.C. †	DON HENLEY
AIRPOWER				
13	16	20	TONIGHT AND THE REST OF MY LIFE WARNER BROS. ALBUM CUT †	NINA GORDON
14	14	11	BREATHE WARNER BROS. 16884 †	FAITH HILL
15	13	12	THEN THE MORNING COMES INTERSCOPE ALBUM CUT †	SMASH MOUTH
16	19	15	BACK HERE HOLLYWOOD 164040 †	BBMAK
17	15	14	I THINK GOD CAN EXPLAIN GE ALBUM CUT †	SPLENDER
AIRPOWER				
18	20	12	SIMPLE KIND OF LIFE TRUMA 490365/INTERSCOPE †	NO DOUBT
19	17	16	CRASH AND BURN COLUMBIA ALBUM CUT †	SAVAGE GARDEN
20	23	24	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
21	24	25	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
22	21	19	OTHERSIDE WARNER BROS. 16875 †	RED HOT CHILI PEPPERS
23	22	18	STEAL MY KISSES VIRGIN ALBUM CUT †	BEN HARPER AND THE INNOCENT CRIMINALS
24	26	10	PORCELAIN V2 ALBUM CUT †	MOBY
25	27	6	IT'S OVER NOW PORTRAIT ALBUM CUT/COLUMBIA	NEVE

Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio track service. 7.5 adult contemporary stations and 60 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. † Video clip available. © 2000, Billboard/BSI Communications.

BILLBOARD/MONITOR AWARD NOMINEES ANNOUNCED

(Continued from page 89)

Skip Murphy.

This year, two group PDs, Radio One's Steve Hegwood and Cumulus' Ken Johnson, as well as two independent consultants, Tony Gray and music scheduling whiz Earl Boston, vie for the radio consultant/group PD award. Hegwood won last year.

In the running for record promotion team of the year is Arista, which is going for its third straight win since we brought the category back in 1998.

In the network/syndicated program of the year, Winstar's "The Countdown With Walt 'Baby' Love" is vying for its third win, having already been recognized in '97 and last year. Love goes up against himself again this year, competing against his own "Gospel Traxx," also distributed by Winstar.

ROCK NOMINEES

You've no doubt heard how important it is for you to vote this year, and we'd like to thank the Democratic and Republican parties for helping get the word out. Among your choices in our Decision 2000:

- Two Infinity rock outlets that garnered the most nominations on this year's ballot: modern rock KROQ L.A. and triple-A WXRT Chicago, each with five nominations.

- Modern rock WNNX (99X) Atlanta and triple-A KGSR Austin, Texas, with four nominations each.

- Hat-trick modern rock nominees XETRA-FM (91X) San Diego and KXTE (X-treme Radio) Las Vegas, as well as album rock WMMR Philadelphia, WAAF Boston, WZTA Miami, and WXTB Tampa.

Looking at the entire ballot, market by market, Chicago stands as the most-nominated, with 21 nominations. New York clocked in with 18, followed by L.A. and Philadelphia, tied at 17, and Dallas, with 14.

Many of this year's nominees are return candidates from last year: Album rock KIOZ San Diego, WYSP Philadelphia, and WZTA Miami are all up for station of the year again. For modern rock station of the year, KROQ, WNNX, and XETRA-FM are all back on the ballot, as are triple-A's KBCO Boulder, Colo.; KFOG San Francisco; and WXRT.

Rock PDs Gregg Steele of WZTA and Brad Hardin of WXTB are the only two back in the running this year. On the modern rock side, 99X PD Leslie Fram, XETRA-FM PD Bryan Schock, and WBRU Providence, R.I., PD Tim Schiavelli all return to the ballot. The same for triple-A PDs Norm Winer at WXRT, Jody Denberg at KGSR, and Dave Benson for his stint at KBCO.

KLBJ Austin music director Loris Lowe is the only album rock music director to return to the ballot this year. Modern rock music directors Chris Muckley of XETRA-FM and Lenny Diana at WDXD Pittsburgh return to seek votes this year. And a trio of triple-A music director divas—Patty Martin of WXRT, Susan Castle of KGSR Austin, and Shawn Stewart—are back on the ballot. Stewart was last recognized for her work at noncommercial WXPB Philadelphia. This year, she's representing KMTT Seattle.

Jed the Fish from modern rock

KROQ is the only local air personality in rock or modern to try for an award again this year.

On the promotion-director front, only Kelly Gross of modern rock WPLY Philadelphia and Jude Heller of KFOG make a return to the ballot. Modern rock WNNX and triple-A WXRT are each up for the award again this year, though it's for new people, Ernie Kapanke and Marge Arnold, respectively.

The consultant/group PD category sees the return of familiar names like Fred Jacobs, Jeff Pollack, and Gene Romano on the rock side and Dave Beasing on the modern rock side. Last year, Romano was recognized for both formats. This year, it's Pollack's turn to try to sweep both rock consultant categories.

Westwood One's "Loveline" is the sole network/syndicated program of the year to make it back on the ballot in the mainstream/modern rock categories.

At the label side of things, Atlantic and Interscope are once again pitted against each other for the award for mainstream rock record label promotion team of the year: Interscope and RCA were up last year on the modern rock side. On this year's ballot, Interscope, RCA, and Universal are each able to sweep the rock label categories.

Several nominees up for awards this year in the rock categories will have to get a new employer to send them to the awards show. Dave Benson, now at KFOG, earned a nod for his returning KBCO to its place atop the rock pack in Denver. Album rock WDVE Pittsburgh's veteran morning team of Paulsen and Krenn have split up, but not before getting one more nomination under their belts.

Triple-A KACD L.A.'s Nicole Sandler will still be at KACD by the time October rolls around, but the nature of the station will be very different, having segued by then from an FM/Internet combo to a Web radio station that will also be heard on a local AM signal. Sandler is up for music director and local air personality and joins Jody Denberg as the only rock people nominated for more than one category this year.

And while modern KNRK Portland, Ore., promotion director Patty Pastor didn't have time to add this nomination to her résumé, she was recently hired by Dr. Martens nonetheless.

TOP 40 NOMINEES

Heritage stations dominated the nominations in the top 40 categories this year, as top 40 KIIS L.A. and heritage AC WLTW (Lite FM) New York each snared five honors, and nine other stations picked up four each.

KIIS, whose ratings rose from a 4 share to a 5 share in the past year, snagged mainstream top 40 nominations for major-market station of the year, PD of the year (Dan Kielej), assistant PD/music director of the year (Michael Steele), air personality of the year (morning star Rick Dees), and promotion/marketing director of the year (Von Freeman). KIIS took honors for station and promotion director last year.

KIIS faces familiar competition from WHYZ (Z100) New York and WXKS-

FM (Kiss 108) Boston, which picked up four nominations each, and WSTR (Star 94) Atlanta, which earned three.

Z100 was nominated for best station, PD (last year's winner Tom Poleman), assistant PD/music director (last year's winner Paul "Cubby" Bryant), and promotion director (Sammy Simpson).

Kiss 108 is up for station of the year, PD (John Ivey), music director (Kid Corey), and promotion director (the recently departed Trish Gillis).

Star 94 PD Dan Bowen, music director J.R. Ammons, and promotion director Alan Hennes were honored.

Secondary mainstream top 40 honors were largely divided up among KMXV (Mix 93.3) Kansas City; WFLZ Tampa; and WNKS (Kiss 95.1) Charlotte, N.C., each of which snared three nominations. KMXV is up for station of the year, PD (Jon Zellner), and music director (Dylan). WFLZ was cited for PD Domino, music director Stan "the Man" Priest, and air personalities MJ Kelli and BJ Harris. WNKS is up for station of the year, PD (John Reynolds), and air personality (Ace and TJ). None of last year's winners are up for nominations in any of these categories.

Other multiple top 40 nominees are KHKS (Kiss FM) Dallas (major-market station of the year and air personality Kidd Kraddick) and WKSS (Kiss 95.7) Hartford, Conn. (secondary-market station of the year and assistant PD/music director Mike McGowan).

Talk about heritage power: Three major-market rhythmic top 40 stations picked up four honors each, for station, PD, assistant PD/music director, and air personality. WBBM-FM (B96) Chicago will defend the awards it won last year for station of the year, PD Todd Cavanah, music director Erik Bradley, and morning hosts Eddie and Jobo. They'll go up against WKTU New York PD Frankie Blue, assistant PD/music director Geronimo, and air personality "Broadway" Bill Lee. KYLD (Wild 94.9) San Francisco nominees are PD Michael Martin, music director "Jazzy" Jim Archer, and air personality St. John.

In the secondary-market category for rhythmic top 40, WLLD (Wild 98.7) Tampa picked up four nominations, while KLUC Las Vegas and KQKS (KS107.5) Denver got three honors each. Besides a nod for station of the year, WLLD's Orlando comes out as the most-nominated person of the year, snagging nods for PD, assistant PD/music director, and air personality of the year. (He won music director honors last year.) KQKS will defend its station and PD (Cat Collins) victories, with assistant PD/music director John E. Kage also nominated. KLUC is up for station, PD (Cat Thomas), and music director (J.B. King).

Other rhythmic multiple honorees are WPOW Miami (major-market station, PD Kid Curry) and KPRR (Power 92) El Paso, Texas (station, PD John Candelaria).

In the adult top 40 major-market race, KFMB-FM (Star 100.7) San Diego, WBMX (Mix 98.5) Boston, and WTMX (the Mix) Chicago picked up four nominations each. KYSR (Star 98.7) Los Angeles garnered three.

(Continued on next page)

Scott Weiland's story of personal heartache and newfound love is explored publicly in Stone Temple Pilots' "Sour Girl," No. 9 on this issue's Modern Rock Tracks chart.

While making the group's Atlantic album "No. 4," the STP front man says, "My longtime relationship with my ex-wife was coming to a complete end, and the divorce process was under way. And then, on the other end, I was finally able to be connected with Mary [Forsberg]. She and I had been in love with each other for a long time, but because of my marriage we were unable to be together. It's like one really sort of sad and very painful chapter was ending, but another one that was very beautiful was beginning.

"In 'Sour Girl,' it says, 'She was a sour girl the day that she met me and a happy girl the day she left me,'" Weiland continues. "What I mean by that is, when I look back at my relationship with



"I may have appeared to have had everything, like Superman, but looks are very deceiving."
—Scott Weiland, Stone Temple Pilots

my ex-wife, I don't ever really regard myself as being an equal participant in the relationship. I was a much different person than I am today in this new relationship, and I think because of my

own selfishness and self-centeredness and my inability to really be a partner, I sort of doomed her to a lot of heartache from the get-go."

Writing about this life-changing time was very cathartic for Weiland. "I may have appeared to have had everything, like Superman, but looks are very deceiving," he says. "Two people can really want to be together, but for whatever reason, the chemistry just doesn't work the way it needs to keep both people feeling happy and satisfied."

The song's deep-rooted lyrics are accompanied by pop-oriented instrumentation. Weiland says, "There has always been that British pop element to what we do, because we're overly saturated fans of the Beatles and British pop in general."

Billboard®

AUGUST 19, 2000

Mainstream Rock Tracks™

Wk	L. Wk	Wks	Wks On	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	16	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
2	4	5	8	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
3	3	3	29	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
4	2	2	18	WITH ARMS WIDE OPEN	CREED
				HUMAN CLAY	WIND-UP †
5	5	4	17	JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
6	6	6	16	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
7	8	9	9	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL
8	7	7	18	GODLESS	U.P.O.
				NO PLEASANTRIES	EPIC
9	9	10	12	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
10	11	12	10	BAD RELIGION	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL
11	10	8	18	SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
12	13	14	6	N.I.B.	PRIMUS WITH OZZY
				NATIVITY IN BLACK II. TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
13	14	13	8	HELL ON HIGH HEELS	MOTLEY CRUE
				NEW TATTOO	MOTLEY/BYOND †
14	12	11	12	SATELLITE BLUES	AC/DC
				STIFF UPPER LIP	EASTWEST/EEG †
				AIRPOWER	
15	16	18	4	LAST GOODBYE	KENNY WAYNE SHEPHERD BAND
				LIVE ON	GIANT/REPRISE †
16	15	15	14	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
17	18	19	6	PAINTED PERFECT	ONE WAY RIDE
				STRAIGHT UP!	REFUGE/MCA
18	17	16	50	HIGHER	CREED
				HUMAN CLAY	WIND-UP †
				AIRPOWER	
19	20	21	7	TURN ME ON "MR. DEADMAN"	THE UNION UNDERGROUND
				...AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA
20	22	24	6	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
21	21	23	8	THE LOST ART OF KEEPING A SECRET	QUEENS OF THE STONE AGE
				RATED R	INTERSCOPE †
22	29	31	4	QUESTION EVERYTHING	8STOPS7
				IN MODERATION	REPRISE
23	19	17	8	LIGHT YEARS	PEARL JAM
				BINAURAL	EPIC
24	32	—	2	BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
25	23	20	13	TAKE A LOOK AROUND	LIMP BIZKIT
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
26	26	25	4	SCUM OF THE EARTH	ROB ZOMBIE
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
27	25	28	6	PROMISE	EVE 6
				HORRORSCOPE	RCA †
28	28	32	4	SOMEBODY SOMEONE	KORN
				ISSUES	IMMORTAL/EPIC †
29	24	22	11	THE WICKER MAN	IRON MAIDEN
				BRAVE NEW WORLD	PORTRAIT/COLUMBIA †
30	37	40	3	THEY STOOD UP FOR LOVE	LIVE
				THE DISTANCE TO HERE	RADIOACTIVE/MCA †
31	40	—	2	TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC
32	36	38	3	ROCK THE PARTY (OFF THE HOOK)	P.O.D.
				THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
33	39	39	3	LITTLE SCENE	ISLE OF Q
				ISLE OF Q	UNIVERSAL †
34	35	36	3	TEN YEARS GONE	JIMMY PAGE & THE BLACK CROWES
				JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	MUSICMAKER.COM/TVT
35	27	26	7	PAINTED ON MY HEART	THE CULT
				"GONE IN 60 SECONDS" SOUNDTRACK	ISLAND/IDJMG †
36	33	30	10	RIDING WITH THE KING	B.B. KING & ERIC CLAPTON
				RIDING WITH THE KING	DUCK/REPRISE †
37	38	34	24	BREAK STUFF	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
38	34	33	25	LEADER OF MEN	NICKELBACK
				THE STATE	ROADRUNNER †
39	NEW	—	1	CLIMBING THE WALLS	STIR
				HOLY DOGS	CAPITOL
40	31	29	10	WONDERFUL	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	CAPITOL †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

AUGUST 19, 2000

Modern Rock Tracks™

Wk	L. Wk	Wks	Wks On	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	2	1	18	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
2	1	2	10	CALIFORNICATION	RED HOT CHILI PEPPERS
				CALIFORNICATION	WARNER BROS. †
3	4	5	10	PROMISE	EVE 6
				HORRORSCOPE	RCA †
4	5	7	13	CHANGE (IN THE HOUSE OF FLIES)	DEFTONES
				WHITE PONY	MAVERICK †
5	3	3	22	KRYPTONITE	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
6	9	9	13	RIGHT NOW	SR-71
				NOW YOU SEE INSIDE	RCA †
7	7	6	17	JUDITH	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
8	6	4	12	WONDERFUL	EVERCLEAR
				SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	CAPITOL †
9	8	8	18	SOUR GIRL	STONE TEMPLE PILOTS
				NO. 4	ATLANTIC †
10	10	12	8	STELLAR	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
11	12	11	20	WITH ARMS WIDE OPEN	CREED
				HUMAN CLAY	WIND-UP †
12	11	10	17	TAKE A LOOK AROUND	LIMP BIZKIT
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
13	14	19	5	TEENAGE DIRTBAG	WHEATUS
				WHEATUS	COLUMBIA †
14	13	14	16	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
15	16	17	9	STUPIFY	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
				AIRPOWER	
16	22	28	3	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL
17	18	18	6	NEVER GONNA COME BACK DOWN	BT
				MOVEMENT IN STILL LIFE	NETTWERK/CAPITOL †
18	17	15	7	YOU'RE A GOD	VERTICAL HORIZON
				EVERYTHING YOU WANT	RCA †
19	15	13	23	ADAM'S SONG	BLINK-182
				ENEMA OF THE STATE	MCA †
20	19	16	41	PARDON ME	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
21	27	—	2	TESTIFY	RAGE AGAINST THE MACHINE
				THE BATTLE OF LOS ANGELES	EPIC
22	21	22	8	LEADER OF MEN	NICKELBACK
				THE STATE	ROADRUNNER †
23	20	20	20	(ROCK) SUPERSTAR	CYPRESS HILL
				SKULL & BONES	COLUMBIA †
24	28	37	3	HEAVEN IS A HALFPIPE (IF I DIE)	OPM
				MENACE TO SOCIETY	ATLANTIC
25	23	29	5	SOMEBODY SOMEONE	KORN
				ISSUES	IMMORTAL/EPIC †
26	26	34	4	RESPONSIBILITY	MXPX
				THE EVER PASSING MOMENT	A&M/INTERSCOPE †
27	29	32	5	QUESTION EVERYTHING	8STOPS7
				IN MODERATION	REPRISE
28	25	24	24	BREAK STUFF	LIMP BIZKIT
				SIGNIFICANT OTHER	FLIP/INTERSCOPE †
29	24	23	15	PORCELAIN	MOBY
				PLAY	V2 †
30	31	27	17	BENT	MATCHBOX TWENTY
				MAD SEASON	LAVA/ATLANTIC †
31	30	26	7	LIGHT YEARS	PEARL JAM
				BINAURAL	EPIC
32	35	—	2	THEY STOOD UP FOR LOVE	LIVE
				THE DISTANCE TO HERE	RADIOACTIVE/MCA †
33	34	35	3	BAD RELIGION	GODSMACK
				GODSMACK	REPUBLIC/UNIVERSAL
34	NEW	—	1	BOHEMIAN LIKE YOU	THE DANDY WARHOLS
				THIRTEEN TALES FROM URBAN BOHEMIA	CAPITOL
35	NEW	—	1	ROCK THE PARTY (OFF THE HOOK)	P.O.D.
				THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	ATLANTIC †
36	40	—	2	TOUCH AND GO	VIBROLUSH
				TOUCH & GO	V2
37	NEW	—	1	MAKES NO DIFFERENCE	SUM 41
				HALF HOUR OF POWER	BIG RIG/ISLAND/IDJMG
38	39	36	19	ABSOLUTELY (STORY OF A GIRL)	NINE DAYS
				THE MADDING CROWD	550 MUSIC/550-WORK †
39	NEW	—	1	CLIMBING THE WALLS	STIR
				HOLY DOGS	CAPITOL
40	32	21	16	BOYZ-N-THE HOOD	DYNAMITE HACK
				SUPERFAST	WOPPITZER/FARMCUB.COM/UNIVERSAL †

AWARD NOMINEES

(Continued from preceding page)

WBMX will defend its '99 station of the year honors, plus being cited for PD (Greg Strassell), music director (Mike Mullaney), and air personality (John Lander). KFMB is up for station, PD (Tracy Johnson), promotion director (Kim Leeds), and air personalities (last year's winners Jeff and Jer). KYSR is up for station PD (Angela Perelli) and music director (Chris Patyk).

In the secondaries, KMXB (Mix 94.1) Las Vegas, which swept the station PD, music director, and promotion director awards last year, will try to duplicate that success this year, with nods going to the station, music director (Shark), and promotion director (Jennifer Markham Wynn). Also picking up three nods is KALC (Alice 106) Denver, which was nominated for station of the year, PD (Jim Lawson), and music director (Kozman, who won last year at KMXB).

Other multiple nominees are WPLJ New York (music director Tony Mascaro and air personalities Scott Shannon and Todd Pettengill); WSSR (Star 95.7) Tampa (station and PD Scott Chase); and WMC-FM (FM100) Memphis (music director Bruce Wayne and promotion director Cindy Horton).

WLTW New York is the clear front-runner this year, placing nominees in all five categories: station, PD (Jim Ryan), music director (a nod for former staffer Haneen Hunter), air personality (Valerie Smaldone), and promotion director (Bridget Sullivan). The station, Ryan, and Smaldone all won their respective categories last year.

Lite will go up against four other multi-nominated stations: WPCH (Peach 94.9) Atlanta (station of the year, PD Vance Dillard, music director Steve Goss), KOST Los Angeles (station of the year, PD Jhami Kaye), and WBEB (B101) Philadelphia (station of the year, PD Chris Conley).

It's share and share alike in the AC secondary-market nominations. Five of the eight nominated stations boast two nods each: WDOK Cleveland (station, '99 winner music director Scott Miller); WEAT (Sunny 104.3) West Palm Beach, Fla. (station, PD Les Howard); WMGF (Magic 107.7) Orlando, Fla. (station, PD Ken Payne); WRCH (Lite 100.5) Hartford, Conn. (station, music director Joe Hann); and WHUD Poughkeepsie, N.Y. (PD Steve Petrone, music director Tom Furci).

