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THE ATLANTIC GROUP

## Supertracks To Do EMusic Downloads

BY ED CHRISTMAN

NEW YORK—In a move to reach more customers through broadened distribution and varied digital formats, EMusic has signed a deal with digital service provider Supertracks to make its music available to retailers.

**BILLBOARD EXCLUSIVE**

Beginning in October, EMusic—which currently sells titles on its site in the MP3 format—will make about 100 of its 125,000 tracks available through Supertracks in the Windows Media format. After that, it expects to add about 50 titles per week and to have about 500 albums available for download by year's end. EMusic allows customers to buy albums in their entirety or to select individual tracks, although certain albums, like those in the Elvis Costello catalog,

(Continued on page 97)

## Confab Boosts Latin Alternative

BY LEILA COBO

NEW YORK—Latin alternative music took a significant step forward in its quest for commercial viability with the first Latin Alternative Music Conference (LAMC), held here Aug. 12-15.

The event brought together traditional, Spanish-speaking supporters

(Continued on page 96)

**LATIN MUSIC 6 PACK**  
Focus On Regional Mexican Music  
FOLLOWS PAGE 64

## UMG Profit Tops \$1 Bil. PolyGram Merger Drives Record Fiscal Results

BY BRIAN GARRITY and ADAM WHITE

NEW YORK and LONDON—In a record-setting period of financial growth—one that can be viewed as the zenith of the cost-saving opportunities created by the merger with PolyGram—Universal Music Group (UMG) reports that for the fiscal year that ended June 30, it became the first major label to post more than \$1 billion in earnings before interest, taxes, depreciation, and amortization (ebitda).

With the synergies of the PolyGram deal now realized on the bot-

tom line, the world's largest music company has indicated that it is turning its attention to maintaining those gains and growing at a more organic pace, via business performance and digital distribution—including opportunities provided by the pending merger with Vivendi.



Edgar Bronfman Jr., president/CEO of Universal parent Seagram, says that while he expects the overall music market to grow, and while he expects UMG to increase its market share, he doesn't imagine that it will happen at the rate experienced

(Continued on page 97)

## Boyz Stress R&B Vocal Balladry

BY RASHAUN HALL

NEW YORK—The advertisements in major music magazines read, "The originals return." And indeed they do. With their single "Pass You By" at No. 27 on this issue's Billboard Hot R&B/Hip-Hop Singles & Tracks chart, Universal Records act Boyz II Men prepare to return to the R&B scene with their trademark ballads and a little something extra on their fourth set, "Nathan Michael Shawn Wanya," due Sept. 12.

"Over the last three years, we have noticed a very big absence in R&B music," says member Nathan Morris. "We've noticed that over the last three or four years, R&B has become the 'soul of hip-hop.'"

The transformation of the genre is something the group members feel strongly about, and they hope that their new set will help turn things around. "Five or six years ago, you'd

(Continued on page 96)

## Atlantic's Corrs Eye U.S.

Global Stars Aim For Stateside Success With 'In Blue'

BY PAUL SEXTON and CHUCK TAYLOR

LONDON—Ireland's first family of roots/pop, the Corrs, have one major worldwide conquest left to make—and it's in the country where they were signed.

With their latest international smash album, "In Blue," arriving on U.S. shores Sept. 12 on 143/Lava/Atlantic, the Corrs hope to at last beat down the door to multi-platinum success in the States.

It's a conquest the group from Dundalk in Southern Ireland sought with its previous studio releases, 1995's "Forgiven Not For-

gotten" and 1997's "Talk On Corners." While both reached gold status in the U.S., that pales compared with the quartet's global achievements.



THE CORRS

Even before "In Blue," worldwide sales of the Corrs' catalog, including last year's "Unplugged" set, were estimated by Atlantic at 14 million.

"In Blue," released internationally July 17, hit No. 1 in its first sales week in the U.K., Ireland, Australia, Germany, Switzerland, and Austria; climbed to the top in week two in Sweden and Spain; and had No.

(Continued on page 95)

## MUSIC TO MY EARS



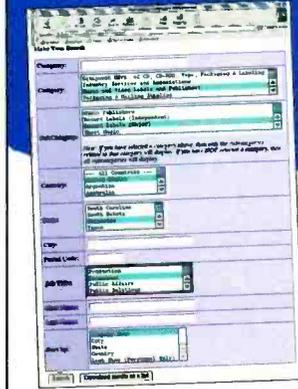
PHOTO: BRIDGE PRODUCTIONS

'A Free Man In Philly':  
On The 'Good Samaritan  
Tour' With Mellencamp

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**4th Quarter Video Buyer's Guide**  
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# Mellencamp's Acoustic Samaritans

"I guess the point is to share the spirit of that old song, by just 'playing real good for free,'" said John Mellencamp, making a sandwich in the kitchenette of his tour bus as it pulled away from Philadelphia's Rittenhouse Square. The song in question was Joni Mitchell's classic 1970 "Ladies Of The Canyon" track "For Free," and the bus Mellencamp stood in belongs to colleague Don Henley, but the sandwich was for John's young son Hud. The child was hungry after spending 70 minutes sitting placidly on an equipment case in the center of the park, watching and listening as his dad strummed more than a dozen familiar songs and obscure favorites for a stunned lunchtime throng of 400 fans.

Like his offspring's meal, Mellencamp's unannounced outdoor concert was a handcrafted, spur-of-the-moment repast. But contrary to Mitchell's folk/pop hymn, nobody "passed his music by." Indeed, sidewalkers fringing the quaint square emptied as a ravenous crowd flocked onto the green from all directions to catch the casual performance. The site had been chosen scarcely an hour before, and Chicago violinist Merritt Lear and accordionist Mike Flynn (guesting from the Indiana band Old Pike) set up the portable amps and battery-powered P.A. system. John walked over with wife Elaine, toting his vintage acoustic guitar (emblazoned with a hand-drawn eagle and a "Fuck Fascism" slogan), and he paused under the trees to check its tuning. Moments later, Mellencamp launched into a hearty rendition of the traditional blues spiritual "In My Time Of Dying," as a nearby bicyclist hollered, "Hey, man, that's John Cougar!" while his jogging companion barked, "Huh? No way!"

The sun sprang out from behind threatening clouds as a grinning Mellencamp eased through a relaxed repertoire highlighted by the Rolling Stones' "Street Fighting Man"; "Cut Across Shorty," the Marijohn Wilkin/Wayne P. Walker raver popularized by Eddie Cochran and Rod Stewart; Donovan's 1970 hit "Rikki Tiki Tavi"; Mellencamp's own "Pink Houses" and "Big Daddy Of Them All"; and choice Midwestern pop nuggets like "Captain Bobby Stout," off the 1969 LP "The Jerry Hahn Brotherhood."

"I saw the Jerry Hahn Brotherhood play that song in Indianapolis in 1971," Mellencamp later recalled as his bus sped onto the interstate *en route* to Massachusetts. "They opened for Frank Zappa at an old converted movie house-turned-rock palace called Middle Earth." Hahn hailed from Wichita, Kan., and his band's song immortalized a local deputy police chief who later became executive director of the Wichita Crime Commission.

Mellencamp retains fond memories of his first encounters with such "great, old hippie rock songs," and over the course of his 11-day August trek—which was actually an itinerant family camping trip with unscheduled musical pit stops—he hoped to reintroduce a menu of similar material to unsuspecting audiences. Peering out the bus window as it roared through New Jersey, John held his guitar in his lap and indicated the working set list taped to its side, whose 20-odd scrawled selections also included the Stones' "The Spider And The Fly" and "Dead Flowers," "Last Of The Rock Stars" (off Elliott Murphy's 1973 "Aquashow" album), the Animals' "Hey Gyp," plus some Woody Guthrie ("Oklahoma Hills") and Bob Dylan ("All Along The Watchtower").

The next day, Mellencamp was seated before a log fire at his self-dubbed "Mellencampsite" in Yogi Bear's Jellystone Park outside of Old Sturbridge Village, Mass., watching as Elaine and sons Hud and Speck scurried between Yogi's Petting Zoo, Boo Boo's Aqua Center swimming pool, and Pine Lake. "My family loves this place!" he said with a big grin, stirring

the coals. "But I was never much of a camper or woodsman myself as a kid. I got kicked out of Cub Scouts after one week! And the one time I remember camping with my family as a kid in Bloomington, Ind., my mom got so mad at me for general mischief that she left and walked all the way home!"

The occasion for this current atypical road trip was Mellencamp's late-summer hiatus between the recent wrap of location filming in Rochester, N.Y., for "After Image," a murder mystery (in which he stars in the role of a crime-scene photographer) expected to premiere at the next Sundance Film Festival, and the completion of his next album, which he's been cutting in Key West, Fla. "We had some off-time to take our kids around to state parks and family recreation spots before they have to head back to school," he explained. "It was strictly no-stress, and I suddenly get the idea to make a little music the same way. Since my band was also on vacation, I invited Mike and his friend Merritt to come along with us to help eat the marshmallows and chase our boys, and we're just making up free gigs as we go."

The whimsical title coined for the musical side of the journey is "Live In The Streets: The Good Samaritan Tour," a notion inspired by Tony Tingle, a Kentucky buddy of Mellencamp's who once ruminated about quitting his day job, loading his tools in a truck, and heading into the sunset to spend a few months helping anyone gratis that he encountered along the roadside. "I loved that idea," said Mellencamp, "and I decided to take along my own tools as we traveled in the Northeast and Midwest, spreading cheer without looking for a paycheck."

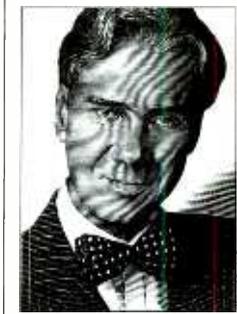
Following a little mid-morning reconnaissance in the Boston area on Aug. 13, Mellencamp and company hopped out next to the Harvard campus and placed their milk-box-size amps in front of the fountain in J.F.K. Park. As rollerbladers and Frisbee tossers frolicked along the stretch of meadow between Memorial Drive and the River Charles, the familiar strains of "Key West Intermezzo (I Saw You First)" lofted over the bucolic corner of Cambridge, Mass., and drew 400 disbelieving spectators to the scene. By the concluding number, "Pink Houses," some onlookers were in tears. "Why is he doing this?" asked one woman with kids. "For our families, I think," replied another, pointing to Hud and Speck, who were playing tag with children in the crowd. Two days later, in downtown

Pittsburgh, word-of-mouth and clues posted on Mellencamp's Web site led 3,000 people to assemble in Market Square, assuming that would be a likely site for the next "Samaritan" show. Actually no place had been picked yet, but Mellencamp hurried over to the ad hoc rallying point.

Twenty-four hours onward, Cleveland's Public Square had 4,000 people waiting on him, so he obliged. Locales in the Detroit and Chicago areas were scheduled to complete the remaining itinerary, and Mellencamp accepted that he should stop scouting for locations and just turn up where his congregated fans decided he should logically be.

"I've already learned a lot from this experience," said Mellencamp, as he settled into his Michigan "Mellencampsite" and anticipated the final stops on his pilgrimage. "This has been for the joy of the music rather than a job. It's been about pleasure rather than pressure. Once people see we've only got this tiny bit of sound equipment, they get quiet as mice. I can see why people have such an emotional response when we play like this, because they can really feel it's for all of us together. My wife, my boys, Merritt, and Mike, we all got a lot out of it. Nobody's selling anything, there's no souvenirs—except what's in everybody's heart. Think about it: Isn't that where music started? To anybody who's said thank you to me, I say, 'You're very nice, but, really, thank you.'"

## MUSIC TO MY EARS



by Timothy White

# RealNetworks Seeks Customers For Subscription Plan

## BY MARILYN A. GILLEN

NEW YORK—Streaming/software company RealNetworks, which on Aug. 15 launched online subscription service the RealPlayer GoldPass (**BillboardBulletin**, Aug. 16), is confronting a challenge that will have a familiar ring to many in the Internet music industry: translating the popularity of free software into a revenue-generating model.

RealNetworks boasts 140 million users for its RealPlayer, free downloadable software that can be used to organize and play music online. Of those, some 2 million are *paying* customers—having chosen over the past four years to buy the premium version of the player for \$29.99, the company says.

That early, if limited, success proves that people online—who some fear have become intractably acculturated to getting all digital content for free—are willing to pay for goods and services, contends Mark Hall, RealNetworks' VP of media programming. "It's not a hurdle if you offer something

that they perceive as valuable," Hall says. "Our premium software has been perceived as valuable to over 2 million people over the last four years who have bought it, even though we've had a free version."

RealNetworks hopes to expand that paying customer base by marketing the subscription suite to its entire network of users.

The monthly plan is priced at \$9.95 and requires purchase of the premium RealPlayer Plus software. Subscribers will gain access to a suite of premium software and services, as well as exclusive content, including ABC news footage and on-demand House of Blues concerts by 311, Yes, Ziggy Marley, and others. Offerings will be updated monthly.

Hall says that while albums and singles are not on the initial programming slate, music delivery is an area RealNetworks is eyeing.

"We'd love to work with the major labels," he says. "There are a lot of people

talking about subscriptions, but we've actually got the key ingredients to be able to do it now, including having a broad and deep relationship with a lot of consumers and an actual pipeline in place for delivering those digital bits."

RealNetworks is positioning its subscription foray as analogous to the early days of cable TV, when homeowners plunked down dollars not so much for the programming—which was decidedly slim—but for the improved reception. However, as more people signed up, more programmers became interested, and more revenue came in.

RealNetworks expects the same forces to drive online subscriptions. "Over time," Hall says, "if we get enough subscribers, it will have that same compounding effect, causing more programmers to get interested in reaching them, and thus getting more people to sign up, and so on and so on."

"But for right now," he adds, "the main message we want to send is, 'We are open for business.'"

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<b>NEW AGE</b> ★ DESTINY • JIM BRICKMAN • WINDHAM HILL

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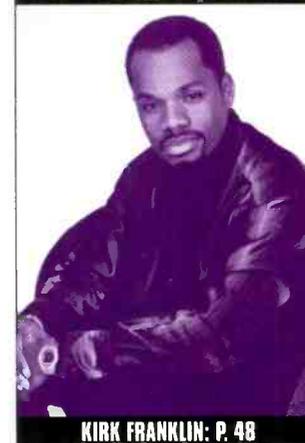
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# Trans World Gives Used CDs A SecondSpin

BY ED CHRISTMAN

NEW YORK—Trans World Entertainment's acquisition of a majority interest in SecondSpin.com (*Billboard* Bulletin, Aug. 17) paves the way for the chain to jump into the used-product business in a big way.

Trans World has paid \$5 million to acquire a majority interest in SecondSpin, a privately held online dealer of used CDs, videos, and DVDs. It has also agreed to invest \$10 million in convertible debt in the Denver-based company that, when exercised, would yield Trans World a 77% stake.

Bob Higgins, chairman/CEO of the 940-unit, Albany, N.Y.-based Trans World, says, "We think used CDs is a very viable business when run properly. We think it will complement our free-standing chain and help front-line product as well."

Higgins says he expects to have used CDs in at least 25% of the chain's 230 free-standing stores by next year. He says Trans World will assist SecondSpin in selecting real estate for its own stores. SecondSpin

operates four outlets: in Denver and Boulder, Colo., as well as Mesa and Sherman Oaks, Calif. "We will open a minimum of 10 SecondSpin stores next year," he says.

Trans World has already been experimenting with used CDs and currently carries them in about 10 stores.

"The key is to have the proper systems and ability to manage the used business, which we now have, due to this deal," Higgins says. "SecondSpin has a good program for buying used CDs and for valuing the merchandise."

Higgins says the deal enhances Trans World's clicks-and-bricks strategy, as the used-CD expertise will benefit the brick-and-mortar stores and the twec.com site.

Trans World's site will promote SecondSpin, and vice versa. The Trans World site will have a used-CD tab and a used-movie tab in the product menu on the home page,

while the SecondSpin site will have a new-product tab in its product menu.

SecondSpin president Gus White says the deal with Trans World will help grow his company's business dramatically. While he declines to reveal revenue, he says that currently the site has a database of about 100,000 music titles, with 30% in stock, and about 25,000 movie titles, with 80% in stock.

White says the addition of SecondSpin departments in Trans World stores will allow the company to access a greater supply of used product. A survey of the site found that most titles were listed for about \$5.99 but that hit titles were priced at \$7.99.

White, who was VP of operations for Sound Warehouse (now a part of Wherehouse Entertainment) in the mid-'80s, says the SecondSpin site will be relaunched next month. "We have rewritten our Web site and distribution software. Right now, there are no song titles or album covers on the site, but we will integrate the Muze data into our site."



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# Virgin Records America Forms Deal To Distribute Blackground Globally

BY JILL PESSELNICK

LOS ANGELES—In a deal that expands its presence in R&B music, Virgin Records America has entered into an estimated \$15 million joint-venture agreement with New York-based Blackground Records. According to the terms of the pact, Virgin, a division of the EMI Group, will distribute Blackground titles worldwide.

The long-term deal was announced Aug. 14 by the co-presidents of Virgin Records America, Ray Cooper and Ashley Newton, and by Blackground CEO Barry Hankerson and executive VP Jomo Hankerson. Blackground previously had a worldwide pressing and distribution agreement with Warner Music Group's Atlantic Records; that deal, which was signed in 1996 (Billboard, June 22, 1996), expired within the past 30 days.

Says Cooper, "We saw Blackground as a very strong and focused label,

both in superstar artists like Aaliyah and developing artists like Outsiderz 4 Life, and we wanted to build a strong urban agenda. Both Barry and Jomo are extremely experienced in these areas. So we felt that the joint venture would be the best way to approach it."

Jomo Hankerson says, "One of the things we started talking about was an international distribution deal. And in the midst of that conversation, we saw that Ray and Ashley had the same philosophies we had about the music. They're a music-first company, and so are we. It was about helping us to get our vision out there on a much bigger scale."

Along with releasing Blackground titles, Virgin will have a hand in marketing and promoting projects to pop radio, as well as overseeing sales and lending retail support. Says Hankerson, "We have our own promotion,

video, and A&R departments, and we do most of the marketing and the promotion around the records themselves [to R&B radio]. When it comes time to cross records to mainstream top 40, their staff will take the lead. Virgin helps us if there's any door we can't get in. It's a great synergy."

Blackground will not undergo a major staff restructuring as a result of the deal, though the label is looking to add a publicist.

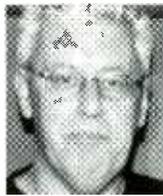
Timbaland's new label, Zman Records, was also a factor in the agreement. Cooper says that Virgin will be "proactive" in helping Blackground bring Zman to fruition. Blackground will work Zman projects on the R&B side and will look to Virgin for top 40 assistance. Zman's first release will be the debut album by Sincere.

The first Blackground/Virgin title, the soundtrack to the Warner Bros. film "Romeo Must Die," was released March 28 and debuted at No. 3 on The Billboard 200. The project—featuring Aaliyah's single "Try Again," which reached No. 1 on The Billboard

(Continued on page 104)



JOMO HANKERSON



COOPER

# Columbiahouse.com Pacts With Elton

## Web Site To Promote N.Y. Shows Via Contests, Streamed Footage

BY ED CHRISTMAN

NEW YORK—In a move to enhance the services and products Columbia House provides to its members, the company's online division has signed a deal with Elton John that allows the record club to build promotions around his upcoming New York performances, which will be filmed for a live album and television show for release this fall.

The Columbiahouse.com division put together the deal and will oversee the promotion. "This deal represents a new strategic direction for the company," says Columbiahouse.com president Bill Ostroff. "It's the first time we are doing a deal directly with an artist. It sets the stage for more of this type of relationship."

As part of the partnership, Columbiahouse.com will offer to its members 1,000 preferred-seating tickets to John's Oct. 20 and 21 concerts at Madison Square Garden; it will also hold sweepstakes for the opportunity to win a trip to see the show and meet John, as well as the chance to win a baby grand piano signed by the star.

John is expected to play his greatest hits at the shows. Universal Records in the U.S. has set a tentative release date of Nov. 21 for the live album; it will be released on Polydor in the U.K. The shows will be filmed for a special to air in December on an undetermined major network.

Columbiahouse.com will also feature proprietary John content, including previously unreleased downloadable live tracks, and streamed videos, interviews, and backstage footage from the concerts.

Finally, Columbiahouse.com will offer special John premium items to its members. Ostroff, who says the multitiered promotion is a comprehensive marketing relationship, declines to say what Columbiahouse.com is paying to be a part of the event.

As part of the deal, Columbiahouse.com says, it will make contributions to the Elton John AIDS foundation, heighten awareness of the charity, and cross-promote EltonJohn.com, the official Web site for news and information about the concerts.

Ostroff says the partnership results in a "great value for our mem-

bers which focuses on an artist they love." With these types of deals, he adds, "our customers can look to Columbia House to get more and better benefits for their membership."

Columbiahouse.com is still putting together the promotions, so it has yet to decide which songs will be available for downloading and in what format. It also has not worked out the details for the content it plans to stream. One possible way to determine that content is to look through data compiled from the Columbiahouse.com database to see which John songs are most popular with members, Ostroff says.

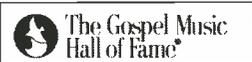
# Gospel Hall Of Fame To Induct Caesar, Oak Ridge Boys, Petra

BY DEBORAH EVANS PRICE

NASHVILLE—Shirley Caesar, the Oak Ridge Boys, and Petra are among the diverse slate of Christian music luminaries who will be inducted into the Gospel Music Hall of Fame on Oct. 30 in Franklin, Tenn.

Also to be honored are the Edwin Hawkins Singers, Fisk Jubilee Singers, Roger Breland & Truth, and the Kingsmen Quartet. Robert R. "Bob" MacKenzie is being inducted in the nonperforming category.

Inductees into the Hall of Fame are selected by approximately 300 members of the Gospel Music Assn.'s (GMA) Gospel Music Hall of Fame electorate, who each have at least 10 years in the gospel field.



"I have been as pleased with this year's slate of inductees as any year since I've been president, especially to see we are developing even a stronger induction from the historical roots of the black music tradition," says GMA president Frank Breedon. "The Hall of Fame, when we acquired it,

was already doing very well with Southern gospel, so the new territory for us was to start inducting contemporary artists. To see artists the caliber of Petra and Roger Breland & Truth is a greater example of GMA's commitment to diversity."

"It hit me by surprise," says Petra lead vocalist John Schlitt, who has been with the seminal Christian rock

(Continued on page 95)

# Former CFO Sues BET

BY CHRIS MORRIS

LOS ANGELES—The former executive VP/CFO of BET Holdings II Inc. and BET Services Inc., parents of cable TV network Black Entertainment Television, has sued the companies; their chairman/CEO, Robert L. Johnson; and president Debra L. Lee, claiming that his opposition to their illegal business practices led to his wrongful termination.

Dwight Crawford's action, filed Aug. 16 in Superior Court in Washington, D.C., seeks at least \$21 million in damages and a declaration that he was wrongfully discharged.

Crawford's suit charges that after a year on the job, he was fired on Jan. 31, 1999, "because he refused to participate in [improper financial] practices and because he repeatedly insisted that BET top management support his efforts to bring the company's financial practices into compliance with federal and state law."

The action also claims his firing was "in furtherance of a conspiracy to evade payment of federal income tax."

The suit alleges, "In the course of addressing financial weaknesses at BET, Mr. Crawford . . . found that the company and its employees were engaged in a number of finan-

cial practices that violated federal and state laws and that threatened BET's relationships with its banks and the capital markets."

As early as January 1999, when he joined BET, Crawford allegedly learned that "a large number of employees, including the company's senior executives, routinely used corporate funds and their corporate credit cards to purchase goods and services for their personal use. Mr. Johnson, for example, used company funds to sponsor events for his



daughter's competitive horseback-riding activities. In violation of federal and state law, BET knowingly deducted these and other personal expenses as business expenses for tax purposes."

According to the action, abuse of corporate cards was so rampant that Diners Club threatened to cancel all BET credit cards in July 1999, due to delinquencies in the firm's corporate accounts.

Crawford's suit also claims that the defendants conspired to defraud the government by failing to deduct taxes for wages paid to BET employees. To further this scheme, Crawford claims, BET arranged for Butch Lewis, "a close personal friend" of Johnson, to create a shell

(Continued on page 104)

# Nachsin Vows To Continue Recent Roadrunner Growth

BY MELINDA NEWMAN

LOS ANGELES—New Roadrunner president Jonas Nachsin says his first order of business is to continue the growth pattern the New York-based company has experienced over the past few years. Nachsin—who replaces Derek Shulman, who is leaving the company to pursue other interests (Billboard, Aug. 19)—had been Roadrunner's senior VP/GM since 1997.

"We're not looking to make any drastic changes whatsoever in terms of the direction of the company, A&R-wise or any other way," says Nachsin, who was named president on Aug. 16. "Our most basic

direction from an A&R standpoint is to continue to sign and develop great rock acts, while also continuing to make strides in mainstreaming the company in terms of more radio exposure, working closer with MTV, and higher press profile."

Nachsin started at Roadrunner in 1988 as marketing director. He left the company from 1992-95 to work at PolyGram/Island, returning in 1996 as VP of marketing. He was promoted to senior VP/label GM three years ago.

During Nachsin's time as GM, Roadrunner has experienced some of its greatest successes, including Slip-

knot's self-titled debut going platinum, as well as both Coal Chamber's eponymous debut and Type O Negative's "October Rust" turning gold.