On a national scope, "Rick Dees' Weekly Top 40" will defend its top 40 network/syndicated short- or longform program of the year against "Hollywood Hamilton's Rhythm Top 30 Countdown," "Open House Party," and "American Top 40 With Casey Kasem." The adult version of Kasem's show will defend its AC/adult top 40 crown against AC night queen Delilah and '80s rivals "Backtrax USA" and "Retro Pop Reunion."

THE FINE PRINT

Nominees on the final ballot were determined by Airplay Monitor readers, who cast write-in votes on a preliminary ballot.

Final ballots for the Billboard/Airplay Monitor Radio Awards are included in this issue for subscribers. The ballot includes nominees in all 10 of the Broadcast Data Systems-monitored formats covered in the four Airplay Monitor publications and in nine distinct categories. The eligibility period was May 1999 through May 2000.

Top 40 Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	2	17	BENT LAW/ATLANTIC	MATCHBOX TWENTY
2	2	1	14	ABSOLUTELY (STORY OF A GIRL) 550 MUSIC/550-WORK	NINE DAYS
3	6	9	17	JUMPIN', JUMPIN' COLUMBIA	DESTINY'S CHILD
4	11	13	7	DOESN'T REALLY MATTER DEF JAM/DEF SOUL/IDJMG	JANET
5	3	3	19	TRY AGAIN BLACKGROUND/VIRGIN	AALIYAH
6	5	4	31	EVERYTHING YOU WANT RCA	VERTICAL HORIZON
7	4	5	16	IT'S GONNA BE ME JIVE	'N SYNC
8	7	8	20	I WANNA KNOW JIVE	JOE
9	8	6	23	HIGHER WIND-UP	CREED
10	10	10	14	BACK HERE HOLLYWOOD	BBMAK
11	9	7	26	THERE YOU GO LAFACE/ARISTA	PINK
12	12	11	16	HE WASN'T MAN ENOUGH LAFACE/ARISTA	TONI BRAXTON
13	16	—	2	MUSIC MAVERICK/WARNER BROS.	MADONNA
14	13	12	9	I THINK I'M IN LOVE WITH YOU COLUMBIA	JESSICA SIMPSON
15	15	15	12	DESERT ROSE A&M/INTERSCOPE	STING FEATURING CHEB MAMI
16	14	14	12	I WANNA BE WITH YOU 550 MUSIC/550-WORK	MANDY MOORE
17	17	20	5	WONDERFUL CAPITOL	EVERCLEAR
18	23	38	3	LUCKY JIVE	BRITNEY SPEARS
19	20	24	4	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
20	22	25	5	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
21	18	23	4	COME ON OVER BABY (ALL I WANT IS YOU) RCA	CHRISTINA AGUILERA
22	NEW ▶	1	1	GIVE ME JUST ONE NIGHT (UNA NOCHE) UNIVERSAL	98 DEGREES
23	24	21	13	BIG PIMPIN' ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
24	30	37	3	MOST GIRLS LAFACE/ARISTA	PINK
25	21	22	8	I WILL LOVE AGAIN COLUMBIA	LARA FABIAN
26	34	—	2	IT'S MY LIFE ISLAND/IDJMG	BON JOVI
27	33	34	4	FADED MCA	SOULDECISION FEATURING THRUST
28	28	30	7	CHANGE YOUR MIND UNIVERSAL	SISTER HAZEL
29	29	27	21	BETTER OFF ALONE REPUBLIC/UNIVERSAL	ALICE DEEJAY
30	31	29	19	BROADWAY WARNER BROS.	GOO GOO DOLLS
31	35	28	9	COULD I HAVE THIS KISS FOREVER ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
32	27	26	24	THONG SONG DRAGON/DEF SOUL/IDJMG	SISQO
33	36	19	18	OOPS!...I DID IT AGAIN JIVE	BRITNEY SPEARS
34	32	31	7	THE NEXT EPISODE AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
35	39	—	3	SIMPLE KIND OF LIFE TRAUMA/INTERSCOPE	NO DOUBT
36	NEW ▶	1	1	YOU'RE A GOD RCA	VERTICAL HORIZON
37	25	17	22	BE WITH YOU INTERSCOPE	ENRIQUE IGLESIAS
38	37	35	17	PARTY UP (UP IN HERE) RUFF RYDERS/DEF JAM/IDJMG	DMX
39	26	18	15	THE REAL SLIM SHADY WEB/AFTERMATH/INTERSCOPE	EMINEM
40	RE-ENTRY	2	2	PUREST OF PAIN (A PURO DOLOR) SONY DISCOS/COLUMBIA	SON BY FOUR

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

Joyner Show Moves To Rival Station

BY FRANK SAXE

The ABC-syndicated Tom Joyner morning show is traveling from adult R&B WHUR Washington, D.C., across town to Radio One's rival adult R&B outlet WMMJ (Magic 102.3), where it will replace the Les Brown morning show. Joyner's last day on air at WHUR will be Aug. 25. Radio One also says that it will put the Joyner show on its WILD-AM Boston and KMJQ (Magic 102) Houston.

"Everyone knows how I feel about supporting black colleges," Joyner says, defending his decision to leave WHUR, which is owned by Howard University. "With the state of the radio industry, it is harder and harder for independent operators to succeed. WHUR has defied these odds, and I feel privileged to have contributed to their success."

An ABC statement says, "Radio One [is] the largest black-owned radio group in the world. By joining up with Radio One, we are going to be able to continue to do great things

for our listeners throughout the country."

Meanwhile, the radio network business bills more than \$1 billion a year, which is consolidated in just a handful of players, such as Clear Channel's Premiere and soon-to-be sister AMFM Radio Networks, CBS/Infinity's Westwood One, and ABC Radio Networks. Radio One will soon be added to that list.



JOYNER

wants to start picking the "low-hanging fruit" and form a network targeting African-Americans. "Most of the activity is coming from five major advertisers coming and saying they'd like to buy all 18 of our markets," says Liggins. At present, American Urban Radio Networks is the only African-American-targeted network, but

with more large-market stations in its portfolio, Liggins says Radio One would have a larger audience right out of the gate.

Most networks use rep firms to sell ads for them, but Liggins says Radio One will instead create an in-house division and go directly to advertisers. "We're not trying to usurp the agencies—the agencies are our friend—but this is a pitch we're taking directly to advertisers because they need to know what the opportunity is. It will also allow us to circumvent our competitors."

Radio One is meeting with Westwood One and ABC Radio Networks, exploring a joint venture, says Liggins, who adds that something will be in place by the new year.

In other Radio One news, the chain will expand in Greenville, S.C., with the addition of WPEK-FM, currently an N/T outlet. It is expected the station will be flipped to an R&B format compatible with the company's crosstown station, R&B WJMZ (107.3 Jamz).

WORLDSPACE AIMS TO BRING SATELLITE RADIO TO THE PLANET

(Continued from page 91)

boos; "Xpander," Sasha.

NEXT UP: ASIA & INTERNET

In September, WorldSpace will begin to roll out its service in Asia. It has scheduled launch events in Singapore, India, and Jakarta, Indonesia, for next month, with a soft launch planned for Thailand, Malaysia, and the Philippines.

However, for WorldSpace, the Great Wall of China is not a 4,500-mile structure winding through the countryside but a political system that may block it from marketing radios to its 1 billion residents.

Samara traveled to Beijing in mid-August to meet with government officials. Fortunately for WorldSpace, most of China is covered by a single signal, which will allow it to remove channels deemed off-limits by the

Chinese government. Likely to be on that list are news services like BBC, CNN, and World Radio Network.

Samara hopes to reach an agreement with Chinese officials rather quickly, in time for its launch in other parts of Asia. "That would really boost our announcement, but even if we don't get it, there is a huge gray market for receivers to find their way into China. Obviously, we prefer to do things with the government."

Beyond broadcasting in Asia and South America, Samara's plan is to use portions of the radio spectrum reserved for the service to transmit data to computers. "In our marketplace, they expect 200 million personal computers to be in the marketplace within the next two years, yet the people who can afford them are living in telephone

infrastructure environments that are fairly poor."

Because each receiver has an individual fingerprint, they can become something like a one-way modem. Computer programmers have also created software that will allow subscribers to get a download on a regular basis; for instance, a newspaper that could be downloaded nightly.

Samara says WorldSpace will not market itself as an Internet company when it launches the service to the public in September. "All of this is just what we have to do—to do what we really want to do—which is choreograph a great arrangement of programming across geographical and cultural lines. I'm pretty happy if we do nothing but radio."



Bizkit Bites The Apple. Limp Bizkit front man Fred Durst, left, hangs out with the masses and modern rock WXRK (K-Rock) New York air personality Booker. Thousands lined up outside of New York's Hammerstein Ballroom for wristbands to catch Bizkit's Back to Basics tour, which hit the Big Apple July 17-18. The tour is supporting the band's latest release, "Significant Other," which is No. 56 on The Billboard 200 chart.



But Did He Get A Kiss? Pop sensation Jessica Simpson joins top 40 WHZT (Z100) New York music director Paul "Cubby" Bryant at a CD signing party for her platinum "Sweet Kisses" at HMV in Herald Square, New York. The album's third single is "I Think I'm In Love With You," currently No. 20 on Billboard's Hot 100 Airplay chart.

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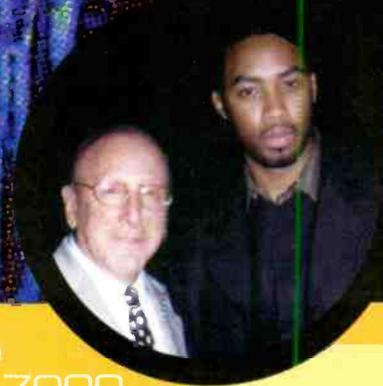
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Cancellations must be received in writing. Cancellations received before Sept 1 are subject to a \$150 administrative fee. No refunds will be issued after Sept 1.

(charges not valid without signature)

Details Set For VH1 Awards; Sundance Channel Goes Musical

VH1'S INTERACTIVE AWARDS: Details are starting to emerge about VH1 and VH1.com's first interactive music awards show, which we first told you about several months ago (The Eye, Billboard, April 15). The live awards program, called "My VH1 Awards Show," will take place Nov. 30 at the Shrine Auditorium in Los Angeles. Voting for the awards will be done at VH1.com, and fans will be able to pick many of the categories. The awards show host and performers will be announced later.

SUNDANCE CHANNEL'S MUSIC MONTH: In September, music will be all over the Sundance Channel as the network premieres its monthlong "Sonic Cinema" series, which will showcase films about music artists, unusual music videos, and profiles of cutting-edge music video directors.

The Sundance Channel, an independent-film network founded by **Robert Redford**, is also participating in a contest for alternative duo **Dusty Trails**, in which the contestants are invited to make a short film based on any of Dusty Trails' songs.

The winning film will be shown on the Sundance Channel during the "Sonic Cinema" series. Filmmakers can get a copy of Dusty Trails' self-titled debut album on Atlantic Records by E-mailing dustytrails@lifestylesmarketing.com. The contest entry deadline is Aug. 21, and a complete list of contest rules and entry forms can be obtained on the Web at lifestylesmarketing.com/dustytrailsfilmcontest.html.

The films to be shown during the "Sonic Cinema" series are as follows:

- "Better Living Through Circuitry," director **Jon Reiss'** documentary on the electronic/rave music scene. Artists interviewed include **Moby**, **DJ Spooky**, **Genesis**, and **P-Orridge**.

- "The Cream Will Rise," director **Gigi Gaston's** 1998 documentary about singer **Sophie B. Hawkins**.

- "Don't Look Back," director **D.A. Pennebaker's** documentary on **Bob Dylan's** 1965 tour of England.

- "Gimme Shelter," **Albert and David Maysles'** documentary of the **Rolling Stones'** infamous 1969 concert at California's Altamont Speedway.

- "Instrument," director **Jem Cohen's** 1998 documentary on **Fugazi**.

- "Meeting People Is Easy," director **Grant Gee's** Grammy-nominated documentary on **Radiohead's** 1997-1998 world tour.

- "Urgh! A Music War," director **Derek Burbidge's** documentary on the early '80s alternative music scene, including live performances by the **Dead Kennedys**, the **Police**, **Devo**, **X**, **Oingo Boingo**, and **Gary Numan**.

A complete programming schedule can be found at the Web site sundancechannel.com.

BILLBOARD MUSIC VIDEO AWARDS: The Sept. 1 deadline to enter music videos and local/regional music shows for the 2000 Billboard Music Video Awards is approaching. Entry forms are available for the awards for best clip of the year, best new artist clip of the year, and best/local

regional show in the categories of pop, R&B, rap/hip-hop, modern rock, hard rock, country, contemporary Christian, jazz & AC, dance, and Latin. The 2000 Billboard Music Video Awards (Nov. 10 at the Universal Hilton in Universal City, Calif.) is the grand finale of the Billboard Music Video Conference.

For entry forms or a complete set of rules, please contact **Michele Jacangelo** at 646-654-4660 or by E-mail at bbevents@billboard.com.

THE EYE



by Carla Hay

FOR WEEK ENDING AUGUST 1, 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



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- Kelly Price, As We Lay
- Dr. Dre Feat. Snoop Dogg, The Next Episode
- Nelly, (Hot S**t) Country Grammar
- Common, The Light
- Destiny's Child, Jumpin', Jumpin'
- Ruff Endz, No More
- Toni Braxton, Just Be A Man About It
- DMX Feat. Sisqo, What You Want
- Mya, Case Of The Ex
- Joe, Treat Her Like A Lady
- Mystikal, Shake Ya Ass
- Boyz II Men, Pass You By
- Ideal Feat. Lil' Mo, Whatever
- Carl Thomas, Summer Rain
- Three 6 Mafia, Sippin' On Da Syrup
- Next, Willy
- De La Soul, Ooh
- Sammie, Crazy Things I Do
- LL Cool J, Imagine That
- Jagged Edge, Let's Get Married
- Avant, Separated
- Major Figgas, Yeah That's Us
- Yolanda Adams, Open My Heart
- Busta Rhymes, Fire
- 25 Lil' Bow Wow, Bounce With Me
- Da Brat Feat. Tyrese, What'chu Like
- Lucy Pearl, Dance Tonight
- Trina, Pull Over
- Eminem, The Way I Am
- Eve & Jadakiss, Got It All
- Wyclef Jean, It Doesn't Matter
- R. Kelly, Bad Man
- Lil' Kim, No Matter What They Say
- Tony Touch, I Wonder Why
- Profile, Liar
- Big Tymers, #1 Stunna
- No Question, I Don't Care
- Janet, Doesn't Really Matter
- Devyne, Un-Huh
- Amil, I Got That
- Stephen Simmonds, I Can't Do That
- 42 Changing Faces, That Other Woman
- Macy Gray, Why Didn't You Call Me
- 44 Big Pun, 100%
- Shyne, Bad Boyz
- Lil' Zane Feat. 112, Callin' Me
- Tania, Can't Go For That
- 48 Ramsquad, Bailers
- 99 Beanie Man Feat. Mya, Girls Dem Sugar
- 50 Gerald Levert, Baby U Are

NEW ONS

- Big L, Holdin' It Down
Lucy Pearl, Don't Mess With My Man
Mya Feat. Jay-Z, Best Of Me Part 2
DJ Hurricane, Connect
Channel Live, Wild Out 2K
Slim Cutta-Calhoun, It's Ok
Tania, Can't Go For That



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Reba McEntire, I'll Be
- Jo Dee Messina, That's The Way
- Eric Heatherly, Flowers On The Wall
- Rascal Flatts, Prayin' For Daylight
- Sara Evans, Born To Fly
- Toby Keith, Country Comes To Town
- Garth Brooks, When You Come Back To Me Again
- Lonestar, What About Now
- Darryl Worley, When You Need My Love
- Terri Clark, A Little Gasoline
- Joe Diffie, It's Always Somethin'
- Shedaisy, I Will...But
- Keith Urban, Your Everything
- LeAnn Rimes, I Need You
- Billy Gilman, One Voice
- Lee Ann Womack, I Hope You Dance
- Craig Morgan, Paradise *
- Yankee Grey, This Time Around *
- Aaron Tippin, Kiss This *
- Lisa Angelle, A Woman Gets Lonely *
- Faith Hill/Willie Nelson, Let's Make Love *
- John Rich, I Pray For You *
- Ricky Van Shelton, Call Me Crazy *
- Billy Ray Cyrus, You Won't Be Lonely Now *
- Patty Loveless, That's The Kind... *
- Kenny Rogers, He Will, She Knows *
- Sons Of The Desert, Everybody's Gotta... *
- Vince Gill, Feels Like Love *
- Travis Tritt, Best Of Intentions *
- Marty Raybon, Searching For The Missing Peace
- Warren Brothers/Sarah Evans, That's The Beat... *
- Collin Raye/Wobbie Eakes, Tired Of... *
- Darlie Singleary, I Knew I Loved You
- Trent Sumner, New Money
- Phil Vassar, Just Another Day In Paradise
- Gary Allan, Lovin' You Against My Will
- The Kinleys, She Ain't The Girl For You
- Jamie O'Neal, There Is No Arizona
- Allison Moore, Send Down An Angel
- Mark Willis, Almost Doesn't Count
- Trisha Yearwood, Where Are You Now
- 42 Chad Brock, Yes!
- Chely Wright, She Went Out For Cigarettes
- Faith Hill, The Way You Love Me
- 45 Tammy Cochran, If You Can
- 46 Clay Davidson, Unconditional
- 47 Diamond Rio, Stuff
- 48 Chris LeDoux, Silence On The Line
- 49 Bill Engvall, Now That's Awesome
- 50 Anita Cochran, You With Me

* Indicates Hot Shots

NEW ONS

- Clay Davidson, I Can't Lie To Me
Kenny Chesney, I Lost It
The Charlie Daniels Band, Road Dogs
Steve Earle, Transcendental Blues
Victor Sanz, Destination Unknown



Continuous programming
1515 Broadway, NY, NY 10036

- Eminem, The Way I Am
- Nelly, (Hot S**t) Country Grammar
- Christina Aguilera, Come On Over Baby
- Papa Roach, Last Resort
- Incubus, Stellar
- Britney Spears, Lucky
- P.O.D., Rock The Party (Off The Hook)
- Busta Rhymes, Fire
- DMX Feat. Sisqo, What You Want
- Janet, Doesn't Really Matter
- Madonna, Music
- Deftones, Change
- 13 Degrees, Give Me Just One Night
- No Doubt, Simple Kind Of Life
- 'N Sync, It's Gonna Be Me
- Red Hot Chili Peppers, Californication
- 17 Disturbed, Stupify
- Wheatus, Teenage Dirtbag
- 19 Creed, With Arms Wide Open
- 20 Macy Gray, Why Didn't You Call Me
- 21 SR-71, Right Now
- 22 Dr. Dre Feat. Snoop Dogg, The Next Episode
- 23 Moby, Porcelain
- 24 LL Cool J, Imagine That
- 25 Lucy Pearl, Dance Tonight
- 26 Hanson, If Only
- 27 Backstreet Boys, The One
- 28 Big Tymers, #1 Stunna
- 29 Matchbox Twenty, Bent
- 30 Wyclef Jean, It Doesn't Matter
- 31 Everclear, Wonderful
- 32 Mya, Case Of The Ex
- 33 Common, The Light
- 34 Ruff Endz, No More
- 35 Da Brat Feat. Tyrese, What'chu Like
- 36 Destiny's Child, Jumpin', Jumpin'
- 37 Nine Days, Absolutely (Story Of A Girl)
- 38 Korn, Somebody Someone
- 39 3 Doors Down, Kryptonite
- 40 Next, Willy
- 41 Lil' Bow Wow, Bounce With Me
- 42 Lil' Kim, No Matter What They Say
- 43 Eve 6, Promise
- 44 Kittie, Charlotte
- 45 Nickelback, Leader Of Men
- 46 Uncle Kracker, Yeah, Yeah, Yeah
- 47 Kina, Girl From The Gutter
- 48 Jessica Simpson, I Think I'm In...
- 49 Sting Feat. Cheb Mami, Desert Rose
- 50 Pink, Most Girls