In a statement to Billboard, Roadrunner chairman Cees Wessels says of the appointment, "I am looking forward to working with Jonas in realizing our common goal of achieving rapid growth, increased profitability, and many platinum artists."

Nachsin says the RED-distributed label is focused on its fourth quarter, which will be its busiest in terms of releases. On Sept. 26, Roadrunner will release the latest project from Soulfly, as well as reissue Slipknot's album in a digipak with six previously unreleased tracks. Other releases will include a greatest-hits package from Type O Negative, "The Least Worst Of Type O Negative," on Oct. 31, and the second installment in its compilation series with MTV, "Return Of The Rock," on Nov. 7.

Nachsin has no plans to make changes to the staff or roster. "I don't plan to name a new GM at this point, but that doesn't mean that people inside the company don't have the opportunity for promotions within their own departments."

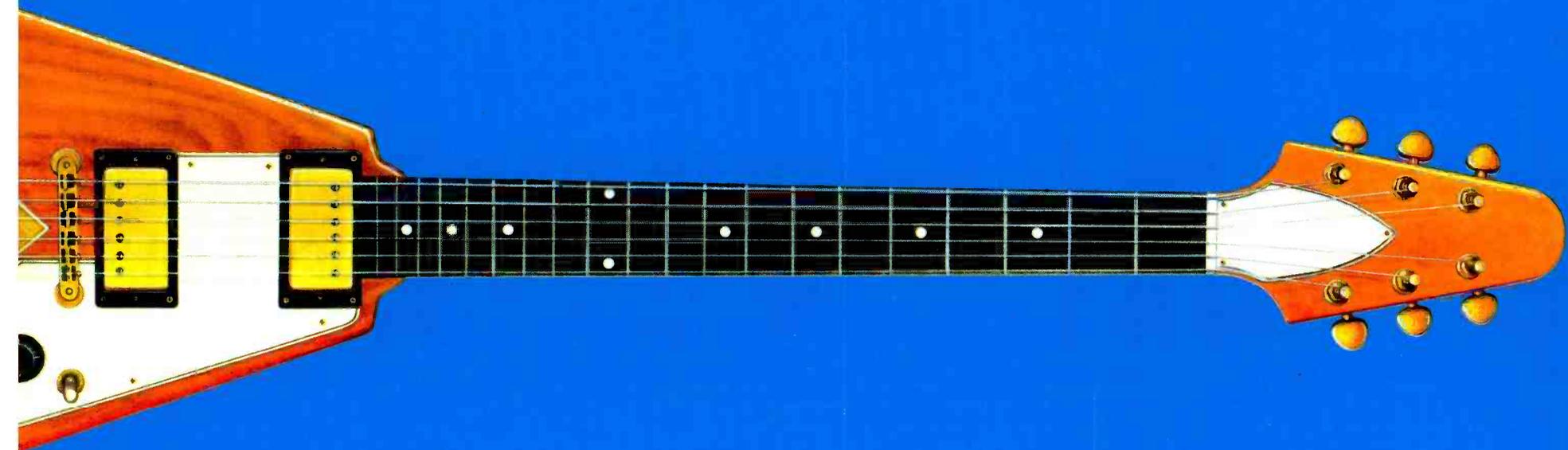
He also says that the company is open to joint ventures but has no immediate plans. Ross Robinson moved his I Am imprint, which brought Slipknot to Roadrunner, over to Virgin in July (Billboard, July 22).



NACHSIN

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# German Promoter DEAG Forms Management Unit

BY ADAM WHITE

LONDON—Bob Sillerman isn't the only one who believes the artist management field is ripe for change.

One of Europe's largest concert promotion companies, publicly traded Deutsche Entertainment AG (DEAG), aims to build its new management venture—a partnership with former Paul McCartney manager Richard Ogden—into a key asset of the \$200 million, Berlin-based group. And like former SFX Entertainment chairman Sillerman, DEAG president/CEO Peter Schwenkow is a leading proponent of modernizing and consolidating the concert promotion business. In Europe, the two firms have even been competing, with each executing a series of acquisitions to extend its influence and expand

its revenue base.

Now, as U.S. industry sources indicate that Sillerman and former SFX CEO Mike Ferrel are planning to shake up the management field (Billboard, Aug. 12), DEAG is making its own initial foray into this sector. Schwenkow says his company is investing more than \$1.5 million to launch Richard Ogden Management, with headquarters in London beginning Sept. 1 and offices in Germany within the next 12 months. Beyond that, Scandinavia is a target market.

Ogden directed Paul McCartney's career as managing director of the musician's MPL Communications from 1987-93. Since then, he has been senior VP at Sony Music Europe in charge of its marketing and promotion operations. Earlier in his career, he managed such British acts as the Motors, Bram Tchaikovsky, and the Skids.

"I feel like I've been doing the same thing here [at Sony], more or less, for seven years," Ogden tells Billboard, "and it didn't seem like there was anything else to do here for the next seven years." Not wanting to "get into a record-company rut," he says, he began considering a return to artist management upon meeting Schwenkow. That introduction was facilitated by Barrie Marshall, who sold 50% of his U.K. concert promotion firm, Marshall Arts, to DEAG last year. Marshall Arts has promoted two world tours by McCartney.

"The further up you get in a record company," adds Ogden, "the further away you get from being able to work with artists." In particular, he says, working with Sony Music artist Ricky Martin—who was successfully marketed across Europe before breaking in the U.S.—gave Ogden "a real taste again" for artist management. Concerts by Martin were promoted by Frankfurt-based CoCo Tours, part of the DEAG group.

Ogden declines to reveal which potential clients he is talking to but says it won't be "very far away" before deals are consummated. Industry sources

(Continued on page 105)

# Italy's SIAE Awaits Reform Measures

BY MARK DEZZANI

ROME—A new set of statutes defining the future of Italian authors' rights society SIAE is awaiting approval by the government's ministry of culture, promising to bring a period of stability to the troubled body.

However, a delegation representing several other independent authors' and publishers' associations has now made representations to the ministry requesting amendments to the statutes prior to their approval.



MASI

The statutes were approved by the SIAE's governing assembly May 23 and presented to the ministry of culture in July. A decision from the ministry is expected in September at the earliest. The statutes represent the efforts of government-appointed SIAE commissioner Mauro Masi to reform the troubled rights society.

Masi was appointed by the Italian gov-

(Continued on page 101)

# EMI, BMG Publishers In South Africa Sue Sony, Alleging Unpaid Royalties

BY DIANE COETZER

JOHANNESBURG—In a move that appears set to shake the South African music industry at its roots, the local affiliates of EMI Music Publishing and BMG Music Publishing have taken legal action against Sony Music Entertainment South Africa for unpaid songwriter royalties on Celine Dion's 1996 album, "Falling Into You."

According to a number of industry executives, the issues in the case mirror a widespread practice in the local market: the provision by record companies of free stock to retailers, music clubs, and other trade entities (as opposed to giving a discount on invoices) and the nonpayment of mechanical royalties on those units.

This custom flies in the face of an agreement between the local

record companies' trade group, the Assn. of the South African Music Industry (ASAMI), and mechanical rights body the National Organization for Reproduction Rights in Music in Southern Africa (NORM), which allows for a maximum of 500 royalty-free units per title, for promotional purposes only.

EMI Music Publishing's suit, which was issued June 28 in the Supreme Court of Johannesburg, states, "For the period from the date of release of the album [to] the accounting period ending June 1999, the defendant accounted for and paid royalties to the plaintiff on 416,206 copies of the album. However, it was discovered by the plaintiff, in or about August 1998, that during the same period, the defendant in fact manufactured and distributed 568,800 copies of the

album."

The summons further states, "By under-reporting the number of copies of the album that it produced, the defendant unlawfully deprived the plaintiff of copyright royalties that were due and payable to the plaintiff in respect of 152,594 copies of the album. By so doing, and in contravening the provisions of the [South African Copyright Act 98 of 1978], the defendant unlawfully withheld royalties due and payable to the plaintiff in the amount of 163,197.88 rand [\$23,660]."

The songs on the albums controlled or partially controlled by EMI Music Publishing are "Because You Loved Me," "Call The Man," "Dreaming Of You," "Falling Into You," "River Deep, Mountain High," and "Natural

(Continued on page 105)

# Zomba Publishing Continues Growth In Nashville

BY IRV LICHMAN

NEW YORK—Zomba Music Publishing, which is continuing to solidify its growth in Nashville from a "boutique publisher to a major force," has forged a two-phase deal with Big Picture (BP) Entertainment in that city.

Zomba Music, Clive Calder's world-class independent publisher, has purchased the Big Picture catalog of some 600 copyrights and entered into a co-publishing "futures" deal with BP's writers and producers. They include Keith Stegall, a hit songwriter/producer who is also executive VP for Mercury Records Nashville; and Gary Harrison, Mercury's A&R chief in Nashville, whose songwriting credits include "Strawberry Wine," a 1997 smash for Deana Carter.

Also included in the "futures" arrangement are writer/producer Dan Hill, who had a recent hit by 98° and Mark Wills with "I Do (Cherish You)," and Robin Wiley, who wrote

and produced 'N Sync's "I Thought She Knew," which is on the group's current album on Zomba's Jive label.

Rounding out the stable of BP writers are Randy Vanwarmer, Marvin Morrow, Eddie Schwartz, Michael White, and David Nail.

BP will operate as a stand-alone business at its current office. Zomba in Nashville is managed by Mike Hollandsworth, who continues to report to Richard Blackstone, Zomba's New York-based chief of business affairs and creative operations.

Alan Kates, who manages all BP operations, says, "This deal is exciting for us, as we now have access to the Zomba publishing strengths in pop, country, film, TV, and advertising." Kates formed Big Picture Entertainment two years ago in partnership with some of its writers.

Blackstone adds, "There are a large number of writers becoming available in Nashville, [but] we have maintained

a very low writer-to-songplugger ratio in Nashville, and we don't want to lose that."

He reports that Zomba's Nashville operation recently acquired the Marc Alan Springer catalog, along with his new copyrights, and signed on two new writers, Lisa Drew and Roxy Dean.

He further notes that Zomba "closed down [our] studio business in Nashville in order to give the publishing company more space."

In claiming that Zomba has moved from a "boutique publisher to a major force in Nashville," Blackstone says the company is one of the few publishers in town that has successfully utilized its Nashville writers outside the country market. He cites pop coverage of Nashville-originated material by Backstreet Boys, Britney Spears, 'N Sync, 98°, and others.

Blackstone puts the cost of the Zomba/BP deal in "the seven-figure area."

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Andrew Lipsheer is promoted to senior VP of worldwide corporate development for BMG Entertainment in New York. He was VP of worldwide corporate development.

Charlie Walk is promoted to executive VP of promotion for Columbia Records Group in New York. He was senior VP of promotion.

Arista Records names Matthew Flott senior VP of finance and administration, Steve Gawley senior VP of legal and business affairs, and Devin Lasker director of sales and retail in New York. They were, respectively, senior VP of finance for BMG Entertainment, VP of worldwide legal and business affairs for BMG Entertainment, and director of national singles sales at Arista.

Mike Easterlin is promoted to



LIPSHEER



WALK



FLOTT



GAWLEY



EASTERLIN



BEZNICKI



HUNT



KLIMACH

VP of pop promotion and field operations for the Island/Def Jam Music Group in New York. He was VP of pop promotion, West Coast.

Karina Beznicki is promoted to VP of production for Nonesuch Records in New York. She was director of production.

Girard Hunt is named senior director of marketing for Priority Records in New York. He was senior director of artist development for Loud Records.

Ralph Klimach is promoted to national sales director for Walt Disney Records in Burbank, Calif. He was manager of national sales.

32 Records names Todd Barkan creative director, Phil Cassese director of publicity, and Frank O. Hendricks director of marketing and sales in New York. They were, respectively, a jazz record producer, director of promotions and publicity for Arabesque Recordings, and VP of international for the

GRP Recording Co. Inc.

**RELATED FIELDS.** Michele Rhea Caplinger is promoted to executive director of the Atlanta chapter of the National Academy of Recording Arts and Sciences. She was a member of the board of directors and a publicist/event coordinator for Broadcast!

Allison Winkler is named an agent in the music department for Creative Artists Agency in Bever-

ly Hills, Calif. She was director of Latin events and publicity for Nederlander Concerts.

Creative Management Group promotes Marcus Grant to personal manager in Los Angeles. Creative Management Group also names Jeremy Geffen a personal manager in Los Angeles. They were a managers' assistant and worked with management, respectively, at Shankman, De Blasio, Melina.



# An Open Letter to Napster: Practice What You Preach

For a company that ignores other people's copyrights, it is ironic that Napster is so protective of its own. While Napster promotes itself as the champion of a "free-for-all" Web, in its licensing agreement for consumers you'll find that "the Software is copyrighted proprietary material of Napster, Inc. and may not be copied, reproduced, modified, published, uploaded, posted, transmitted or distributed in any way without Napster, Inc.'s prior written permission."

Clearly, Napster doesn't practice what it preaches. Espousing a doctrine of "shareware," it nevertheless forbids music fans to build on its code even though that code was built on the back of someone else's work, specifically the code for Internet Relay Chat (IRC).

Additional constraints that music fans must agree to when accessing Napster include:

1. You can only load it onto one computer.
2. You can only use it for noncommercial purposes.
3. You cannot modify the software in any way.
4. You cannot use it for a public display, so if you wanted to demonstrate it for a group, you would not be allowed without specific permission from Napster.
5. You cannot use it for a performance.
6. You cannot sell or rent it.
7. You cannot give a copy to anyone else (even via Gnutella).
8. You agree to prevent any copying of the software that you download from the Napster website.
9. You cannot "remove any copyright or any other Napster, Inc. proprietary notices."

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# Artists & Music

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## Touring, Airplay Spur Sales Revival For Dido's Arista Set

BY CARLA HAY

NEW YORK—More than a year after its release, the debut album from British singer Dido, "No Angel" (Arista Records), is getting a second wind. Insiders say that a sudden boost in sales has been propelled by radio airplay for first single "Here With Me" (also the theme to the WB science fiction TV series "Roswell"), constant touring, and the fact that the next single, "Thank You," is prominently sampled on the Eminem song "Stan."

Released June 1, 1999, "No Angel" entered the Heatseekers chart at No. 50 in the July 24, 1999, issue. After spending months on the chart, the album reached No. 1 in this year's Aug. 5 issue. "No Angel" reached Heatseekers Impact status when it rose from No. 102 to No. 96 on The Billboard 200 in the Aug. 19 issue. The album is No. 92 this issue.

Dido, who co-wrote the songs on the ethereal pop-meets-electronica album, says that a mainstream breakthrough "would've happened anyway," giving credit to Arista's patient artist development in letting her tour for more than a year.

"The record company has been incredible and never gave up," she says. "Arista didn't have to spend money on me to keep touring, but they did. I've been seeing a lot of excitement from my audience at the shows. The people are the same; there's just more of them now. Selling more records now is a combination of touring for the last 15 months, which has been the base, and then the 'Roswell' and Eminem things happening."

"Here With Me" was pitched by Arista to the makers of "Roswell," according to VP of product management Adam Sexton. "We thought the song was perfect for the show, and they agreed," he says.

The song has also been getting airplay on adult top 40 and modern AC stations.

"It's not an obvious radio song," says Arista executive VP Jerry Blair, "but people have responded to it. Dido has gotten incredible word-of-mouth."

"Listener requests are going up," reports Mary Ellen Kachinske, assistant PD of adult top 40/modern AC WTMX Chicago. "When I first got Dido's album, I listened to it four times that day—and that rarely happens for me with new artists. Besides radio airplay, I think the

reason Dido's album sales are going up is that she's a buzzworthy artist and getting a lot of great word-of-mouth. The inclusion of ["Thank You"] on the Eminem song has also helped."

"Dido being on the Eminem album has really brought her to a whole new audience," says Kelly Whalen, GM of Tower Records' Westwood location in Los Angeles. "Radio airplay is helping sales, too. Eminem is currently our No. 1 seller, and Dido is No. 2."

"Thank You" was initially featured on the 1998 "Sliding Doors" soundtrack.

However, Dido bristles at the suggestion that her album sales wouldn't have increased without exposure through Eminem. "I really don't like the misconception that my album was a dud

until 'Thank You' was on the Eminem album ["The Marshall Mathers LP"]. Some people forget that ["No Angel"] was selling pretty well every week on the Heatseekers chart before Eminem's album came along."

"Our real setup for the album began in March 1999," notes Sexton. "We put together a Dido EP that went to college radio and another advance CD that went to the press and other tastemakers.



DIDO

In May, we had her hitting six major cities in showcases, in which she performed in a stripped-down acoustic setup."

From those first showcases, Dido traveled all over the U.S. for the next several months. The tour included a stint on last year's Lilith Fair and a recent two-night stand at the Greek Theatre in Los Angeles as the opening act for Sting.

"It was a whole building

process," adds Sexton. "We've gone from Dido playing clubs to her now headlining and selling out 3,000-seat theaters."

"I never had the attitude that I could never play a teeny little place," says Dido, who is booked by Marty Diamond of Little Big Man Booking. "With America, you have to go around the country many times if you're a new artist. I totally applied myself and got somewhere."

The singer—who is scheduled to appear Monday (21) on "Late Show With David Letterman" and is expected to start another leg of her U.S. outing in October—admits that relentless touring hasn't always been easy for her. "It's nearly destroyed me, but I have no regrets. One thing I write about is the closeness I have to people. I haven't had that sort of closeness since I've been on tour. I sort of miss that.

And when you're stressed and tired, songwriting sometimes comes to a blinding halt. I have a few songs, but it'll be awhile before I make a new record."

Ironically, "No Angel" hasn't been released in Dido's homeland because of "a horrific legal situation," she says. "All I can say about it is that the record isn't capable of being put out in the U.K. right now. It's so frustrating when your friends back home come up to you and ask where your album is because they can't

find it."

Dido—who previously recorded with electronica dance group Faithless with her brother, Rollo Armstrong—adds with a laugh, "I tell my friends back home about all these great things I'm doing in America, and they don't believe me. I've been treated incredibly well in America. This is a generous country. I've made such great friends, and it's built my confidence that I'm not in the shadow of Faithless, because I've gone off and created something that's my own."

*'We've gone from Dido playing clubs to her now headlining and selling out 3,000-seat theaters'*

- ADAM SEXTON -

Dido's songs are published by Warner/Chappell, and she is affiliated with the U.K.'s Performing Right Society.

Dido says another challenge she's faced recently is the exit from Arista of Clive Davis, who championed her early on.

"I was pretty devastated by Clive leaving Arista," she confesses.

"He's still as much a part of this album as he ever was. Any success I have, I share with him. I like [current Arista president/CEO] L.A. Reid. Although I'm loyal to Clive, I think the new Arista team is going to be great, too."

She credits her manager, Peter Leak of the New York End Ltd., with keeping her spirits up during tough times. "Promoting a record is like being in a marathon," she says. "You just have to keep going."



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# Josie Makes Pop 'Unkunvenshunal'

## Eclectic Artist Aims To Shake Things Up With Qwest Debut

BY ANDREW BOORSTYN

NEW YORK—When looking for the perfect way to kick off her debut, "Unkunvenshunal Girl," due Sept. 5 on Qwest/Warner Bros., pop ingénue Josie says she asked herself, "What goes against the grain?"

"Here's this Sicilian girl from Chicago coming out with 'Free to free your mind,'" she says, chanting the chorus to the set's opening cut, "Free." "Yeah, throw in some Indian, Middle Eastern kind of vibe. Let's really shock 'em."

Followed by songs that incorporate spoken-word, bagpipes, and reggae—not to mention the all-out rocker "Extreem"—"Free" tips off the listener that Josie won't be bound by genres when expressing herself through music.

"Let's be free from the pop sound right now. Let's shake things up," she says, adding that with the range of textures and emotions she presents, "when you listen to the record,



JOSIE

you're going to know my personality inside and out."

After graduating from the Chicago Academy of Performing Arts and singing demos locally, Josie says, "I couldn't move to the next level" by staying in her hometown. Relocating to Los Angeles, she started soliciting songs for her demo but found that most material didn't suit her. It was then, in 1996, that she started writing her own songs and working on the

tape that eventually fell into the hands of Quincy Jones and led to the deal at Qwest.

Among the songs on the demo was "Heavy Heart," a remorseful ballad about the aftermath of an affair that is an album highlight. The track, co-written with Harvey Mason Jr., was co-produced by Andre Fischer, who is also the album's executive producer and Josie's manager. Josie worked with Madonna guitarist James Harrah and songwriter/producer Ashley Ingram as well.

# Mile Offers Deep Thoughts Via Columbia Debut 'Stars'

BY LARRY FLICK

NEW YORK—Noel Hartough says he was committed to ensuring that Mile, the Columbia act he fronts, would be more than the latest entry in the current trend of angst-riddled rockers who are aggressive just for the sake of it.

Rather, he wanted Mile's debut, "Driving Under Stars," due Aug. 29, to "explore the more melodic, thoughtful" areas of rock'n'roll. The set's 11 well-crafted tunes tackle a myriad of ideas, involving daily struggles with relationships, religion, and self-image.

"The idea was to create songs that could be embraced by a large audience, while also providing a deep, substantial core," he says.

Case in point is provided in the set's first single, "Back To The Floor," which went to mainstream rock, modern rock, and triple-A stations July 17. Wrapped in a lushly layered, guitar-driven arrangement, the track boldly mocks the bonding we do while under the influence of alcohol. Hartough says the tune is indicative of the band's desire to "make an album that had depth and meaning and texture. We searched deep inside and found the rock band inside of us."

Columbia has assembled a marketing plan that emphasizes Mile's integrity. "This band has incredible

heart and soul," says Madelyn Scarpulla, senior director of product marketing at the label. "We're sensitive to the fact that they're unique and that they'll need a moment to gradually build an audience."

To that end, Columbia is regionalizing its promotional efforts. "Although we're definitely working this project on a national level, we're doing our most intensive marketing in several regions at a time," Scarpulla says, noting that the first target is the Southeast since

Mile already has a passionate following in its native Florida. "The thought is that as the fire builds in one spot, it will spread."

Mile is also benefiting from a busy summer of touring, opening a series of dates for both Three Doors Down and Creed. Throughout the tour, Columbia is circulating CD samplers, stickers, postcards, T-shirts, and hats.

This plan of action suits Mile, whose lineup also includes drummer Stan Turner, bassist David Mason, and guitarists David Lareau and Marlin Clark. Hartough says Mile is aware that it's going to need some time to let its brand of music find support. He's optimistic that it will. "The world is too diverse to believe that everyone wants to hear the same thing. It's just a matter of making sure that people know that they have choices."



MILE

Of Ingram, Josie says, "He got me: I'm sensitive, I'm in-your-face, I'm aggressive." Their collaboration yielded nine songs, including the title track; "Free," which is slated to be the first single; and "Love Yourself," an uplifting song about overcoming lack of confidence that, Josie says, gets a particularly strong reaction from teens.

"People are coming up to me saying, 'Man, I relate to that.' So I'm not the only crazy individual out there,"

(Continued on page 19)



**The Scent Of Patti.** MCA diva Patti LaBelle recently performed at an event celebrating the launch of Escada's new fragrance, Sentiment. LaBelle sang the Denise Rich composition "In Over My Heart," which was penned especially for the occasion. Escada will donate proceeds from the first 1,000 bottles to Rich's G&P Foundation for Cancer Research. Meanwhile, LaBelle has completed her latest recording, due in October. Pictured, from left, are Jamie Foster Brown, editor of Sister 2 Sister; Bud Ellison, LaBelle's musical director; LaBelle; Rich; Star Jones of ABC-TV's "The View"; and Kieron Kawall, G&P Foundation for Cancer Research. Kneeling is Jimmy Hestor, VP of Denise Rich Songs.

# Etheridge Taking Life Story To Broadway; Osmond Making Decca Broadway Debut

**BROADWAY BOUND:** Melissa Etheridge is preparing a one-woman show about her life that she plans to take to Broadway early next year.

"I noticed that the people that I met, in airports or wherever, wouldn't know that I'd put out a new album, but they knew about my life," says Etheridge. "I thought, 'If radio is going to [concentrate on] Britney Spears and the Backstreet Boys, let me do this. Let me play songs that I wrote when I was 15 for people, as well as do some new stuff.'"

Etheridge adds that Pierre Cossette is going to produce the play. "I think we may go to Boston or Chicago [for tryouts] before Broadway," she says. Additionally, Etheridge states she is planning a solo acoustic tour for October and November.

Etheridge opened the Democratic National Convention Aug. 14 in Los Angeles by singing a medley of "The Star-Spangled Banner," "America The Beautiful," and "This Land Is Your Land." "The national anthem is very violent. I still don't know what 'ramparts' are, but I wanted to combine it with other songs," says Etheridge, "so I picked 'America The Beautiful,' which is so wonderful, and 'This Land Is Your Land,' which brings everyone together. I thought it was appropriate, since they invited me, a big, old, out lesbian, to sing."



by Melinda Newman

**BROADWAY BOUND, PART II:** Donny Osmond has inked a new record deal with Universal Classics Group (UCG) and will go into the studio Sept. 18 to start recording his label debut on UCG's Decca Broadway imprint. The album, slated for a February 2001 release, will be his first major-label release since 1990's "Eyes Don't Lie" for Capitol Records.

"Phil Ramone is producing the record," says Osmond. "We're still selecting material, but it will include some Broadway tunes from Andrew Lloyd Webber." He adds that he doesn't expect the album to totally consist of show tunes. Osmond starred in the touring show of Webber's "Joseph And The Amazing Technicolor Dreamcoat" in the '90s.

**NOT SO 'INCOMPLETE':** As successful as he is as a recording artist in his own right, Def Soul artist Montell Jordan continues to experience tremendous success as a songwriter for others. He recently logged two weeks at No. 1 on The Billboard Hot 100 as co-writer of Sisqó's "Incomplete," which he penned with his wife, Kristin Hudson, and Shep Crawford.

"Kristin approached Shep after seeing the movie 'Jerry Maguire' and the part where Tom Cruise tells his girlfriend, 'You complete me' and she said, 'You had me at hello.' She said that would be two great songs, and I went and wrote the song," says Jordan. "In terms of recording it, I thought Michael Jackson, Sisqó, or Ginuwine. I gave it to God, but even God couldn't get it to Michael Jackson," says Jordan with a laugh.

Jordan has recently relocated from his Los Angeles base to Atlanta, taking his label, publishing, and production companies with him. "Upon hearing that LaFace was moving to New York City, I felt there was going to be a void, so I'm going down there to take over the city!" he says.

**STUFF:** Booking agencies QBQ Entertainment and Principal Artists Group have merged to form Artist Group International (AGI). AGI was

formerly the holding company under which both companies operated independently. New York-based Dennis Arfa, former president of QBQ, has been named chairman of AGI, while Rob Prinz, Principal Artists Group founder, will head AGI's West Coast office in Beverly Hills, Calif. Among the acts booked by AGI are Metallica, Billy Joel, Ricky Martin, and Celine Dion. . . . Melissa Etheridge, Michael McDonald, Christopher Cross, Taylor Dayne, and Kenny Loggins are among the artists expected to perform at a gala to benefit the Dream Foundation, Sept. 28 at the Santa Monica (Calif.) Civic Auditorium. The foundation grants wishes to terminally ill adults. Additionally, Jan and David Crosby will be honored for their work with the foundation. The evening will be hosted by Dennis Miller.

**Letters To Cleo** has written and recorded the songs for a new animated series to air on the WB Network this fall. The show, "Generation O!," will focus on the exploits of a rock band led by 8-year-old Molly O. Letters To Cleo lead singer Kay Hanley provided Molly O's singing voice. According to the band's manager, the act is "on hiatus" with its members pursuing other projects. However, the manager says the door is open to the group working together again in the future. . . . Does this mean mall hair? Atlantic artist Debelah Morgan is on a mall tour through Oct. 28 as part of Thermasilk's Trends & Transformations 2000 tour. Morgan, who is touring solo, will be performing her current single, "Dance With Me."

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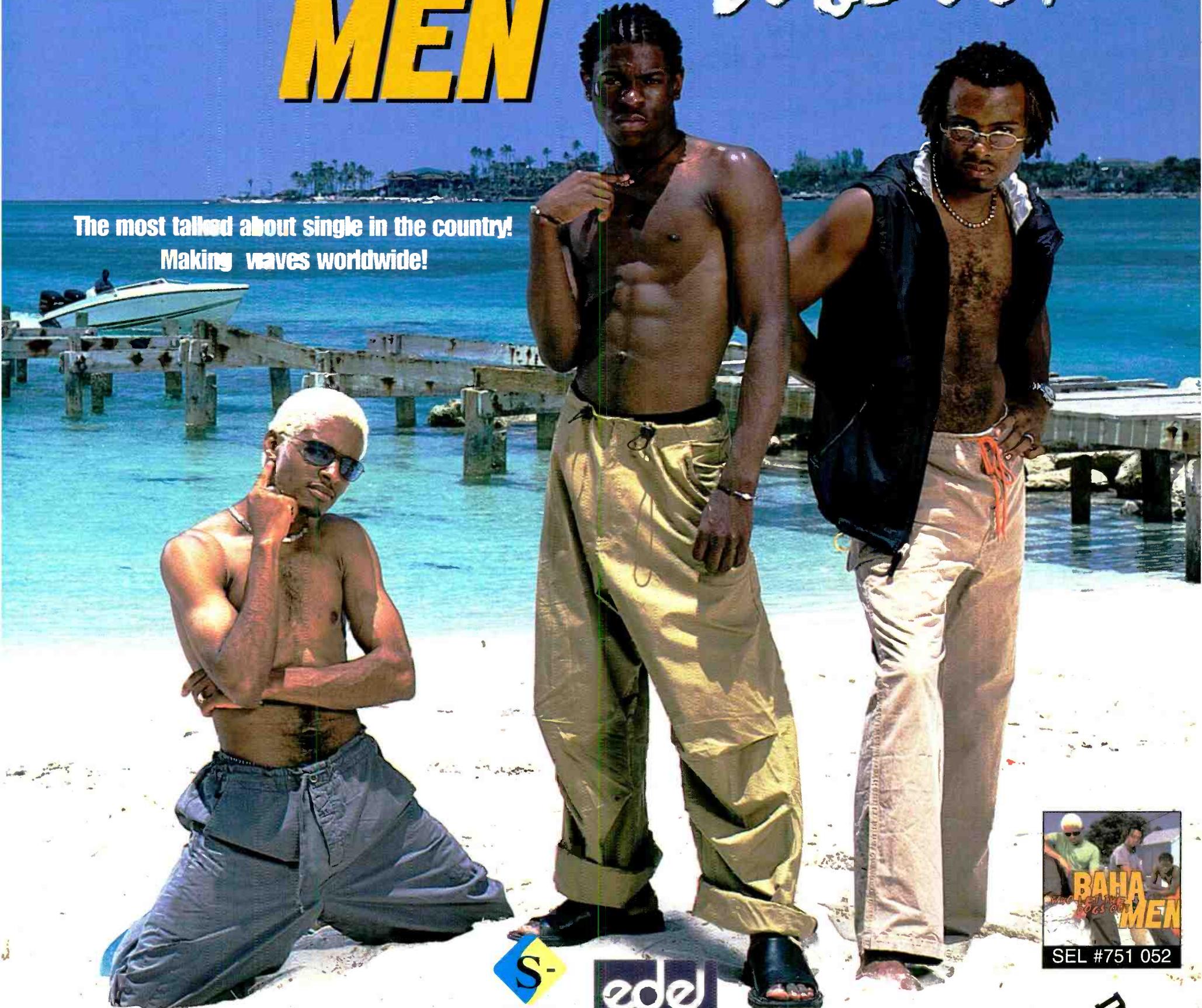
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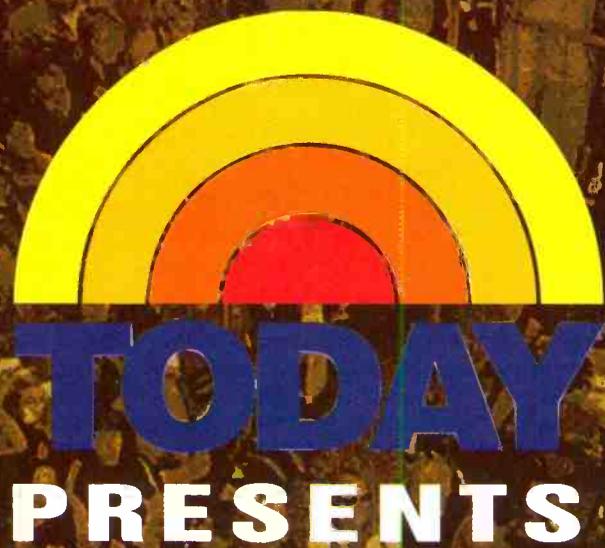


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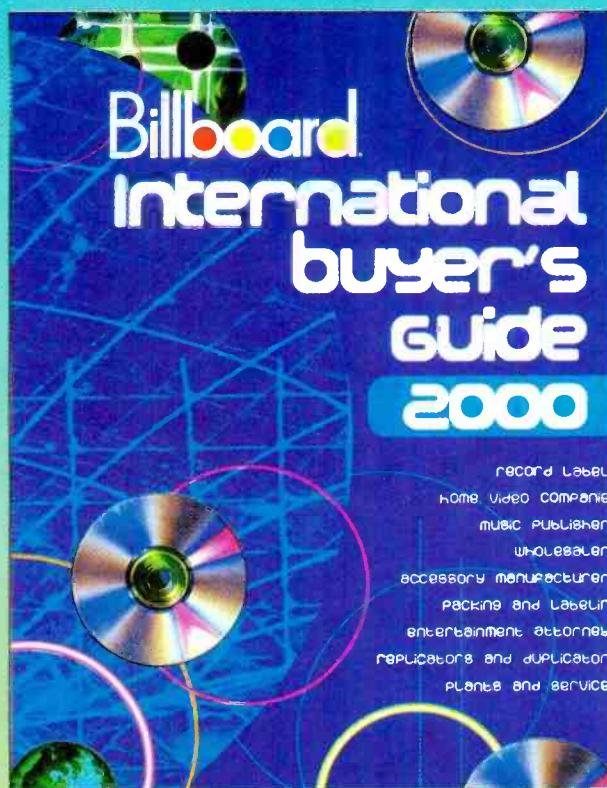
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## Artists & Music

# Germany's Pesch Returns To U.S. On Koch

BY CLAY MARSHALL

LOS ANGELES—Doro Pesch is ready to work her vocal magic once again. On Sept. 12, the former Warlock singer will see her first American release in nearly a decade with "Calling The Wild," to be issued by Koch Records.

Since Warlock disbanded in 1988, Pesch has remained a prominent musical figure in her native Germany thanks to a successful solo career; the most recent chapter of which was 1998's "Love Me In Black." She credits Tony Cannella, an American fan who runs her official fan club, for procuring a domestic release for "Calling The Wild."

"He burned the ["Love Me In Black"] record and sent it out to some labels," she says. "In two weeks, we got four offers."

She signed with Koch after her rendition of Billy Idol's "White Wedding" received an enthusiastic response from label representatives. "We gave it a Sisters Of Mercy vibe," Pesch says. "I'm usually not that big a fan of cover versions, but I think it has a unique character."

Dave Squillante, A&R manager for Koch, says the song has already won positive feedback. "We're trying to expand her fan base beyond traditional metal, and with a track like 'White Wedding,' we're hoping radio will come to the table," he says.

"White Wedding" is one of two cover tracks on "Calling The Wild"; the second is the Motörhead ballad "Love Me Forever," a duet with that group's singer, Lemmy Kilmister.



**Autumn With Ryan.** A&M artist Matthew Ryan, pictured, is preparing to begin a round of promotion in support of his second album, "East Autumn Grin." The set features guest appearances by Soul Asylum's Dave Pirner and former Concrete Blonde front woman Johnette Napolitano. In describing the project, Ryan says he "not only wanted to create a collection of great recordings, but equally, a collection of great moments."

### FOR THE RECORD

In an article on Celtic music in the Aug. 12 issue of Billboard, it was incorrectly reported that John McCusker only performs as a solo artist. He is actually still a member of the Battlefield Band.

In addition to Kilmister, who also wrote and plays acoustic guitar on the set's "Alone Again," guests on the set include Megadeth guitarist Al Pitrelli, ex-Kiss drummer Eric



PESCH

Singer, and Slash.

"I was like a kid in a candy store," Slash says of his involvement on the song "Now Or Never." "I was damn glad to do it."

The album also includes a handful of selections from "Love Me In

Black," including the opening track, "Terrorvision." "I had high hopes for 'Love Me In Black,' and I was really sad the record never got a shot in America," says Pesch, who is managed by Alex Grob. "I wanted to do a couple songs off the record, and 'Terrorvision' was one of my favorites live."

She says she also wanted to offer fans a variety of styles. "I love writing ballads as much as I do the heavy stuff," she says. Still, the album "has a lot of energy," she says. "I wanted to keep it heavy, but modern."

Pesch, who earlier this month performed at Germany's Wacken Open Air Festival, says she eagerly awaits the opportunity to again perform before American audiences. "The live stuff was always my favorite thing to do," she says. "We did some great tours in America, and I'm dying to play there again. I think the fans will remember."

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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, PINK	Pontiac Silverdome Pontiac, Mich.	July 18	\$2,395,413 \$49.75	48,708 sellout	SFX Music Group, Belkin Productions
JIMMY BUFFETT & THE CORAL REEFER BAND	New World Music Theatre Tinley Park, Ill.	July 27-29	\$1,928,561 \$50.50/\$28	55,180 57,178 two shows	SFX Music Group
SANTANA, MACY GRAY	Pine Knob Music Theatre Clarkston, Mich.	Aug. 13-14	\$1,241,638 \$59.50/\$25.50	30,548 two sellouts	Palace Sports & Entertainment Inc., SFX Music Group, Belkin Productions
DAVE MATTHEWS BAND, MEDESKI, MARTIN & WOOD	Glen Helen Blockbuster Pavilion Devore, Calif.	July 29	\$1,224,834 \$45.50/\$30.50	35,416 50,000	SFX Music Group
DIXIE CHICKS, PATTY GRIFFIN	Reunion Arena Dallas	Aug. 10-11	\$1,063,847 \$40.75/\$32	27,456 two sellouts	SFX Touring
RED HOT CHILI PEPPERS, STONE TEMPLE PILOTS, FISHBONE	Pine Knob Music Theatre Clarkston, Mich.	Aug. 7-8	\$1,010,537 \$38.50/\$28.50	31,720 two sellouts	Palace Sports & Entertainment Inc., SFX Music Group
BRITNEY SPEARS, A*TEENS, AARON CARTER, MIKAILA	Great Western Forum Inglewood, Calif.	July 30-31	\$977,849 \$49/\$48/\$38/\$30	25,756 29,000 two shows	House of Blues Concerts, Andrew Hewitt, Bill Silva Presents, Nederlander Organization, SFX Touring
BRITNEY SPEARS	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	July 21-22	\$912,149 \$49.50/\$30	25,916 25,972 two shows one sellout	SFX Music Group
RICKY MARTIN	Arrowhead Pond Anaheim, Calif.	July 20	\$863,710 \$95/\$75/\$50/\$35	13,465 sellout	Nederlander Organization
OZZFEST 2000: OZZY OSBOURNE, PANTERA, GODSMACK, STATIC X, INCUBUS, METHODS OF MAYHEM, P.O.D., QUEENS OF THE STONE AGE, PITCHSHIFTER, APARTMENT 26	Riverport Amphitheatre Maryland Heights, Mo.	Aug. 14	\$800,243 \$45.50/\$33.50	20,283 sellout	SFX Music Group

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## Januaries Make Must-Hear TV Cuts Set Up Act's Foodchain Debut

BY JIM BESSMAN

NEW YORK—The Januaries' self-titled debut isn't out until Sept. 12, but the Los Angeles pop group, fronted by striking singer/guitarist Debbie Diamond, is already garnering TV exposure.

Songs from the WEA-distributed Foodchain Records set are being heard on MTV's "The Real World" and "Undressed," while HBO is using the cut "Summer Of Love" on its upcoming series "G-String Divas."

"It has a sound that jumps out at you," says Foodchain president John Brodey. "You can tell when [interest] is starting to develop. Musically, it blends innovative artistry with commercial appeal, and the feedback we're getting from radio and retail is that it's very deep with a wide variety of tracks."

The Januaries blend a sparkling mix of varied pop influences, such that they've been described as crosses between Brigitte Bardot and the Doors, and Herb Alpert and Shirley Manson. They were formed by Diamond and guitarist Rick Boston in January 1998, though Diamond (who is not adult film star Debi Diamond) says the band's name actually came to her in a dream.

"I wanted to make music for when you're making love—or at a nice dinner party," says the BMI writer, adding that it's also "definitely driving-in-your-car music and getting-down music."

But songs like "Black Transmission" have "sad qualities" too, she adds.

Other cuts, like "Juliette" and "Cinema Girl," Diamond notes, are "celebrations of the female," but the album isn't to be confused with a "you broke my heart and I'm devastated"-type of record, says Diamond. "I didn't want to whine, and maybe that's why people like it."

Another reason could well be Diamond's diverse influences. Although she grew up in the L.A. punk scene, she was more inspired by artsier '80s acts like Dream Syndicate, Opal, and Julian Cope. And while she cites X as an all-time fave, she tended toward the more melancholy pop of the Smiths, "where it sounds happy but has sad overtones."

Diamond, whose voice has been compared with Deborah Harry's and Chrissie Hynde's, gained initial notice singing with such L.A. bands as Giant Pink Fuzz, and she recorded with England's Durutti Column. She also spent time in London and New York, all the time absorbing new music.

"Some people play music just to get attention or get laid, but I love music so much I have to devour everything and experience it all the way—or I feel I'm missing something," says Diamond. "So, I went to London and New York, and I just followed hip-looking kids into clubs and listened to the DJs." These excursions introduced her to the French pop of Nino Ferrer, Jacques Dutronc, and Serge Gainsbourg, which she incorporated into earlier pop models like Burt Bacharach and Astrud Gilberto.

"I'm into retro—not for copying it exactly but advancing it," she says. "I'm the pop person in the band. The guys are all eclectic. I lead them into the pop world, not to sound generic but to make music with the beauty that most pop songs today lack."

Besides Boston, the other members of the Januaries at present are keyboardist John Nau and trumpeter Mitch Maker. According to Brodey, the group, currently self-managed, is slated to play the mid-August WEA Convention in September.

Meanwhile, Foodchain is "planning for the long haul," says Brodey. Specifically, the label has commissioned a remix of the album track "The Girl's Insane" to be serviced to club DJs in August, when "Juliette" will be shipped to adult alternative radio formats.

"We'll focus heavy on indie stores in conjunction with the fact that we're starting slowly at radio, though not with the intent that it all ends there," says Brodey, who is also concentrating on triple-A, NPR, and college stations. "Those are the logical places to get a toe-hold, but we certainly feel we've got something that crosses over to mass appeal."

Foodchain has also hired the M80 Internet marketing firm to help set up the Januaries' launch. "We're targeting the Silicon Valley and creative professional types as an extremely strong demo," adds Brodey, who also looks to secure additional TV usage of the group's music. "We're looking a year down the road and consequently taking a selective approach in looking for avenues that create opportunities."



THE JANUARIES

## JOSIE MAKES POP 'UNKUNVENSHUNAL'

(Continued from page 14)

she says, laughing. "That's my goal, to reach and touch people. I think music needs to be more honest now. People are starving for lyric again. We need to feed them truth and honesty."

Josie is scheduled to perform frequently throughout the summer and fall at the cabaret room of L.A.'s Luna Park and at Borders Books & Music West Coast stores. On Saturday (26), she'll be back home in Chicago to headline a showcase at the WEA regional sales conference. Then on Aug. 28 she'll return to L.A. for the Women in Broadcasting Banquet, sponsored by Leeza Gibbons. Her selection to appear at the banquet shows how much early admirers appreciate the message of strength and confidence Josie conveys to her female audience.

"Everybody who sees her becomes a fan," says Larry Davis, VP/GM of Qwest, which is doing some free-thinking of its own by venturing away from its R&B and jazz core to sign a pop/rock artist. "So we're making sure as many of our salespeople as possible get to experience her live."

With so many releases coming out in the third and fourth quarters, the choice was to "wait until next year, when Warner Bros. has time to work it at radio, or set [the album] up now

and create some stories," says Davis. "We decided there was no way we were just going to sit on this record."

"We're going to approach it much the same way an independent label would, with a major awareness and grass-roots-type campaign," Davis adds.

Qwest plans to create buzz by

**'Music needs to be more honest now. People are starving for lyric again. We need to feed them truth and honesty'**

- JOSIE -

servicing album samplers in late September to college and noncommercial radio. It will officially release the first single and video in early 2001. Targeted formats are triple-A, modern AC, and top 40.

The label's initial focus is on Josie's home market of Chicago and the Midwest and on L.A., where she has made a name for herself within the industry as a vocalist on movie projects and as a songwriter.

Among the soundtracks she's worked on are "That Thing You Do!," "Living Out Loud," "Dinosaur," and the forthcoming Michael Jordan Imax feature. Patti Austin and Youth Asylum are set to record tunes of hers, and Catero co-wrote a number with her that he will perform on the soundtrack to an upcoming Master P movie. Josie's songs are published by Funky Jo Music/Quincy Jones Music Publishing.

An Internet promotion is in the works, as is the Web site josieaiello.com, which is a featured link on qwestrecords.com.

Of the promotion process, Josie says, "This has been my dream since I was a little girl. I'm loving every day of it." Even so, she admits to some anxiety now that the realization of her ambitions is about to be shared with the public.

The album's deeply felt, a cappella closer, "You Can Hear Me Now," in which the singer directly addresses her listeners, is a striking mixture of the strength, vulnerability, and sincerity that pervades the whole of "Unkunvenshunale Girl." When you release an album, Josie says, "you're putting yourself out in front of everybody; you're open for criticism and judgment. So [this song] is my way of saying, 'I hope this is cool, 'cause this is all I know how to do.'"

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### TO OUR READERS

The Soundtracks & Film Score News column will return in the Sept. 9 issue.

# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	21	2	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98)	WHO LET THE DOGS OUT
2	3	4	<b>JILL SCOTT</b> HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
3	1	2	<b>MORCHEEBA</b> SIRE 31137 (17.98 CD)	FRAGMENTS OF FREEDOM
4	7	10	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	RASCAL FLATTS
5	<b>NEW</b>		<b>HALFORD</b> METAL-IS 85200/SANCTUARY (11.98/17.98)	RESURRECTION
6	10	7	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
7	2	2	<b>RACHAEL LAMPA</b> WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU
8	6	18	<b>S CLUB 7</b> POLYDOR 543103/INTERSCOPE (11.98/17.98)	S CLUB 7
9	8	17	<b>ERIC HEATHERLY</b> MERCURY (NASHVILLE) 170124 (8.98/12.98)	SWIMMING IN CHAMPAGNE
10	4	18	<b>METHRONE</b> CLATOWN 27567/CAPITOL (10.98/16.98)	MY LIFE
11	24	4	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
12	5	3	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	BOOK I
13	18	9	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	FANTASTIC VOL. 2
14	15	15	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
15	25	7	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
16	14	13	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98)	THE STATE
17	17	10	<b>BT</b> NETTWERK 30154 (12.98 CD)	MOVEMENT IN STILL LIFE
18	9	19	<b>WESTLIFE</b> ARISTA 14642 (11.98/17.98)	WESTLIFE
19	26	11	<b>U.P.O.</b> EPIC 69869 (7.98 EQ/11.98)	NO PLEASANTRIES
20	16	71	<b>STATIC-X</b> WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
21	31	5	<b>DAVID GRAY</b> ATO 21539 (16.98 CD)	WHITE LADDER
22	11	2	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 (8.98/12.98)	EN QUE TRABAJA EL MUCHACHO
23	20	4	<b>THE KINLEYS</b> EPIC (NASHVILLE) 69593/SONY (NASHVILLE) (10.98 EQ/17.98)	II
24	29	4	<b>KINA</b> DREAMWORKS 450113/INTERSCOPE (11.98/17.98)	KINA
25	12	2	<b>THE DANDY WARHOLS</b> CAPITOL 57787 (16.98 CD)	THIRTEEN TALES FROM URBAN BOHEMIA

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	27	7	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98)	INDUSTRY SHAKEDOWN
27	23	3	<b>MR. MARCELO (FROM THE GHETTO)</b> TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98)	BRICK LIVIN
28	22	19	<b>SPLENDER</b> C2/COLUMBIA 69144/CRG (7.98 EQ/13.98)	HALFWAY DOWN THE SKY
29	13	2	<b>PA. (PARENTAL ADVISORY)</b> DREAMWORKS 450220/INTERSCOPE (11.98/17.98)	MY LIFE YOUR ENTERTAINMENT
30	<b>RE-ENTRY</b>		<b>DOPE</b> FLIP 63632/EPIC (7.98 EQ/11.98)	FELONS & REVOLUTIONARIES
31	38	6	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD)	N.Y.C. UNDERGROUND PARTY 2
32	32	19	<b>TRAVIS</b> INDEPENDIENTE 62151/EPIC (11.98 EQ/16.98)	THE MAN WHO
33	37	9	<b>UNCLE KRACKER</b> LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
34	33	4	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
35	35	54	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/16.98)	WHO NEEDS PICTURES
36	39	3	<b>BELA FLECK AND THE FLECKTONES</b> COLUMBIA 62178/CRG (17.98 EQ CD)	OUTBOUND
37	28	6	<b>NICOLE C. MULLEN</b> WORD 63548/EPIC (11.98 EQ/16.98)	NICOLE C. MULLEN
38	34	15	<b>CHAD BROCK</b> WARNER BROS. (NASHVILLE) 47659/WRN (11.98/17.98)	YES!
39	30	75	<b>SONICFLOOD</b> GOTEE 2802 (15.98 CD)	SONICFLOOD
40	36	15	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98)	THUG WALKIN'
41	40	18	<b>FENIX TX</b> DRIVE-THRU 112013/MCA (11.98/17.98)	FENIX TX
42	41	8	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD)	COMMUNICATE
43	<b>RE-ENTRY</b>		<b>SHELBY LYNNE</b> ISLAND 546177/DJMG (8.98/12.98)	I AM SHELBY LYNNE
44	<b>RE-ENTRY</b>		<b>LIMITE</b> UNIVERSAL LATINO 157887 (8.98/13.98)	POR ENCIMA DE TODO
45	44	8	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD)	OUT THERE AND BACK
46	48	44	<b>ANDY GRIGGS</b> RCA (NASHVILLE) 67596/RLG (10.98/16.98)	YOU WON'T EVER BE LONELY
47	50	3	<b>FINGER ELEVEN</b> WIND-UP 13055 (16.98 CD)	GREYEST OF BLUE SKIES
48	<b>RE-ENTRY</b>		<b>HOKU</b> GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
49	<b>NEW</b>		<b>SHELLAC</b> TOUCH & GO 211* (15.98 CD)	1000 HURTS
50	<b>NEW</b>		<b>ROCIO DURCAL</b> ARIOLA 75173/BMG LATIN (8.98/13.98)	CARICIAS

## POPULAR UPRIISINGS

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

**SASHA'S U.S. ARRIVAL:** German pop singer **Sasha Alexander** is currently one of the top-selling German artists in the world, having sold more than 750,000 copies of his debut album,



**Seeger Legacy.** If Peggy Seeger's last name sounds familiar, it's because she's the half-sister of folk legend Pete Seeger. Her latest acoustic album, "Love Will Linger On," is due Tuesday (22) on Appleseed Recordings. "It's unusual to do a romantic album at 65 years old," she says. "This album is a departure for me, and I'd like to bring my music to younger people." Seeger says she plans to tour behind the album sometime this year.