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- Sting Feat. Cheb Mami, Desert Rose
- Creed, Higher
- Matchbox Twenty, Bent
- Nine Days, Absolutely (Story Of A Girl)
- Red Hot Chili Peppers, Otherside
- Janet, Doesn't Really Matter
- P.O.D., Rock The Party
- Don Henley, Taking You Home
- 9 Faith Hill, The Way You Love Me
- 10 3 Doors Down, Kryptonite
- 11 Macy Gray, Why Didn't You Call Me
- 12 No Doubt, Simple Kind Of Life
- 13 Red Hot Chili Peppers, Californication
- 14 Vertical Horizon, You're A God
- 15 Everclear, Wonderful
- 16 Toni Braxton, He Wasn't My Enough
- 17 Foo Fighters, Next Year
- 18 Metallica, I Disappear
- 19 Madonna, Music
- 20 Stone Temple Pilots, Sour Girl
- 21 Creed, With Arms Wide Open
- 22 Moby, Porcelain
- 23 Goo Goo Dolls, Broadway
- 24 Vertical Horizon, Everything You Want
- 25 B.B. King & Eric Clap, Riding With The King
- 26 Christina Aguilera, Come On Over Baby
- 27 Foo Fighters, Learn To Fly
- 28 Joe, I Wanna Know
- 29 Brian Setzer Orchestra, Gettin' In The Mood
- 30 Goo Goo Dolls, Slide
- 31 Kina, Girl From The Gutter
- 32 Madonna, Beautiful Stranger
- 33 Lara Fabian, I Will Love Again
- 34 Santana Feat. Everlast, Put Your Lights On
- 35 Lennox Kravitz, Fly Away
- 36 Lenny Kravitz, American Woman
- 37 Macy Gray, I Try
- 38 Sinead O'Connor, No Man's Woman
- 39 Enrique Iglesias, Be With You
- 40 Faith Hill, Breathe
- 41 Len, Steal My Sunshine
- 42 Steve Earle, Transcendental Blues
- 43 Elton John, Can You Feel The Love Tonight
- 44 Mariah Carey, You're Still The One
- 45 Shania Twain, Heartbreaker
- 46 'N Sync, Bye Bye Bye
- 47 Destiny's Child, Jumpin', Jumpin'
- 48 Tal Bachman, She's So High
- 49 Kenny Wayne Shepherd, Last Goodbye
- 50 Nina Gordon, Tonight And The Rest Of My Life

NEW ONS

- Barenaked Ladies, Pinch Me
The Coors, Breathless
Alice Cooper, Gimme
Lucy Pearl, Don't Mess With My Man

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 19, 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
Janet, Doesn't Really Matter
Destiny's Child, Jumpin', Jumpin'
Britney Spears, Lucky
DMX Feat. Sisqo, What You Want
Aaron Carter, Aaron's Party
Bloodhound Gang, Mope
Papa Roach, Last Resort
Wyclef Jean, It Doesn't Matter
Mya, Case Of The Ex (Whatcha Gonna Do)
'N Sync, It's Gonna Be Me
Lil' Kim, No Matter What They Say
Toni Braxton, Just Be A Man About It
Next, Willy
Jessica Simpson, I Think I'm In Love With You
Pink, Most Girls
SouDecision, Faded
Mary J. Blige, Your Child
Wheatus, Teenage Dirtbag
Kottonmouth Kings, Peace Not Greed
Creed, With Arms Wide Open
Amil Feat. Beyonce, I Got That
Trina, Pull Over
Juvenile, I Got That Fire
Samantha Mumba, Gotta Tell You

NEW

- 95 South, Wet & Wild
Isle Of Q, Little Scene
Jay-Z Feat. Memphis Bleek & Amil, Hey Papi
Kandi, Don't Think I'm Not
Lil Jon & The East Side Boyz, I Like Dem Girlz
Mystikal, Shake Ya Ass
No Question, I Don't Care
OPM, Heaven Is A Halfpipe (If I Die)
Profile, Liar
P.Y.T., Down With Me
Shyne, Bad Boyz Anthem
Third Eye Blind, Deep Inside Of You



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Live, They Stood Up For Love
Sunna, Power Struggle
OPM, Heaven Is A Halfpipe (If I Die)
Third Eye Blind, Deep Inside Of You
Major Figgas, Yeah That's Us



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Christina Aguilera, Come On Over Baby (NEW)
J. Englishman, Abused (NEW)
54.40, Casual Viewin' (NEW)
Foo Fighters, Next Year (NEW)
SR-71, Right Now (NEW)
Madonna, Music
Eminem, The Way I Am
'N Sync, It's Gonna Be Me
3 Doors Down, Kryptonite
Tragically Hip, My Music
Metallica, I Disappear
Matthew Good Band, Strange Days
Our Lady Peace, Thief
Red Hot Chili Peppers, Californication
Matchbox Twenty, Bent
Choclair, Rubbin'
Kascaz, Top Of The World
Everclear, Wonderful
Britney Spears, Lucky
Creed, With Arms Wide Open



Continuous programming
Hawley Crescent
London NW18TT

- Red Hot Chili Peppers, Californication
Eminem, The Real Slim Shady
Sonicue, It Feels So Good
Ronan Keating, Life Is A Rollercoaster
Madonna, Music
Robbie Williams, Rock DJ
The Corrs, Breathless
Britney Spears, Lucky
Mary Mary, Shackles (Praise You)
Aaliyah, Try Again
Limp Bizkit, Take A Look Around
Bomfunk MC's, B-Boy & Flygirls
Thomas Rusiak, Hiphopper
Blink-182, Adam's Song
Janet, Doesn't Really Matter
Bomfunk MCs, Freestyler
Anafanacia, I'm Outta Love
Laid Back, Sunshine Reggae 2000
Destiny's Child, Jumpin', Jumpin'
Christina Aguilera, I Turn To You



COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

- Wyclef Jean, It Doesn't Matter
Janet, Doesn't Really Matter
Destiny's Child, Jumpin', Jumpin'
Ben Harper & The Innocent Criminals, Steal My Kisses
Wheatus, Teenage Dirtbag
AC/DC, Satellite Blues
Macy Gray, Why Didn't You Call Me
Incubus, Stellar
The Catherine Wheel, Sparks Are Gonna Fly
P.O.D., Rock The Party
Santana Feat. Everlast, Put Your Lights On
Our Lady Peace, Thief
Creed, With Arms Wide Open
MxPx, Responsibility
Jurassic 5, Quality Control



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Wheatus, Teenage Dirtbag
Incubus, Stellar
Isle Of Q, Little Scene
SR-71, Right Now
Grandaddy, Hewlett's Daughter
Goldfinger, 99 Red Balloons
Eve 6, Promise
Mest, What's The Dillio?
AFI, Total Imortal
Moby, Porcelain
Vertical Horizon, You're A God
The Brian Setzer Orchestra, Gettin' In The Mood
Rollins Band, Love So Heavy
U.S. Crush, Same Old Story
Hani Elias, In Flames
Atari Teenage Riot, Too Dead For Me
Foo Fighters, Next Year
Son Of Sam, Monkeys With Hand Guns



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- The Dandy Warhols, Godless
MxPx, Responsibility
Disturbed, Stupify
Powerman 5000, Supernova Goes Pop
Kottonmouth Kings, Peace Not Greed
Our Lady Peace, Thief
Red Hot Chili Peppers, Californication
Queens Of The Stone Age, The Lost Art Of Keeping A Secret
SR-71, Right Now
Papa Roach, Last Resort
Deftones, Change (In The House Of Flies)
Moby, Porcelain
Kenny Wayne Shepherd Band, Last Goodbye
P.O.D., Rock The Party



Spacehog Launches On Artemis. Spacehog recently signed a recording deal with Artemis Records. The band will return to the studio in late summer to record a new album with longtime producer Bryce Goggin. Shown, from left, are Michael Chambers, co-chairman of Artemis Records; Spacehog's Jonny Cragg; David Sonnenberg, manager for Spacehog; Spacehog's Royston Langdon, Antony Langdon, and Richard Steel; and Danny Goldberg, president/CEO of Artemis Records.



A New Brick House. Brick Red Records, the rock imprint of Gold Circle Label Group, recently held its launch party at Hollywood's Mint. Shown, from left, are Keith Palmer, sales coordinator of Gold Circle Label Group; Mike Klein, VP of promotion for Brick Red Records; Pete Spiegelman, senior director of sales for Brick Red Records; Randy Gerston, president of Brick Red Records; Delany DelPrete, marketing coordinator of Gold Circle Label Group; Alison Taylor, VP of marketing for Brick Red Records; Chris Walters, A&R for Brick Red Records; Mike Sikkus, VP of A&R for Brick Red Records; and Sharon Liveten, director of publicity for Brick Red Records.



Wopat Get Your Deal. Tom Wopat, star of the Tony Award-winning musical "Annie Get Your Gun," has signed an exclusive recording contract with Angel Records. His album "Still Of The Night" is due this fall. Shown, from left, are Rob Mounsey, arranger/keyboards; Larry Goldings, arranger/keyboards; Russ Titelman, producer; Wopat (seated); Bruce Lundvall, president of Capitol Records Jazz and Classics; and Steve Ferrera, director of A&R for Capitol Records Jazz and Classics.



Travis' Traveling Show. Epic/Independiente act Travis is headlining a U.S. tour this summer to promote its album "The Man Who." The band recently met with Sony Music Entertainment executives at its sold-out show at New York's Irving Plaza. Shown, from left, are Travis' Andy Dunlop; Colin Lester, managing director of Wildlife Entertainment; Ian McAndrew, managing director of Wildlife Entertainment; Michele Anthony, executive VP of Sony Music Entertainment; Travis' Fran Healy; Polly Anthony, president of Epic Records Group; Travis' Neil Primrose and Dougie Payne; Mike Tierney, senior VP of Epic Records Group; and David Massey, executive VP of A&R for Epic Records Group.



The Powerpuff Boys. Devo, Optiganally Yours, and the Sugarplastic have all contributed tracks to "Heroes & Villains," a collection of songs from and inspired by Cartoon Network's "The Powerpuff Girls." Series creator Craig McCracken wanted acts that will inspire him when he creates episodes of the show. Shown in the front row, from left, are Devo's Bob Casale, album co-producer, and the Sugarplastic's Ben Eshbach. Shown in the back row, from left, are the Sugarplastic's Kiara Galler; Devo's Mark Mothersbaugh, co-producer of the album; Mike Engstrom, director of marketing for Kid Rhino; McCracken; Optiganally Yours' Rob Crow; Devo's Bob Mothersbaugh; and Optiganally Yours' Pea Hix.



R. Kelly Sells 6 Million. R. Kelly recently stopped by Jive Records in New York to attend the "Shaft" movie premiere and discuss his album "TP-2.com," due Oct. 24. Kelly's last set, 1998's "R.," was certified six-times platinum. Shown, from left, are Clive Calder, chairman/CEO of Zomba Group; Kelly; Janet Kleinbaum, VP of artist marketing for Jive Records; and Barry Weiss, president of Jive Records.



Opera In The Park. Andrea Bocelli recently performed for a sold-out crowd at New Jersey's Liberty State Park. Prior to the concert, Bocelli was presented with a multi-platinum record honoring the sales of his five albums in the U.S. His next set, "Bocelli Verdi," will be released Sept. 12. Shown, from left, are Lisa Altman, senior VP of cross-over music for Universal Classics Group; Kevin Gore, GM of Universal Classics Group; Bocelli; and Chris Roberts, chairman of Universal Classics Group.

COUNTRY MUSIC'S INTERNET PIONEERS

(Continued from page 1)

10 months after its launch and three months after starting a Nashville base of operations, CountryCool.com closed its Nashville office because its venture capital dried up. The move put at least eight employees out of work and froze technology development on the site. Company officials said at the time that the business needed "restructuring" and began aggressively seeking a buyer or investor.

Dixon says there are some "interesting discussions" under way with potential investors, but he declines to give specifics. Since the restructuring, he says, CountryCool's business model has been changed to "place more emphasis on business to business," meaning that the site now targets both the industry and consumers and is making some of its content available to other sites via syndication. "We feel positive about the future," he adds.

The company now has 12 employees and claims 2.3 million page views per month.

Dixon admits that the MTVi- and Gaylord-owned sites have an edge because "they have large resources available to them [and] deep pockets. That's a pretty obvious advantage." But, he adds, "I don't think they have an advantage in terms of quality."

"The Internet space is a challenge right now for everybody trying to fig-

ure out how your product fits into the grand scheme of things," says MusicCountry.com artist services manager Todd Cassetty. "There is a limit to the number of sites that can have a broad country music focus. What you'll see as time goes by is smaller, niche-oriented sites pop up, but not that many that will try to get their arms completely around country."

"There is a real pioneering spirit in this business, and how everything will ultimately shake out, nobody knows," Cassetty adds. "All you can do is get in there and compete as aggressively as possible and make sure your revenue model is sound."

COMPETING FOR SCOOPS

With so many country sites, rivalry is obviously fierce. Several have hired veteran country music journalists who are competing aggressively not only with each other but with established print publications to break music news stories. Country.com's staff includes former Billboard country editor Ed Morris and veteran Nashville Banner and Tennessean reporter Jay Orr; Sonicnet in March hired former Billboard Nashville bureau chief Chet Flippo.

In addition to competing for news, the sites compete for content partners. Country.com hosts the official

sites of the Academy of Country Music and the Country Music Hall of Fame. MusicCountry.com links to the co-owned Grand Ole Opry site. And CountryCool until recently housed the International Fan Club Organization site (which is now in talks with Country.com). The sites also vie for streaming rights and exclusives for Fan Fair and the major country music awards shows and events.

Besides music news and artist interviews, most sites feature album reviews, music and merchandise stores, chat rooms, Webcasts, streaming radio stations, and lots of contests. Country.com is currently giving away a trip to see Trisha Yearwood in London. MusicCountry.com, meanwhile, is giving away a Monte Carlo from Chevrolet, its major sponsor, as well as a Dixie Chicks fly-away, a makeover from the band's stylist, and a trip to see Reba McEntire in Brazil.

Nearly all of the sites partner not only with labels but with country radio stations for contests and cross-promotion. MusicCountry.com, for example, is working with radio stations to provide turnkey Dixie Chicks promotions for the stations' own Web sites, in exchange for on-air mentions and reciprocal links. Country.com shares news, information, and pro-

motions with the radio stations in the Infinity chain, which is majority-owned by Viacom/CBS.

MEET THE KEY PLAYERS

The most established—and thus far most successful—of the country sites is the nearly 3-year-old Country.com, which claims 300,000 page views per day and more than 250 million page views since its 1997 launch. It also claims 600,000 unique visitors per month.

One way Country.com differs from the pack is that, much like its sister cable TV network TNN, its content features not only country music but motor sports and outdoor activities like fishing and hunting. Major sponsors include Chevrolet, Pontiac, Ford, Dr Pepper, Alka Seltzer, and Pennzoil.

Martin Clayton, Country.com's VP/GM of interactive media, says his company's mission statement is "to become the global source for country music and lifestyles on the Internet while making money and having fun... We strive to create and produce meaningful content daily." He adds, "If you don't, you're just dead on the Internet."

Clayton says there is "quite a bit" of cross-pollination with sister cable networks CMT and TNN, adding that there is "a huge benefit in having

cable properties that are promoting" the site. That partnership gives Country.com an advantage because of "our ability to promote on-air. If you have to go out and buy that [time], the investment becomes a whole lot more. We understand media—how to produce, sell, and write it. That is one real advantage to being [part] of a media culture to begin with, as opposed to starting from ground zero."

Clayton says that with Country.com and Sonicnet newly merged into Viacom, "we're just beginning to integrate efforts." In the future, he adds, "there will be opportunities to streamline the ways we get content. We don't want to be tripping over each other. I'd love to have an integrated country effort."

Country.com already shares content with Yahoo! to gain exposure in a broader venue; Clayton says he's been approached by America Online about a potential partnership as well.

READY TO FLY

MusicCountry.com launched in June with an attention-getting title sponsorship of the Dixie Chicks' Fly tour. Sister site OneCountry.com was also launched at the time as a country music search engine.

(Continued on page 100)

BEST BUY HERALDS ARRIVAL IN N.Y. WITH STING SHOW

(Continued from page 1)

bury, Bayshore, West Nyack, South Setauket, Middletown, Levittown, Poughkeepsie, and Kingston, plus two in New York City, on Staten Island and in Woodside, Queens. New Jersey Best Buys will be located in Totowa, Secaucus, Union, Woodbridge, and East Hanover.

Joe Pagano, VP of music and video, says that Best Buy is bringing its "standard larger footprint of 45,000 square feet" to the market. The stores will have a "full complement of merchandise, with a big emphasis on digital technologies." The music and video department will have

22,000 CDs, 2,000 DVDs, and 1,500 VHS titles, he reports.

Moreover, he says, as a part of the company's clicks-and-bricks strategy, the chain's Web sites will be accessible at the New York stores. Also, customers will be able to pick up and exchange products at the stores that they bought online.

Pagano says that the Sting concert, which he labels a "wow event," should make quite a splash for Best Buy, since it's a "major concert, in the biggest city, in the biggest park." In addition, the company will spend a large amount on advertising to



trumpet its invasion.

In coming to New York, Best Buy will join Circuit City, which established itself here two years ago, as the national competition to the local consumer electronics chain, Edison,

N.J.-based the Wiz.

Usually, when Best Buy and Circuit City hit a market, there is a shakeout among the local consumer electronics stores. In New York, those stores have already been experiencing consolidation. Over the past few years, the Wiz filed and successfully reorganized from Chapter 11 bankruptcy protection, while Newmark & Lewis, Topps, and Sixth Avenue Electronics have all gone out of business. In fact, the Best Buy store planned for Woodside previously was a Topps superstore.

Pagano says Best Buy is aware

that New York is a very competitive market.

"We have spent a great deal of time researching the market, and we see some of the finest group of competitors," Pagano says.

As for preparing for its entry, Best Buy will act in "accordance with our mission statement, which is to improve our customers' lives by making technology easy to use and affordable," he says. But he adds that Best Buy will not change the way it competes because of any local competition. "We are like coach John Wood," Pagano says. "When he won all of those basketball championships at UCLA, he never prepared for another team."

Steve Harman, Eastern territorial director for Tower Records/Video/Books, based in New York at the company's East Village store, offers a similar philosophy about the introduction of Best Buy to the market. "When competition comes into town, we watch what they do, but we take care of our own backyard and do what we do best. I think Tower offers a better selection than Best Buy, and we think that when real music people look for real records, they like to do it in a real record store like Tower as opposed to Best Buy, which sells other merchandise besides CDs."

Laura Conover, director of public relations for the Wiz, says of Best Buy's entry into the market, "The consumer electronics business has always been competitive. We are aware of Best Buy's plans and welcome the opportunity to compete with them."

By the time Best Buy finishes establishing its locations, it will have 41 stores in New York, New Jersey, and Connecticut, says Connie Stelter, a company spokeswoman.

Sting On Success, Free Central Park Concert

In an exclusive interview, Sting spoke to Billboard about the event.

Your single "Desert Rose" is No. 18 with a bullet this week, making it your biggest hit in the U.S. since "If I Ever Lose My Faith In You" seven years ago, and "Brand New Day," which is No. 10 with a bullet, looks like it could become the biggest album, in the U.S. and internationally, of your entire solo career.

I've been doing this a long time, and it's incredibly gratifying to me to see the response my music is getting today. It's very special to see crowds at my shows where the same people who came to see me in 1978 are back now with their children, their families. And the people in the audience are young, old, male, female, gay, straight, and of every

race and nationality.

To have people appreciate it as much as they do today, both the old songs and the new, means a great deal to me. In fact, I've just read an interesting fact in Billboard, which was that I've just passed the Police in sales, which is really great, I guess. [Laughs]. I was surprised.

It seems like you may do all right in this business.

You know [big laugh], I think I've finally decided I'm gonna stick with it and try to make a go of it!

"Desert Rose" was also a big



STING

hit in the clubs, getting to No. 1 on the Hot Dance Music/Maxi-Singles Sales chart.

That was amazing, and the dance remix of the song obviously had a lot to do with that response. We got Victor Calderone to do that—on the recommendation of Madonna. I liked what he did so much, I re-sang the vocal for the track.

As someone who lives near Central Park, it must be particularly exciting to be giving a free concert there under the stars.

I know that just a few artists over the years have done such a show of this kind in Central Park, and being English, it's an incredible honor for me to be given such an opportunity. Also, as someone who does live near the park, I'll be able to save on cab

fare after the show [chuckle], because I can just walk home.

And I must say I have sung in Central Park before—in fact, I've walked around the reservoir many times, singing to myself—especially with some of the songs for what became [1991's] "The Soul Cages" album, going over them in my head, working out the parts.

Anything special planned for the concert itself on Sept. 12?

The set will be similar to what we've been doing on this tour, but there will be some special things, and I expect to have some surprise guests, but obviously I can't announce that just yet. And I do know we'll be playing "Englishman In New York." I guess that will really be the theme song of the event, won't it?

TIFFANY TELLS STORIES HER WAY WITH EUREKA'S 'SILENCE'

(Continued from page 1)

For Tiffany, it was important for "The Color Of Silence" to be a true reflection of where she's at in her life right now.

"I knew the stories I wanted to tell, as well as those I didn't," explains Tiffany, who co-penned seven of the album's 13 tracks. (Her songs are published by SESAC.) "I didn't want to sing big, over-produced ballads or mushy love songs. I've already done that. I tend to glide to the left. I see things a little differently. I'm quirky that way."

To illustrate this point, Tiffany points to songs like "Silence," "Piss U Off," "If Only," and "Good Enough For Me," all of which highlight a woman who's lived, a woman who's been scorned, a woman who's surely experienced life's ups and downs.

While Tiffany was adamant about the album's musical direction, she knew she couldn't do it alone. "I'm not a producer," she says with a smile. "I do know how I want my songs to sound. I'm more like a co-producer." Enter Tim Feehan, Joe Brooks, and Ovis.

According to Tiffany, who lists Stevie Nicks and Teena Marie as major influences, the project got off to a rocky start. "I met Tim and got along with him immediately," she recalls. "Though once we began working together, we realized something: I'm very left-field, and he's very much like David Foster, interested in very big pop ballads."