"Dedicated To . . ." in Germany alone, according to his record label, Reprise. The album is set for a U.S. release Sept. 5; the first single

is "If You Believe."

The U.S. version of the album features songs from the international version of "Dedicated To . . ." and Alexander's second non-U.S. album, "... You."

"If You Believe" peaked at No. 23 on the Adult Contemporary chart in the Aug. 5 issue. Alexander completed a U.S. promotional tour of radio stations in July, and he is expected to do another promotional tour in September.

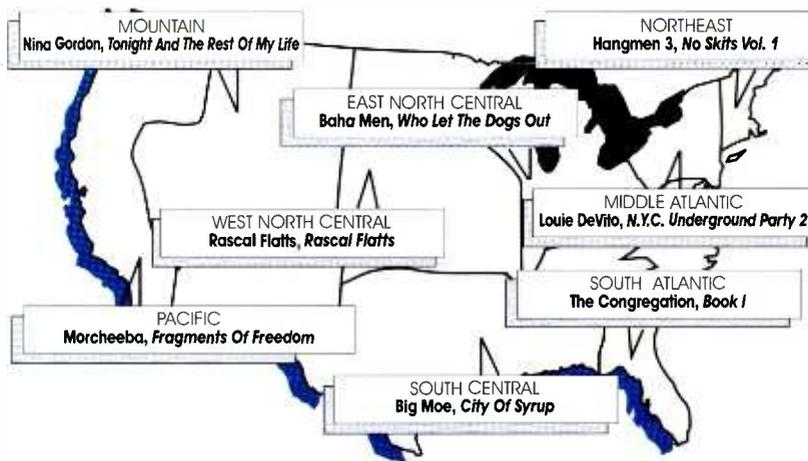
**FRATERNAL ACT:** Atlanta-based brothers **Evan & Jaron**'s self-titled major-label debut album (due Sept. 12 on Columbia Records) was executive-produced by **T-Bone Burnett** (Elvis Costello, Counting Crows). The album's first single, "Crazy For This Girl," was featured on last year's "Runaway Bride" soundtrack. The single has been serviced to top 40 and AC radio. The duo was also part of Columbia's Eye on the Road retail promotional tour in May.

**REFLECTIONS OF HEIDI:** Australian rock band



**Big Bub's Arrival.** R&B singer Big Bub, a former member of the late '80s group Today, displays an old-school R&B style on the album "Never Too Late" (Flavor Unit Records). The singer, who says his gospel-music influence is "still 90% of who I am," has worked with such artists as Mary J. Blige, Guy, and Keith Sweat.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Baha Men Who Let The Dogs Out	1. The Congregation Book I
2. Rascal Flatts Rascal Flatts	2. Jill Scott Who Is Jill Scott? Words And Sounds Vol. 1
3. Jill Scott Who Is Jill Scott? Words And Sounds Vol. 1	3. Methrone My Life
4. Taproot Gift	4. Luis Fonsi Eterno
5. Methrone My Life	5. P.A. (Parental Advisory) My Life Your Entertainment
6. The Union Underground ...An Education In Rebellion	6. Baha Men Who Let The Dogs Out
7. Halford Resurrection	7. Melina Leon Bano De Luna
8. Slum Village Fantastic Vol. 2	8. S Club 7 S Club 7
9. Eric Heatherly Swimming In Champagne	9. Rascal Flatts Rascal Flatts
10. Nina Gordon Tonight And The Rest Of My Life	10. Slum Village Fantastic Vol. 2

**Killing Heidi** has already experienced the top chart position—its debut album, "Reflector," reached No. 1 in its homeland. The album, due for a U.S. release Sept. 19 on the Universal-distributed 3:33 Music Group label, has spawned the Australian hit "Weir," which landed in the top five of the Australian singles chart. "Weir," the band's first U.S. single, was released to rock radio in July.

The band—lead singer **Ella Hooper**, guitarist **Jesse Hooper**, bassist **Warren Jenkin**, and drummer **Adam Pedretti**—performed a series of showcases in the U.S. and may return later this year.

Killing Heidi won two of this year's Australia-based Music Industry Critics Awards, for best new talent and best independent album

for "Reflector."

**LATINO DANCE:** Venezuelan dance/funk band **Los Amigos Invisibles** were slated to perform on the **Beastie Boys/Rage Against The Machine** tour this summer before it was delayed due to a shoulder

injury sustained by Beastie Boys member **Mike D**. In the meantime, Luaka Bop Records is getting ready for the Sept. 12 release of Los Amigos Invisibles' Spanish-language album "Arepa



**Twin Talents.** Twin sisters Tegan and Sara perform alternative rock with a sassy attitude on their debut album, "This Business Of Art" (Vapor Records). "It took us nine days to record the album," says Sara, who co-writes with Tegan. "We're very energetic and passionate. Our music isn't meant to be background music. It's about making people feel something and investing those feelings." The Calgary, Canada-based duo is currently on a North American tour with Neil Young and the Pretenders.

3000," which has been serviced to college and public radio.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ★ GABRIELLE

**Rise**  
 PRODUCERS: various  
 Go! Beat/Universal 314547768  
 First things first—Gabrielle's "Dreams" is one of the best pop/R&B songs of the 1990s. Issued seven years ago, the song was a hit throughout Europe; it remains as vital today as it was back then. Sadly, it failed to click in the U.S., except in underground clubs where, in all its remixed glory, it was a bona fide smash. The acousti-soul track recently resurfaced on the "Magnolia" soundtrack. These days, Gabrielle is enjoying much European success (again) with the Bob Dylan-sampled title track of her third album. Cleverly incorporating "Knockin' On Heaven's Door," "Rise" is warm, melodic, classic-sounding, and spiritually uplifting. It's one of those tracks that, if given the opportunity to spread its wings on U.S. radio, would surely find its way into the top 10 of both the pop and R&B charts. Of course, this being the U.S., that's a big *if*. That said, the fingers are crossed. As a collection of songs, "Rise" shines the spotlight firmly on soulful pop music. It so deserves to be heard—and not just by a select few. (The fingers remain crossed.)

#### ★ LAIKA

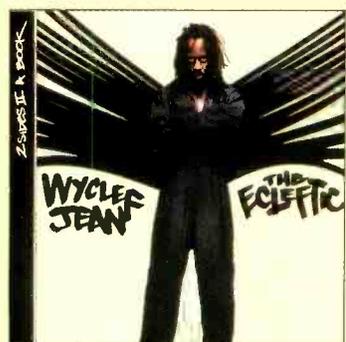
**Good Looking Blues**  
 PRODUCERS: Margaret Fiedler, Guy Fixsen  
 Too Pure/Beggars Banquet Pure 89  
 On its third album, "Good Looking Blues," the London-based collective, helmed by Margaret Fiedler and Guy Fixsen, continues its search for that completely different electronic beat. In other words, Laika—singer Fiedler, guitarist/programmer Fixsen, bassist John Frenet, and drummer Lou Cicotelli—aren't content to play follow the leader. On the contrary, Laika prefers to be the tastemaking leader, intertwining rock-etched guitars and turntable samples. It's no wonder that visionary artists like Brian Eno and Tricky have welcomed the act with open arms. "Good Looking Blues" finds the group combining the best elements of its past (like the left-of-center funk of 1994's "Silver Apples Of The Moon") and the tense rhythms of 1996's "Sounds Of The Satellites") with blues horns, Jamaican beats, hip-hop drum loops, and avant-jazzy excursions. Songs like "Widows' Weed," "Uneasy," "Glory Cloud," and "Black Cat Bone" are as sublime and organic as they are haunting and schizophrenic. Modern rock, indeed.

### R & B / HIP-HOP

#### ★ BLAYZ

**Dear Jane**  
 PRODUCERS: Carl Shackleton, Campbellson Shackleton  
 Unplugged 1166  
 Atlanta-based Blayz is prepared to set the world afire with this red-hot debut. Comprising four twentysomethings (Calvin "Kimon" Brumant, Jonathon "Baby Boy" Johnson, Darren "A.J."

### SPOTLIGHT

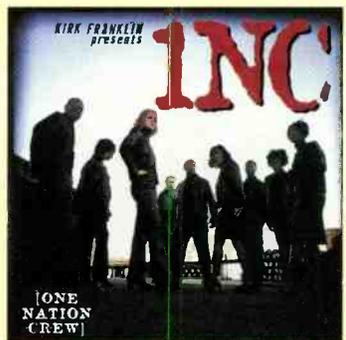


**WYCLEF JEAN**  
**The Eclectic: 2 Sides II A Book**  
 PRODUCERS: various  
 Columbia 62180  
 Wyclef Jean plays master storyteller on his latest epic, "The Eclectic: 2 Sides II A Book." As the title suggests, Jean reveals his many sides on the eclectic 23-track set, from a community activist (the emotional "Diallo") to the G-string aficionado (the bouncy "Red Light District"). Throughout, Jean appears to be an open book with many chapters. "The Eclectic" is also full of surprising guest stars, including Kenny Rogers and Whitney Houston. World Wrestling Federation superstar the Rock joins Jean on the guitar-tinged "It Doesn't Matter." Combining one of the wrestler's trademark phrases with an old-school backbeat, Jean gets the party started with this lead single. On the other end of the spectrum, Jean teams with Mary J. Blige on "911." This agonizing tale of love lost from a man's point of view is a rare one, indeed. Jean's crooning may not be the most melodic, but it is heartfelt. "Where Fugees At" is an interesting open letter to fans—and anyone else—who may be clamoring for a Fugees reunion. Although not as cohesive as Jean's "Carnival," "The Eclectic" spins a compelling tale of a hip-hop superstar who defies convention.

Sealy, and Campbellson "Sadiq" Shackleton), Blayz offers what some might label hip-hop R&B—that combination of brazen attitude and lush vocals that has become quite popular on the charts of late. The group gets off to an average enough start with the bouncy track

### SPOTLIGHT

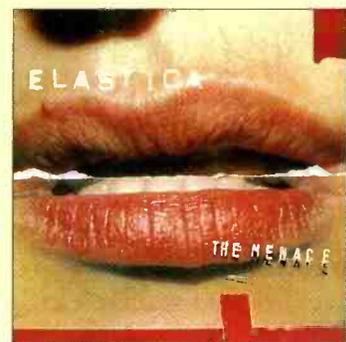
**INC (ONE NATION CREW)**  
 Kirk Franklin Presents INC  
 PRODUCERS: Kirk Franklin, Al West  
 B-Rite 6069490341  
 Gospel's main man emerges from the wake of his 1998 solo set, the double-platinum "Nu Nation Project," as the creative dynamo fueling this formidable, nine-voice aggregation. Even while co-producing, writing all but one of the album's 13 songs, and exerting a pervasive, commanding presence as instrumentalist, singer, and arranger, Franklin still generously shines the spotlight on his powerful, personally picked protégés. And as great as INC is, this is Franklin's moment to make or break, and he dazzles at every turn. The multi-ethnic makeup of INC gives the already eclectic Franklin a palette from which to paint boldly, and with



near perfection, into genres that include hammering hip-hop ("Movin' On"), salsa-spiced Latin/pop ("Unconditional"), Sunday-morning gospel ("Breath Away"), and power-chording pop/rock ("Could've Been Me"). Equally amazing are "Nobody," which merges hooky hip-hop colors and flawless Flamenco guitar; and the sophisticated, lavishly orchestrated "Lost Hearts."

"Freak In My Life," which will easily find a niche at radio, where similar fare is dominating the airwaves. Similarly, "Dance With Me" is a definite club track that should move the crowd. Although Blayz can keep up with the competition in the uptempo department, the key to "Dear Jane" is the ballads. Tracks like the sorrowful "Lonely" and the dramatic "All Alone" showcase the group's true colors and musicianship. For info, contact Unplugged Records at 404-315-1938.

### SPOTLIGHT



**ELASTICA**  
**The Menace**  
 PRODUCERS: various  
 Atlantic 83386  
 Five years after releasing its now classic self-titled debut—and following considerable internal strife that long held the fate of the band in question—Elastica returns with another satisfying collection of quick, riff-happy new wave/punk rock that, while no match for its first album, was nonetheless worth the wait. Whereas "Elastica" was all cool momentum with its concise bursting structures and speeding hooks, "The Menace" takes time to brood—most notably on the spoken-word "My Sex" and the instrumental "Miami Nice"—reflecting more icy, electronic influences. It is also at times frivolous, as on the cover of the Trio's 1982 hit "Da Da Da" and "How He Wrote Elastica Man," a collaboration with Mark E. Smith that sounds like a pep squad cheer. The album's finest moments arguably come first, with songs that are most reminiscent of previous material: "Mad Dog" plays like a sonic cousin of "Connection," while "Generator" is an infectious punk/pop firecracker. But no matter what directions the band takes on this moody effort, lead singer Justine Frischmann remains its heart. Her detached attitude, distinctive Brit snarl, and guitar style remain Elastica's signature and strongest asset. She makes "The Menace" a winner.

**CLEOPATRA**  
**Steppin' Out**  
 PRODUCERS: various  
 Maverick 2-4-47791  
 For its sophomore effort, "Steppin' Out," the U.K.'s Cleopatra—sisters

### VITAL REISSUES

**THE BEACH BOYS**  
**Carl & the Passions: So Tough/Holland**  
 PRODUCERS: various/the Beach Boys  
 REISSUE PRODUCERS: Cheryl Pawelski, Paul Atkinson  
 Brother Records/Capitol 72435-25694-2-7

**15 Big Ones/The Beach Boys Love You**  
 PRODUCER: Brian Wilson/Brian Wilson  
 REISSUE PRODUCERS: Cheryl Pawelski, Paul Atkinson  
 Brother Records/Capitol 72435-27945-2-2

**Keepin' The Summer Alive/The Beach Boys**  
 PRODUCERS: Bruce Johnston/Steve Levine  
 REISSUE PRODUCERS: Cheryl Pawelski, Paul Atkinson  
 Brother Records/Capitol 72435-27948-2-9

**M.I.U. Album/L.A. (Light Album)**  
 PRODUCERS: Alan Jardine, Ron Aitbach/Bruce Johnston, the Beach Boys, Jim Guercio, Curt Becher  
 REISSUE PRODUCERS: Cheryl Pawelski, Paul Atkinson  
 Brother Records/Capitol 72435-27950-2-4  
 This summer's reissue of all of the Beach Boys' Brother Records albums continues with the release of four more

digitally remastered sets of twofers. The most artistically momentous—with cuts like "Marcella" and "Sail On, Sailor"—is the "So Tough"/"Holland" duo, whose liner notes feature heartfelt



words of praise from Elton John for the former record (originally paired as a bonus with the 1972 vinyl rerelease of

"Pet Sounds") and Tom Petty for the latter (which also includes an aurally exceptional edition of the six-track "Mount Vernon And Fairway" fairy tale from Brian Wilson that was a bonus EP in the original 1973 package). "15 Big Ones" and "Love You" are seriously flawed but often beguiling artifacts, and there is worthy music on even the pale "M.I.U."/"L.A." pairing, which boasts, respectively, the hit cover of "Peggy Sue" and the gorgeous "Good Timin'." But the most welcome surprise is the 1985 album simply titled "The Beach Boys," dedicated at the time to the recently deceased Dennis Wilson. A courageously resolute Carl Wilson was the artistic guiding light during the difficult era of "The Beach Boys," and he has rarely composed, sung, and played more hauntingly, particularly in his work on "It's Gettin' Late," "Maybe I Don't Know," and possibly the single most moving song Carl ever created, "Where I Belong."

Zainam (19), Cleopatra (18), and Yonah (16)—has left its British pop roots behind for a more mature, hip-hop-skewed sound. The album offers sleek and sexy ditties like "Press Here To Start" and "I Just Want To Be." The set's first single, "U Got It," is driven by a head-nodding bassline and lush guitar sample but lacks real substance. This set finds Cleopatra working with such prime-time hitmakers as Jimmy Jam and Terry Lewis, Daryl Simmons, and Dallas Austin. It also finds the sisters penning 90% of the material, and although their efforts are to be praised, it also lends to the album's similarities. Too many of the songs sound the same, with synopated beats bleeding from one track to another and lyrics that go on and on about young love and heartbreak. Vocally, the three beautiful voices seem trapped by the lack of diverse material. In the end, Cleopatra certainly has the style and talent to hit it big in the U.S. But for that to happen, better material will be needed.

#### RUFF ENDZ

**Love Crimes**  
 PRODUCERS: various  
 Epic EK 69719  
 The Baltimore duo of David "Davinch" Chance and Dante "Chi" Jordan is already drawing comparisons with K-Ci & JoJo and Bobby Womack. But there's more to this urban-honed pair, as evidenced by its current chart-climbing, body-moving single "No More," which boasts production from Eddie F. and Darren Lighty, the team behind Donell Jones' top 10 hit "U Know What's Up." Chance and Jordan skip from gritty hip-hop to traditional R&B without missing a beat on this promising debut. They maintain the "No More" momentum with "Are U Messing Around," then go for the slow burn on "I'm Not Just Sayin' That I'm Feeling That," "I Apologize," and the title track, guided along the way by such producers as Dru Hill's Nokio, Manuel Seal, and Bryan-Michael Cox.

### DANCE

#### ★ THIEVERY CORPORATION

**The Mirror Conspiracy**  
 PRODUCERS: Rob Garza, Eric Hilton  
 Eighteenth Street Lounge Music ESL 033  
 Since emerging four years ago, Washington, D.C.'s Thievery Corporation—comprising Rob Garza and Eric Hilton—has been creating some of the most stylish and sophisticated beats to grace clubland. Sadly, and unlike days gone by, these aren't the types of beats clubgoers are likely to hear in the "big room" of any major metropolitan club—save for "Air Batucada" (with delicious vocals by Pam Bricker), which seamlessly straddles the fence between Larry Heard-vibed house and Brazilian rhythms. Instead, Thievery Corporation's languidly lush and sonically sublime soundscapes are more often than not heard in lounges, bars, and cafes, as well as boutiques and hair salons. (Yes, the same places where acts like Dido, Bebel Gilberto, and Air tend to dominate.) On "The Mirror Conspiracy," the duo fine-tunes its deft merging of all things dub, electronic, and bossa nova, creating sweet and savory tracks like "So Com Voce," "Focus On Sight," and "Shadows Of Ourselves," with vocals by Gilberto, SEE-I, and Lou Lou, respectively.

### COUNTRY

**B.J. THOMAS**  
**You Call That A Mountain**  
 PRODUCER: Bud Logan  
 Kardina Records BJ241  
 Some 35 years into his musical career,  
 (Continued on next page)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paolletta, Billboard, 770 Broadway, New York, N.Y. 10003. Send country albums to Ray Waddell, Billboard, 49 Music Square W., Nashville, TN 37203. Other contributors: Irv Lichtman (Broadway/cabaret/N.Y.); Bradley 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 Dilberto (new age); Philip van Vleck (blues/world); Leila Cobo (Latin).

# Reviews & Previews

(Continued from preceding page)

B.J. Thomas still has something that's sorely lacking in many of his much younger contemporaries—style. And while at 57 his mind sometimes makes promises his vocal chords can't keep, he more than overcomes any shortcomings with personality and a keen sense of getting the most out of a lyric and melody. In a collection of mostly country and pop standards, Thomas smolders on Hank Thompson's "Most Of All," pines convincingly on the title cut, and nails "What's Forever For." He revisits such past glories as Hank Williams' "I'm So Lonesome I Could Cry" and his own hit, "Raindrops Keep Falling On My Head." Thomas' expressive vocal is backed largely by piano and strings, more AC than country in overall tone, but with a smooth, pleasing sound throughout. With Thomas consistently touring, and his loyal fan base in place, "You Call That A Mountain" could give this evergreen artist yet another career peak.

## JAZZ

### ► WYNTON MARSALIS SEPTET

**The Marciac Suite**  
 PRODUCER: Delfeayo Marsalis  
**Columbia/Sony Classical 69877**  
 Trumpeter Marsalis' heralded "Swinging Into The 21st" series of releases turned out to be a mixed bag, where most jazz listeners seemed to claim one or two stellar projects that stood above the rest. Interestingly, most people had widely differing views on which discs were the standouts. Whether or not Marsalis saved the best for last will undoubtedly be fuel for future debate, but the bottom line is that this 13-part suite is a winner. Composed in honor of the medieval French town where the trumpeter has performed every summer for nearly a decade, this intriguing work is both playful and complex, with bouncy melodies that intertwine to form lengthy extended segments. Many of the pieces are named for one or more citizens of Marciac, and from the tones and colors Marsalis evokes through his playing and composing, one can only surmise that these must be among the kindest and most giving of people.

## LATIN

### RAUL DI BLASIO

**De Mis Manos**  
 PRODUCER: Bebu Silveti  
**BMG Latin 76446**  
 Instrumental pop music is usually simple by definition, but Di Blasio takes things to an extreme in a production where his piano playing is limited mostly to single-note melodic lines. The reasoning behind this might be to balance out Bebu Silveti's lush string arrangements, but as a piano album, this one lacks more substance. Even tunes like the standard "Como Fue," with Los Trio singing vocals, turns palsy, as Di Blasio trades the most basic melody lines with the singers in what becomes basically a call-and-response with virtually no trace of improvisation. The effect is often pretty, but we want more of Di Blasio's flair, which shines through in rare instances, including on the opening track, "Lorelei." This, along with the more intricate and interesting harmonies and pianism of "Samba En Preludio," saves the disc.

### BERTIN OSBORNE

**Sabor A México**  
 PRODUCER: Sirak Balollán Jr.  
**Mercury 157 458**  
 Bertin Osborne's tribute to Mexico and its music is the latest in a string of albums and artists to celebrate the country. But instead of taking the tra-

ditional route—that is, tackling Mexican music—Osborne does things with a twist, putting Mexican arrangements to well-known pop standards by Spanish composers. These include tunes like "Por El Amor De Una Mujer" and the opener "Quererte A Ti," revamped with lots of strings and trumpets. While it's formulaic and predictable, the album has nevertheless sold extremely well in Spain. To appease purists, Osborne has included "Popurrí Mexicano," a medley that includes "Mexico Lindo" and "Volver, Volver, Volver." But the real surprise of this album is "A Las Mujeres Que Amé," a Spanish version of "To All The Girls I've Loved Before," sung as a duet with Pedro Fernandez.

## BLUES

### ★ ELVIN BISHOP & LITTLE SMOKEY SMOTHERS

**That's My Partner!**  
 PRODUCERS: Elvin Bishop, Bruce Iglauer  
**Alligator ALCD 4874**  
 Elvin Bishop left Tulsa, Okla., in the early '60s to attend the University of Chicago. He ended up getting a first-class education in Chicago, but his curriculum was the blues and his mentor was Little Smokey Smothers. Almost 40 years later, in San Francisco, this very feisty duo was reunited and cut a live album. This disc is the distillation of that gig. Bishop has remained, over the years, as "country as a dozen eggs," to quote a line from his song "Dirty Drawers," but his guitar playing, like that of Smothers, is pure Chicago. Backed by a fine horn section and the formidable keyboard work of S.E. Willis, Bishop and Smothers deliver a set of tunes that is part autobiography, part nimble South Side blues, and wholly entertaining. Old hands are the best hands when it comes to playing the blues, and these two have logged a life's worth of juke-joint miles since they first met.

## NEW AGE

### ANOTHER FINE DAY

**Salvage**  
 PRODUCER: Tom Green  
**Six Degrees Music 657036 3004**  
 Tom Green is a British producer and composer who has worked with ambient pioneers the Orb and the world fusion ensemble Baka Beyond. On this second release by Green's recording persona, Another Fine Day, he merges both those aspects, orchestrating a world music ambience of kalimba-driven grooves and melodies with global electronica loops. He creates a lovely and inviting sheen, beginning with a novel adaptation of "Scarborough Fair" that he turns into a hypnotic trance. He throws in jazz piano stylings on the funky "Twisted Standards" and Brian Eno/Harold Budd ambiences on "Lost In Space." Lending the album its charm, however, are the gentle, plucked metal tines of the kalimba, an African thumb piano. It's an endearing instrument that Green sets in the most unusual frames, like the Persian, Jon Hassell-inspired landscape of "In 5" and the appropriately titled "Two Kalimbas And A Synth." Even the traditional Shona piece, "Cutting Branches," sounds like it took a left turn into a Parisian café in space.

## FOR THE RECORD

In the Aug. 12 issue, the review of Jim Brickman's "My Romance: An Evening With Jim Brickman" incorrectly stated that the title track features Donny Osmond and Olivia Newton-John. Osmond appears on "Love Of My Life," and Newton-John appears on both "Valentine" and "Change Of Heart."