When Tiffany first met Feehan, she says, she was writing songs "à la Bonnie Raitt." Because of this, she says, "we were about to simply quit because it wasn't working out between us. We definitely had a bit of a creative struggle at the beginning. But then something happened."

That something turned out to be the song "Silence." Says Tiffany, "Tim had this idea to title a song 'Silence,' and I simply wrote about what the word means to me. I wanted to reflect on being 17 and how things aren't always what they appear—and how sometimes you never learn the truth until years later. It was an important tale for me to tell. And it was a major turning point for Tim and me."

The making of "The Color Of Silence" began more than 12 months ago, when Tiffany went to Nashville to work on her songwriting.

"I was always shy as a writer," she acknowledges. "I didn't know how to put my thoughts into lyrics. I had stories to tell but didn't necessarily know how to tell them."

After several listens to "The Color Of Silence," it's apparent that Tiffany's Nashville experience, which she openly admits was "a challenge," helped her get over her fear of writing.

Leaving Nashville for Los Angeles, where she currently resides, Tiffany reconnected with a former manager, Brad Schmidt, who along with Feehan helms Glendale, Calif.-based Backroom Entertainment. Schmidt is also a partner, along with Tiffany and Ron Davis, in Los Angeles-based Rand Management, which oversees the singer's career.

"It's funny how everything goes full circle," she notes, referring to her renewed association with Schmidt. "Together, Brad and George [Tobin] managed me in the beginning of my career. Then one day, Brad disap-

Tracks Focus On Strength, Sadness

"The Color Of Silence" is Tiffany's fourth album (not including compilations and 1993's "Dreams Never Die," which was released in Asian markets only). Following is a track listing of the Eureka Records release. The songwriters are in parentheses.

"Open My Eyes" (Joe Brooks, Tim Feehan). The set's stunning first single, "Open My Eyes," is a guitar-etched rocker that will easily please fans of Alanis Morissette, Nina Gordon, and Kina. "This is a very strong song for a woman," explains Tiffany. "It's like I'm telling a guy to open my eyes so that I can move on, so that I can find some kind of resolution. It's about needing to prove yourself."

"I'm Not Sleeping" (Tiffany, Brooks, Feehan). With a guest rap by Krayzie Bone, "I'm Not Sleeping" seamlessly intertwines rocky rhythms, African drums, and lovely guitar strummings. It's about verbal abuse and emancipating yourself from it. Says Tiffany, "I always liked 'Voices Carry' by Til Tuesday. This is my take on a similar theme."

"Piss U Off" (Tiffany, Brooks, Feehan). Amid melancholic guitars, marching-band cadence, and bagpipes, Tiffany sings of being "dumped," as she so succinctly puts it, "but with a twist." Consider the song's chorus: "Too bad if you think I'm leaving/I'm here to put you through hell/Too bad if you don't believe it/You've done it to yourself/Too bad if you think I'm leaving/Who cares if you hate my dog/Maybe I'll get another/Just to piss U off."

"I Will Not Breakdown" (Feehan, Brooks, Gene Black). Rhythmically rich, "I Will Not Breakdown" finds Tiffany in a decidedly sassy mood—with just a touch of diva attitude thrown in for good mea-

sure—which only makes sense, given the song's lyrics. "I'm not gonna give in to people and their negative opinions of me," says Tiffany of the song's tale. "The situations, the circumstances, they won't break me down. I'll continue doing my thing."

"Keep Walking" (Cary Devore, Scott Shiflett). Reminiscent of an Oasis track, "Keep Walking" finds Tiffany at the bittersweet crossroads of love. "I am so proud of this song," she says. "It gives me a real good feeling."

"If Only" (Tiffany, Brooks). Tiffany wrote this piano-fueled tearjerker about her bodyguard, who died at the age of 43. "When I wrote this song, I was ready to clean house and deal with his death," she says. A simply beautiful track.

"Silence" (Tiffany, Feehan, Black). This autobiographical Middle Eastern-spiced rocker finds Tiffany grappling with her past: "Everything was different/When I was 17/The world was so much brighter/Now I finally found the truth/Of what they hid from me/That world was so much kinder." Several verses later, she sings, "All my little merry friends/Have turned their backs on me/Excuse me if I'm jaded/I'm so tired of people telling me how it should be/Their promises have faded." Says Tiffany, "At one point in your life, you have to stop listening to all the talk. You need quiet time to do what's best for you—reflect on the past and figure out what you need to do. It's a very common story."

"All The Talking" (Tiffany, Feehan, Brooks). On this acoustic pop gem à la Fleetwood Mac, Tiffany sings of dreams and realities. "It's about growing and how each of us morphs into a person," she explains.

"It's about those times when you want to change something, but you feel stuck."

"Good Enough For Me" (Tiffany, Feehan, Brooks, Black). Steeped in global beats, "Good Enough For Me" is Tiffany's call for unity. It's also clearly about being nonjudgmental. "You know it makes no difference to me/And I don't mind cause I don't need no reason/If it's good enough for you/It's good enough for me," sings Tiffany in the song's chorus.

"Christening" (Ovis). Over a funky, slightly caustic foundation (that will probably bring a smile to Kid Rock's face), Tiffany sings of female independence. "It's like I'm sitting back and telling someone to take notes," says Tiffany, laughing. "It's one of my mom's favorite songs."

"Betty" (Brooks). Another tear-soaked ballad, "Betty" tells the tale of a girl who committed suicide. "If people can hold on, change will occur," says Tiffany. "But it may get worse before it gets better. Finally, though, it's about closing the door before others want it closed."

"Cinnamon" (Tiffany, Feehan, Brooks). Good and greasy, this downtempo guitar-slashed jam zeroes in on a home-wrecker. "She's a Jezebel," explains Tiffany. "She's also a big mess."

"Butterfly" (Feehan, Brooks). While not penned by Tiffany, the jagged yet summery "Butterfly" could very well be the singer's theme. "I relate the lyrics to my own personal growth," she says. In the song's third verse, Tiffany sings, "Don't you know that my smile was misleading/I have outgrown my cocoon/By the time that you read what you're reading/I will have flown to the moon."

MICHAEL PAOLETTA

peared. At the time, I was given no explanation. Only recently did I learn that Brad was basically kicked to the curb by George."

It was 13 years ago—Aug. 29, 1987, to be exact—that Tiffany's "I Think We're Alone Now" debuted at No. 84 on The Billboard Hot 100. Within five weeks, the song climbed its way to No. 1, where it remained for two weeks.

"George played the track for me, and I sang over it," remembers Tiffany. "It really wasn't the type of music I wanted to make, but I was 14 at the time, and I was thankful to be recording. All my friends loved it—and that was important. Eventually, the song grew on me. Once I began dancing and performing to it, it became me."

Then came the momentous phone call. "It was George telling me that I had a No. 1 record," recalls Tiffany with a nostalgic laugh. "I said, 'Oh, that's good, but I'm doing the dishes right now.' He said, 'Tiffany, you need to stop doing the dishes.' I said, 'I can't, or I'll get in trouble.' I didn't understand the magnitude of it all."

"I Think We're Alone Now" led off the singer's 1987 multi-million-sell-



TIFFANY

ing eponymous debut on MCA, which reached the summit of The Billboard 200. Additional hits from the album included "Could've Been" and "I Saw Him Standing There," which peaked at No. 1 and No. 7, respectively, on the Hot 100.

Prior to the release of "I Think We're Alone Now," which preceded the album, Tiffany spent her summer vacation on a mall tour (The Beautiful You: Celebrating the Good Life

Shopping Mall Tour '87).

"That tour should've been called 'Oh, it's you,'" says Tiffany, giggling. "At first, the only people stopping to hear me sing were the elderly people who frequented the malls—and they were always yelling at me. But then suddenly, a wide variety of people were coming to the mall to see me perform. It was a great feeling."

In 1988 Tiffany ran away from home, sued her mother for emancipation, and released her top-20 MCA sophomore album, "Hold An Old Friend's Hand."

"You have to remember," says the artist, "I was earning all this money, and nobody in my family—not my mother, stepfather, or myself—was able to properly manage it. So, I went to court to get emancipation. My aunt became my guardian, and my money was put into trust funds."

She continues, "I was simply trying to protect my career, but everything got incredibly out of control because I was living my life in the public's eye. What made it worse was seeing my parents talking about the situation on TV."

By her 19th birthday in 1990, Tif-

fany had changed managers (leaving Tobin for Dick Scott), her sound (reflected on her new-jack-spiked third album "New Inside"), and her image. "I dyed my hair and wore these dreadful, wild clothes," she recalls, shaking her head in bemused disbelief.

She also toured with New Kids On The Block and Tommy Page. By the tour's end, and due to her declining popularity, Tiffany went from being the headliner to being sandwiched between the other two acts. "And still I was being heckled," she says.

Around this time, Tiffany became the voice of Judy Jetson in "Jetsons: The Movie." She recorded three songs for the movie's soundtrack.

One more studio album, 1993's "Dreams Never Die," was issued only in Asian markets—and Tiffany wouldn't have had it any other way.

"George was back in my life as my manager, and unbeknownst to me, he had me record an album of remakes," says Tiffany of the songs on "Dreams Never Die." "But these weren't just any remakes. These were songs that were currently available in Japan by another act [PC Quest] that George had produced."

"I remembered hearing 'Can't You See' on Japanese radio, and it wasn't my version," continues Tiffany. "It was the same track, the same key, but a different voice. I totally lost it. It was a complete rip-off. So, George and I split yet again."

Years later, Tiffany says, she harbors no ill will from her dealings with Tobin. In fact, she credits much of her success to him. "I learned a lot about the business from George," she explains. "He made me face, head-on, the realities of the music industry. He would drag me into meetings with radio program directors, retailers, and label executives. In the end, I just couldn't operate the way he wanted me to."

Tiffany believes that today's teen pop superstars are treated more fairly and with more respect. "I also think they're more savvy when it comes to making their business decisions and investing their money," she says. "Perhaps, and maybe most importantly, it seems like they're actually having fun. Of course, some things don't change. It does seem like mall tours are making a comeback."

That said, don't expect to see Tiffany performing inside the local mall anytime soon. Instead, she'll have several in-store appearances at Best Buy, says Stephen Metz, executive VP/GM of Eureka Records, who adds that the set's first single, "Open My Eyes," is being delivered to hot and modern AC and top 40 radio formats on Friday (18). He says the single is scheduled to street Sept. 12.

"We've been testing 'Open My Eyes' at several key radio stations via 'mystery artist'-styled competitions," Metz says. "And she's been beating out the competition." (Competitors have included Vitamin C and Bare-naked Ladies.)

JoJo Wright, radio personality at KIIS Los Angeles, says the station brought Tiffany in as a mystery artist. "We played 'Open My Eyes,' and the response was incredible," Wright notes. "While none of our listeners guessed that it was Tiffany,

(Continued on next page)

PROPRIETARY LABEL DEALS ALTER INDIE DISTRIBUTION SCENE

(Continued from page 1)

Group, a division of Los Angeles-based Risk Music Group, and president/CEO of Dallas-based distributor MDI, which Risk purchased in February 1999.

Easton observes, "Five to seven years ago, this would not have been the norm in independent distribution, because we all had the thought that we don't want to be like the majors. Majors own their own labels, mainly, and we wanted to have regional [distribution]; we didn't want to have national distribution."

She adds, "I have not met, in a couple of years, any label thinking that way. Now the thinking has changed: 'Oh, you don't have any labels you own. I'm not so sure I want to go with you.'"

Proprietary labels now account for a large slice of several indie distributors' business. Perhaps the biggest concern among the distributors enjoying these relationships is allaying fears among their third-party labels that they will get less attention than wholly owned imprints.

'OUR GOAL IS TO BE BIG'

The company that has been most serious about maximizing its label assets is Port Washington, N.Y.-based distributor Koch International. In June 1999 a sister company, Koch Entertainment, was established in New York as an umbrella for Koch's label holdings: Koch Records, Koch Jazz, Koch Classics, and Shanachie Records (in which Koch holds a minority stake). At around the same time, Koch bought the assets of Walter Yetnikoff's label Velvel Records and installed its president, Bob Frank, as president of Koch Entertainment.

The label unit has since enjoyed enormous success with its World Wrestling Federation and Pokémon titles, while current hit Mo Thugs Family's "Layzie Bone Presents Mo Thugs III: The Mothership" has sold more than 85,000 units, according to SoundScan.

Koch International president Michael Koch estimates that the label division accounted for close to half of the distributor's business in the past year.

Frank says, "The mandate that Michael gave me was to grow the division into the No. 1 independent in the country. That is the goal of Koch Entertainment, and obviously we've made great strides in the last year. That was the mandate. There's a great opportunity right now for an independent to fill a big void, for a strong independent to fill a big void... We're coming out there, and our goal is to be big."

Koch says, "We view [Koch Entertainment] as a critical part of our future, because content is king, and for a distributor to have a stable future, you have to have your own stuff and not depend on third parties."

However, Koch adds, "We want to serve our own and the third-party labels. We're aggressive on both fronts... The best thing is a balance."

Two years ago, Ryko Distribution—founded in 1993 from three established distributorships as the REP Co. by Rounder Records and Rykodisc—was purchased by Chris Blackwell's Islandlife and began a distribution relationship with sister label Palm Pictures.

"As it turns out, Palm/Ryko is our

largest label here, by a very, very healthy margin," says Ryko Distribution president Jim Cuomo. "You've got [Ryko imprint] Hannibal in there, Ryko Latino, etc. The combination of all of them—they're by far the most sizable, and everybody knows that. It represents about 35% to 40% [of billing]."



FRANK

Like others, Cuomo notes ongoing concern among Ryko's third-party labels: "The question that all the labels bring is, 'Well, aren't you guys really going to favor your proprietary labels?'... No one would stay, ever, if they thought they were getting less than top-drawer treatment."

In 1996, as Alliance Entertainment Corp. teetered on the brink of bankruptcy, Jackson, Miss.-based Malaco Records—which was distributed by Alliance's Independent National Distribution Inc.—went to Memphis-based Select-O-Hits, another of its distributors, with a partnership proposal. Malaco's purchase of 50% of the distributor was completed in mid-1997.

"The way distribution was, it kind of was up in the air a little bit," says Malaco VP/GM Tommy Couch Jr. "So it was time for us to take a step back and assess the situation."

Malaco viewed the purchase as a way the label could control its destiny—a valuable commodity, considering the fate of another well-known Southern soul label.

"So many people have compared Malaco to Stax for so long," Couch says. "I think one of their biggest downfalls was the fact that their distributors messed with them. They weren't in control, and they were held hostage by their distribution... Atlantic did it to them, and then CBS did it to them also. I just knew that that wasn't the kind of situation that we needed to be in."

In the end, the relationship between the two companies benefited not only Malaco, which is now exclusively handled by Select-O-Hits, but the distributor, which greatly extended its reach.

"Fortunately, Malaco has been able to continue to grow over the last few years, and we were able to give them a flagship label nationally, so that they could walk into some accounts and have some bulk," Couch says.

As the proprietary holdings of some national distributors have grown, even some of the new-look regional distributors—companies that represent regional product but in some cases sell nationally—have mounted their own imprints. Burnside Distribution Corp. in Portland, Ore., runs an eponymous label, while Redeye Distribution in Graham, N.C., operates Yep Roc Records.

Redeye/Yep Roc partner Glenn Dicker says of his firm's bipartite structure, "There's probably a million reasons not to do it, but there's probably 2 million reasons why you should do it. There's a lot of opportunity, given the relationship to the distribution company, if you're so bent, to work records that you really love and want to see go somewhere. You can

really get behind them and see the whole process through to the end."

NOT EVERYONE SUCCEEDS

Some relationships between indie distributors and labels have ended in failure or dissolution, due to miscalculation or just an uncomfortable fit.

Possibly the most spectacular casualty in recent memory was Downers Grove, Ill.-based Platinum Entertainment. The company, which held an enormous catalog of gospel, classical, and country masters it purchased in 1997 for \$29 million, attempted to establish an Atlanta-based independent distribution company, PED, in April 1999. However, burdened by an enormous bank debt, Platinum filed for bankruptcy protection July 26, citing assets of \$15.7 million and liabilities of \$52.1 million.

In 1996—three years before its initial public offering—Valley Media established a label, Valley Entertainment, as a wholly owned division of the Woodland, Calif., company, which also owns and operates Distribution North America (DNA), a distributor once co-owned by Rounder Records.

The setup didn't mesh, according to Valley Entertainment executive VP Jeff Skillen, who is partnered in the label with Valley Media chairman Barney Cohen and John Birge.

"When I came on board in December '98, one of the first things Barney and I talked about was pulling Valley Entertainment outside of Valley

Media for a couple of reasons," Skillen recalls. "No. 1, because a label and a distributor, from an accounting standpoint, are completely different animals. Then, the second thing was, with Valley Media going public, we didn't want to be subject to the whims and fancies of being part of a public corporation. So on July 1, 1999, we basically bought back Valley Entertainment from Valley Media."



PAULSON

DNA GM Jim Colson today takes a fence-sitting view about proprietary labels.

"Proprietary product can be a great situation if it's something that works out and is profitable and is something that is well-managed," Colson says. "Certainly there is a better overall return if you're managing product and you have ownership of product from inception to the end point of selling it. There's also a much higher amount of risk involved. So it's a big trade-off—you have the opportunity for higher gains, but you also have the opportunity for higher losses."

Asked if, given a thumbs-up from Valley, DNA would enter into a new proprietary situation with a label, Colson says, "It's not something I would discount, but it's not something

I would personally want to enter into lightly at all. You'd want to have it very well considered. The particular opportunity would be more important than the concept."

One company still actively seeking a proprietary label interest is Navarre Corp. The New Hope, Minn.-based company, which once held a minority stake in Velvel Records, was close to signing an agreement to acquire Maple Plain, Minn.-based Simitar Entertainment earlier this year, but in April it terminated the discussions. (Simitar filed for Chapter 11 bankruptcy protection a week after talks collapsed.)

Despite that experience, Navarre president/chairman/CEO Eric Paulson says his company remains in the hunt for a label.

"As we look out on the horizon and what we see happening—not only within the traditional music, video, and video game business, but what we see in the digital side of that business—it becomes more important for us to have content that Navarre controls on an international basis," Paulson says.

"When you look at developing that content from scratch, that is a very costly and time-consuming concept," he adds. "We felt it was in our best interest to look at a company like Simitar—and there's a lot of them out there—and look at consolidating that business and that business plan into Navarre Corp., which is more than just music."

TIFFANY TELLS STORIES HER WAY WITH EUREKA'S 'SILENCE'

(Continued from preceding page)

they did want to know who it was so they could go and purchase it.

"Tiffany could easily go from teen sensation to adult superstar with this one song," enthuses Wright. "She has the potential to be popular all over again."

Eric Hogan, rock buyer at Tower Records' Greenwich Village location in New York, finds it difficult to predict what kind of impact the album will ultimately have.

"The competition is high this time of the year," Hogan says. "If it's not something completely different from her past recordings, I doubt that it'll find an audience."

Metz is confident that "The Color Of Silence" is going to prove to people that Tiffany's career is still very

relevant. "She has a mature story to tell," he notes. "She's just now coming into her own."

Metz says the singer is confirmed to appear on numerous television shows, including "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and "Late Night With Conan O'Brien." Additionally, she'll be making an appearance Sept. 1 on Howard Stern's nationally syndicated radio program.

Eureka will place ads in consumer magazines like Spin, Cosmopolitan, Cosmo Girl, and Marie Claire.

Also figuring into the label's marketing mix is the Internet. Eureka has a deal with EMusic.com, says Metz. "We're currently having discussions about online chats, banner advertising, and the

streaming of Tiffany's music. We want to do everything possible to spread the word that Tiffany is back."

As Tiffany ponders the future, she can't help but consider her past. "The battle isn't the music; it's my name, my past, my history," she says pensively. "Some people get excited at the prospect of something new from me, while others say, 'Oh, brother'—and they probably haven't even heard the new songs yet."

"I'm not the same girl I was at 14," she adds. "Why do I have to feel bad about being a pop artist, a mall queen? Everybody was digging it for a second. Why should I hang my head now? That was my start. That doesn't mean it's my finish. Now, I'm just proceeding, doing my thing."

COUNTRY MUSIC'S INTERNET PIONEERS

(Continued from page 98)

Cassetty says the tour sponsorship was "a really good fit for us, given the consumer demographic of the Dixie Chicks. It's a more youth-oriented demographic, [and thus] more likely to be computer-savvy, but also a country fan." Plus, he says, "it's a huge tour, with well over 80 dates in major arenas, and we're doing a great deal of marketing, which means we're going to get in front of a lot of eyeballs."

MusicCountry.com has a booth at every Chicks show, as well as two "mascots" who come out after the opening act and entertain the crowds. Cassetty calls the tour sponsorship "extremely successful."

Right now in the Internet world, there is a whole lot of advertising going on. The sponsorship angle was a way for us to use a different medium."

The tour sponsorship also gives the site exclusive content, including the series of commercials the Dixie Chicks filmed to promote their tour and an online radio station programmed by band member Emily Robison.

Cassetty, who declines to give page-view figures, describes MusicCountry.com as "a newspaper online with the latest country music information, up to the minute, that changes daily. That's really our strength. We really want to be the

fan resource online with regard to country music."

Being owned by Gaylord, Cassetty says, "gives us a really strong advantage when it comes to country music consumers." The site takes advantage of this through numerous cross-promotions with sister companies the Grand Ole Opry, the Opryland hotels, Opry Mills mall, and others.

In addition, Cassetty says, "we're really happy with the support we're getting from the music community. Record labels are coming to the table and have made the decision that they're willing to participate in the online space."

R&B/Hip-Hop Industry Examines Trends On Eve Of Confab

BY RASHAUN HALL

NEW YORK—With approximately 26% of year-to-date market share, R&B and hip-hop music have produced some of the biggest hits of late. With an eye on this good news for the genres, those planning to attend the Billboard/BET R&B/Hip-Hop Conference—Wednesday-Friday (16-18) at the New York Hilton—are examining a number of new issues.

Like the rest of the music industry, R&B and hip-hop have been affected by the Internet. Both genres employ the medium to promote their releases.

"As we begin to promote and market urban music, we are now beginning to incorporate Internet marketing into our plans, as well as tracking Internet sales," says David Linton, senior VP of R&B promotions and marketing for Capitol Records. "You now have another delivery system for getting your message out."

Erik Ford, Atlantic Records' VP of urban promotion, believes the Internet has opened up a new avenue for artists. "The Internet has proven to be a lot of headstrong acts that you don't necessarily need the record company when it comes to the promotion and marketing of your music," says Ford. "Look at groups like the Hieroglyphics—they all used to be signed to major labels, but now they strictly sell and promote their music over their Web site."

Ford continues, "The ability to reach a person clear across the globe, a person who might not have the chance to hear your music otherwise, but now all they do is sign on and hit the download button and get turned on to what you're doing—the more artists get into that, the more it will revolutionize the genre itself."

Although the Internet has been a fruitful tool for labels and artists, some retailers have yet to reap the benefits as they pertain to consumers of R&B

and hip-hop.

"I really haven't seen the Internet have a significant impact on urban sales," says Sonya Askew, national urban music buyer for Musicland. "Even on the Billboard Internet chart, albums like Eminem and Nelly sell because of MTV. I think it's more influential in the pop/rock genre."

THE VALUE OF SINGLES

The large number of commercial singles in the market has been another hot topic among executives.

"Commercial singles still have a valuable point in the marketplace, primarily because radio will incorporate single sales as part of their research to determine if a record is working in their marketplace, in addition to calls they may get and the various other research," says Linton. "Singles have become part of the awareness factor. They only hinder album sales if they stay in the marketplace too long."

Askew agrees. "I love looking at single sales, because it's a good point of reference as a setup for album sales." She cites Nelly's "(Hot S**t) Country Grammar" as a prime example. "If it's done correctly, a single is not going to hurt sales. You also have to give kids a chance to buy cheap music, especially when it comes to new artists. Kids are more likely to spend \$3.49 than \$15."

Meanwhile, Ford, who also believes singles help to establish new artists, feels that the format can be harmful to more established acts.

"For established acts like Lil' Kim, a single in the marketplace can hinder and cannibalize your album sales," says Ford. "If there's enough equity in the artist, enough knowledge of the artist for a person to be comfortable buying the album, then a single isn't needed."

Dedra N. Tate, president/GM of Flavor Unit Entertainment, believes that in the end, singles serve as a barometer

for labels.

"If [the marketplace] is inundated with singles, that's because the industry tends to use them as a litmus test for artists," says Tate. "They want to see what jumps out before they put their dollars behind a certain project. So you'll find that a lot of artists have singles, and you may never hear an album."

In sharp contrast to 1999, male acts like Carl Thomas, Avant, and Jagged Edge have dominated the R&B charts thus far this year.



LINTON

"A lot of it is just good stuff," says Askew. "The subject matter is relevant to a lot of groups. An artist like Joe produces for women, which pulls the females in, but it is still gritty enough for men."

Tate attributes the current dominance of hits by men to a lack of releases this year by women. "Just like a label that's not putting out enough product, you have to go claim your market share. I don't think there were a lot of female groups released, so the competition looks like it's male-dominated, but if there were more female groups pushed by the majors, it would be more balanced."

Jim Walker, owner of KDKO Denver; compares the recent influx of male artists to the popularity of acts like the Temptations and Smokey Robinson in the mid-'60s. He thinks that a larger issue is the tempo of the music released to radio.

"There are a lot of ballads out there now, and that's kind of hurting the future of black music programming," says Walker. "I look at my playlist every week, and out of 30 songs, 17 or 18 are slow songs. This is something that I've noticed for the last three or four years. We need to get away from that. Everyone's not in a dead world every day. I still want to pop my fingers."

THE GEOGRAPHY OF HIP-HOP

In hip-hop, meanwhile, the prevailing artist trend is not about gender but geography. In a genre that was once dominated by acts from the East and West coasts, other parts of the country are now coming to the fore. Acts like New Orleans' Juvenile and St. Louis' Nelly are prime examples of how regional acts with an established fan base are exploding in the genre.

"Those acts have a real starting ground," says Steve McKeever, president of Hidden Beach Recordings, adding that the trend "gives back to the old school of how records were broken—which is regionally first, so there's a platform first for the record to stand up and wave its hand."

McKeever adds, "Most things that are pop started somewhere else. It's tough to start something on pop. So I think that since there's a core community and a niche audience that's looking for this type of sound, it is a wonderful thing to continue to feed the mainstream, because I think things that are successful at any niche have the possibility to cross over."

Linton draws parallels to the region-

alism of soul music in the '50s and '60s. "It goes back to the earlier days, when there was the Motown sound out of Detroit, and then there was the Stax sound which came out of the South. So this is nothing new for us in black music. What's happening with hip-hop, and the different regions putting their own spin on what is the current art form, is just history repeating itself. But because everybody does it with a different little flair; they put their extra little 'oomph' to it that makes it stand out, but yet it also demonstrates that no matter where we are as a people, as a culture, as a lover of hip-hop, we can embrace it."

As with everything else in music, both genres continue to evolve, and as they do new trends arise.

"I'd like to see more of what acts like Kid Rock and Limp Bizkit have been able to do—what some call 'hip-hop/rock,'" says Ford. "I like the fact that Method Man and [Limp Bizkit's] Fred Durst did a record together. It's a record that was true to both art forms, and I'd like to see that happen more."

Both Askew and Tate believe that the Latin influence in hip-hop will continue. Askew noted that acts like S.P.M. (South Park Mexican) will "open a lot of doors for Latin hip-hop."

Linton believes that there will continue to be a mixing of genres like hip-hop and gospel, as well as a return to soulful R&B. "There is going to be a continuance to a return to real R&B with a 2000 spin on it, with artists like Pru, Jill Scott, etc.," says Linton. "Having BeBe Winans back on radio, and the success that artists like Joe and Kelly Price are having—that mixture will continue on."

Assistance in preparing this story was provided by Eric Aiese in New York and Gail Mitchell in Los Angeles.

UNIVERSAL'S 'NUTTY' PLAN

(Continued from page 8)

lion copies in the U.S. The album, which last month debuted at No. 4 on The Billboard 200, features Janet Jackson, Jay-Z, DMX, Sisqó, Foxy Brown, Redman and Eminem, Method Man, LL Cool J, Brian McKnight, Case, Montell Jordan, Musiq, and Kandice Love.

But the list will change as the album is tailored to specific territories. Markets already signed up for the experiment are the U.K., Germany, France, Italy, Southeast Asia, and Japan.

Universal will release the same basic soundtrack to coincide with the film's premiere in each market over the coming months. But the company believes the inclusion of local repertoire will help sales, and acts in each territory will see their songs released as singles. That "localization" may help the album surpass its predecessor, the soundtrack to "The Nutty Professor," which sold about 1.5 million units in the U.S. but only 150,000 throughout the rest of the world, according to Universal.

The company has yet to firm up which acts will be on each tailored "Nutty Professor II" soundtrack, but at least one choice has been made for the U.K. version.

Howard Berman, managing director of Mercury U.K., reveals, "The second single here from the album will be from [U.K. act] the Honeyz, with a track called 'Not Even Gonna Trip.' That also will be the first single from the Honeyz's second album, which won't be out until next year. The Honeyz are the only definites so far for the U.K. version, but there are three other artists that we are trying to secure as well."

An obvious fan of the concept, Berman says, "It will make the album even more relevant for the U.K. marketplace if we can get the appropriate artists [on board]. It means that we're going to get continuity of single releases. We've got the Janet Jackson record, followed by the Honeyz single, and the choice of the other U.K. artists hopefully will make the album even more [appealing] to this marketplace."

"I don't know if this has been done by other companies, but this certainly is the first time our company has done this. It's the first time that individual territories have been able to create a version of an album that is specific for their marketplace," Berman notes.

The original soundtrack already is

available in Britain, but the promotion behind it has been almost nonexistent. Says Berman, "We're going to do a complete relaunch of the album before the release of the U.K. version on Oct. 2. The film opens in the U.K. that same week, so the two will launch simultaneously."

He adds, "We did a soft release of the U.S. version [in July], because if

'It will make the album even more relevant for the U.K. marketplace if we can get the appropriate artists'

— HOWARD BERMAN —

people wanted to be early purchasers, we wanted to give them the opportunity to find it at retail. But we have deliberately not oversold it to retail, and we've taken a very low-key approach to marketing. We will be treating the U.K. version at the start

of October, for all intents and purposes, as a major new release."

The idea is being welcomed by retailers. Rod MacLennan, product controller for albums at Virgin Megastores, says the concept could influence the number of units that a retailer orders from the record companies. "We've got tons and tons of American films that have an R&B or hip-hop soundtrack, and these albums can sell half a million or a million copies in the U.S. but just 30,000 over here, because they are catering too much to the American market."

"So if you've got a companion piece of product that does actually work internationally, like the film, if you can make the soundtrack more U.K.-friendly, then there is no reason that you can't repeat [the level of U.S.] sales here," he adds. "I think it's a good idea, and I think it will work."

A spokesman for U.K. chain HMV agrees. "It certainly would not do any harm to include local talent on a soundtrack. I can't remember anyone ever doing this before, so it's an interesting experiment, and I'll be interested to see what the ratio of local talent is on the album." However, he added, "I'm not too sure how Universal will be able to quantify its success, though, as they

won't be able to tell what the sales figures would have been otherwise. In saying that, it is a good idea and could even help with the development of up-and-coming artists."

Caparro says the company's opportunity to use local talent on soundtracks might need a great deal more planning going forward. Studios, fueled somewhat by the growing threat of piracy, are now actively working to narrow the length of time that movies take to premiere around the world. However, that would not be too big an issue if record labels could plan ahead for simultaneous soundtrack releases.

The infrastructure used by Universal also is of the utmost importance, says Caparro. "None of our music is centrally manufactured throughout the entire world, so it's just a matter of having those manufacturing facilities all given the right parts. To our knowledge, this is the first time this has ever been attempted, but fortunately, the response has been terrific."

He adds, "Obviously, if [the experiment] proves successful, we are going to look to repeat that, so an awful lot of our attention is being focused upon making this a success."

newsline...

EUROPEAN REGULATORS examining Vivendi's proposed \$34 billion acquisition of Universal Music Group parent Seagram temporarily suspended the probe Aug. 9. The European Commission is concerned that the companies have not submitted all the data on the deal and has requested additional information before it can proceed with a formal investigation into the merger.

Seagram

Notification of the deal was delivered July 14 to Brussels. At that time, the commission's mergers and competition regulators set a deadline of Aug. 21 to make a decision on whether to grant permission for the deal or to take the investigation to phase two, which could involve a further four-month probe.

Commission spokeswoman Amelia Torres says, "We have to wait until the companies send us the missing information. When this is done, we will start the clock again."

In a statement, Vivendi says it is "confident in the phase one examination of the Seagram merger project by the Brussels commission. Following the issues raised by the commission today, a complementary filing could be expected at the end of August and could hopefully lead to a final decision before the end of September." **GORDON MASSON**

BLOCKBUSTER INC. has promoted Mark T. Gilman to the new position of president of the new-media division. Gilman, who was executive VP and chief worldwide development officer, store operations, reports to Blockbuster chairman/CEO John F. Antioico in Dallas.

Meanwhile, Blockbuster says it will no longer explore the possibility of spinning off the new-media division as a public company. A spokeswoman says that a number of recent alliances with new-media companies have superseded the need to raise funds to build out the division's technology infrastructure.

Blockbuster has made a number of deals, most recently with Enron Broadband Services. The companies have a 20-year agreement to develop an on-demand entertainment service, to launch in major markets later this year. Blockbuster and Enron have also partnered with companies that supply high-speed digital-subscriber lines for the service.

EILEEN FITZPATRICK

ARISTA FOUNDER CLIVE DAVIS and BMG Entertainment are putting the final touches on their new joint venture, sources say. They should be ready to announce the long-awaited deal by Friday (18). "Discussions are continuing," says a BMG spokesman. "An announcement should be made very soon." A representative for Davis confirms that the talks are nearing completion.

Although Davis is not taking any superstars with him from Arista, which he left earlier this year after his contract ran out, decisions are still being made about a number of other Arista acts that were groomed by him.

MELINDA NEWMAN

TRANS WORLD ENTERTAINMENT CORP. reports that income and sales increased during the second quarter. Net income for the three months to July 29 was \$6.7 million, or 14 cents per share, vs. \$5.7 million, or 11 cents per share, in the same period last year. Total sales rose to \$285.5 million from \$277.3 million; same-store sales increased 2%.

The day of the announcement, Aug. 9, stock in Albany, N.Y.-based Trans World closed down 5.25%, at \$11. The company is one of three retailers named in a federal lawsuit alleging that the chains conspired with the major record companies to institute minimum-advertised-pricing policies (see story, page 6).

CAROLYN HORWITZ

THE NUMBER OF WOMEN INTERNET USERS in the U.S. has surpassed that of men for the first time ever, according to a research report from Media Metrix and Jupiter Communications. The report, released Aug. 9, found that 50.4% of online visitors in May were female.

Moreover, that slight edge is expected to widen, since the population of women online is growing more rapidly than the overall online population: During the past year, the female user base expanded by nearly 35%, while total Web users increased by only 22.4%.

The fastest-growing segment among women, according to the study, are those age 12-17, whose numbers surged 126% from 1999 to 2000. Women 55 and older also increased their Internet use, rising nearly 110% in the same 12-month period. By comparison, the fastest-growing segment among males, 12- to 17-year-olds, was up 45%.

MARILYN GILLEN

HANDLEMAN CO. has forged a deal to become the distributor of music and video products for ASDA, effective Feb. 1, 2001. ASDA, a division of Wal-Mart, is the third-largest supermarket and general-merchandise chain in the U.K. Troy, Mich.-based Handleman predicts that the new business will result in a 10% increase in revenue during the first year.

CAROLYN HORWITZ

RHINO OFFERS CRENSHAW CLASSICS

(Continued from page 11)

titled Warner Bros. debut album, with eight unreleased bonus tracks.

Crenshaw's songbook includes such masterful pop creations as "Someday, Someway," "Cynical Girl," "You're My Favorite Waste Of Time," and "Whenever You're On My Mind," all of which, along with the title track, are included on "This Is Easy."

"Besides being a song title, it represents how easy and accessible Marshall's music is—because it's such pure pop," says Rhino product manager Jim Hughes.

Indeed, Crenshaw's songs have been covered by the varied likes of Bette Midler and rockabilly singer Robert Gordon; "Someday, Someway" was recently recorded by British teen pop group S Club 7.

"I think most music lovers agree that Marshall's an artist who never really received his due, and hopefully these albums will go some way to rectifying that," says Jody Denberg, PD at triple-A station KGSR Austin, Texas. "Like all Marshall fans, I'm glad he co-wrote the Gin Blossoms' hit 'Til I Hear It From You' to pay his rent a few years."

Crenshaw, who came of note playing John Lennon in the roadshow version of "Beatlemania" and later starred as Buddy Holly in the movie "La Bamba," was understandably hesitant about Rhino's longstanding plan for a career anthology.

"Maybe in 1990, when [Rhino A&R executive] Gary Stewart first hit me with a 'Best Of' idea, I was still smarting from some of the negative feelings about some of the records," says Crenshaw. He concedes that elusive commercial success "probably" contributed to his ambivalence but adds that the difficulties of the production process also played a part.

"It's really hard making records, and maybe I didn't nail it the way I tried to or had to make compromises," he says.

But the succeeding years have softened Crenshaw's attitude. "This time around, I had a totally different feeling," he says. "I worked on the mastering and heard all the stuff in chronological order and just loved it. I felt so vindicated, hearing it all laid out like that, and was pleased that it's really consistently good work."

While Crenshaw left the track selection to Rhino, he was given much of the responsibility for the packaging and liner notes, as well as the mastering.

"They let me master it in New York with Greg Calbi, who worked on almost all the originals," he says. "Another fun part was that I got to see all the tape boxes from my albums in the same place. I got a buzz from that, because you do these things and sort of send them off to wherever they store tapes—some crater in the ground in the San Joaquin Valley. But those records are part of you, and just to see the tapes again and hear them was like I reclaimed them."

Calling Rhino's dual Crenshaw release "a great move," Wherehouse Music senior rock buyer Bob Bell adds, "These are wonderful records. The first album in particular was a huge critical favorite when it first came out, and having a really comprehensive retrospective in the market is a good thing, too. Crenshaw is good catalog, day in, day out, for that serious music

fan, and I think there's still more potential in it: I see his out-of-print CDs going for big bucks on eBay, which is always a good indicator."

Rhino's Hughes says that "a really big push" from the label awaits both Crenshaw discs. In addition to two-sided flats featuring the two CD covers on opposite sides, there will be listening stations at key accounts and a special listening-station program for indie dealers for the "Best Of" set. There will also be in-store performances surrounding Crenshaw's current solo acoustic tour, says Hughes.

"He's on the road regularly and has an existing deal with Razor & Tie, so he's very much into performing," says Hughes.

Consumer ads will appear in collectors' magazines like *Ice* and power pop publications like *Yeah Yeah Yeah* and *Amplifier*, Hughes says, adding that there's already been strong press

'NOW' IS GOOD FOR SR-71

(Continued from page 11)

were amazed that we got pretty much what we asked for from RCA."

Of the band's growing audience, Allan says, "I don't know much about marketing, but from what I've been told, people are finally connecting our faces to the music. We're not just a song; we're becoming a band to the public eye."

He adds, "Everyone knew immediately that ['Right Now'] was going to be the first single. It's got the sound that represents us: rock meets punk meets pop. When people hear it, they're going to want to hear more of the album."

The song—No. 6 this issue on the Modern Rock Tracks chart—is a bitterly humorous take on the breakup of a love/hate relationship, saying of an ex-girlfriend, "She may not be Miss Right, but she'll do right now."

Allan, SR-71's chief songwriter, laughs when explaining the inspiration for the song. "It's actually based on a couple of girls I was dating," he says. "With one of the girls, the 'Miss Right Now' line was a joke between us, and I actually got along with that girlfriend. But this other girl I dated I have little respect for, and all the anger on the song is directed at her."

He adds that the bratty, exuberant way in which the song is delivered makes it obvious that the intention is harmless emotional venting, not mean-spiritedness. "My lyrics are very conversational. We're part of the generation that remembers when MTV first started. We remember when bands were larger than life and looked like they were having fun. That's what we're about."

"Right Now" has been a great song for us," notes Buddy Rizer, assistant PD/music director of modern rock station WWDC (DC 101) Washington, D.C. "It's been a top 10 request since we added it. It's all about writing great songs, and SR-71 does that." Allan's songs are published by Matzoh-Ball Music (ASCAP). SR-71 is managed by Andy Martin of Raleigh, N.C.-based Deep South Entertainment.

The video for "Right Now," directed by Marcos Siega (Blink-182), combines SR-71 performance footage

response to the forthcoming releases.

"He's always been a fave with the critics, and we've set up a lot of interviews," he says.

Rhino is servicing to select triple-A and top 40 stations a series of Crenshaw singles from the anthology, one each week. They are "Cynical Girl," "You're My Favorite Waste Of Time," "Whenever You're On My Mind," "Little Wild One (No. 5)," "For Her Love," "You Should've Been There," "Starless Summer Sky," and "This Is Easy."

Crenshaw, who is currently without a manager but is booked through Osborne Talent & Touring, recently returned from a songwriting trip to Stockholm. The Bug Music-administered ASCAP writer, who put together the "Hollywood Rock" sourcebook for rock films, also recently worked on an American Movie Channel documentary on rock films and a similar BBC 2 radio series.

with a nod to classic scenes from the Beatles' "A Hard Day's Night" movie and Queen's "Bohemian Rhapsody" video. The "Right Now" clip has been getting steady exposure on MTV.

Kaja Gula, RCA VP of marketing and artist development for the U.S., sums up the reason SR-71 has experienced a recent upswing in sales. "They've got a catchy first single, a charismatic lead singer, and a great live show."