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### SANTANA (FEATURING DAVE MATTHEWS AND CARTER BEAUFORD) Love Of My Life (3:45)

PRODUCERS: Stephen M. Harris, Carlos Santana  
 WRITERS: C. Santana, D. Matthews  
 PUBLISHERS: Stellabella Music, BMI; Colden Grey Ltd., ASCAP  
**Arista 3875 (CD promo)**  
 Carlos Santana returns with a fifth single from the gazillion-selling "Supernatural," and like the previous four, "Love Of My Life" takes on the flavor of Santana's guests. As such, the song would be right at home on a Dave Matthews Band album. The midtempo track features a minimalist vocal line from Matthews and DMB's Beauford on drums. Matthews trades vocal lines with Santana's guitar, using a melody inspired by Brahms' Symphony No. 3 in F major. The tune's coda shifts gears into a Latin/jazz/rock groove for a fade-out more typical of classic Santana. The single benefits from a strong, radio-friendly team-up and should work on a number of levels, from top 40 to AC. Seems that Santana can do no wrong these days. Expect swift action.

### DREAM He Loves U Not (3:46)

PRODUCERS: David Frank, Steve Kipner  
 WRITERS: S. Kipner, D. Frank, P. Sheyne  
 PUBLISHERS: Stephen A. Kipner Music/EMI-April Music/Muso Music/Griff Griff, ASCAP; Warner-Tamerlane Publishing Corp./Appletreesongs, BMI  
**Bad Boy 9337 (CD promo)**  
 After much fanfare, Puff Daddy finally jumps on the bandwagon with the first Bad Boy girl group. Dream, a collective of four pretty California girls, shines here on its debut single. "He Loves U Not" is great pop material, very radio-friendly, and yet the song still manages to have a street edge, with a slow groove and aggressive percussion. Then there's the group itself. They can sing; even with filter effects, the girls sound good. Lyrically speaking, the song picks up where Brandy & Monica's "The Boy Is Mine" left off—it's a musical catfight, with a refrain that slaps you upside the face ("He loves me/He loves U not"). With Bad Boy's genius and solid talent here, "He Loves U Not" has a good shot at becoming a Dream come true.

### AARON CARTER Aaron's Party (Come Get It) (3:24)

PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Jive Records 6921 (CD promo)**  
 Twelve-year-old Aaron Carter has already scored a gold album in a dozen nations, a platinum set in Japan, and four top 40 singles in the U.K. With his official U.S. debut album on the way, this first single serves as an introduction to the youngster's curious mélange of super-youthful pop melodies with high-pitched rapping. Truth be told, it's a little jarring at first to hear an all-American blond kid rapping and talking like a street-wise punk at times (the album features 11 spoken-word interludes in between songs). For the Radio Disney crowd, this probably comes across as hip and daring—and all in good, clean fun—but will top 40 programmers risk alienating their 12-plus audience with a song that is so clearly youth-centric? Carter, who is the younger brother of

Backstreet Boy Nick Carter, will probably find his greatest support from the teen mags and via appearances on Nickelodeon and the Disney Channel. Still, if there's anyone who knows how to break youth acts, it's Jive Records. Already, Carter is scheduled for an article in People magazine, an appearance on "Donny & Marie," and a biography (yes, already) titled "The Little Prince Of Pop," from Penguin. And he's been a warmup for who else but labelmate Britney Spears. Sales of the single are already moving at a swift pace. Will radio follow? Never say "never" in this business.

## R & B

### NO QUESTION I Don't Care (2:41)

PRODUCERS: Damon Jer'core, Rick Starr  
 WRITERS: D. Core, R. Williams  
 PUBLISHERS: Monetam Music/Gambie-Huff Music, BMI; WB Music, ASCAP  
**RuffNation/Warner Bros. 100156 (CD promo)**  
 Sometimes a man's gotta do what a man's gotta do. In the case of Philadelphia-based ensemble No Question, it's about loving their women, no matter what anyone else says—and getting a hot single out of it while they're at it. With this midtempo ditty, the RuffNation quartet—comprising Damon Core, Thomas Blackwell, Dante Massey, and Nicholas Johnson—is staking its claim in the already crowded field of male R&B groups looking to make the ladies swoon. The music is easy listening and pleasant, but what stands out most on the track is the group's strong vocals. The foursome's church-honed harmonies are so lush that the less-than-original lyrics are a passing thought. This single was so powerful, in fact, that it convinced RuffNation CEO Chris Schwartz to sign the group, and it's already raised a lot of ears at R&B radio. Without question, No Question could quite possibly have a bona fide smash on its hands.

## NEW & NOTEWORTHY

### DEXTER FREEBISH Leaving Town (3:55)

PRODUCERS: John Shanks, Dexter Freebish  
 WRITERS: Kyle, Romig, Lowe  
 PUBLISHER: not listed  
**Capitol 15183 (CD promo)**



Talk about pressure. The debut single from male quintet Dexter Freebish hits rock radio with some lofty expectations. The Austin, Texas-based band won the acclaimed John Lennon Song Writing Contest in the pop category, chosen from some 27,000 entries. That notice led to it signing with Capitol Records and the recording of its first major-label album, "A Life Of Saturdays," due next month. But not to worry. Freebish's fine track "Leaving Town" is a contemporary blend of guitar-fueled rock with friendly hooks and the unique vocal stylings of lead singer Kyle (these guys go only by their first names). With Capitol's appropriate push, this track should garner instant notice at rock radio, with a follow-up push to modern adult, adult top 40, and mainstream top 40. It's a song that's right on the pulse of where top 40 seems to be heading, as the youth explosion wears a little thin around the edges. Nice going, guys.

## COUNTRY

### ★ NEAL MCCOY Every Man For Himself (3:53)

PRODUCERS: Ed Seay, John Hobbs  
 WRITERS: M. Elliott, T. Johnson  
 PRODUCERS: Sony/ATV Songs/EMI Blackwood Music/Tim Johnson Music, BMI  
**Giant 100295 (CD promo)**  
 McCoy is so well-known for uptempo, good-time hits (think "Wink") that it's easy to forget how effective he can be as a balladeer. This solid single should go a long way in reminding programmers that there's more than one side to this versatile entertainer. The lyric paints a portrait of a group of men who paid too much attention to careers and lost their families. It's an interesting twist, as most songs about single life focus on how tough it is for women. The lonely men who populate the bar in this song demonstrate that life alone can be difficult no matter what gender you are. McCoy turns in an affecting performance that wistfully conveys the sense of loss and frustration that dominates these lives. There's a smoothness and richness to his vocal that is well-supported by the understated production. It's a strong outing that should help draw attention to the Tuesday (22) release of his Giant debut album.

### JACK INGRAM Barbie Doll (3:33)

PRODUCER: Richard Bennett  
 WRITERS: J. Ingram, T. Snider  
 PUBLISHERS: Beat Up Ford Publishing/Elmo Buzz Publishing, BMI  
**Lucky Dog 15172 (CD promo)**  
 The faint of heart, middle-of-the-road programmers at mainstream country radio aren't likely to cozy up to this gritty little romp from Ingram's Lucky Dog disc "Hey You." But the fact that it's so totally different from the polished, cookie-cutter fare most often fed to country radio may be just the ticket that might make someone bite into this tasty little record. Ingram growls his way through the lyric, which offers a warning about a woman who looks good but has no heart. Ingram's performance oozes personality, and the raw, edgy production fits the raucous tone of the song perfectly. The way the song is cut, it has an almost-live feel to it. There's something about the whole vibe that makes you envision a bar band in a Texas honky-tonk on a Saturday night with chicken wire separating it from a volatile, whiskey-guzzling crowd undoubtedly populated by good ole boys and a few Barbie dolls. It's not mainstream country radio fare, but it should be enthusiastically accepted by that outer fringe that likes its country music a little on the wild side.

### CHALEE TENNISON Makin' Up With You (3:29)

PRODUCER: Jerry Taylor  
 WRITERS: P. O'Donnell, J. Campbell  
 PUBLISHERS: Tansai Music/Mike Curb Music, BMI  
**Asylum/Warner Bros. 100279 (CD promo)**  
 From its opening notes, this record has a big, meaty sound. And when Tenneson's strong, textured vocals come in, listeners will think they're in for a treat. But the promising start disintegrates as the song proceeds. Tenneson has an impressive set of pipes with a heart-in-throat emotional quality in the tradition of such legendary country female voices as Tammy Wynette and Loretta Lynn. The performance is great and the production commanding, but the song itself is pathetic. The lyric finds the woman in the relationship looking to start a fight and encouraging her man to slam doors and get riled up because she loves the way he looks when he tries to be tough. Oh pleeeeeease. No one can deny that making up is great, but a song about instigating an argument to get there is repugnant. In recent years, numerous country songs have brought attention to the tragedy of domestic violence. Now here's a song inviting it. Bottom line: talented artist, bad song.

(Continued on next page)

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS' CHOICES (★): New releases, regardless of potential chart action, that the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl, or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Chuck Taylor, Billboard, 770 Broadway, New York, N.Y. 10003. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Bradley Bamberger (N.Y.); Michael Paoletta (N.Y.)

## SPOTLIGHT



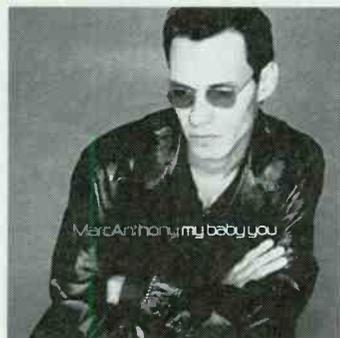
**SAVAGE GARDEN Affirmation** (3:25)  
 PRODUCER: Walter Afanasieff  
 WRITERS: D. Hayes, D. Jones  
 PUBLISHERS: Rough Cut Music/WB Music, ASCAP  
 Columbia Records (CD promo)  
 Savage Garden's "Affirmation" is among the most spirited uptempo, pure pop songs of the past 10 years. Its joyous melody is absolutely indelible in the brain; the lyric is deep, clever, positive, and universal; and the performance from Darren Hayes and Daniel Jones—and production from Walter Afanasieff—is an expression of sheer inspiration. Couple that with the summer sun and you've got the perfect seasonal song to roll right into the fall. The appeal here is so great, in fact, that this latest single from the album of the same name should cross all borders: Top 40 is a no-brainer, while adult top 40, rhythmic top 40, and AC are likely to be all over this one like grass stains on white pants. Kids will dig the frenetic melody, adults will embrace the endearing lyric, and radio will love the attention it garners. Thematically, Hayes tosses out mantra after life mantra, like, "I believe that beauty magazines promote low self-esteem/I believe in love when I'm completely by myself alone/I believe in karma, what you give is what you get returned/I believe you can't appreciate real love till you've been burned/I believe that God does not endorse TV evangelists." Hayes' rapid-fire delivery is a mind-full, and with such an ingratiating melody, this is sure to lodge itself tight into America's collective consciousness in record time. The track, trimmed for radio from a lofty 4:56 to a tidy 3:25, has already hit pay dirt in Europe, debuting in the U.K. top 10. With a live performance of the track scheduled for the upcoming Summer Olympics in Australia—Savage's homeland—it's about to become a worldwide treasure. Wow. Simply irresistible.

(Continued from preceding page)

## ROCK TRACKS

► **EVE 6 Promise** (2:56)  
 PRODUCER: Don Gilmore  
 WRITERS: M. Collins, Eve 6  
 PUBLISHERS: Fake and Jaded Music/Less Than Zero Music/Southfield Road Music, BMI  
 RCA 60305 (CD promo)  
 Los Angeles-based trio Eve 6 has steadily built a following over the past couple years, first with its platinum debut in 1998 and now with its new album, "Horrorscope," which debuted at No. 34 on the Aug. 12 Billboard 200. The band's steady climb has now catapulted it into a glamorous new realm, and new single "Promise" is full of just that—the promise for success at rock radio, where it's already going great guns at mainstream rock. But with top 40's current embracing of rock-edged music, this could also be the band's breakthrough in the mainstream world. Verses here are rapidly sung, immediately drawing one's attention to the lyric. Then there's the great reward: a chorus replete with melodic hooks and a gratifying guitar riff that sticks like epoxy to the brain. Lyricist/lead

## SPOTLIGHT



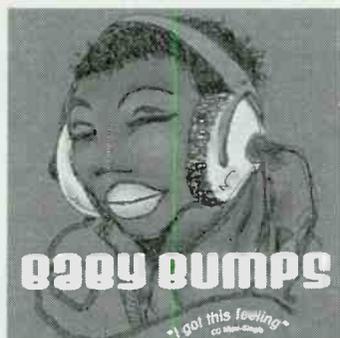
**MARC ANTHONY My Baby You** (3:38)  
 PRODUCERS: Walter Afanasieff, Dan Shea  
 WRITERS: M. Anthony, W. Afanasieff  
 PUBLISHERS: Sony/ATV Tunes/WallyWorld Music, ASCAP  
 Columbia 12692 (CD promo)  
 Fans of Marc Anthony's current self-titled album will be overjoyed to know that "My Baby You"—by far the most passionate song on the set and a timeless love song—has been tagged as the next release to radio. Significant airplay in a number of major markets began weeks ago (it's No. 4 in airplay at WKTU New York), demonstrating this ballad's great promise even before the label push began. And what an amazing composition. Written by Anthony with co-producer Walter Afanasieff, the melody itself sweeps and cascades through the air, with a lyric that is just drenched with adoration and romance: "As I look into your eyes/I see all the reasons why/My life's worth a thousand skies/My baby you/Are the reason I could fly/And 'cause of you/I don't have to wonder why/There's no more just getting by/You're the reason I feel so alive." Then, of course, there's Anthony's vocal, which radiates with near-trembling emotion, peaking with a note that will send shivers up and down your spine. Mr. Marc's performance of this song on his recent HBO concert special was a defining moment for this one-of-a-kind premier talent; now, this great song has the opportunity to reach an even broader audience, and that's a blessing. Top 40, rhythmic top 40, AC, have a field day. Bravo, indeed.

singer/bassist Max Collins, guitarist Jon Siebels, and drummer Tony Fagenson are on their way to the big time; "Promise" abounds.

**DUMDUMS Everything** (no timing listed)  
 PRODUCER: Steve Power  
 WRITERS: J. Doyle, S. Clarke, S. Wilkinson  
 PUBLISHER: not listed  
 MCA (CD promo)  
 A top 20 hit in the U.K., "Everything" is the leadoff U.S. single for Dumdums' (yup, named after the lollipops) debut set, "It Goes Without Saying." The rockin' tune is a good choice to introduce the trio to the U.S. Lead singer Josh Doyle sounds like a hyper version of Third Eye Blind's Stephan Jenkins, half-rapping the verses and shifting into harmonizing mode on the chorus. Guitar riffs abound throughout the energetic song, yet it's not too heavy for pop radio. And it's all in the bite-size portion of 2½ minutes. The lyric has bite, but the music keeps the song sounding and feeling upbeat. "Everything" should definitely rock at modern radio and has a solid shot at top 40 as well.

**POE Walk The Walk** (4:08)  
 PRODUCERS: Poe, Ollie Romo  
 WRITERS: Poe, J. O'Brien  
 PUBLISHERS: Sony/ATV Songs/Apra Poe Go Music, BMI; EMI April Music/Sad Clown Songs, ASCAP  
 Atlantic 300103 (CD promo)  
 Singer/songwriter/producer/engineer Poe returns with the leadoff single from her sophomore set, "Haunted," her first in five years. The energetic rocker features lots of guitars and a pretty manipulative groove

## SPOTLIGHT



**BABY BUMPS I Got This Feeling** (timing not listed)  
 PRODUCER: Sean Casey  
 WRITERS: M. Jackson, S. Casey  
 PUBLISHER: Warner/Chappell  
 REMIXER: Sean Casey  
 Radical Records 99021 (CD promo)  
 Utilizing the full instrumental track from Michael Jackson's classic 1979 smash "Don't Stop 'Til You Get Enough," this terrifically clever dance track adds a full-on new vocal, complete with fresh verses and a chorus as catchy as the original, essentially turning it into a brand-new song. Yes, it's a sample, something that this industry has certainly seen enough of in the past decade, but seldom is the reworking of a familiar melody accomplished with such a clever hand and with such festive results. Vocals—that's singing, not a rap—come from the highly capable Lisa Millett, with production, lyric, and instrumental arrangement from Sean Casey, aka Baby Bumps, a onetime teenage acid-house raver now turned DJ and musician. He's already gained notoriety with a string of rave club hits in the early '90s, but here, he's ready to break bad into the mainstream with this pure disco anthem, neatly executed and ready for major club action via a handful of varying mixes. Top 40, there's a great radio edit here too, and it's ripe for the picking. Listeners young and old will go mad for this. It's unabashed fun. Contact Radical Records at 212-532-2345.

for your bobbing pleasure. Poe almost raps through the verses with rapid-fire delivery. For the new album, she took advantage of advanced recording equipment for the ultimate freedom in the studio, heavily utilizing Pro Tools and the like to the equipment's fullest extent. It's a testament to her songwriting and overall vision that "Walk The Walk," despite her technical savvy, remains a cohesive, musical, and catchy tune. Look for this to rock at modern and active rock stations into the fall.

## AC

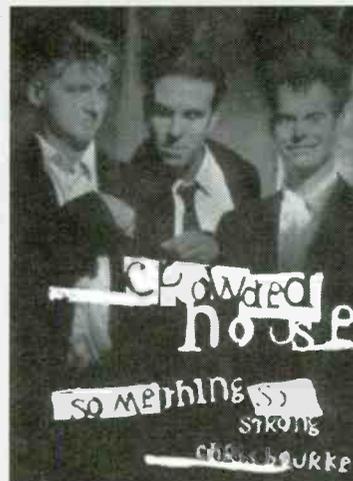
**JENNIFER PAIGE Beautiful** (4:09)  
 PRODUCER: Rob Cavallo  
 WRITER: not listed  
 PUBLISHER: not listed  
 Centropolis Records/Hollywood 11307 (CD promo)  
 For a while, it looked like Los Angeles-based Jennifer Paige was to be filed away as a one-hit wonder, following the top three success of her perky 1998 hit "Crush." However, this first single from the Richard Gere/Winona Rider film "Autumn In New York" could turn up the volume on her promising career: It's a lovely ballad with sweeping strings and gentle instrumentation; a delicate, hurtful vocal from Paige; and a lyric with which all identify. She sings of looking back to a happier time with a partner, wondering if it was worth it as she now endures the pain of loss. AC should react to this track immediately. For top 40, it may take a few spins for listeners to tune in, which could be a challenge since tenacity is not one of the format's strong suits. In any case, it's nice to have Paige back. Now when's that second album coming out?

## IN PRINT

**CROWDED HOUSE: Something So Strong**  
 By Chris Bourke  
 Pan Macmillan Australia  
 376 pages; \$18

**ONCE REMOVED**  
 By Neil Finn  
 Photography by Mark Smith  
 Sanctuary Publishing  
 192 pages; \$30

After the split of New Zealand new wave sensation Split Enz, singer/guitarist Neil Finn regrouped with the trio Crowded House, whose artful pop gained international renown in the mid-'80s. First published in 1997, "Something So Strong" recounts the tale of Crowded House in such an engaging manner that you don't even have to know the band's music to enjoy the read. Author Chris Bourke has positioned the Crowded House story as part history/part



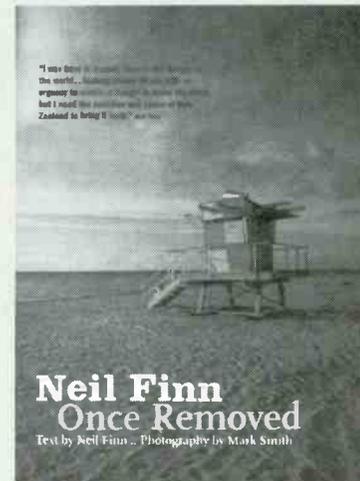
commentary on the machinations of the '80s music business.

In the early '70s, Tim Finn formed Split Enz, with the star front man eventually enlisting little brother Neil as the band's guitarist. The younger Finn got off to a shaky start, but he gradually evolved into a superlative songwriter, penning several of the group's biggest hits, including "I Got You" and "One Step Ahead." Split Enz wasn't able to parlay massive success Down Under or even a couple of early MTV hits into long-lasting gains worldwide, so the veteran band parted ways, setting the stage for Neil's second act.

In drummer Paul Hester and bassist (and album cover artist) Nick Seymour, Neil found ideal comrades for his low-key, high-craft brand of Beatles-esque pop. Indeed, the debut Crowded House album contained several bona fide classics, including "Don't Dream It's Over," "World Where You Live," and the tune that gives Bourke's book its title. After the long-awaited top 10 success of "Don't Dream It's Over," the album was a smash in the States—thanks largely to faith in the group by certain Capitol executives. The

amount of time and money spent to break a band like Crowded House in the U.S. would probably never be expended in today's more short-sighted pop marketplace.

Unfortunately, the good times for Crowded House would be brief. Despite the hit ballad "Better Be Home Soon," the group's sophomore album, "Temple Of Low Men," would not duplicate the gold-certified stateside success of the band's debut disc. By the third offering, the musically rich but commercially disappointing "Woodface," Tim Finn had joined the group, splitting songwriting chores with Neil. The reunion was short-lived, though, and Tim was soon back to his solo work. After releasing a fourth album and the departure of Hester, the act quietly disbanded in 1996, bidding farewell to



their fans by playing a free show at the Sydney Opera House. Nearly 250,000 people crammed into the Opera House's surrounding areas to witness Crowded House's final hour.

After the release of a Finn Brothers record, Neil went solo, which is how he works today. "Once Removed" is a collection of photos taken on the 1998 world tour in support of his Work/Sony album "Try Whistling This," with Neil's recollections and reflections providing the text. The portrait that emerges from the book is one of a family man trying to keep his bearings in a hectic and often disorienting business. Just as his older brother once gave him a job in his band, Finn employed his elder son, Liam, to fill in on guitar and drums on the tour, and his wife, Sharon, worked as his lighting director. The family affair obviously suits Finn, and he comes off as a gracious person who truly appreciates his fans.

"Once Removed" will be published next month, while "Something So Strong" is currently available online from the author at [somethingsostrong.com](http://somethingsostrong.com).

MIKE VILLANO

## Lil' Bow Wow Enters The Spotlight

### 13-Year-Old Rapper Goes Solo On So So Def/Columbia Debut

BY MARCI KENON

LOS ANGELES—At the tender age of 13, Lil' Bow Wow is an industry veteran with seven years in the business and guest tracks on several albums, including Snoop Dogg's 1993 "Doggystyle" and Will Smith's 1999 "Wild Wild West" soundtrack. Now the teen rapper finally gets to shine on his own debut album, "Beware Of Dog," arriving Sept. 26 from So So Def/Columbia Records.



LIL' BOW WOW

Bow Wow (aka Shad Moss) has been in the game since he was 6, when he was signed to Death Row Records after freestyling for Snoop at a show during the Chronic tour. Snoop dubbed him Lil' Bow Wow, and he went on to open several of the tour dates.

"The best thing about being an artist is getting the attention, being in a position to work with great people and rap with great people," says

the Columbus, Ohio, native, whose work ethic has earned him comparisons with the young Michael Jackson.

But just because Bow Wow is young doesn't mean he hasn't had to pay some dues. In one incident, he quickly learned that practice makes perfect. "I was in the studio with Snoop, and he had written something for me," Bow Wow recalls. "I really couldn't get it. They were yelling at me, and I didn't like it. I wanted to quit. I went back home and studied that rap. I went back the next day and showed them I could do it."

Bow Wow later signed with Epic Records. A label A&R representative approached Jermaine Dupri, CEO of So So Def/Columbia, to lend his expertise to the project. That move made perfect sense: Dupri had developed the young Atlanta male rap duo Kris Kross (Chris Kelly and Chris

Smith), whose debut album, "Totally Crossed Out," was eventually certified quadruple-platinum. It was later decided within the Sony ranks that Bow Wow be transferred to So So Def for full artistic support.

"Bow Wow comes to the table with the knowledge of a rapper," Dupri says of his protégé. "Kris Kross, they just had a look. They were never rappers before they met me. They had never done shows. They knew how to rap just like most other kids. But Bow

(Continued on page 53)



**Monami In Motion.** Violator/AMG president Mona Scott celebrated the launch of her Elektra imprint, Monami Entertainment, with a showcase featuring the new label's premiere artist, Jamie Hawkins. On hand at Manhattan, N.Y.'s Joe's Pub, from left, were Monami CEO Scott; Hawkins; Elektra Entertainment CEO Sylvia Rhone; and Hawkins' manager, James Edmond of Arsis Entertainment.

## U.K.'s Ama Aims For U.S. Success 'In Return' For 2nd Warner Album

BY KWAKU

LONDON—Imagine being a college student merrily singing to yourself in a London subway station where you impress a passing record producer, who offers to sign you up. Within a couple of years, your debut album has gone platinum, you scoop the 1997 Music of Black Origin (MOBO) Awards for best R&B act and best newcomer, and you're named best female artist at the 1998 Brit Awards.

That's the fairy tale-like—but true—story of 21-year-old British R&B singer Shola Ama. Although her Warner U.K. debut album, "Much Love," generated four top 20 hits, its U.S. launch in 1998 was aborted when the Warner Bros. black music department went through a downsizing. Now she's hoping to make a stateside splash with her sophomore set, "In Return," set for release Sept. 26 via Freak Street/Warner Bros.