Gula adds, "This band is appealing to the modern rock audience and will soon expand into a broader audience. We're just getting started at top 40 mainstream and top 40 adult radio. The band has a great video that shows that they have a sense of humor. We also got a strong commitment from retail on this record."

"We've had people asking for the album because they've heard the song 'Right Now' on the radio," reports Bobby Gumm, assistant manager at retailer Sam Goody in Denver. "I'm sure the tour is helping sales, too."

"We did a significant amount of advertising on MTV," adds Gula, "and 'Right Now' was featured in the trailers for the movie 'Loser.' The band will be touring until the end of the album cycle."

SR-71, booked by Kevin Daly at Monterey Peninsula Artists, will make an appearance Wednesday (16) on MTV. The band has also been prominently featured on several online services and Web sites, including America Online, MSN.com, Artist-Direct, Real.com, Riffage.com, MXG Online, and eCrush.

The band's next single, "Politically Correct," won't be released until the fourth quarter, according to Gula.

Allan says, "As soon as you have your first hit, you get people ready to say you're a one-hit wonder. Our next goal is to prove we're not a one-hit wonder. We're not an overnight success." He adds that the band will write songs for its next album while on tour.

Allan concludes, "People want to feel something when they hear music; they want their emotions spelled out for them. When someone comes to me and says they can relate to something I wrote, that means a lot to me."

BARENAKED BURSTS BACK

(Continued from page 11)

(whose title is derived from a song by '60s "word jazz" artist Ken Nordine) is first single "Pinch Me," which as Page notes, "reminds some fans of old-style BNL because it's acoustic-driven, but with Ed's rapping." The tune has just gone out to top 40, rock, pop, and triple-A formats, says Reprise director of marketing Eric Fritschi.

"It's reminiscent of 'One Week' but very fresh-sounding," he says. "The more you listen to it, the more you like it."

Longtime fan Chris Nadler, senior divisional advertising coordinator for the Sam Goody chain, says the single showcases "what people love about the band: clever, interesting lyrics and a catchy melody that you can sing along with immediately. It's the perfect follow-up to 'One

Week.'"

"Pinch Me" is about "sleepwalking through life," says Page. "It alludes to the drive-through culture we live in and is about being bored with your life and longing for innocence."

At adult top 40 station WBMX Boston, programming VP Greg Strassell says that instant audience response has upped the normal out-of-the-box add rate of 15-20 spins per week to a whopping 53. "This market is hungry for new BNL product," says Strassell, whose station has dubbed the group its "house band."

Fritschi says the sales plan calls for the biggest launch ever behind the band, with broadcast media heavier the first week, he says, than for virtually the entire duration of "Stunt." The first week, he says, the

band will appear on television on "Farmclub.com," "Late Night With Conan O'Brien," "Live With Regis," "VH1 Behind The Music," and CBS' "Early Show." It is also performing the single on the season premiere of "Charmed."

Fritschi adds that a cable BNL special is in the works for December and that a "huge" national TV consumer ad campaign will feature a parody infomercial for a foot cream that changes the user's drab lifestyle to that of a rock star's. The 14-minute spot will also be incorporated in a Volkswagen campus promotion to run from August through November; a shortened version will be sent to video outlets and Web sites.

Other Internet activities include

a live show streamed in audio and video, available for free on Entertain.com throughout September, as well as a partnership with Egreetings.com for digital "Pinch Me" greeting cards.

Fritschi notes that the first production run of the album will include a bonus track, "Hidden Run," as a "value-added piece for fans who come out early." The song was written and sung by keyboardist, guitarist, and accordion player Kevin Hearn, who battled leukemia just as "Stunt" was released. (Bassist Jim Creeggan, who also plays viola, violin, and baritone guitar, rounds out the group.)

"Kevin's illness and the death of my grandmother, who also had cancer and was one of the most impor-

tant people in my life, made me look outward more," says Page. "So this album is more outward-looking, with the theme of taking action and control of your life."

Having toured the U.S. three times during the course of "Stunt," the band—which is managed by Nettwerk, booked by Little Big Man, and published via Warner/Chappell (ASCAP)—is set for a North American outing from Sept. 22 through Dec. 6 before going global. It also plays the V2000 festival Aug. 19-20 in London. Meanwhile, a documentary of the "Stunt" tour, directed by actor Jason Priestley (who previously directed the group's video "The Old Apartment"), will be released theatrically Sept. 29.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

JANET AT THE READY: The anticipation for Janet's first retail single in two years is so intense that 2,000 units of "Doesn't Really Matter" (Def Jam/Def Soul/Island) are scanned in the week prior to its official release date. This results in "Matter" debuting on the Hot 100 Singles Sales chart at No. 75 and moving 10-5 on The Billboard Hot 100, one small jump away from the top spot. On Hot 100 Airplay, "Matter" climbs 6-2 and increases an impressive 14 million in listeners, which is the song's biggest one-week increase to date, besting a 9 million audience jump two issues ago. This earns "Matter" its second Greatest Gainer/Airplay designation in three weeks.

Janet is almost assured of hitting No. 1 on both the Hot 100 and the sales chart next issue. That would give her her ninth Hot 100 chart-topper but, surprisingly, only her second No. 1 on the sales chart. Janet's only other top-selling single was "That's The Way Love Goes" (Virgin), which spent five weeks at No. 1 in May and June of 1993.

BACK TO BACK: Janet's "Doesn't Really Matter" could turn out to be a great one-two punch for Island/Def Jam Music Group. The company is enjoying its first No. 1 on the Hot 100, Sisqó's "Incomplete," since it was formed in the spring of 1999 from the parts of the old Island, Mercury, and Def Jam labels and PolyGram Group Distribution.

"Incomplete" hits the six-digit mark in sales for the third consecutive week, moving 101,000 units. More than 65% of its total Hot 100 points comes from sales, the most lopsided portion for a No. 1 title since "Heartbreaker" by Mariah Carey Featuring Jay-Z (Columbia) had 80% of its points sales-oriented when it went to No. 1 in October 1999. In that case, however, it was more the amount of units sold, 271,000, than the lack of radio listeners that tilted the numbers in that manner, as "Heartbreaker" had an audience of 59 million.

"Incomplete" gains 1 million listeners, pushing its total audience to 40 million, the lowest for a No. 1 Hot 100 song since Jennifer Lopez was at 47 million listeners with "If You Had My Love" (Work/550-Work) in the June 19, 1999, issue. "Love" eventually reached the 88 million mark in audience and peaked at No. 3 on the Hot 100 Airplay chart. So while "Incomplete" may not be a radio smash at the moment at formats beyond R&B-oriented outlets, a trip to the top of the Hot 100 usually bodes well for further pop radio success.

LIL' BIG MEN: Two rap artists with similar diminutive monikers make great strides on the Hot 100. Lil' Zane Featuring 112 has the Greatest Gainer/Sales title with "Callin' Me" (Worldwide/Priority), which moves 57-40. "Callin'" scans 34,000 units, a bump of 11,000 units from last issue, and slides up 7-6 on the Hot 100 Singles Sales chart. Joining Zane in the sales top 10 is Lil' Bow Wow Featuring Xscape with "Bounce With Me" (So So Def/Columbia). "Bounce" moves 19,000 units and is the Hot Shot Debut on both the sales chart (No. 9) and the Hot 100 (No. 48). Although "Callin'" is the better overall seller, it ranks No. 2 to "Bounce's" No. 1 on the Rap Singles Sales chart, as "Bounce" is outselling "Callin'" at the R&B core stores. Lil' Zane's album "Young World: The Future" hits stores Aug. 22, while Lil' Bow Wow's "Beware Of Dog" comes out Sept. 26.

FORECAST: PHYSICAL MUSIC SALES TOP OUT IN 2002, RETAIL PRICES DROP

(Continued from page 6)

"As the forecast period progresses, the leading record companies will figure out how to operate in this digital marketplace and eventually take control of direct-to-consumer distribution," the report states.

Broad-based adoption of digital distribution—as well as the elimination of intermediaries and record companies enjoying comparable if not better margins—also figures to spark a decline in music prices.

According to Veronis estimates, CD prices will fall to an average of \$10 in 2004, down from an average of \$13.98 in 1999. And prices for DVDs—which Veronis is assuming will gradually replace music video cassettes—are expected to slip to an average of \$10.95 over the same period, down from an average of \$26.52 in 1999. Only the cost of vinyl albums looks to be climbing: The average LP is expected to hit \$11.12 in 2004, vs. \$10.97 in 1999.

On the upside for record companies, Veronis states, is that this trend "will allow the major players to generate comparable and maybe even higher margins going forward."

HOME VIDEO MOVES TO DVD

In home video, Veronis expects the overall market to hit \$26.2 billion in 2004—up from a 1999 level of \$19.3 billion—with a compound annual growth rate of 6.3%. The five-year period is also expected to mark a changing of the guard in formats, as more consumers move to DVDs and digital formats and away from video-cassettes.

Total cassette spending is expected to fall from \$17.7 billion in 1999 to \$16.9 billion in 2004, led by a decline in retail sales. Consumer spending is anticipated to fall from \$7.7 billion in 1999 to \$4.9 billion in 2004. And the number of rentals per VCR household is also expected to drop, from an annual average of 41.9 to 38.9.

However, overall rental spending during the period is expected to climb to \$11.9 billion from \$10 billion, along with an anticipated increase in the price of the average video rental. Veronis estimates that the average video rental cost will rise from \$2.78 in 1999 to \$3.24 in 2004.

But while the cassette business declines, total anticipated DVD spending will rise to \$9.3 billion from

\$1.6 billion.

Leading the way will be retail spending, which is expected to increase to \$8.3 billion from \$1.5 billion. DVD rental spending is also expected to increase—to \$1 billion in 2004 from \$107 million in 1999—with the number of rentals per DVD household increasing on average to 24.3 annually in 2004 from 11.9 in 1999. However, DVD rental prices are anticipated to drop to \$1.81 in 2004 from \$3.45 in 1999.

Just as in music, Veronis warns that new digital formats may change the distribution model of the business. Video-on-demand potentially reduces the dependency on wholesale and retail intermediaries; it also cuts down on the use of physically packaged goods.

RADIO ADS ON THE RISE

In radio, advertising growth will remain strong, although it will temper slightly in the next three years.

Ad spending jumped 12.3% to \$16.9 billion in 1999, yet Veronis analysts predict that the growth pace will slow to 9.5% annually, amounting to \$26.6 billion in 2004. Veronis credits the Internet for much of the growth: It is expected that radio ads for Internet companies will quadruple by 2004.

Veronis also forecasts per-person hours for radio use to rise by 45 hours, from 967 per year in 1999 to 1,012 in 2004—fueled largely by big-city commutes, which are growing longer.

Meanwhile, new figures released from the Radio Advertising Bureau (RAB) show that in June, combined local and national advertising grew 14% compared with 1999. For the first six months of 2000, radio advertising is up 21%, according to RAB.

Assistance in preparing this story was provided by Frank Saxe in New York.

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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 19, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	3	VARIOUS ARTISTS VIRGIN/CAPITOL/SONY 524772/UJME (12.98/18.98)	3 weeks at No. 1 NOW 4	1
2	2	2	12	BRITNEY SPEARS ▲ ⁵ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
▶ GREATEST GAINER ◀						
3	3	4	6	NELLY ▲ ² FO' REEL 157743/UNIVERSAL (11.98/17.98)	COUNTRY GRAMMAR	3
4	4	3	11	EMINEM ▲ ³ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
5	5	7	20	'N SYNC ▲ ⁸ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	7	6	45	CREED ▲ ⁵ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	6	5	15	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (11.98/17.98)	INFEST	5
8	8	9	26	3 DOORS DOWN ▲ ² REPUBLIC 153920/UNIVERSAL (11.98/17.98) HS	THE BETTER LIFE	8
9	9	8	4	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
10	13	16	45	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	10
11	11	13	54	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
12	10	11	8	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
▶ HOT SHOT DEBUT ◀						
13	NEW ▶		1	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	BIG PICTURE	13
14	12	10	5	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
15	15	14	38	DR. DRE ▲ ⁵ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
16	16	18	16	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
17	18	22	15	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
18	17	21	61	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
19	NEW ▶		1	JO DEE MESSINA CURB 77977 (11.98/17.98)	BURN	19
20	14	12	10	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
21	19	19	11	MATCHBOX TWENTY ▲ ² LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
22	22	20	6	KELLY PRICE DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	5
23	26	27	33	DMX ▲ ⁴ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
24	24	29	60	SANTANA ◆ ¹³ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
25	20	15	4	EVERCLEAR CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
26	23	26	49	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
27	21	17	6	LIL' KIM ▲ ⁴ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
28	25	35	39	FAITH HILL ▲ ³ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
29	27	24	8	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
30	32	40	54	MACY GRAY ▲ ² EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	4
31	28	25	37	JESSICA SIMPSON ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
32	37	38	50	CHRISTINA AGUILERA ▲ ⁶ RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
33	30	28	7	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
34	31	33	7	BILLY GILMAN ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	31
35	29	32	8	BON JOVI ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
36	33	36	12	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
▶ PACESETTER ◀						
37	49	51	22	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	37
38	36	34	36	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
39	38	48	12	BBMAK ● HOLLYWOOD 162260 (8.98/12.98) HS	SOONER OR LATER	38
40	35	31	13	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
41	46	49	18	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
42	42	39	7	DEFTONES MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
43	34	—	2	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
44	41	44	11	LEE ANN WOMACK ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
45	58	64	15	DISTURBED GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	45
46	60	53	21	SAMMIE ● FREEWORLD 23168/CAPITOL (8.98/12.98)	FROM THE BOTTOM TO THE TOP	46
47	39	37	10	VARIOUS ARTISTS ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
48	50	45	84	KID ROCK ▲ ³ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	4
49	45	42	32	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
50	40	30	7	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
51	44	43	45	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
52	43	41	12	WHITNEY HOUSTON ▲ ² ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
53	51	47	11	A PERFECT CIRCLE ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	54	58	52	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	48
55	52	—	2	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
56	55	54	59	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
57	56	52	64	BACKSTREET BOYS ◆ ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1
58	48	46	11	DON HENLEY ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
59	62	66	39	SAVAGE GARDEN ▲ ² COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
60	57	62	82	BRITNEY SPEARS ◆ ¹² JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
61	NEW ▶		1	SOUNDTRACK CURB 78703 (11.98/17.98)	COYOTE UGLY	61
62	NEW ▶		1	THE BRIAN SETZER ORCHESTRA INTERSCOPE 490733 (12.98/18.98)	VAVOOM!	62
63	68	70	19	COMMON MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
64	72	87	36	INCUBUS ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	62
65	59	50	15	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
66	65	57	13	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
67	64	55	14	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
68	NEW ▶		1	RANCID HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID	68
69	67	63	38	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
70	69	60	29	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
71	47	23	3	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	23
72	61	56	13	MANDY MOORE ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
73	63	65	17	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
74	66	59	37	ENRIQUE IGLESIAS ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
75	70	68	12	NINE DAYS 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
76	75	74	16	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
77	71	67	11	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
78	73	71	83	GODSMACK ▲ ² REPUBLIC 153190/UNIVERSAL (11.98/17.98) HS	GODSMACK	22
79	77	76	65	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	70
80	78	99	31	P.O.D. ● ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
81	76	69	76	EMINEM ▲ ³ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
82	53	—	2	AARON TIPPIN LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
83	86	95	12	A*TEENS STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
84	96	81	19	SOUNDTRACK ▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
85	80	90	31	VERTICAL HORIZON ▲ RCA 67818 (10.98/16.98) HS	EVERYTHING YOU WANT	40
86	74	73	144	SHANIA TWAIN ◆ ¹⁷ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
87	93	109	15	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
88	98	84	30	IDEAL NOONTIME 47882/VIRGIN (10.98/16.98) HS	IDEAL	83
89	82	78	14	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
90	84	86	31	STONE TEMPLE PILOTS ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
91	92	75	4	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	68
92	94	127	7	SR-71 RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	92
93	79	61	8	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
94	83	72	17	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
95	89	77	43	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
▶ HEATSEEKER IMPACT ◀						
96	112	120	12	DIDO ARISTA 19025 (10.98/16.98) HS	NO ANGEL	96
97	81	80	62	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
98	87	92	132	DIXIE CHICKS ▲ ⁶ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	4
99	90	96	66	TIM MCGRAW ▲ ³ CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
100	88	85	10	LARA FABIAN COLUMBIA 69053/CRG (11.98 EQ/17.98) HS	LARA FABIAN	85
101	97	91	56	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT	51
102	95	82	4	THIRD DAY ESSENTIAL 10670/JIVE (10.98/16.98)	OFFERINGS: A WORSHIP ALBUM	66
103	101	106	62	LONESTAR ▲ ² BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
104	100	103	6	SISTER HAZEL UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
105	109	93	7	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
106	91	—	2	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	91
107	85	97	3	SOUNDTRACK ATLANTIC 83370/AG (12.98/18.98)	POKEMON THE MOVIE 2000: THE POWER OF ONE	85
108	99	113	98	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
109	105	107	38	KORN ▲ ³ IMMORTAL 63710*/EPIC (11.98 EQ/17.98)	ISSUES	1

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

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				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
110	103	94	20	ICE CUBE ●	WAR & PEACE VOL. 2 (THE PEACE DISC)	3
(111)	124	125	11	PLUS ONE	THE PROMISE	76
112	108	105	12	PEARL JAM ●	BINAURAL	2
(113)	NEW ▶	1	MORCHEEBA	FRAGMENTS OF FREEDOM	113	
114	110	104	23	BLOODHOUND GANG ▲	HOORAY FOR BOOBIES	14
115	113	114	30	KITTIE	SPLIT	79
116	120	126	31	TOBY KEITH ●	HOW DO YOU LIKE ME NOW?!	85
117	111	112	36	EFFEL 65 ▲	EUROPOP	4
118	106	98	10	SOUNDTRACK	BIG MOMMA'S HOUSE	41
119	104	89	22	VITAMIN C ●	VITAMIN C	29
(120)	NEW ▶	1	RACHAEL LAMPA	LIVE FOR YOU	120	
121	118	119	22	GEORGE STRAIT ▲	LATEST GREATEST STRAITTEST HITS	2
122	114	83	5	JIMMY PAGE & THE BLACK CROWES	LIVE AT THE GREEK	64
123	116	100	3	WILL DOWNING	ALL THE MAN YOU NEED	100
124	125	115	12	PHISH	FARMHOUSE	12
125	130	88	6	KOTTONMOUTH KINGS	HIGH SOCIETY	65
126	127	117	19	ALICE DEEJAY	WHO NEEDS GUITARS ANYWAY?	76
127	107	102	8	VARIOUS ARTISTS	MTV: THE RETURN OF THE ROCK	42
128	117	111	37	METALLICA ▲	S & M	2
129	133	132	18	CAT STEVENS	THE VERY BEST OF CAT STEVENS	117
(130)	148	168	3	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	130
131	135	149	37	THIRD EYE BLIND ▲	BLUE	40
132	115	108	7	K.D. LANG	INVINCIBLE SUMMER	58
133	131	129	5	METHRONE	MY LIFE	129
134	129	131	61	SMASH MOUTH ▲	ASTRO LOUNGE	6
135	132	134	33	REBA MCENTIRE ●	SO GOOD TOGETHER	28
136	141	138	22	GERALD LEVERT ●	G	8
137	123	110	6	MO THUGS FAMILY	LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP	45
138	102	—	2	THE CONGREGATION	BOOK I	102
139	136	121	18	BIG PUNISHER ●	YEEEAH BABY	3
140	119	122	7	VARIOUS ARTISTS	PUNK O RAMA #5	71
141	122	101	35	VARIOUS ARTISTS ▲	NOW 3	4
142	143	130	25	TRICK DADDY ●	BOOK OF THUGS: CHAPTER A.K., VERSE 47	26
143	144	141	41	ALAN JACKSON ▲	UNDER THE INFLUENCE	9
144	139	153	46	BRIAN MCKNIGHT ▲	BACK AT ONE	7
145	138	133	19	VARIOUS ARTISTS ●	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
146	146	160	15	S CLUB 7	S CLUB 7	112
147	128	144	46	KENNY ROGERS ▲	SHE RIDES WILD HORSES	60
148	142	139	92	JUVENILE ▲	400 DEGREEZ	9
149	137	158	3	MOBY	MOBYSONGS: 1992-1998	137
150	126	118	7	VARIOUS ARTISTS	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S	111
(151)	151	157	16	SON BY FOUR ▲	SON BY FOUR	94
152	134	123	13	HANSON ●	THIS TIME AROUND	19
153	150	178	55	VARIOUS ARTISTS ▲	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
154	121	79	4	MOTLEY CRUE	NEW TATTOO	41
(155)	NEW ▶	1	CHRIS LEDOUX	COWBOY	155	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 8	C-BO 106	Everclear 25	Boney James/Rick Braun 172
504 Boyz 67	Kenny Chesney 166	Lara Fabian 100	Jay-Z 49
AC/DC 174	Phil Collins 189	Foo Fighters 190	Joe 16
Yolanda Adams 37	Common 63	Billy Gilman 34	Doneil Jones 95
Christina Aguilera 32	The Congregation 138	Godsmack 78	Jurassic 5 105
Alice Deejay 126	Creed 6	Goo Goo Dolls 108	Juvenile 148
Marc Anthony 51	Cypress Hill 65	Grey 30	Toby Keith 116
A*Teens 83	Da Brat 94	Fred Hammond & Radical For Christ 200	Kid Rock 20, 48
Avant 66	The Dandy Warhols 182	Hanson 152	Kittie 115
B.B. King & Eric Clapton 12	D'Angelo 168	Ben Harper And The Innocent Criminals 169	Korn 109
Backstreet Boys 57	Def Squad 170	Eric Heatherly 163	Kottonmouth Kings 125
BBMak 39	Deftones 42	Don Henley 58	Diana Krall 171
Beenie Man 91	Destiny's Child 11	Faith Hill 28	Rachael Lampa 120
Big L 13	Dido 96	Whitney Houston 52	k.d. lang 132
Big Punisher 139	Celine Dion 69	Los Huracanes del Norte 181	Chris LeDoux 155
Big Tymers 36	Disturbed 45	Ice Cube 110	Gerald Levert 136
Mary J. Blige 161	Dixie Chicks 26, 98	Ideal 88	LFO 167
Blink-182 97	DJ Quik 180	Enrique Iglesias 74	Lil' Kim 27
Bloodhound Gang 114	DMX 23	Incubus 64	Limp Bizkit 56
Andrea Bocelli 195	Will Downing 123	Iron Maiden 198	Lonestar 103
Bon Jovi 35	Drama 184	Alan Jackson 143	Lucy Pearl 77
Bone Thugs-N-Harmony 159	Dr. Dre 15	Jagged Edge 70	Ricky Martin 85
Toni Braxton 17	Dynamite Hack 186	Eve 6 43	Mary Mary 89
Brotha Lynch Hung 188	Eiffel 65 117	Everclear 25	matchbox twenty 21
Busta Rhymes 50	Eminem 4, 81	Boney James/Rick Braun 172	Reba McEntire 135
Canibus 71	Eve 6 43	Brian McKnight 144	Tim McGraw 99

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				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
(156)	157	188	9	ANNE MURRAY	WHAT A WONDERFUL WORLD	38
157	145	163	9	RASCAL FLATTS	RASCAL FLATTS	122
(158)	RE-ENTRY	18	TRINA	DA BADDEST B***H	33	
159	156	152	23	BONE THUGS-N-HARMONY ▲	BTNHRESURRECTION	2
160	140	128	9	VARIOUS ARTISTS	ULTIMATE DANCE PARTY 2000	70
161	153	146	51	MARY J. BLIGE ▲	MARY	2
(162)	178	—	2	VARIOUS ARTISTS	NUTHIN' BUT A GANGSTA PARTY	162
163	162	166	13	ERIC HEATHERLY	SWIMMING IN CHAMPAGNE	157
(164)	174	169	10	JOHNNIE TAYLOR	GOTTA GET THE GROOVE BACK	140
165	159	145	27	SNOOP DOGG & THA EASTSIDAZ ●	SNOOP DOGG PRESENTS THA EASTSIDAZ	8
166	154	151	75	KENNY CHESNEY ▲	EVERYWHERE WE GO	51
167	147	140	50	LFO ▲	LFO	21
168	164	154	28	D'ANGELO ▲	VOODOO	1
169	158	155	19	BEN HARPER AND THE INNOCENT CRIMINALS	BURN TO SHINE	67
170	149	116	6	DEF SQUAD	DEF SQUAD PRESENTS ERICK ONASIS	53
(171)	187	189	44	DIANA KRALL ●	WHEN I LOOK IN YOUR EYES	56
172	152	150	10	BONEY JAMES/RICK BRAUN	SHAKE IT UP	78
173	160	165	62	SOUNDTRACK ▲	TARZAN	5
174	171	161	23	AC/DC ●	STIFF UPPER LIP	7
(175)	NEW ▶	1	SOUNDTRACK	DINOSAUR	175	
176	161	135	8	SINEAD O'CONNOR	FAITH AND COURAGE	55
177	155	147	16	WESTLIFE	WESTLIFE	129
(178)	190	—	2	NINA GORDON	TONIGHT AND THE REST OF MY LIFE	178
179	169	171	60	SARAH MCLACHLAN ▲	MIRRORBALL	3
180	170	156	12	DJ QUIK	BALANCE & OPTIONS	18
(181)	NEW ▶	1	LOS HURACANES DEL NORTE	EN QUE TRABAJA EL MUCHACHO	181	
(182)	NEW ▶	1	THE DANDY WARHOLS	THIRTEEN TALES FROM URBAN BOHEMIA	182	
183	167	167	25	SONIQUE	HEAR MY CRY	67
184	177	159	26	DRAMA ●	CAUSIN' DRAMA	32
185	166	164	65	RICKY MARTIN ▲	RICKY MARTIN	1
186	163	142	11	DYNAMITE HACK	SUPERFAST	84
187	181	—	2	SOUNDTRACK	THE POWERPUFF GIRLS: HEROES & VILLAINS	181
188	165	136	6	BROTHA LYNCH HUNG	EBK4	86
(189)	191	197	95	PHIL COLLINS ▲	...HITS	18
190	175	162	40	FOO FIGHTERS ▲	THERE IS NOTHING LEFT TO LOSE	10
191	186	196	37	VARIOUS ARTISTS ▲	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	29
192	173	179	40	RAGE AGAINST THE MACHINE ▲	THE BATTLE OF LOS ANGELES	1
193	182	170	11	VARIOUS ARTISTS	THE FAMILY VALUES TOUR 1999	32
194	168	143	8	SOUNDTRACK	GONE IN 60 SECONDS	69
195	180	180	64	ANDREA BOCELLI ▲	SOGNO	4
196	183	186	12	MXPX	THE EVER PASSING MOMENT	56
197	194	—	27	SOUNDTRACK ●	NEXT FRIDAY	19
198	193	174	10	IRON MAIDEN	BRAVE NEW WORLD	39
199	196	172	12	THE TEMPTATIONS	EAR-RESISTIBLE	54
200	198	194	17	FRED HAMMOND & RADICAL FOR CHRIST	PURPOSE BY DESIGN	46

Brian McKnight 144	Pink 41	Coyote Ugly 61	Trina 158
Sarah McLachlan 179	Plus One 111	Dinosaur 175	Shania Twain 86
P.O.D. 80	P.O.D. 80	Mission: Impossible 2 40	VARIOUS ARTISTS
Kelly Price 22	Rage Against The Machine 192	Next Friday 197	The Family Values Tour 1999 193
Metallica 128	Rancid 68	Nutty Professor II: The Klumps 9	Monsters Of Rap 55
Methrone 133	Rascal Flatts 157	Pokemon The Movie 2000: The Power Of One 107	MTV: The Return Of The Rock 127
Moby 54, 149	Red Hot Chili Peppers 18	The Powerpuff Girls: Heroes & Villains 187	Now 3 141
Mandy Moore 72	Kenny Rogers 147	Romeo Must Die — The Album 84	Now 4 1
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MxPx 196	She Simpson 31	WOW Gold: 30 Landmark Christian Songs Of The 70's, 80's And 90's 150	Trick Daddy 142
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Next 33	Slipknot 101	WOW Worship: Today's 30 Most Powerful Worship Songs 153	Westlife 177
Nina Gordon 178	Smash Mouth 134	Lee Ann Womack 44	
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Sinead O'Connor 176	SOUNDTRACK		
Jimmy Page & The Black Crowes 122	Big Momma's House 118		
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A Perfect Circle 53			
Phish 124			

STOCKS SHOW BROADENS PORTFOLIO

(Continued from page 6)

rest. Obviously, they want to be informed, but we found that they want to be entertained, too."

Since then, the live acts have become a consistent element every time "Power Lunch" hits the road. Recent locales have included Dallas; Austin, Texas; Atlanta; Minneapolis; Silicon Valley outside of San Francisco; and Chicago.

Along with the high-profile performers, "Power Lunch" has serviced the cause of developing acts by featuring Island Vibrations, a steel drum band in Kemah, Texas; Tejano band Stampede in Dallas; Irish-influenced rock band the Drovers in Chicago; and a string quartet from the Civic Orchestra of Chicago.

The most recent performance in July, with Britpop trio BBMak, broke the mold with a live broadcast from Wall Street in New York.

Talk about bulking up the demographic: That show drew more than 200 young women to the outdoor set, complete with signs and screams when the band performed its recent top 15 single, "Back Here."

"I was in my car service on the way to the New York Stock Exchange, and I noticed this Jeep in front with a father driving and three teenaged girls," says host Griffith, "and in the back is a big sign with a heart, saying, 'We love BBMak.' I followed them all the way to the set. That was certainly a new one for the show."

For the pop band, CNBC was obviously a far demographic stretch from its appearances on the Disney Channel and as a warm-up for Britney Spears. But just as the network hopes to reach a broader audience by offering the unexpected, the same holds true for BBMak.

"'Power Lunch' embraces a professional audience that we don't normally have an opportunity to appear in front of," says the band's Christian Burns. "Apart from that, it's amazing how many people in the music industry—and in the general public—watch this show, so the outreach isn't limited to the financial world. This was another world to us, and it was very rewarding that amidst the flurry of activity, some of the traders recognized us."

Adds Schindelheim, "You know, I got an E-mail from one guy who said he called his niece and told her BBMak was going to be on the show, and now she thinks he's the coolest uncle in the world. It's all part of us trying to reach a broad spectrum."

For pop/rock group Train, which appeared on "Power Lunch" in September 1999, the experience was mutually beneficial.

"It was great on a couple of levels," says Greg Linn, senior director of marketing for Columbia, Train's label. "They had already achieved a certain level of familiarity based on touring and playing on a grass-roots level, then had stepped up a level as 'Meet Virginia' became a hit at various radio formats."

"Because of that, we were able to do some of the morning and nighttime shows, but 'Power Lunch' allowed Train to reach an audience that wasn't necessarily going to be home for 'Rosie O'Donnell' or up late enough to watch 'Jay Leno,'" Linn says.

He adds that the band's debut al-

bum saw "an immediate sales response after the show. We were stretching to expand Train's audience and continue to reach new people. We obviously accomplished that."

For CNBC as well, the broadcast was among its highest-rated "Power Lunch" programs ever, proving the power of integrating music into the financial mix.

"That whole experience was great for us, and we definitely saw a ratings spike that day," Schindelheim says. "It turns out that all of their roadies were day traders and knew all of our on-camera people, which was hilarious. We had advertised that they were coming and just let them perform their whole song on the air. People obviously enjoyed it."

More and more, labels are catching on to the potential that the show offers their artists. In the beginning, Schindelheim would scout out locales

where the show was traveling and invite an artist tuned into the scene there. But now, she says, labels are actively pitching her; it's become an embarrassment of riches.

And it looks like the trend is destined to continue: After adding power chords to "Power Lunch" for nearly a year now, it has become a firmly entrenched part of the show.

"Our first mandate is to inform, to help people make money. The second is to get people to watch," Schindelheim says. "When I first started here at the end of 1997, this show was sort of the dip in the day, a dead zone between the stock market opening and closing. Now, we're the high point of the day, our show is all the more accessible, and we have a loyal audience. It's been fun, and we've actually tripled our ratings."

Which, without a doubt, is music to CNBC's ears.

INDUSTRY BACKS GORE'S VP CHOICE

(Continued from page 6)

ratings bill with McCain that would require that products carry labels describing the nature and intensity of violence and that they have an age requirement for rent or purchase (Billboard, May 27).

"Joe Lieberman is a man with integrity and earnestly believes in the legislative initiatives that he brings forward," says Video Software Dealers Assn. (VSDA) president Bo Andersen. "We sure disagree on government mandates and control over content, but we don't disagree about bringing about awareness about content to parents. We don't see any dire results if he's elected. He'll be as outspoken as ever, and that will be elevated with the bully pulpit that the office brings. But Joe Lieberman is a man of principle, and that's all you can ask for in legislative debates."

Lieberman has been involved in several other initiatives that pinpoint the entertainment industry. Along with the Media Responsibility Act, he helped introduce the National Youth Violence Commission Act as an amendment to a larger juvenile justice bill. That act, which the Senate rejected, called for the creation of a federal commission with subpoena power to investigate "root causes of violence."

He was also involved in the Omnibus Violence in Culture and Media Amendment, which implored the entertainment industry to take more responsibility for youth violence. It suggested that internal enforcement tactics should include boycotts of non-complying retailers (Billboard, May 29, 1999).

He additionally created the "Silver Sewer Award" with former Secretary of Education William Bennett. The award identifies "cultural polluters" as a way to reduce sexual and violent content in the media. The first such award was granted in March 1998 to Universal Music Group parent Seagram for underwriting the Jerry Springer talk show and for distributing music by Marilyn Manson. Seagram declined to comment for this story.

Despite what some may construe as an adversarial relationship with the entertainment industry, executives give Lieberman high marks for

fairness. Edward Murphy, president/CEO of the National Music Publishers' Assn., says, "From what I know about him, he's a man of good conscience. We can rely upon his judgment to treat things fairly. There have been differences in opinion, but I think it's too early to judge."

BMI president/CEO Frances Preston says, "I believe the selection of Sen. Lieberman as the Democratic vice-presidential candidate is a good one. While it is true he has made critical remarks about the entertainment business, I think we should put more emphasis on his partnership with Vice President Gore. During his speech [Aug. 8], Sen. Lieberman said his intention is to support [Gore] in all matters. As a longtime friend of the vice president, I know [Gore] has always been a friend of music and the music business, and I know we can count on both of them."

She continues, "That support began in 1976, when he met with leaders of the Nashville music committee at Tom T. Hall's Fox Hollow home. He impressed us all with his commitment. Now we can count on both Vice President Gore and Sen. Lieberman."

It is possible that Lieberman could also find a partner in Gore's wife, Tipper, the proponent of parental advisory stickers on albums and the creator of the Parents Music Resource Center—though her strategy has been to shy away from forced-compliance laws of the type Lieberman has proposed.

ASCAP president/chairman Marilyn Bergman says, "As a songwriter and a Democrat, I fully expect Sen. Lieberman to be a staunch supporter of copyright and other intellectual property rights, just as Vice President Gore has been throughout his political career. With regard to his attitude toward lyrics, I anticipate and would hope that he will share Mrs. Gore's view that concerns in this area should be dealt with voluntarily, rather than legislatively."

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Bill Holland in Washington, D.C.



by Geoff Mayfield

TOO CLOSE FOR COMFORT: From a distance, the No. 1 slot on The Billboard 200 looks like a slow game of Monopoly, with hits compilation "Now 4" chalking up three weeks after **Eminem's** eight-week reign. On closer inspection, this issue's chart ended in a photo finish, with a distance of 2,000 units separating the top three albums.

"Now 4," with a 7% decline from the prior week, remains in first place with 239,500 units. After two consecutive weeks of gains, **Britney Spears**, at No. 2, has a 2% erosion; she clocks in with 237,500, just a hair ahead of **Nelly**, who sees the big chart's largest unit increase. It's the second time in three weeks that rap rookie Nelly has shimmied the Greatest Gainer award; with a 15,000-unit spike, he trails Spears by fewer than 100 copies.

Each of the top four albums surpasses 200,000 copies, which means Spears (in a dozen chart frames) and Eminem (in 11) have yet to fall below that milestone. In fact, with the MTV premiere of his new video, the latter actually manages a 4% increase, the first time "The Marshall Mathers LP" has seen a gain over prior-week sales (218,000 units). At No. 5, 'N Sync still has momentum from the group's HBO special and its performance on "Today," following up last issue's Greatest Gainer cup with a 12,000-copy increase (164,500 units).

THINGS YOU DON'T SEE EVERY DAY: **Jo Dee Messina** becomes the first country artist to hit No. 1 on Top Internet Album Sales in the chart's 67-week history. In fact, country titles have been a fairly rare sight anywhere on this list, which reflects physical albums (as opposed to downloads) ordered through Web sites. Only 20 of the 255 albums that have reached the Internet list are country sets. Messina also leads Top Country Albums (see Country Corner, page 63) . . . In his 45th week on the chart, **Sting's** latest reaches the top 10 for the first time. The last to take that long was **Juvenile**, who reached No. 9 in last year's Sept. 25 issue, his 45th chart week. There have only been four albums that needed more than 45 weeks to reach the top 10 since Billboard adopted SoundScan data in May 1991. The one that needed the most maturation was **Brooks & Dunn's** "Brand New Me," which finally touched No. 10 during its 59th chart week in the Jan. 23, 1993, Billboard . . . Backward bullets have not been that unusual a sight since Billboard adopted point-of-sale data nine years ago. They happen when a title sees a gain yet gets pushed down either by an album that debuts higher or by one that sees an even larger sales gain. There are five backward bullets on The Billboard 200, more than we typically see. Even more unusual is that backward bullets are generally found near the top of the chart when new albums invade the top 10. This issue, the chart's Hot Shot Debut is no higher than No. 13 (**Big L's** "Big Picture") with only one other new entry in the top 50, and all five backward bullets occur below the top 30 (Nos. 34, 36, 76, 80, and 85).

SEEN: With reruns indoors and late sunsets outdoors, TV viewership is notoriously low during the summer months, especially with today's numerous cable options cutting the ratings pie into ever-smaller portions. That said, TV and cable shows help create several ripples on this issue's charts, including three acts that see gains exceeding 20%.

In the show's first post-**Kathie Lee** week, two "Live With Regis" visitors bullet: **Dido** (112-96, up 26%) and **Pink** (46-41, up 11%). "Late Show With David Letterman" helps **Macy Gray** realize a 19% bump (32-30), while **Sting**, who appeared on a "Saturday Night Live" rerun, gets a 2,000-unit increase (13-10). Another network show that has not yet made much impact on music stores, "The Late, Late Show With Craig Kilborn," gets an assist for a 23% advance by **Incubus** (72-64).

From cable, two "Farmclub.com" guests bullet: **Creed** (7-6, up 8,000 units) and **Disturbed** (58-45, up 22%). Meanwhile, three acts that premiered new videos on MTV also stir chart sparks: the aforementioned **Eminem**, **Christina Aguilera** (37-32, up 19%), and **Madonna** (a re-entry at No. 43 on Top Pop Catalog Albums). Aguilera and Madonna also phoned chats into MTV's influential "Total Request Live."

While we figure that each of the abovementioned TV appearances threw gas on a fire, it is always hard to determine just how much of a difference the tube contributed to these sales bumps. This issue's batch, for instance, is hard to weigh, as half of these televised acts already had momentum going for them, as evidenced by the bullets that Dido, Disturbed, Gray, Incubus, and Sting had on last issue's Billboard 200.

ROCK REVIVAL: Wasn't I reading "rock is dead" obituaries just last year? Allow me to chuckle as I observe that four of the top 10 albums are by rock acts, with **Creed**, **Papa Roach**, and **3 Doors Down** lined up, respectively, at Nos. 6-8, with **Sting** joining the party at No. 10. Is Sting still a rock artist? While it's true he hasn't appeared on either Modern Rock Tracks or Mainstream Rock Tracks since 1993, he has placed 16 songs on the latter chart during his solo career. Furthermore, his latest single, "Desert Rose," spent four weeks at No. 1 on the triple-A chart in sister magazine Rock Airplay Monitor.

AOL Pulls MP3 Search Engine Amid Growing Debate Over Piracy

BY MARILYN A. GILLEN

NEW YORK—While there are many obvious synergies to be exploited with the pending merger of America Online (AOL) and Time Warner, some of the potential tensions that could arise have already begun to appear amid growing industry debate—and litigation—over copyright protection online.

AOL confirmed Aug. 10 that it has disabled an MP3 search engine on its Winamp site that allowed visitors to find tracks from desired artists that are posted on the Web—including those on the rosters of EMI Recorded Music and Time Warner's Warner Music Group. Warner Music is in the process of merging with EMI.

While the search link, which appeared about a month ago, was still up on Aug. 10, typing in a request yielded only the following message: "Sorry. Search unavailable at this time. Sad, sad Nullsoft."

Nullsoft and Winamp—an audio player for downloading and listening to digital music—are both AOL properties. AOL agreed in January to acquire Time Warner; the deal is targeted to close in the fall.

"The goal was to add a search function to the Winamp site," says Jim Whitney, an AOL spokesman. "Now that it's up, we see we don't have an efficient process for distinguishing between legal and illegal MP3s. Until we figure out how to address this, we're going to take the search function down."

Warner Music is among the record labels that filed a copyright-infringement suit against MP3 search engine MP3Board.com in June, seeking an injunction and damages that could run as high as \$150,000 per infringe-

ment. MP3Board had filed its own suit against the Recording Industry Assn. of America after receiving a letter demanding that the site cease its allegedly infringing conduct; the suit seeks a ruling that MP3Board's service does not infringe on copyrights. Both suits are pending.