"We thought it would be detrimental to my career to release ["Much Love"] at that time," says Ama, who believes she's better prepared to make her stateside bid now.

"In Return" is indeed a more mature, classier, love songs-based album, with contributions from Babyface and David Foster (the radio-friendly ballad "This Time Next Year"); producer/writers Soulshock and Karlin, Fred Jerkins, and Har-

vey Mason Jr.; and Ama's U.K. writing/production crew D'Influence (also owners of the Freak Street label and whose member Kwame Kwaten discovered Ama). The set's release will be preceded by a Darkchild production (Fred and Rodney Jerkins): the midtempo cut "Imagine." The single arrives in stores Sept. 19.

Dwight Bibbs, Warner Bros.' senior VP of urban promotions, says radio is getting excited about the single, citing WNEZ Hartford, Conn., and WVEE Atlanta. He sees no problem selling London-born Ama—who is managed by George Hinosa of Los Angeles-based Syndicate Management and published by Warner/Chappell Music—in America.

"It doesn't really make a difference whether she's British, because it's a very good record," Bibbs says. "One thing we have in our favor is that she's had success in the U.K. And a lot of the DJs here are very aware of her past in regards to winning the Brit Awards."

About her U.S. prospects, Ama says, "I think I stand a pretty good chance because my album has some strong songs. My only worry is if Americans will be open to a U.K. artist doing their style of music in America."

Among the set's potential hits that fit into the Brandy/Monica niche is the bopping "Can't Have You." It's also produced by Fred Jerkins and co-written by Mason, LaShawn Daniels, and Ama. The singer also co-wrote more than half of the songs on her album.



AMA

## Eagle Vision Secures TV, Video, DVD Rights To Up In Smoke Tour; Gerrard's Romance

**NEWS BEAT:** As you read this column, the Billboard/BET R&B/Hip-Hop Conference is well under way. Coverage—both editorial and pictorial—will follow in the next issue. In the meantime, here are a few items that made news recently:

Virgin Records inked a deal with Barry Hankerson's Blackground Records (the "Romeo Must Die" soundtrack) for a joint-venture agreement valued at \$15 million (see story, page 8) . . . Eagle Vision Inc. has acquired the home video, DVD, and television rights for this summer's popular Up In Smoke tour featuring Dr. Dre, Eminem, Ice Cube, Snoop Dogg, and others. The video and DVD will be available in

October; a television special of the concert is planned after the DVD release. Eagle Vision is a division of Eagle Rock Entertainment PLC . . . Concrete Marketing has entered into a joint venture with Round the Globe Music Ltd. to launch a new R&B music division. The first marketing projects in the pipeline: "Layzie Bone Presents Mo Thugs III: The Mothership," a Mo Thugs/State Street 8111/Koch release, and a new album by B-Legit, also on Koch. Concrete is headed by president Bob Chiappardi; Neil Levine is president of Round the Globe.

Era Sound 1 is a new label and E-commerce site established by artist Laurnea. Prior to releasing her sophomore set, "Laurnea II" (the first was "Betta Listen"), the label has issued first single "Keep Your Head Up," produced by Ali Shaheed Muhammad. The Era Sound 1 roster also includes Carl McIntosh of Loose Ends, KemetiJust (comprising DJ Kemit and DJ Justin), and songwriter/producer Nadirah Shakoore . . . Houston-based rap artist South Park Mexican has signed a production/distribution deal with Universal Records for his Dope House Records. The first project under this pact is the Dope House compilation "Purity," released Aug. 15.

**A SOULFUL RETURN:** As a member of the Vancouver, British Columbia group Skylark, Donny Gerrard made a memorable impression with his version of "Wildflower" (later covered by New Birth). Other old-schoolers will remember such '70s singles as "Words (Are Impossible)" and "Stay Awhile With Me."

Now after a 20-plus-year break, Gerrard is back with the recently released "The Romantic." As the title implies, the Frequency/Lightyear/WEA album is full of love songs, ranging from R&B fave "Baby

I'm Yours" (the first single) to such standards as "The Very Thought Of You" and "I Love You For Sentimental Reasons" to a reworked version of "Wildflower." Sprinkled in between are four original tunes, including "Time Was."

Between albums, Gerrard has fine-tuned his chops by singing background vocals for such artists as Elton John, Cher, Bobby Womack, Ray Charles, and Brenda Russell and doing various commercials. In fact, it was a Buick commercial in which he sang "Baby I'm Yours"



GERRARD

that prompted the decision to do another studio album.

Acknowledging that the music scene has changed since his last album in 1977, Gerrard says, "That was one of my concerns. But no one is doing music for the older audience. I don't have any illusions. It seems you must be 19 years old with nine-inch hips. I've never been one to follow the usual path, and



by Gail Mitchell

that's probably been to my detriment. But there's got to be a way of doing this without following what everyone else is doing. If Tony Bennett can put out a hit record, there's certainly an audience out there for this."

**COMING SOON:** The ubiquitous Sisqó and soap opera heartthrob Shemar Moore are co-hosts of the sixth annual Soul Train Lady of Soul Awards. The two-hour affair is being taped live Sept. 2 from Santa Monica, Calif., with LaFace vocalist Toni Braxton receiving the Aretha Franklin Award for entertainer of the year and actress Halle Berry taking home the Lena Horne Award for outstanding career achievements . . . The third annual Cypress Hill Smoke Out will be held Oct. 7 (Columbus Day weekend) at the National Orange Show Events Center in San Bernardino, Calif.

It's still four months down the road, but there's already some product buzz brewing for 2001: Earth, Wind & Fire's anticipated 23rd album with Eric Benét, Wyclef Jean, and others is due in the first quarter from Jean's Refugee Camp/Columbia. Delilah Films is lensing a documentary about the group's 30-year career . . . A Kool & the Gang DVD is set for January, featuring the veteran soulsters in concert at Chicago's House of Blues. It's being released via the group's production/recording company, KTFA Entertainment.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>▶ No. 1 ◀</b>					
1	1	42	3	<b>BOUNCE WITH ME</b> (T) (X) SO SO DEF 79476*/COLUMBIA †	LIL BOW WOW FEATURING XSCAPE 2 weeks at No. 1
2	2	1	7	<b>CALLIN' ME</b> (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
3	3	2	5	<b>YEAH THAT'S US</b> (C) (D) RUFFNATION 16854/WARNER BROS.	MAJOR FIGGAS
4	4	6	21	<b>I LIKE DEM GIRLZ</b> (C) (T) (X) BME 7777* †	LIL JON & THE EAST SIDE BOYZ
5	5	3	9	<b>CHERCHEZ LAGHOST</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
6	6	4	11	<b>FLOWERS FOR THE DEAD</b> (C) (D) (T) TERROR SQUAD/ATLANTIC 84685/AG †	CUBAN LINK
7	8	7	12	<b>2 B*TTCHES</b> (C) (D) (T) SHORT 42701/JIVE	TOO SHORT
8	7	5	11	<b>FLAMBOYANT</b> (C) (D) (T) RAWKUS 38707/PRIORITY	BIG L
<b>▶ GREATEST GAINER ◀</b>					
9	18	19	4	<b>SHAKE YA ASS</b> (T) JIVE 42721* †	MYSTIKAL
10	9	—	2	<b>UN-HUH</b> (C) (D) (T) (X) EASTWEST 67069/EEG	DEVYNE STEPHENS "THE ENTERTAINER"
11	15	9	5	<b>BALL BALL</b> (C) (D) LAY IT DOWN 2010	MURDA-1, NITTIE, LIL GANGSTA, SHORT, HERON, V.S.
12	12	8	6	<b>WHOA! LIL' MAMA...</b> (C) (D) (T) FIRST STRING 0312/GROUND LEVEL	X-CON
13	11	15	7	<b>BAD BOYZ</b> (T) BAD BOY 79324*/ARISTA †	SHYNE FEATURING BARRINGTON LEVY
14	10	11	3	<b>HOW MUCH YOU WANT ME</b> (C) (D) (T) HEAT 54382/LIGHTYEAR	HAVANA
15	13	13	5	<b>THE LIGHT</b> (T) MCA 155763* †	COMMON
16	16	14	25	<b>(HOT S**T) COUNTRY GRAMMAR</b> (C) (D) (T) FO' REEL 156800/UNIVERSAL †	NELLY
17	22	22	12	<b>HOT GAL TODAY (HAFFI GET DE GAL YAH)</b> (D) (T) 2 HARD 6349/VP	SEAN PAUL & MR. VEGAS
18	20	16	6	<b>OOOH.</b> (T) TOMMY BOY 2118* †	DE LA SOUL FEATURING REDMAN
19	<b>NEW ▶</b>	—	1	<b>MONET</b> (C) (D) (T) WINGSPAN 0008	CAMARA
20	33	12	11	<b>GET BUCK</b> (C) (D) (T) BONAFIDE 302/GROUND LEVEL †	JOVISHES
21	14	10	12	<b>SO FLOSSY</b> (C) (D) (T) BUCHANAN 41111	MIDWEST MAFIA FEATURING PHATTY BANKS
22	19	18	5	<b>HEY PAPI</b> (T) DEF JAM/DEF SOUL 562862*/IDJMG †	JAY-Z FEATURING MEMPHIS BLEEK & AMIL
23	21	26	8	<b>NO MATTER WHAT THEY SAY</b> (T) (V) QUEEN BEE/JUNDEAS 84703*/ATLANTIC †	LIL' KIM
24	44	—	2	<b>THE WAY I AM</b> (T) WEB/AFTERMATH 497399*/INTERSCOPE †	EMINEM
25	27	21	27	<b>WHISTLE WHILE YOU TWURK</b> (C) (T) (X) COLLIPARK 1005* †	YING YANG TWINS
26	40	29	4	<b>BETWEEN ME AND YOU</b> (T) MURDER INC./DEF JAM 562890*/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
27	29	31	8	<b>IMAGINE THAT</b> (T) DEF JAM 562827*/IDJMG †	LL COOL J
28	24	17	16	<b>ME WITHOUT A RHYME</b> (D) FADE ENTERTAINMENT 2197/447	BIG GANK FEATURING DJ SWAMP
29	34	24	11	<b>TONGUE SONG</b> (T) (X) EPIC 79433*	STRINGS
30	26	25	13	<b>THE NEXT EPISODE</b> (T) AFTERMATH 497333*/INTERSCOPE †	DR. DRE FEATURING SNOOP DOGG
31	23	44	13	<b>WORK SOM'N TWURK SOM'N</b> (D) PD WAXX 0112	OUT OF ORDER FEATURING TWISTA
32	<b>NEW ▶</b>	—	1	<b>COME RIDE WITH ME</b> (C) (D) (T) SUCCESS 54392/LIGHTYEAR	JAHARI
33	32	38	10	<b>WHAT YOU WANT</b> (T) RUFF RYDERS/DEF JAM 562808*/IDJMG †	DMX FEATURING SISQO
34	28	33	8	<b>IT TAKES TWO</b> (T) INSTANT 147*/AV8	DJ KOOL FEATURING FATMAN SCOOP
35	35	40	10	<b>Y'ALL CAN'T NEVER HURT US</b> (C) (D) (T) ATLANTIC 84699/AG	PHILLY'S MOST WANTED
36	36	35	3	<b>ANTE UP (ROBBING-HOODZ THEORY)</b> (T) LOUD 1949* †	M.O.P.
37	<b>RE-ENTRY</b>	14	14	<b>MAKE IT HOT</b> (C) (D) (T) DEH TYME/DIRON 70473/ORPHEUS †	LEGEND
38	38	37	30	<b>BOUNCE</b> (M) (T) (X) MAJOR TURNOUT/SOUND OF ATLANTA 0001*/UNIVERSAL †	MIRACLE
39	41	34	6	<b>IT DOESN'T MATTER</b> (T) COLUMBIA 79448*/CRG †	WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK
40	37	36	7	<b>4 DA FAM</b> (T) ROC-A-FELLA/COLUMBIA 79378*/CRG	AMIL FEATURING BEANIE SIGEL, MEMPHIS BLEEK AND JAY-Z
41	43	—	5	<b>WHAT MEANS THE WORLD TO YOU</b> (T) EPIC 79434*	CAM'RON
42	31	41	5	<b>YOU KNOW MY NAME</b> (T) (X) DOPE HOUSE 2001*/DOPEHOUSE †	SOUTH PARK MEXICAN
43	46	28	16	<b>ONE FOUR LOVE PT. 1</b> (M) (T) (X) RAWKUS 38712*/PRIORITY †	HIP HOP FOR RESPECT
44	<b>NEW ▶</b>	—	1	<b>FIRE</b> (T) FLIPMODE/ELEKTRA 67087*/EEG †	BUSTA RHYMES
45	<b>NEW ▶</b>	—	1	<b>BACKBONE</b> (T) NU GROOVE 7028*/GROUND CONTROL	DJ REVOLUTION
46	42	30	8	<b>GOT IT ALL</b> (T) RUFF RYDERS 497360*/INTERSCOPE †	EVE & JADAKISS
47	39	39	41	<b>HOT BOYZ ▲</b> (C) (D) (T) (X) THE GOLD MIND/EASTWEST 64029/EEG †	MISSY "MISDEMEANOR" ELLIOTT FEATURING NAS, EVE & Q-TIP
48	25	32	5	<b>PHONE TIME</b> (T) TOMMY BOY 2140*	CAPONE -N- NOREAGA
49	<b>RE-ENTRY</b>	49	49	<b>WHO LET THE DOGS OUT?</b> (C) (D) (M) (T) (X) WINGSPAN 0002	CHUCK SMOOTH
50	47	45	18	<b>SHUT UP</b> (T) SLIP-N-SLIDE 84664*/ATLANTIC †	TRICK DADDY FEATURING DUECE POPPITO, TRINA, CO

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.

## Motown Bamboozles Industry With Soundtrack

BY RASHAUN HALL

NEW YORK—Reel life imitates real life in Spike Lee's latest film project, "Bamboozled." The first single from Motown's Sept. 26 soundtrack—"Blak Iz Blak"—features "new" rap group the Mau Maus, whose socially conscious music is a crucial element in the film, which is a satirical commentary on the media's portrayal of black people.

"We were [hanging] around Spike Lee's building all the time, and one day we got fed up and decided to Molotov-cocktail his building until he decided to put us on the soundtrack [and consequently in the movie]," says 1/16 Blak, who, along with Mo Blak, Jo Blak, Smooth Blak, Big Blak, Hard Blak, and Double Blak, belongs to the Mau Maus. (In reality, the act's members are known as MC Sereh, Canibus, DJ Scratch, Charli Baltimore, Mos Def, Mums, and Gano Grills, respectively.)

"The Mau Maus are the Public Enemy of our time [in the movie], so they're the social conscience of the movie," says Grills on the set of the group's video, which was also directed by Lee. Like the other group members, Grills auditioned for a part in the film, which led to the single.

"You jump when Spike calls," says Mums, who also appears in HBO's prison series "Oz." "And even if he isn't paying, you do it because it's Spike. Even if I don't agree with everything he does, I respect it because he has the *cojones* to say what he feels. He doesn't give a fuck."

Like Mums, Motown Records president Kedar Massenburg appreciates how Lee addresses real issues, which is why Motown signed up to do the soundtrack. "A lot of labels had initially passed on it because of the movie's content," says Massenburg of the film, which opens Oct. 6 in New York and Los Angeles and Oct. 20 nationwide. "This movie's content deserved artists who speak to content and consciousness: Erykah, Angie [Stone], and others who aren't typical R&B artists."

The movie's consciousness-raising theme as well as admiration for director Lee is what brought together the seven diverse personalities who make up the Mau Maus.

"With the seven of us, you have different representatives of hip-hop incorporated in one song," says Grills. "And hopefully, a pro-black activist or a knucklehead is going to feel what everybody is saying. But I don't know how marketable it will be because the era for black social commentary songs has passed. Everybody's talking about bling-bling. There's really a lack of consciousness out there right now, so hopefully this will be a resurgence of that—even if it's for only a brief second."

Massenburg thought "Blak Iz Blak" was an obvious choice for the soundtrack's lead single. "Blak" was chosen because it's very prominent in the film," he says of the noncommercial cut, sent to radio on Sept. 5. "This is a black movie that talks about how black people have been misrepresented over the years, so it was an obvious single. And the Mau Maus being characters in the

movie goes right to the heart of the subject matter."

Mums also recorded a solo cut for the soundtrack. The poet's "Ploylessness" was written as an update to his



"The Truth," a popular piece within the spoken-word community.

Massenburg forecasts there will be at least three other singles from the soundtrack. "The next single is [Stevie Wonder's] 'Misrepresented People,'" he says. "We [envision] unfolding multiple singles like 'Blak Iz Blak'

for hip-hop and mix shows and 'Misrepresented People' for adult/R&B mainstream. We'll be working those two over the next month or so. Then we'll unfold another set of singles, which will probably be the Common/Erykah remix ["The Light"] for hip-hop and either Angie Stone ["Slippery Shoes"] or Gerald Levert ["Dream With No Love"] for R&B."

"Bamboozled" also features new tracks from the Goodie Mob ("Just A Song"), Profyle ("One Night"), and Prince ("2045 Radical Man"). Along the same lines as the politically driven "Blak Iz Blak" is a remake of Public Enemy's "Burn Hollywood Burn," courtesy of former Public Enemy front man Chuck D, the Roots, and Rage Against The Machine's Zack De La Rocha.



**P**ROVEN INTELLIGENCE: This is the time to say good-bye to the summer, get ready to go back to school, and prepare for the holidays to come. The record business is no different. Summer hits move on and make room for the end-of-the-year album rush, as labels stop, regroup, and come back with the best of the bunch. In doing this, a lull is created, when it seems as if the industry is taking a coffee break.

Sales figures for the week were down overall, with just a handful of records increasing sales over last issue's numbers. Through it all, however, a few shining stars emerged as the precursors to the upcoming holiday selling season. De La Soul's latest album, "Art Official Intelligence: Mosaic Thump" (Tommy Boy), is one such bright light. "Art" takes the Greatest Gainer on Top R&B/Hip-Hop Albums, selling more than 20,000 albums at core stores in the album's first complete week, nearly jumping the length of the chart, 97-3, after street-date leaks caused an early debut. This album is the first in what is planned as a three-CD set, the next of which will be released early next year.

"Art's" album sales are being fueled by the success of De La Soul's latest single, "Oooh," which moves to No. 56 on Hot R&B/Hip-Hop Singles & Tracks, an improvement over De La Soul's last chart run, back in 1996, when "Itzsoweezee (Hot)" peaked at No. 60 on the singles chart.

De La Soul's fan base jelled from the onset with its debut No. 1 single, "Me Myself And I," in 1989. This fifth album marks its third top 10 on the R&B chart. De La Soul's résumé includes one platinum album, one gold album, and more than a decade of musical influence within the genre. With collaborators on this album like Busta Rhymes, Beastie Boys, Xzibit, and Chaka Khan and production guru Rockwilder, De La Soul seems to have grown with the times.

**Q**UESTION ANSWERED: Quietly but surely, Jill Scott's debut album, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach/EPIC), has made steady progress during its four weeks on Top R&B/Hip-Hop Albums. "Who Is Jill Scott?" continues to progress smoothly, moving 32-25. The title of Scott's album naturally brings up the question, Who is she?

Scott is a Philadelphia native who grew up around and with the influences of D.J. Jazzy Jeff & the Fresh Prince and the Roots. As a matter of fact, Scott is the writer behind the Roots single "You Got Me" (MCA), which was sung by Erykah Badu. "You Got Me" went on to win a Grammy for best rap performance in 1999. As a poet and spoken-word performer, Scott found her niche. Because of the temptation of the masses to classify music, I would say she is part of the newest R&B/classic soul movement in the recording industry. The importance of this and the catalog it will create in the future is significant to both labels and consumers.

To solidify her place within the minds of listeners, Epic serviced two tracks to radio simultaneously. "Love Rain," which features Mos Def, was aired solely to stir street recognition. The buzz this is creating only helps to solidify the other track, "Gettin' In The Way," which moves 82-68 on the Hot R&B/Hip-Hop Singles & Tracks chart. Great things abound for Scott, who was picked as the first guest star for the new season of Chris Rock's HBO show.

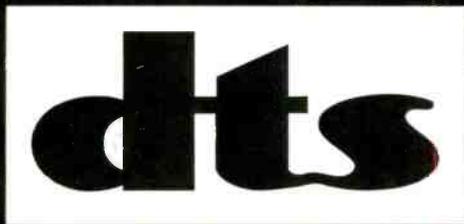
AUGUST 26, 2000

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
<b>No. 1</b>						
1	1	1	7	NELLY ▲ <sup>2</sup> FD REEL 157743/UNIVERSAL (11.98/17.98) 4 weeks at No. 1	COUNTRY GRAMMAR	1
2	3	3	13	EMINEM ▲ <sup>5</sup> WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
<b>GREATEST GAINER</b>						
3	97	—	2	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	3
4	4	2	5	SOUNDTRACK DEF JAM/DEF SOUL 542522*/IDJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1
5	2	93	3	BIG L RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	2
6	7	6	16	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
7	5	4	7	VARIOUS ARTISTS RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	1
8	8	9	47	YOLANDA ADAMS ● ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	8
9	6	5	7	KELLY PRICE DEF SOUL 542472*/IDJMG (11.98/17.98)	MIRROR MIRROR	3
10	10	8	9	THREE 6 MAFIA ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
11	12	12	13	BIG TYMERS CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
12	11	10	17	JOE ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	1
13	9	7	8	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
14	14	13	39	DR. DRE ▲ <sup>4</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
15	15	16	35	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
16	13	11	8	NEXT ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
17	17	18	20	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
18	18	17	14	AVANT MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	6
19	20	21	18	CARL THOMAS ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
20	16	14	9	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	1
21	22	32	22	SAMMIE ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	21
22	21	20	12	LUCY PEARL POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
23	23	29	5	BEENIE MAN SHOCKING VIBES/VP 49093*/MIRGIN (11.98/16.98)	ART AND LIFE	18
24	24	30	41	IDEAL NOONTIME 47882/MIRGIN (10.98/16.98) HS	IDEAL	19
25	32	36	4	JILL SCOTT HIDDEN BEACH 62137*/EPIC (11.98 EQ/16.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	25
26	25	25	30	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	1
27	31	26	55	DESTINY'S CHILD ▲ <sup>5</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	2
28	28	27	15	504 BOYZ ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	1
29	19	15	4	CANIBUS CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	6
30	27	28	44	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	6
31	30	24	3	C-BO WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE	24
32	26	22	9	SOUNDTRACK ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	3
33	29	23	37	SISQO ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
34	43	39	37	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
35	37	33	33	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
36	44	48	21	SOUNDTRACK ▲ BLACKGROUND 49052*/MIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	1
37	39	37	18	DA BRAT ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	1
38	38	34	4	WILL DOWNING MOTOWN 157881/UNIVERSAL (11.98/17.98)	ALL THE MAN YOU NEED	25
39	35	19	4	THE CONGREGATION BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	BOOK I	19
40	41	46	16	MYA ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
41	36	42	55	MACY GRAY ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) HS	ON HOW LIFE IS	9
42	40	35	13	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 14626 (11.98/24.98)	WHITNEY: THE GREATEST HITS	3
43	50	63	21	TRINA SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
<b>PACESETTER</b>						
44	58	66	9	SLUM VILLAGE BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2	44
45	33	31	23	METHRONE CLATOWN 27567/CAPITOL (10.98/16.98) HS	MY LIFE	31
46	46	40	15	MARY MARY C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
47	45	38	7	MO THUGS FAMILY LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS STREET 8111/KOCH (10.98/17.98)		13
48	47	47	19	PINK ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23