Warner is also among the five major-label investors in Listen.com, an MP3 search site that attempts to point users only to files that have been posted with the permission of the copyright holders. A Listen.com spokesman says that it employs a so-called "human-powered search engine" to accomplish the feat, with its 50 music editors "giving a human eye—and ear—to the 130,000-plus artists with online music that we link to."

Listen's search engine is also syndicated to Yahoo!, Lycos, Excite@Home, RealNetworks, AltaVista, and

Snap!, according to the spokesman.

Asked if pressure from Time Warner played a part in AOL's decision to pull the MP3 search feature, Whitney says, "This is a decision that we made on our own, based on our assessment of the situation."

It is believed, however, that when executives at Time Warner became aware of the feature, they expressed concern to AOL. A Warner Music spokesman declined comment.

According to Malcolm McLachlan, an analyst with International Data Corp., the latest controversy surrounding AOL is likely not just a source of tension with its new content partner but part of a larger issue about competing philosophies on the role of copyright in the digital world.

"The tension is totally natural, and it's going to get worse," says McLachlan. "And not just within the

AOL/Time Warner merger but between the technology industry and the media industry in general."

McLachlan points out that the Napster lawsuit has "really brought home to a lot of people how the interests of these two industries are really at cross-purposes."

The latest AOL flap is reminiscent of an earlier incident, in which AOL's Spinner/Winamp division developed and made available a Napster-type software program called Gnutella that allows users to share digital music files easily. Since Napster at the time was already the target of a record-label suit over copyright infringement, Gnutella raised industry eyebrows when it came to light in March.

Spinner/Winamp GM Josh Felser quickly labeled Gnutella "an unauthorized freelance project," and the Web pages on which the software was

being disseminated were taken down. The software is still active, however, among those who had already downloaded it.

Meanwhile, a new software program announced Aug. 8, Aimster, claims to be "the first Napster-like file-sharing integrated with AOL Instant Messaging."

The software, available at aimster.com, was developed by a newly formed Troy, N.Y.-based company. It allows users of AOL's Instant Messaging feature to search and share files exclusively with those on their AOL "buddy list" via Gnutella, according to Aimster.

Whitney says Aimster is in no way affiliated with AOL.

Assistance in preparing this story was provided by Brian Garrity in New York.

Nasdaq Rejects K-tel's Strategy To Keep National Market Listing

BY BRIAN GARRITY

NEW YORK—K-tel International says it has been told that its securities will be delisted Monday (14) from the Nasdaq National Market for failing to meet minimum capitalization and valuation requirements.

K-tel says it was informed that it is not complying with all the market's base standards, which include at least \$50 million in market capi-

talization or total assets and revenue. K-tel has market capitalization of about \$18 million.

Warned of the situation in May, K-tel submitted a plan to Nasdaq officials outlining a strategy for bringing itself back into compliance with the market's standards. The plan was subsequently rejected.

K-tel is appealing the decision and, simultaneously, has applied to list its

common stock on the Nasdaq small-cap market, which has less strict requirements.

The threat of being delisted is not a new dilemma for K-tel. The company faced a similar situation in 1998, when it was placed on notice for coming up short on its net tangible assets. That problem was resolved on appeal by exercising stock options.

But the latest ruling by Nasdaq marks only the most recent in a series of struggles that have beset the company this year.

In July, K-tel announced a reorganization in the name of cost-cutting that included the elimination of 123 jobs and the closing of one of its subsidiaries.

Shares in K-tel, off by almost 70% in the last six months, closed Aug. 9 at \$1.81. The stock has traded as high as \$11.75 in the last 52 weeks.

EMA ACQUIRES CHUNK OF CONCERT INDUSTRY

(Continued from page 8)

has apparently maintained its broad repertoire scope, booking concerts by such bands as the Delgados, Afro Cuban All Stars, Mr. Bungle, Radiohead, and the Reverend Horton Heat.

Motor, which is still based in Gothenburg, has cultivated a profile as "the cutting edge of EMA," according to managing director Petri Lundén. "A transition like this demands a lot of hard work. Sometimes the focus has been on the administration part and political details rather than the creative side. But I feel we're back on the rail now," he says.

Welldone managing director Risto Juvonen, who founded the company in 1990 and has collaborated with EMA for the past six years, has mixed feelings on the recent acquisition of his company. "This wasn't exactly my plan when I started out," he says. "[Welldone] comprises somewhat crazy people, and it will lose some of its character when large companies enter into it. I hope it'll be positive, but you can't tell by one week's experience."

However, he says, "it's suicide to believe that you can operate on your own in today's marketplace. It was just a question of assembling the logical part of the brain and making the decision based on that."

Rune Lem, managing director at GEC, says, "Thomas [Johansson] and I actually started to talk about this five years ago. Scandinavia is still a great place to be for artists, but Europe has become an expanded market, and artists prioritize their tours differently. It was a pleasant time when we were pioneers and

independent, but the world has changed. I can't actually see any negative sides. We now have a stronger position, which means that we're able to present an artist for more dates."

But Lem adds that he doesn't necessarily think that the bottom line will be improved. "We can't increase the number of concerts, since there's a given point of saturation."

When asked about the state of the Danish concert industry and his relative lack of competition, Flemming Schmidt, managing director at DKB, says, "We sit on a very big share of the market. I don't know how much, but it's a major part. [EMA and DKB] just tied the knot after a long engagement, and it's really business as usual."

The reporting structure at the new EMA is understood to be democratic. A 10-person executive-management group, which is already in place and includes Motor's Lundén, oversees operations. Meanwhile, the operating heads of the non-Swedish companies, Steen Mariboe and Schmidt at DKB, Lem at GEC, and Juvonen at Welldone, are forming an executive board, which will be "a fair split of power," one source says. EMA will be represented on that board by Johansson as chairman, as well as managing director Staffan Holm and financial director Carl Pernow.

On the management side, there are surprisingly few negative reactions to the acquisitions. Basic Music Management managing director Lasse Karlsson—who oversees the careers of Jessica Folcker, Meja, Emilia, and Ace Of Base—says, "One advantage may be that it's pos-

sible to get international artists to Scandinavia, which [EMA] previously couldn't afford. Additionally, the consolidation could also motivate new companies to emerge in the marketplace."

Erling Johannessen, managing director at Sirkus Management in Oslo, representing bands such as a-ha, says, "I think those who disapprove of this most are international booking agents, since EMA can become a more fierce negotiator. If I had been at EMA, I would have used my power to negotiate a good deal, lower the price, and get more people to come to the concerts."

Johannessen—who was managing director at BMG Norway from 1989 to 1998—adds, "I hope they're able to maintain the array of artists in development. When I was at BMG, I tended to think that [Gunnar Eide] was a bit cautious with some of the newer artists, but I don't think there'll be fewer opportunities for artists to tour in Scandinavia."

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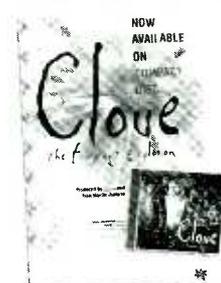
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HOMEFRONT

Billboard Music Group
AN UPDATE ON BBMG EVENTS & HAPPENINGS

Billboard/BET R&B/Hip-Hop Conference Set To Debut

Billboard and BET are gearing up for their first R&B/Hip-Hop Conference. The three day event, presented by Heineken, takes place at the Hilton in New York from Aug 16-18 and features riveting panels, a three-day expo, and nightly show-cases.

Featured panels will be moderated by R&B/Hip-Hop industry leaders and will cover a wide-range of

topics including music ("Presidents' Panel"), film ("Mmm ... Mmm ... Good: Music ... Movies ... Money"), the Internet ("The Revolution Will Be Downloaded"), marketing ("Takin' It To The Streets"), and legislation ("Somebody's Watching You—Big Brother Vs. the Entertainment Media"), among others. The opening speech will be delivered by noted motivational speaker Patricia Russell-McCloud.

The conference kicks off with a opening-night party sponsored by One Source Entertainment. Artists set to perform at the gala include

The Most Talented, The Barrio Boyzz, and Gru-V. Priority Records' opening-night showcase follows the party with performances by Rock, Sauce Money, Vacant Lot, and Easy Mo Bee.

Events for the second night start with One Source Entertainment's Mid-conference "End of the Summer" outdoor party featuring live R&B performances by The Package and others. A RuffNation showcase follows with live performances by No Question, Major Figgas, and Outsidaz. The conference concludes with a closing night bash featuring performances by Unplugged Records' BLAYZ and others.

For more information about the Billboard/BET R&B/Hip-Hop Conference, contact Michele Jacangelo at 646-654-4660 or visit our Website at billboard.com/events/rb. For hotel reservations, contact the New York Hilton at 212-586-7000.



PERSONNEL DIRECTIONS

Several key changes have been made in Billboard's international sales department. Pat Rod Jennings has been named group advertising director/East Coast and telemarketing. In addition to her previous responsibilities, Jennings will oversee the sales for



Billboard Classified and Directories. Prior to her stint in New York, Jennings was the director of European operations for BPI in London and advertising director of film and international for The Hollywood Reporter in Los Angeles. Jennings reports to Irwin Kornfeld, associate publisher-worldwide sales.

Finally, Darren Strothers joins Billboard as account manager in Los Angeles. Prior to joining Billboard, Strothers was an account manager with PR. Newswire. He has also worked as an account executive with TCI Media Services. Strothers will report to Remmer.

was the northern European account manager for Billboard in London. Remmer has also worked for various other music publications in addition to working as a recording engineer/producer. Remmer will also report to Kornfeld.



Matt Fendall has been named account executive in Billboard's London office. Fendall has served for the past three years as advertising coordinator for Billboard in London. Prior to that, Fendall was a sales executive with Sony Music. Fendall will report to Christine Chinetti, European advertising director.

BET/Billboard R&B/Hip-Hop Conference
New York Hilton • Aug. 16-18
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For more information, contact Michele Jacangelo at 646-654-4660

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Log-Ons And Messina Make A No. 1

E-TAILERS SOLD ENOUGH copies of Jo Dee Messina's "Burn" (Curb) to help the album to a No. 1 debut on the Top Internet Album Sales chart. But that's just the beginning of Messina's good news this issue. She also achieves her highest-charting positions on three important charts: The Billboard Hot 100, The Billboard 200, and Top Country Albums.

Messina's single "That's The Way" makes a three-place move on the Hot 100 to No. 27. That beats Messina's previous best, the No. 28 peak of "Lesson In Leavin'" one year ago (in the Aug. 14, 1999, issue). Of Messina's five appearances on the Hot 100, only "Lesson" and "That's The Way" have made the top 30; "I'm Alright" went to No. 43 in April 1998, "Stand Beside Me" reached No. 34 in February 1999, and "Because You Love Me" stopped at No. 53 this March.

"Burn" is both Messina's highest-debuting and highest-charting album. Her first, self-titled set only went as high as No. 146 in May 1996. Her sophomore effort, "I'm Alright," managed to get to No. 61. "Burn" opens at No. 19.

On Top Country Albums, "Burn" debuts at No. 1—surprisingly Messina's first time at the top. Her debut album went to No. 22, and her second set peaked at No. 5. The latter gains new energy and moves back to pole position on Top Country Catalog Albums, for its 18th week at No. 1.

'HIGHER' LOWER: In its 42nd week on the Hot 100, Creed's "Higher" (Wind-Up) falls out of the top 10. But while its 9-12 move may be the bad news, the good news

is much better: Over on Mainstream Rock Tracks, the former No. 1 title reaches its 50th week on the chart. Slipping 17-18, "Higher" should still be on this list next issue, when it will tie Van Halen's "Top Of The World" as the longest-running track in the history of the chart. "Top Of The World" spent four weeks at No. 1 and 51 weeks on the chart in 1991-92.



by Fred Bronson

SUMMERTIME BLUES: It looks like the summer of '00 will be the first in a long time without a long-running No. 1 hit on the Hot 100. Sisqó is in his second frame with "Incomplete" (Dragon/Def Soul), but his reign could end next issue if Janet Jackson takes over, as expected, with "Doesn't Really Matter" (Def Jam/Def Soul).

Unless Sisqó matches him by lasting for a third week, Enrique Iglesias will have the longest-running chart-topper of the summer with "Be With You," which had a three-week run. Last summer saw Jennifer Lopez and Christina Aguilera tie for the summer's longest No. 1 hit, with five-week runs for "If You Had My Love" and "Genie In A Bottle," respectively. The summer of '98 was dominated by Brandy & Monica's "The Boy Is Mine" (13 weeks), and the summer of '97 was ruled by Puff Daddy & Faith Evans (and 112) with "I'll Be Missing You," which stayed on top for 11 weeks.

While it may seem that there are a lot of chart-topping titles that have double-digit visits, only nine songs in the last six years have been No. 1 for 10 weeks or more. That's nine out of 72, to put it in perspective. And the number is not likely to climb soon, with Madonna poised to succeed Jackson with "Music" (Maverick).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 8/6/00

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000	1999	2000
TOTAL	450,440,000	456,275,000 (UP 1.3%)	CD	334,889,000 373,925,000 (UP 11.7%)
ALBUMS	397,461,000	421,902,000 (UP 6.2%)	CASSETTE	61,675,000 46,988,000 (DN 23.8%)
SINGLES	52,979,000	34,373,000 (DN 35.1%)	OTHER	897,000 989,000 (UP 10.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,855,000	13,774,000	1,081,000
LAST WEEK	LAST WEEK	LAST WEEK
14,289,000	13,253,000	1,036,000
CHANGE	CHANGE	CHANGE
UP 4%	UP 3.9%	UP 4.3%
THIS WEEK 1999	THIS WEEK 1999	THIS WEEK 1999
14,929,000	13,392,000	1,537,000
CHANGE	CHANGE	CHANGE
DOWN 0.5%	UP 2.9%	DOWN 29.7%

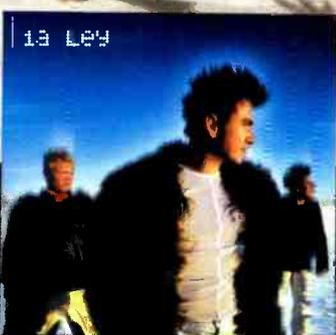
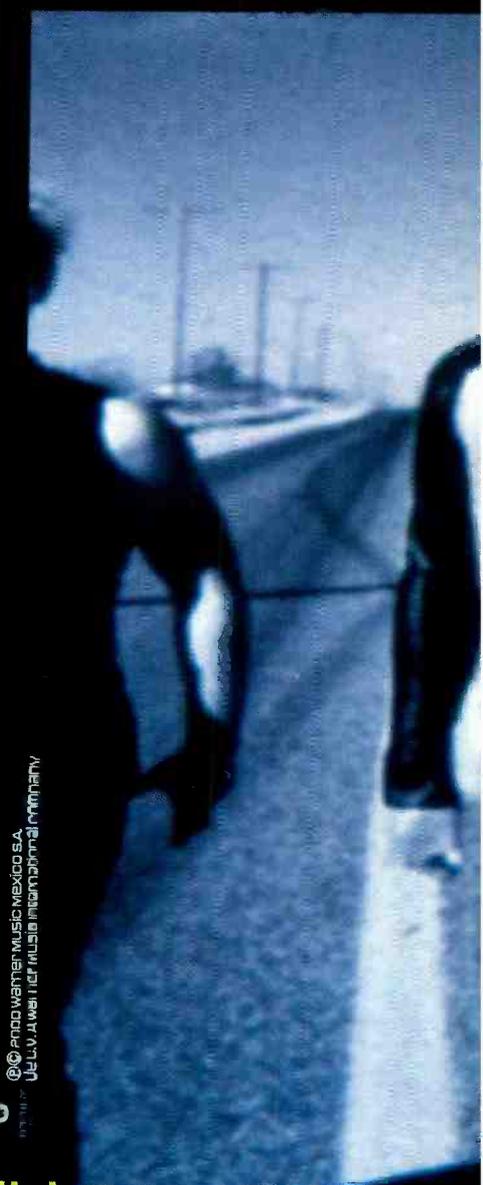
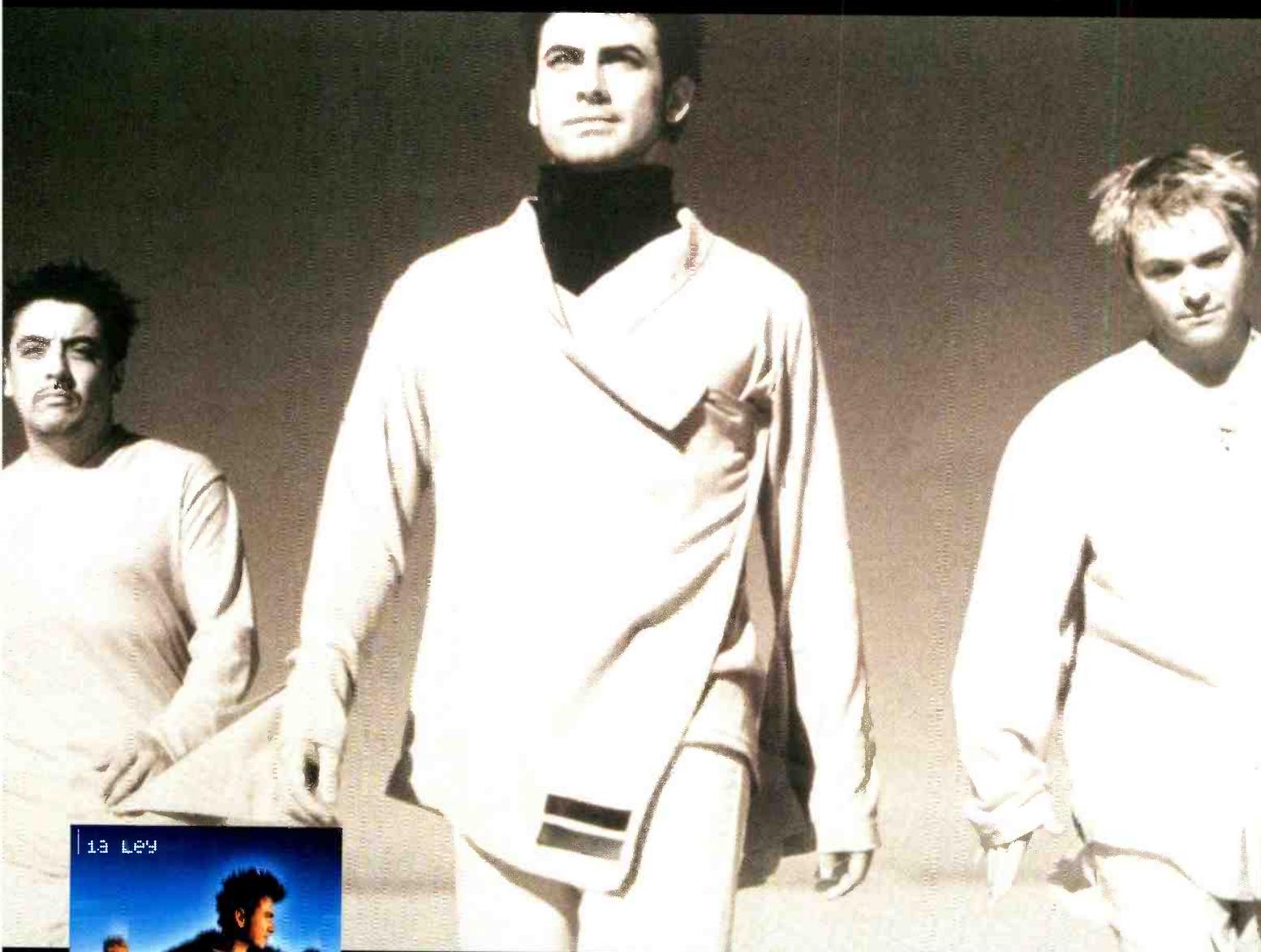
	DISTRIBUTORS' MARKET SHARE (7/3/00—7/30/00)					
	UMVD	INDIES	WEA	BMG	SONY	EMD
TOTAL ALBUMS	29%	18.2%	16.5%	14.8%	12.6%	9%
CURRENT ALBUMS	31.5%	17.3%	14.4%	17.7%	11.8%	7.4%
TOTAL SINGLES	20.1%	13.3%	19.7%	21%	19.7%	6.2%

ROUNDED FIGURES
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

LA LEY

NUMERO UNO

- Best rock performance
BY A DUO OR GROUP with vocal
- Best rock song
- Best rock album
- Best music video



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An extraordinary reaction.

Jessica Simpson Sweet Kisses

The debut album from a world-class talent.
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& the summer smash **I Think I'm In Love With You**.

Worldwide album sales over 2 million.
Exploding in every territory!
Platinum in the U.S. & Canada. Gold in Japan.

On TV

The Tonight Show, The Rosie O'Donnell Show,
The View, Donny & Marie, MTV's Total Request Live and
Nickelodeon's Kid's Choice Awards.
Disney In Concert Special is currently airing.

To come

FOX's Teen Choice Awards August 22
USTA Arthur Ashe Kids Day August 26
CBS Hollywood Squares
FOX's Summer Music Mania

In Print

Covers: Seventeen, Jump, Teen, YM, Twist and Teen Style
The premiere issue of Teen Vogue in October
YM and FHM in December
Teen People in February



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