49	34	58	4	SOMETHIN' FOR THE PEOPLE WARNER BROS. 47354 (11.98/17.98)	ISSUES	23
50	42	44	23	GERALD LEVERT ● EASTWEST 62417/EEG (11.98/17.98)	G	2
51	55	52	26	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	BOOK OF THUGS: CHAPTER A.K., VERSE 47	8
52	48	41	11	SOUNDTRACK SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	BIG MOMMA'S HOUSE	12
53	49	50	7	BUMPY KNUCKLES KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN	34
54	54	51	52	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
55	57	49	7	BROTHA LYNCH HUNG BLACK MARKET 4321 (11.98/17.98)	EBK4	28
<b>HOT SHOT DEBUT</b>						
56	NEW	1	1	SHAGGY MCA 112096 (11.98/17.98)	HOTSHOT	56
57	65	55	21	ICE CUBE ● LENCH MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	WAR & PEACE VOL. 2 (THE PEACE DISC)	1
58	59	45	3	PROJECT PAT PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS	45
59	64	43	3	MR. MARCELO (FROM THE GHETTO) TUFF GUYS/NO LIMIT 26159*/PRIORITY (11.98/17.98) HS	BRICK LIVIN	43
60	51	—	2	P.A. (PARENTAL ADVISORY) DREAMWORKS 450220/INTERSCOPE (11.98/17.98) HS	MY LIFE YOUR ENTERTAINMENT	51
61	69	69	77	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
62	62	62	13	DJ QUIK ARISTA 2001 16419*/ARISTA (11.98/17.98)	BALANCE & OPTIONS	5
63	61	60	20	BIG PUNISHER ● LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	YEEEAH BABY	1
64	56	56	13	THE TEMPTATIONS MOTOWN 157742/UNIVERSAL (11.98/17.98)	EAR-RESISTIBLE	16
65	60	54	7	DEF SQUAD DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	DEF SQUAD PRESENTS ERICK ONASIS	15
66	63	59	16	CYPRESS HILL ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	4
67	71	70	3	VARIOUS ARTISTS PRIORITY 23916* (11.98/17.98)	NUTHIN' BUT A GANGSTA PARTY	67
68	66	64	21	VARIOUS ARTISTS LEGIT BALLIN' 50000 (11.98/16.98)	TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1	59
69	68	65	28	SNOOP DOGG & THA EASTSIDAZ ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ	5
70	72	57	4	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
71	53	53	8	MC EHT HOO BANGIN' 50103*/PRIORITY (10.98/16.98)	N' MY NEIGHBORHOOD	23
72	67	68	30	D'ANGELO ▲ CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	VOODOO	1
73	76	75	24	BONE THUGS-N-HARMONY ▲ RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	BTNHRESURRECTION	1
74	77	76	8	JURASSIC 5 RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	33
75	73	77	11	BONEY JAMES/RICK BRAUN WARNER BROS. 47557 (11.98/17.98)	SHAKE IT UP	32
76	74	67	93	JUVENILE ▲ <sup>4</sup> CASH MONEY 153162/UNIVERSAL (11.98/17.98)	400 DEGREEZ	2
77	90	83	14	MIRACLE SOUND OF ATLANTA 153283/UNIVERSAL (11.98/17.98)	MIRACLE	15
78	70	85	11	F.A.T.E. GHETTO WORKS 47591/WARNER BROS. (11.98/17.98) HS	FOR ALL THAT'S ENDURED	35
79	75	97	23	BLACK ROB ● BAD BOY 73026*/ARISTA (10.98/17.98)	LIFE STORY	1
80	52	74	7	THE COMRADS HOO-BANGIN' 50001/PRIORITY (10.98/16.98) HS	WAKE UP & BALL	28
81	93	94	65	SNOOP DOGG ▲ NO LIMIT 50052*/PRIORITY (11.98/17.98)	NO LIMIT TOP DOGG	1
82	82	81	27	DRAMA ● TIGHT IV LIFE/ATLANTIC 83306*/AG (11.98/17.98)	CAUSIN' DRAMA	11
83	79	61	35	JUVENILE ▲ <sup>4</sup> CASH MONEY 542179/UNIVERSAL (12.98/18.98)	THA G-CODE	1
84	78	72	4	HANGMEN 3 SURRENDER 490707*/INTERSCOPE (12.98/18.98)	NO SKITS VOL. 1	60
85	RE-ENTRY	9	9	SPICE 1 THUG WORLD 2000/MOBB STATUS (10.98/16.98)	THE LAST DANCE	54
86	85	71	17	TONY TOUCH TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER	19
87	RE-ENTRY	6	6	CAMOFLAUGE PURE PAIN 61965/R N D (11.98/16.98) HS	I REPRESENT	58
88	91	82	39	KURUPT ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA	5
89	86	92	3	VARIOUS ARTISTS RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	86
90	84	80	47	BRIAN MCKNIGHT ▲ <sup>2</sup> MOTOWN 153708/UNIVERSAL (12.98/18.98)	BACK AT ONE	2
91	81	—	4	DONNY GERRARD FREQUENCY 54391/LIGHTYEAR (10.98/16.98)	THE ROMANTIC	81
92	83	88	24	BEANIE SIGEL ROC-A-FELLA/DEF JAM 546621*/IDJMG (11.98/17.98)	THE TRUTH	2
93	89	90	15	YING YANG TWINS COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'	54
94	98	—	88	2PAC ▲ <sup>5</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
95	92	86	21	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18
96	80	98	42	KEVON EDMONDS RCA 67704 (10.98/16.98)	24/7	15
97	96	—	10	GEORGE BENSON GRP 543586/VG (11.98/17.98)	ABSOLUTE BENSON	24
98	RE-ENTRY	6	6	VARIOUS ARTISTS SUAVE HOUSE/SHERIDAN SQUARE 751030/ARTEMIS (10.98/16.98)	SUAVE HOUSE: OFF DA CHAIN VOLUME 1: 2000	36
99	RE-ENTRY	29	29	BRENT JONES AND T.P. MOBB HOLY ROLLER 7012/MCG (11.98/16.98) HS	BRENT JONES AND T.P. MOBB	37
100	RE-ENTRY	52	52	HOT BOYS ▲ CASH MONEY 153264/UNIVERSAL (11.98/17.98)	GUERRILLA WARFARE	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*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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Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'LET'S GET MARRIED', 'NO MORE RUFF ENZ', 'JUST BE A MAN ABOUT IT'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

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

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

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

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles by sales.

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

## Circulation's Debut Weaves Sweet Technicolor Dreams

**UNDULATING COLORS:** For the past two years, London-based production outfit **Circulation** has been releasing one color-coded single after another. Uptempo titles "Green," "Blue," "Orange," "Turquoise," "Mauve," and "Grey" have been wholly embraced by clubland's house contingent, which now encompasses tech-house, deep trance, deep house, filtered disco, nu-disco, classic house, and all points in between.

Circulation—**Paul Davis** and **Matt Jackson**—recently delivered its debut album, the **Mr. Fingers**-splashed "Colours Of Circulation," via its own label (Circulation Records U.K.). And quite frankly, if Circulation hasn't yet crossed your radar screen, well, it's time to wake up. In addition to highlighting 11 classic tracks, the two-disc set (on the duo's own Circulation Records U.K.) also presents nine exclusive new tracks.

Primed primarily for post-club, "back to mine" play, disc one soothes with the lush beats of "Cerise," "Burgundy," "Cyan," and "Mauve." Conversely, disc two shines the light on clubbiest, more urgent fare like "Crimson," "Amber," "Lemon," and an alternate version of "Scarlet."

Between the two discs, listeners are taken on one wicked musical journey, complete with peaks and valleys. Now, seriously, when was the last time *that* happened? This is the stuff Technicolor dreams are made of.

These days, and after recently completing a DJ tour of the Far East and Australia, the incredibly photogenic Davis and Jackson are in the studio working on their second album, which should street next year. Now, if only a U.S. label would open its ears to the sounds of Circulation.

**SWEET RELEASE:** Billboard-reporting DJ **Marques Wyatt** has been working his magic on dance-

floors for the past 14 years. Currently manning the turntables at such weekly parties as Deep (at the Vinyl club) in Los Angeles and Release (at the 1015 club) in San Francisco, Wyatt is a firm believer in playing music for the mind, body, and soul. Translated, that means a deft merging of soulful house and percussive breakdowns.

On Tuesday (22), San Francisco-based Om Records will usher in its new compilation series, "Sound Designs"; the first volume has been wickedly beat-mixed by Wyatt. Key tracks include **Willy Washington Presents Paula Ralph's** "Ain't No Runnin' Away," **Isolée's** "Beau Mot Plage," **Saudacao Aos Orixás' "Orixás,"** **Tedd Patterson Presents Blackbone's** "Roots," **Aquarian Dream's** "Love And Tears," and **Stereo People's** "Stereo."

In a similar vein is **Mix The Vibe: Ron Trent's** "Urban Afro Blues," which Nite Grooves/King Street Sounds is making available in two formats: double-vinyl set (eight tracks) and a beat-mixed double-CD



by Michael Paoletta

set (29 tracks).

With a focus on the underground, Trent merges the productions and remixes of folks like **François Kevorkian**, **Kerri Chandler**, **Boyd Jarvis**, **Chis Brann**, and **Joe Clausell**. The end result is nothing short of stunning.

Vinyl junkies should note that the double-pack vinyl set includes five unreleased mixes: the Club mix of **Kemeticjust's** "Wishin'," the Jazzy Vibe mix of Chandler's "Red Sun," the Original Guitar mix of **Romatt Project's** "Passion," the Air mix of **Mondo Grosso's** "Do You See What I See," and the Autumn mix of **Frankie Feliciano's** "Wonderland."

And from fave Scotland imprint Glasgow Underground Records, we have "Slowburning," a compendium

of old and new music that epitomizes the spirit of the label's own releases.

Compiled by label owner **Kevin McKay**, the nine-track set features such late-night gems as **Swing 52's** "The Color Of My Skin" (**Deep Dish's** mix), **Blue Six's** "Music And Wine" (**Attaboy's** Vocal mix), and **UBQ Project's** "When I Fell N Love."

Three of the tracks—**Dubtribe's** "We Used To Dance," **Jii Hoo's** "Let Me Luv U," and **Jori Hulkkonen's** "7 Nites, 7 Dayz"—were exclusively remixed by **Muzique Tropicque** (aka McKay and **Andy Carrick**) for this project. Slow-burning, indeed. Out Sept. 25.

**INSTINCTUAL:** **Jimmy Somerville's** "Root Beer," available from New York-based Instinct Records, is an essential disc for hardcore fans of the singer. At its very core, "Root Beer" is a collector's item, of sorts, featuring rare, import-only B-sides and impossible-to-locate remixes. Highlights include "I Believe," "Blame," "Moving On," **Todd**

**Terry's** restructuring of "Safe," and **Wayne G.'s** overhaul of "Something To Live For."

Similarly, Instinct is issuing **Sarah Cracknell's** "Kelly's Locker," a collection of songs previously unavailable in the U.S. Encompassing slo-mo beats ("How Far"), jungle ("Anymore"), trance/pop ("Taking Off For France"), and disco/house  
*(Continued on next page)*

### The Dance Trax HOT PLATE

• **Shaboom.** "Sweet Sensation" (Atlantic promotional EP). By combining soulful vocals, Philly-inspired grooves, and rugged basslines—along with actual *songs*—Shaboom creates music for those who miss the early days of house music. In fact, if this were 1989, tracks like the uplifting "Sweet Sensation," the gospel-speckled "I'll Never Let You Down," and the disco-drenched "Never Felt This Way Before" would be dominating dancefloors. Here's hoping today's DJs and clubgoers alike will realize the greatness found within these grooves. Our fingers are crossed.

• **Gloria Estefan.** "Como Me Duele Perderte" (Epic single). La Glo is in ultra-fine form as she gets rhythmically worked over by some of clubland's finest, including **Davidson Ospina**, **Pablo Flores**, **Plasmic Honey**, and **Chris "The Greek" Panaghi**. With such a diverse lineup, expect the beats to be equally diverse, from straight-up pop and nu-disco to trance and progressive house.

• **Joey Negro Featuring Taka Boom.** "Saturday" (Yola U.K. single). The duo that recently scored a global dancefloor smash with "Must Be The Music" returns with this sublime reworking of **Norma Jean's** disco classic "Saturday." Boom's signature sassy vocals are front and center, with Negro's explosive beats (*love* the nod to **Shalamar's** "Right In The Socket") providing the very firm foundation. Out Aug. 28.

• **Johnny Corporate.** "Sunday Shoutin'" (4th Floor Records single). Ever since this gospel-charged house track made its debut in March at the Winter Music Conference, DJs and punters alike have been waiting for its release. Well, it's here—and with a handful of invigorating vocal mixes courtesy of **Tommy Musto**, **95 North**, **Osunlade**, and **Choco**.

• **Mass Appeal.** "A Little Bit Of Heaven" (unsigned). With "A Little Bit Of Heaven," Jersey City, N.J.-based Mass Appeal—with some diva wailings courtesy of **Total's Kim**—takes listeners on a trip back in time (think **Ten City's** "Right Back To You"). And while the remix work of **Lorenzo Conte** gets the job done, we'd love to hear what guys like **Lenny Fontana** or **Junior Vasquez** could do with this potentially potent track. For info, contact [massappeal2000@hotmail.com](mailto:massappeal2000@hotmail.com) or go to [gigs-usa.com/massappeal](http://gigs-usa.com/massappeal).

## Edel's Phunky Data Aims Its '38' At U.S.

BY ERIC AIESE

**NEW YORK**—With its sophomore release, "38," which Edel America Records will issue Sept. 26, French duo Phunky Data hopes to extend its home success across the Atlantic. When the album was released earlier this year in France (via edel music), it sold 5,000 copies in its first month alone, according to the label.

Formed in Grenoble, France, in 1993 and originally going under the Oxia moniker, Phunky Data came together when Olivier Raymond, a local radio DJ, met sound engineering student Kiko. "We had each been writing music, and we got along very well," says Raymond. "So, we decided to create music together."

The pair gained popularity as one of the top house acts in Europe, performing live shows and spinning DJ sets across the Continent. In 1998, Phunky Data's debut album, "Fashion Or Not," was released in France.

Despite lackluster U.S. sales, the set spawned a successful first single, "Fashion," which found its way onto Billboard's Hot Dance Music/Club Play chart. The disco-tinged track joined the likes of fellow French act Stardust's "Music Sounds Better With You," bringing the sounds of the '70s into U.S. clubs.

Both Kiko and Raymond had enjoyed listening to disco as children and, as musicians, were influenced by the music of the '70s. The disco influences are found on "38" as well. Its first single, "Hard Night," samples **Black Ivory's** 1976 club hit "Mainline."

"Disco was so important," says Raymond. "It was the first time that such an energy was put into music—a music made to dance, to party, to have fun in clubs with other people. It had such a huge impact that it's impossible to for-



PHUNKY DATA

get."

Phunky Data aims to put the same energy into its own music. "Our music is different," continues Raymond. "But the purpose is the same: to dance, party, and have fun with other people."

To this end, Phunky Data has continued working in clubs, performing up to six nights a week. The duo's sets alternate live performances with "pingpong" DJ sets, during which they take turns mixing records. "It's so interesting to watch," says Donny Novakovic, dance promotions manager at Edel America. "They take you on a journey."

In the two years since their first set was recorded, Kiko and Raymond have continued touring, traveling all over Europe, and making U.S. appearances. The pair is now touring throughout Europe and will return to the U.S. in the fall in sup-

port of the U.S. release of "38."

Earlier this year, Edel America got interest going for "38" when it serviced club and mix-show DJs with the import single "Hard Night." Last April, the track peaked at No. 21 on the Hot Dance Music/Club Play chart.

The first commercial U.S. single, "Body Music," with remixes by Phunky Data, will be released by early fall. It will be preceded by a promotional mailing to club and mix-show jocks. A videoclip is also planned to help expose Phunky Data's music to video-friendly crowds, says Novakovic.

"People are getting to know who they are, especially in Europe," notes Novakovic. "They have a strong presence there, and we hope to translate that to the U.S."

Despite these promotional efforts, Raymond and Kiko—like fellow Frenchmen **Daft Punk**—have avoided the public spotlight as individuals. The duo does not appear on the cover of "38," nor in the European video for "Hard Night," which received airplay in France.

"This is totally a conscious decision," says Raymond. "We want our music to be known, not our faces."

Despite this seemingly disdainful attitude toward fame, the duo is taking the business side of the music world in stride.

"Promotion and the business of music are everywhere, and there's no way to survive without them—and we totally accept that," says Raymond. "Of course, we won't add some kind of loops or vocals that we don't like just to make a hit. We want to remain honest."

### Billboard. Dance Breakouts

AUGUST 26, 2000

#### CLUB PLAY

1. LOVE SUPREME JS-16 PLAYLAND
2. DON'T BE AFRAID OF THE DARK CHARLOTTE NERVOUS
3. AYL A PART II AYL A EDL AMERICA
4. X-HALE SLOWLY BOOTSY MCQUEEN JELLYBEAN
5. YOUR CHILD MARY J. BLIGE MCA

#### MAXI-SINGLES SALES

1. U GOT IT CLEOPATRA MAVERICK
2. AYL A PART II AYL A EDL AMERICA
3. BANG ROBBIE RIVERA PRESENTS RHYTHM BANGERS GROOVILICIOUS
4. CHECK IT OUT KARMADELICS FEAT. SANDY B JELLYBEAN
5. SUPERNATURAL (RE-ENERGIZED DUBS) KIM ENGLISH NERVOUS

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	2	6	6	DESIRE STRICTLY RHYTHM 12595 †	ULTRA NATE
2	1	2	7	SPANISH GUITAR LAFACE PROMO/ARISTA	TONI BRAXTON
3	5	9	7	MOVIN' UP NERVOUS 20427	DJ MIKE CRUZ PRESENTS INAYA DAY & CHINO RO
4	4	4	7	LIFE GOES ON VINYL SOUL 108/MUSIC PLANT	GEORGIE PORGIE
5	6	12	6	STRONGER RCA 60281	KRISTINE W
6	3	3	8	HOW'S YOUR EVENING SO FAR? OVUM 125	WINK FEATURING LIL' LOUIS
7	10	15	7	THIS IS YOUR LIFE MINISTRY OF SOUND IMPORT	MOUNT RUSHMORE PRESENTS CELESTE
8	13	25	5	CHECK IT OUT JELLYBEAN 2596	KARMADELICS FEATURING SANDY B.
9	12	14	8	I FEEL LOVE JELLYBEAN 2588	CRW
10	7	1	8	I NEVER KNEW ARISTA PROMO	DEBORAH COX
11	14	20	8	PERFECT MOMENT CURB 73112/SIRE	MARY GRIFFIN
12	17	27	5	DOWN DOWN STRICTLY RHYTHM 12593	GAMBA FREAKS
13	9	10	9	TOCA'S MIRACLE GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
14	8	11	9	LOOKIN' 4 LOVE LOGIC 76488	LUCREZIA
15	30	41	3	DIVE IN THE POOL NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEATURING PEPPER MASHAY
16	15	8	10	HIGHER DEFINITY 009 DAVID MORALES & ALBERT CABRERA PRESENT MOCA FEAT. DEANNA	
17	11	5	11	BINGO BANGO XL 38716/ASTRALWERKS	BASEMENT JAXX
18	31	37	4	SILENCE NETTWERK PROMO	DELERIUM FEATURING SARAH MCLACHLAN
19	26	32	5	GET UP TOMMY BOY SILVER LABEL 2101/TOMMY BOY	CHRIS THE GREEK
20	32	36	4	RISE GO BEAT 561931/UNIVERSAL †	GABRIELLE
21	22	26	6	VIENNA ATLANTIC 84873	LINDA EDER
22	20	16	11	KOTAHITANGA POINT CLASSICS IMPORT/UNIVERSAL CLASSICS GROUP	OCEANIA
23	29	31	6	THE HELLO TRACK RAMPAGE 0177	PETER PRESTA & LITTLE CARLOS FEAT. MISS HONEY DIJON
<b>Power Pick</b>					
24	44	—	2	SAME SCRIPT, DIFFERENT CAST ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
25	33	39	4	FREEBASE MOONSHINE 88470	TALL PAUL
26	19	23	7	SUNSHINE (DANCE WITH YOU) STRICTLY RHYTHM 12592	INFINITY FEATURING DUANE HARDEN
27	23	17	9	PORCELAIN V2 PROMO †	MOBY
28	21	13	11	CASCADES OF COLOR NITEGROOVES 120/KING STREET	THE ANANDA PROJECT FEAT. GAELLE ADISSON
29	18	19	8	EVERYBODY FEELS IT JELLYBEAN 2591	RUDY WILBURN
30	16	7	12	DON'T CALL ME BABY VICIOUS GROOVES/C2 79371/COLUMBIA †	MADISON AVENUE
31	27	18	12	SPIRIT OF MAN JELLYBEAN 2589	TWELVE TONE
32	25	28	8	SUMMERFLING WARNER BROS. 44895	K.D. LANG
33	39	—	2	BACK & FORTH PEER PRESSURE 67742/EDEL AMERICA	SUPAKINGS
34	24	21	11	CAN'T TAKE THAT AWAY (MARIAH'S THEME) COLUMBIA 79399	MARIAH CAREY
35	38	—	2	SKY FARMCLUB.COM/REPUBLIC 158160/UNIVERSAL	SONIQUE
36	36	42	3	I'LL FLY WITH YOU ARISTA PROMO	GIGI D'AGOSTINO
37	42	—	2	CONTROL 4 PLAY 82027	ABEL
38	28	22	9	THEY JUST WANT STRICTLY RHYTHM 12590	A MAN CALLED QUICK
39	37	48	3	LET THE MUSIC PLAY CONTAGIOUS 1020	SHANNON
40	34	35	5	HIGHER & HIGHER G2 003/STRICTLY RHYTHM †	DJ JURGEN
<b>Hot Shot Debut</b>					
41	NEW ▶	1	1	DANCE WITH ME THE DAS LABEL 84684/ATLANTIC †	DEBELAH MORGAN
42	35	45	3	BLOW YA MIND JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
43	NEW ▶	1	1	MUSIC MAVERICK PROMO/WARNER BROS. †	MADONNA
44	NEW ▶	1	1	STAND RIGHT UP NERVOUS 20415	BYRON STINGILY
45	NEW ▶	1	1	WHEN THE WORLD IS RUNNIN' DOWN (YOU CAN'T GO WRONG) PAGAN IMPORT	DIFFERENT GEAR VS. THE POLICE
46	NEW ▶	1	1	BANG GROOVILICIOUS 123/STRICTLY RHYTHM	ROBBIE RIVERA PRESENTS RHYTHM BANGERS
47	NEW ▶	1	1	FROM HERE TO ETERNITY LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
48	NEW ▶	1	1	TAKE YOUR TIME GROOVILICIOUS 224/STRICTLY RHYTHM	THE LOVE BITE
49	NEW ▶	1	1	AIRWAVE TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
50	48	—	2	KERNKRAFT 400 RADIKAL 99027	ZOMBIE NATION

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	1	3	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
2	2	2	5	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
3	3	3	16	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
4	5	5	12	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2 79371/CRG †	MADISON AVENUE
5	4	4	18	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
6	6	6	15	KERNKRAFT 400 (T) (X) RADIKAL 99027	ZOMBIE NATION
7	7	—	2	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
8	9	9	19	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
<b>Greatest Gainer</b>					
9	27	—	2	DOESN'T REALLY MATTER (T) DEF JAM/DEF SOUL 56282/IDJMG †	JANET
10	13	8	4	STRONGER (T) (X) RCA 60281	KRISTINE W
11	8	7	23	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
12	11	47	3	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
13	10	11	14	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
14	12	10	15	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
15	15	16	8	TOCA'S MIRACLE (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
16	16	12	18	BE WITH YOU (SOLO ME IMPORTAS TU) (T) (X) INTERSCOPE 497287 †	ENRIQUE IGLESIAS
17	18	15	35	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
18	19	14	5	DREAMING (T) (X) NETTWERK 33105	BT
19	17	13	16	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
<b>Hot Shot Debut</b>					
20	NEW ▶	1	1	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
21	14	23	17	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
22	22	20	25	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
23	24	19	7	I'M NOT IN LOVE (T) (X) MAVERICK 44866/WARNER BROS.	OLIVE
24	32	18	4	SAME SCRIPT, DIFFERENT CAST (T) ARISTA 13860	WHITNEY HOUSTON & DEBORAH COX
25	20	17	12	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY FEAT. SNOOP DOGG
26	21	21	8	TRY AGAIN (T) BLACKGROUND 38722/VIRGIN †	AALIYAH
27	30	27	30	SSST...(LISTEN) (T) (X) NERVOUS 20406	JONAH
28	36	24	3	FROM HERE TO ETERNITY (T) (X) LOGIC 3000 77589/LOGIC	GIORGIO MORODER VS. DANNY TENAGLIA
29	25	25	43	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
30	33	28	36	ABOVE THE CLOUDS (T) (X) TOMMY BOY 2053	AMBER
31	28	29	18	DON'T STOP (T) (X) RADIKAL 99015	ATB
32	23	26	30	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
33	41	—	2	LET THE MUSIC PLAY/GIVE ME TONIGHT (THE LOST MIXES) (X) CONTAGIOUS 8942	SHANNON
34	34	22	7	GET READY FOR THE RIDE! (T) (X) FORBIDDEN 3234	ROBBIE TRONCO FEATURING DEE ROBERT
35	31	31	13	DON'T GIVE UP (T) (X) XTRAVAGANZA/C2 79424/CRG †	CHICANE FEATURING BRYAN ADAMS
36	NEW ▶	1	1	CONTROL (T) 4 PLAY 82027	ABEL
37	29	34	23	THE LAUNCH/YOU GOT MY LOVE (T) (X) GROOVILICIOUS 094/STRICTLY RHYTHM	DJ JEAN
38	37	36	30	PUSH IT (X) WARNER BROS. 44782 †	STATIC-X
39	RE-ENTRY	3	3	AIRWAVE (T) (X) TOMMY BOY SILVER LABEL 2103/TOMMY BOY	RANK 1
40	43	45	14	WHEN I GET CLOSE TO YOU (T) (X) TOMMY BOY 2090	JOCELYN ENRIQUEZ
41	35	38	14	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
42	45	33	24	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
43	48	39	4	BACK IN MY LIFE (T) REPUBLIC 158204/UNIVERSAL	ALICE DEEJAY
44	40	42	17	I SEE STARS (X) STREETBEAT 067	ROBIN FOX
45	RE-ENTRY	4	4	VIENNA (T) (X) ATLANTIC 84873/AG	LINDA EDER
46	RE-ENTRY	17	17	BETTER OFF ALONE (T) REPUBLIC 156798/UNIVERSAL †	ALICE DEEJAY
47	RE-ENTRY	3	3	DON'T LAUGH (FUTURE MIX) (T) (X) NERVOUS 20439	WINX
48	39	—	12	SHUT THE F*** UP + DANCE (T) (X) TOMMY BOY SILVER LABEL 2082/TOMMY BOY	ADRENALINE
49	38	—	51	9PM (TILL I COME) (T) (X) RADIKAL 99004 †	ATB
50	RE-ENTRY	2	2	HIGHER & HIGHER (T) (X) G2 003/STRICTLY RHYTHM †	DJ JURGEN

○ 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)

("Taxi"), the set also includes two brand-new tracks ("Judy, Don't You Worry" and "Sea Shells"). Out Sept. 12.

**NEWSY NEIGHBORS:** Jimmy Smith, formerly the national director of publicity and niche marketing at BMG-distributed Logic Records and currently the GM of New York-based Phat Cat Records, has launched his own independent publicity firm, JRS Public Relations Inc. Smith says JRS will concentrate

on projects of particular interest to the gay community. (While at Logic, Smith promoted the "Logic Pride" and "John Blair Party" series, both aimed at the gay/gay-friendly demographic.)

"It's quite simple," explains Smith. "I'm not taking on projects for the sake of taking on projects. I will only work projects that I truly like and believe in."

"I got into the music business because I like good music," he continues. "And for a minute, I discovered

that I had lost sight of that. I had to decide if I wanted to do something different with my life—or just do things differently. I chose the latter."

One of JRS' first projects is "Garden Of Eden." Available from Chicago-based label Afterhours/Strictly Hype Recordings (and distributed by Navarre), the multi-artist compilation was masterfully mixed by revered producer/remixer/DJ **Ralph Rosario**.

Rosario's festive set features acts like **Pete Heller** ("Big Love"),

**Eartha Kitt** ("Where Is My Man?"), **Faithless** ("Why Go?"), **Catapila** ("Void [I Need You]"), **the 3 Jays** ("Feelin' It Too"), **Circulation** ("Lilac"), and **Sandstorm** ("The Return Of Nothing"). An absolute highlight is **Ralph Rosario Feat. Sevanah Stone's** way fierce cover of the **Ritchie Family's** "Give Me A Break," which *needs* to be a single.

Smith can be contacted at 212-358-7500, ext. 12, or jrspubrel@aol.com.

Another new company worth your attention is Las Vegas-based MyChan Records, which is owned by singer **Michael Procter**. A hot commodity throughout Europe, Procter wants to now concentrate "on the U.S. market for vocal garage house music, instead of releasing product in Europe and exporting back." The label's first release is Procter's own "Paradise," which receives some fine remixes courtesy of 7th District. Contact MyChan at 702-894-5457.

## Moorer's Sophomore MCA Set Tells Of Love Light And Dark

BY DEBORAH EVANS PRICE

NASHVILLE—"Love is not always a many-splendored thing," states Allison Moorer. "Sometimes I just get fed up with hearing one side."

On her sophomore MCA Nashville album, "The Hardest Part," Moorer serves up her own musical antidote to the one-dimensional love songs permeating the airwaves. Her new release explores the many facets of love through the filter of her own myriad experiences.

"Butch and I approached this record a little differently when we were writing for it," she says of her husband/songwriting partner Doyle "Butch" Primm. "We wanted to tell a

love story, and as you can tell from listening to the record, it's not necessarily the hearts-and-flowers version of love that you get so much these days. It's more about the reality of love and what it will do to you if you tangle with it. It's more reality-based than 'I love you. You love me. Isn't it great?' because we all know that isn't the case."

Moorer says she and Primm began writing for this album even before her critically acclaimed debut, "Alabama Song," hit the streets in 1998. "Once we had a couple songs, we said, 'What we can do here is really tell a story with this,' and from that point on we wrote specifically with that purpose,"

she says of her new effort, which will be released Sept. 26. "It was challenging making every song stand by itself but also have it flow in this big picture, sonically, musically, and lyrically."

Produced by Moorer, Primm, and Kenny Greenberg, the album indeed flows well, and Moorer's passionate vocals provide a strong thread throughout the collection. Each cut explores the intricacies of human relationships from the stone country title cut, in which Moorer plaintively sings, "The hardest part of living is loving cause loving turns to leaving every time," to the chilling hidden track "Cold, Cold Earth," written about her parents' turbulent relationship and its

tragic end.

At 14, Moorer and her sister, singer Shelby Lynne, were orphaned when their father killed their mother and then himself. Contrary to previously published reports, Moorer and Lynne didn't witness the shootings, but they were home at the time.

"That's the only song on the album I wrote by myself," Moorer says of the sparsely produced and emotionally charged cut. "That's really me laying down my family story."

She admits childhood memories color all the songs on the new album. "This record is a little bit difficult to talk about because it is so personal," she says. "It's hard to put it into words... I get a lot of inspiration for songs from things I saw my mother go through. The record is not their story verbatim, but it is inspired by that."

"The hidden track is hidden because I didn't want to take away someone's ability to relate to this record," says Moorer of the 10th cut. "And it also gives you a choice of endings. It can end one way with 'Feeling That Feeling Again,' and it can end another way if you listen to the hidden track."

Moorer says that she had tried for years to write a song about that experience and that accomplishing the task was somewhat cathartic. She knows including "Cold, Cold Earth" will open herself up to public inquiries about that private pain. "I wouldn't have put the hidden track on the record if I were uncomfortable talking about it at this point," she says. "I don't want it to be the focus of this album. It's on there because it's a piece of me, but I don't want it to take [away] anything from the rest of the album."

The first single, "Send Down An Angel," has not yet taken hold at country radio, but MCA Nashville president Tony Brown believes in the song's potential, even going as far as to send radio programmers a CD containing a message he recorded urging them to play the song. "To me, it's the perfect contemporary country song," he says. "It's not AC. It's not rock. It's just a really well-written contemporary version of a traditional country song. It's got the hooks in it; it's very poetic. Radio all says they love it, but they aren't playing it yet."

Brown says Moorer is "not just your average artist—she's an incredible artist. Her voice is as good as anybody I've ever heard. It's magic, and her and Butch's writing is really good."

"It's a great album, but I'm not sure it has a lot of radio stuff on it, is the problem," says WSM-FM Nashville PD Tim Murphy. "But it's really pretty, and she's a great talent."

"Alabama Song" was highly lauded by the critics and garnered a tremendous amount of press, much of it spawned by her performance of the single "A Soft Place To Fall" in Robert Redford's film "The Horse Whisperer." The song won an Academy Award nomination, and Moorer's stunning performance on the Oscar telecast made Nashvillians proud. However, critical kudos aside, Moorer didn't

break through at country radio despite several attempted singles. "A Soft Place To Fall" peaked at No. 73 on Billboard's Hot Country Singles & Tracks chart. "Set You Free" peaked at No. 72, and the album topped out at No. 68.

In the U.K., however, Moorer has become a hot commodity, and her single is netting 10-plus plays a week on BBC Radio 2. In an unprecedented move for MCA Nashville, the label released "The Hardest Part" there first. "I went over three times for the



MOORER

last record, and we had a lot of success with 'A Soft Place To Fall' over there," Moorer says. "It's always been really important to me to develop that parallel with my career here, just because it makes sense to do

that... I just went over again in June for a promotional visit with this album, and luckily it's doing really well."

MCA Nashville senior VP of marketing Dave Weigand says media will be a key component of the marketing campaign. Moorer will be appearing on "Late Show With David Letterman" and will also be featured in the Los Angeles Times and in a two-page spread in the October issue of Harper's Bazaar. Plans call for Moorer to showcase next month for key radio, retail, and media in New York.

"We also have a lot going on on the Internet," says Weigand. "In August we're going to be doing a download of the single 'Send Down An Angel.' It's going to be available on launch.com for 30 days. Then we're going to follow up around street day with another download with Liquid Audio. We're also coordinating a Webcast and a chat time around the street date of the record. We're also creating an E-card we'll be servicing to an E-mail database that we have [and] designing an electronic marketing plan that will be sent out to all our accounts and to radio by E-mail."

Weigand says the label will utilize Universal Music Group's online grass-roots marketing department. It has scheduled Moorer to do an acoustic performance for the Universal distribution employees. At retail, Weigand says it plans to service posters and flats for point-of-purchase materials and will secure listening posts.

Moorer is managed by T.K. Kimbrell, booked by Monterey Artists, and signed as a songwriter to Windswept Pacific.

## Nominees Named For Bluegrass Awards; Dreamcatcher Promotes Two Execs

AMONG THE TOP nominees in the 11th annual International Bluegrass Music Awards are Doyle Lawson & Quicksilver, Lonesome River Band, the Del McCoury Band, Ricky Skaggs & Kentucky Thunder, and IIIrd Tyme Out, all of which are named in the entertainer of the year category, among other nominations. Other top nominees include Blue Highway and Larry Cordle & Lonesome Standard Time.

Marty Stuart will host the awards show Oct. 19 in Louisville, Ky. This year's Hall of Fame inductees will be guitarist Arthel "Doc" Watson and Lance LeRoy. LeRoy rose to prominence within the bluegrass industry as a booking agent, manager, photographer, writer, album producer, and festival promoter.

Nominees are voted on by the professional membership of the International Bluegrass Music Assn. (IBMA). The awards show is the centerpiece of IBMA's annual World of Bluegrass festival, set for Oct. 16-22 in Louisville. The event includes an industry trade show, the International Bluegrass Music Awards, and the Bluegrass Fan Fest.



by Phyllis Stark

Nashville-based MSP, LLC has signed Johnny Rodriguez to a management and booking deal. The company also represents Johnny Paycheck.

Envoy Communications and EnvoyDisc Records have signed with Full Court Press for public relations.

AROUND THE INDUSTRY: As first tipped here April 29, Audium Entertainment has entered into a production and distribution agreement with the Country Music Hall of Fame's historic reissue label, CMF Records. Audium, which is distributed by Koch, will reissue some of the hall's back catalog, as well as issue a new series of albums prior to the May grand opening of the new Hall of Fame building in Nashville. Among the scheduled reissues are "Hank Williams: Rare Demos"; "Webb Pierce: King Of The Honky Tonk"; "Faron Young: Live Fast, Love Hard"; and "Johnny Paycheck: The Real Mr. Heartache." In other Hall of Fame news, the museum just received a renewed accreditation by the American Assn. of Museums.

The ASCAP Foundation's pop music songwriters' workshop has been scheduled for October in Nashville and will be moderated by songwriter/producer Dennis Matkosky. ASCAP is seeking submissions for the program, which focuses on the development and education of promising new songwriters. Deadline for submissions is Friday (25).

Photographer Michel Arnaud and Universal Music publisher Robert Hicks have collaborated on a new photo and commentary book, "Nashville: The Pilgrims Of Guitar Town," published by Stewart, Tabori & Chang. The book includes photos and stories of legends such as Chet Atkins and Earl Scruggs, music industry executives such as Tony Brown and Tim DuBois, and other musicians with Nashville ties, including Peter Frampton and John Hiatt.

ARTIST NEWS: Shedaisy recently completed a Christmas album, "Brand New Year," with producer Dann Huff. The album, due Sept. 26, includes holiday classics and four original songs co-written by the group's Kristyn Osborn. Also included is a duet with labelmate Rascal Flatts.

Congratulations to Dixie Chicks' Natalie Maines and her husband, actor Adrian Pasdar, who are expecting their first child in April.

ON THE ROW: Bob

Burwell has been promoted to senior VP/GM at Dreamcatcher Records. He was previously VP of creative. Also, Kelly Junkermann has been upped from VP of film and television to senior VP of that division for parent Dreamcatcher Entertainment. Junkermann is based in Los Angeles.

MCA Nashville VP of publicity and artist development Angee Jenkins exits.

Longtime independent record promoter Mike Sirls will join RCA Records Sept. 1 as Midwest regional promotion manager. He replaces Gussie Thomason, who exits to become a full-time mother. Also, Trudie Richardson joins Atlantic Records in the newly created position of promotion manager/director of secondary promotion. She most recently was executive producer of Jones Radio Networks' syndicated "Nashville Nights."

SIGNINGS: Hightone Records has signed Mark Olson & the Original Harmony Ridge Creek Dippers. Their label debut, "My Own Jo Ellen," is due Oct. 17. Olson, a founding member of the Jayhawks, has released three previous albums with the Creek Dippers via the Internet and mail-order. The band also includes Victoria Williams and Mike "Raz" Russell.

# LOEB & LOEB LLP



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LOS ANGELES  
NEW YORK  
NASHVILLE



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>No. 1</b>						
1	1	1	20	<b>WHAT ABOUT NOW</b> D. HUFF (A. SMITH, A. BARKER, R. HARBIN)	LONESTAR (V) BNA 60212 †	1
2	3	4	18	<b>IT MUST BE LOVE</b> K. STEGALL (B. MCDILL)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	2
3	5	5	15	<b>THAT'S THE WAY</b> B. GALLIMORE, T. MCGRAW (A. ROBOFF, H. LAMAR)	JO DEE MESSINA (D) CURB 73106 †	3
4	4	3	26	<b>PRAYIN' FOR DAYLIGHT</b> M. BRIGHT, M. WILLIAMS (S. BOGARD, R. GILES)	RASCAL FLATTS (D) LYRIC STREET 164039 †	3
5	2	2	23	<b>I HOPE YOU DANCE</b> M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK WITH SONS OF THE DESERT (V) MCA NASHVILLE 172158 †	1
6	7	8	33	<b>I WILL...BUT</b> D. HUFF (K. OSBORN, J. DEERE)	SHEDAISY LYRIC STREET ALBUM CUT †	6
7	8	10	27	<b>YOUR EVERYTHING</b> M. ROLLINGS, K. URBAN (C. LINDSEY, B. REGAN)	KEITH URBAN (V) CAPITOL 58847 †	7
8	9	12	24	<b>YOU'LL ALWAYS BE LOVED BY ME</b> B. GALLIMORE, R. DUNN, K. BROOKS (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (C) (V) ARISTA NASHVILLE 13198	8
9	10	13	29	<b>IT'S ALWAYS SOMETHIN'</b> D. COOK, L. WILSON (M. GREEN, A. MAYO)	JOE DIFFIE EPIC ALBUM CUT †	9
10	12	14	14	<b>COUNTRY COMES TO TOWN</b> J. STROUD, T. KEITH (T. KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	10
11	6	6	27	<b>FLOWERS ON THE WALL</b> K. STEGALL (L. DEWITT)	ERIC HEATHERLY (C) (D) (V) MERCURY 170128 †	6
12	15	15	35	<b>LET'S MAKE LOVE</b> B. GALLIMORE, F. HILL (C. LINDSEY, M. GREEN, B. LUTHER, A. MAYO)	FAITH HILL WITH TIM MCGRAW WARNER BROS. ALBUM CUT/CURB/WRN †	12
13	19	26	5	<b>GO ON</b> T. BROWN, G. STRAIT (T. MARTIN, M. NESLER)	GEORGE STRAIT (V) MCA NASHVILLE 172169	13
14	17	19	14	<b>KISS THIS</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN, P. DOUGLAS)	AARON TIPPIN LYRIC STREET ALBUM CUT †	14
15	14	9	28	<b>YES!</b> N. WILSON, B. CANNON (C. BROCK, S. SMITH, J. COLLINS)	CHAD BROCK (C) (D) (V) WARNER BROS. 16876/WRN †	1
16	18	18	20	<b>I NEED YOU</b> B. HEARN, E. DEGARMO, E. LAMBERG, M. CURB (T. LACY, D. MATKOSKY)	LEANN RIMES (C) (D) (V) SPARROW 58863/CAPITOL/CURB †	16
17	16	16	22	<b>WHEN YOU NEED MY LOVE</b> J. STROUD, F. ROGERS (D. WORLEY, W. VARBLE)	DARRYL WORLEY (C) (D) (V) DREAMWORKS 459043 †	16
18	13	11	15	<b>COLD DAY IN JULY</b> B. CHANCEY, P. WORLEY (R. LEIGH)	DIXIE CHICKS MONUMENT ALBUM CUT	10
<b>AIRPOWER</b>						
19	21	27	15	<b>FEELS LIKE LOVE</b> T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 172168 †	19
20	11	7	24	<b>I'LL BE</b> T. BROWN, R. MCENTIRE (D. WARREN)	REBA MCENTIRE (V) MCA NASHVILLE 172143 †	4
21	20	23	14	<b>ONE VOICE</b> D. COOK, B. CHANCEY, D. MALLOY (D. MALLOY, D. COOK)	BILLY GILMAN (C) (D) EPIC 79396 †	20
22	23	25	16	<b>THERE YOU ARE</b> M. MCBRIDE, P. WORLEY (B. DIPIERO, E. HILL, M. D. SANDERS)	MARTINA MCBRIDE (V) RCA 60214	22
23	22	21	34	<b>THE WAY YOU LOVE ME</b> B. GALLIMORE, F. HILL (K. FOLLESE, M. DULANEY)	FAITH HILL WARNER BROS. ALBUM CUT/WRN †	1
24	24	22	41	<b>HOW DO YOU LIKE ME NOW?!</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) DREAMWORKS 459041 †	1
25	26	28	23	<b>THAT'S THE BEAT OF A HEART</b> C. FARRIN (T. CLARK, T. HEINTZ)	THE WARREN BROTHERS FEATURING SARA EVANS (V) BNA 62013 †	25
26	28	31	14	<b>LONELY</b> F. ANDERSON, T. LAWRENCE, B. CARR (R. DEAN, R. L. BRUCE)	TRACY LAWRENCE ATLANTIC ALBUM CUT	26
27	30	34	9	<b>BEST OF INTENTIONS</b> B. J. WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	27
28	29	29	19	<b>BLUE MOON</b> W. C. RIMES (G. LEACH, M. TINNEY)	STEVE HOLY (C) (D) (V) CURB 73087	28
29	31	33	12	<b>JUST ANOTHER DAY IN PARADISE</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	29
30	32	36	9	<b>WE DANCED</b> F. ROGERS (B. PAISLEY, C. DUBOIS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	30
31	27	17	20	<b>SOME THINGS NEVER CHANGE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (B. CRISLER, W. ALDRIDGE)	TIM MCGRAW CURB ALBUM CUT	7
32	38	39	9	<b>BORN TO FLY</b> P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)	SARA EVANS RCA ALBUM CUT †	32
33	37	38	12	<b>THAT'S THE KIND OF MOOD I'M IN</b> E. GORDY, JR. (R. GILES, T. NICHOLS, G. GODARD)	PATTY LOVELESS (C) (D) EPIC 79447 †	33
34	36	37	10	<b>LOVE SHE CAN'T LIVE WITHOUT</b> C. BLACK (C. BLACK, S. EWING)	CLINT BLACK RCA ALBUM CUT	34
35	39	40	8	<b>YOU WON'T BE LONELY NOW</b> D. HUFF (B. JAMES, J. BETTIS)	BILLY RAY CYRUS (C) (D) MONUMENT 79440 †	35
36	34	30	16	<b>WHEN YOU COME BACK TO ME AGAIN</b> A. REYNOLDS (G. BROOKS, J. YATES)	GARTH BROOKS CAPITOL PROMO SINGLE †	21
37	40	41	8	<b>KATIE WANTS A FAST ONE</b> S. WARINER (R. CARNES, S. WARINER)	STEVE WARINER WITH GARTH BROOKS CAPITOL ALBUM CUT	37
38	41	44	6	<b>A LITTLE GASOLINE</b> S. SMITH, K. STEGALL, T. CLARK (D. MILLER, T. ROGERS)	TERRI CLARK (V) MERCURY 172178 †	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	65	—	2	<b>THE LITTLE GIRL</b> B. CANNON, N. WILSON, J. M. MONTGOMERY (H. ALLEN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	39
40	33	32	19	<b>SELF MADE MAN</b> J. SCAIFE (J. KNOWLES, W. VARBLE)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	31
41	43	48	5	<b>I CAN'T LIE TO ME</b> S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)	CLAY DAVIDSON (V) VIRGIN 38727 †	41
42	42	43	9	<b>HE WILL, SHE KNOWS</b> K. ROGERS (S. LESLIE, F. ROGERS)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	42
43	49	58	4	<b>THE VISIT</b> N. WILSON, B. CANNON (C. STEFL, G. ELLSWORTH, B. RODGERS)	CHAD BROCK WARNER BROS. ALBUM CUT/WRN	43
44	48	—	2	<b>I LOST IT</b> B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)	KENNY CHESNEY BNA ALBUM CUT †	44
45	44	46	9	<b>THIS TIME AROUND</b> R. E. ORRALL, J. LEO (T. HUNT, J. CAVERLEE, T. CLAYTON)	YANKEE GREY MONUMENT ALBUM CUT †	44
46	50	52	8	<b>I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE)</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 562582	46
47	47	57	5	<b>MY LOVE GOES ON AND ON</b> R. WRIGHT (C. CAGLE, D. PFIMMER)	CHRIS CAGLE VIRGIN ALBUM CUT	47
48	46	49	12	<b>PARADISE</b> B. CANNON, N. WILSON (C. MORGAN, H. ALLEN)	CRAIG MORGAN ATLANTIC ALBUM CUT †	46
49	61	69	3	<b>THERE IS NO ARIZONA</b> K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)	JAMIE O'NEAL MERCURY ALBUM CUT †	49
50	67	67	4	<b>WAITIN' ON SUNDOWN</b> D. MALLOY, J. G. SMITH (R. SMITH, G. NICHOLSON)	ANDY GRIGGS RCA ALBUM CUT	50
51	57	63	3	<b>EVERYBODY'S GOTTA GROW UP SOMETIME</b> J. SLATE, M. WRIGHT, SONS OF THE DESERT (C. LINDSEY, S. SEEKEL)	SONS OF THE DESERT (V) MCA NASHVILLE 172179 †	51
52	64	65	5	<b>I'M GONNA LOVE YOU ANYWAY</b> T. BRUCE (D. MILLER, S. D. CAMPBELL)	TRACE ADKINS CAPITOL ALBUM CUT	52
53	45	47	11	<b>WHERE ARE YOU NOW</b> G. FUNDIS, T. YEARWOOD (K. RICHEY, M. C. CARPENTER)	TRISHA YEARWOOD (V) MCA NASHVILLE 172170 †	45
54	54	54	9	<b>TIRED OF LOVING THIS WAY</b> D. HUFF, C. RAY (G. LESAGE, A. MELLON)	COLLIN RAYE WITH BOBBIE EAKES EPIC ALBUM CUT †	52
55	53	60	4	<b>RUN AWAY</b> R. HERRING (S. MCANALLY, R. HERRING, B. DALY)	SHANE MCANALLY (D) CURB 73114	53
56	55	55	7	<b>NO PLACE LIKE HOME</b> T. HASELDEN, R. ZAVITSON (K. ROCHELLE, A. J. MASTERS)	GEORGIA MIDDLEMAN (C) (D) (V) GIANT 16852	53
57	58	68	7	<b>ONCE IN A LIFETIME LOVE</b> D. JOHNSON, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT	57
58	56	53	8	<b>I PRAY FOR YOU</b> J. RICH, S. VAUGHN (J. RICH, K. ALPHIN)	JOHN RICH (C) (D) BNA 60269 †	53
59	59	56	6	<b>I KNEW I LOVED YOU</b> G. COLE (D. HAYES, D. JONES)	DARYLE SINGLETARY AUDIUM ALBUM CUT †	56
60	62	59	16	<b>MY NEXT THIRTY YEARS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)	TIM MCGRAW CURB ALBUM CUT	59
61	52	50	10	<b>PERFECT WORLD</b> M. A. MILLER, B. TANKERSLEY (M. A. MILLER, P. THORN, B. MADDOX, C. CANNON)	SAWYER BROWN CURB ALBUM CUT	50
62	72	—	5	<b>WITHOUT YOU</b> B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT	62
63	66	—	2	<b>SHE'S GONE</b> D. MALLOY (J. STEELE, J. HOBBS, M. DULANEY)	RICOCHE COLUMBIA ALBUM CUT †	63
64	60	61	7	<b>A LOVE LIKE THAT</b> J. SCAIFE (M. BEESON, D. PFIMMER)	TY HERNDON EPIC ALBUM CUT	58
65	69	66	5	<b>MEANWHILE BACK AT THE RANCH</b> B. GALLIMORE, T. MCGRAW (G. KENNEDY, W. KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	65
66	70	70	4	<b>YOU WITH ME</b> J. E. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN WARNER BROS. ALBUM CUT/WRN †	64
67	51	42	15	<b>STUFF</b> M. D. CLUTE, DIAMOND RIO (K. GARRETT, T. OWENS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	36
68	74	75	7	<b>SIN WAGON</b> B. CHANCEY, P. WORLEY (N. MAINES, E. ROBISON, S. SMITH)	DIXIE CHICKS MONUMENT ALBUM CUT	65
69	71	64	9	<b>SEVENTEEN</b> B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, B. LUTHER, C. LINDSEY)	TIM MCGRAW CURB ALBUM CUT	64
<b>Hot Shot Debut</b>						
70	NEW ▶	1	1	<b>THE HAMPSTER DANCE SONG</b> THE BOOMTANG BOYS (R. MILLER, R. DEBOER, A. GRACE, P. GRACE)	HAMPTON THE HAMPSTER (X) KOCH 8161/AUDIUM †	70
71	RE-ENTRY	2	2	<b>THIS EVERYDAY LOVE</b> M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT	71
72	63	51	13	<b>GOING NOWHERE</b> J. STROUD (K. FLEMING, P. BEGAUD, V. CORISH)	WYNONNA (V) CURB 172155/MERCURY	43
73	73	—	2	<b>SILENCE ON THE LINE</b> M. MCANALLY, A. SCHULMAN (S. L. WHIPPLE)	CHRIS LEDOUX CAPITOL ALBUM CUT †	73
74	NEW ▶	1	1	<b>MY CELLMATE THINKS I'M SEXY</b> C. T. JUDD, C. CLARK (P. OVERSTREET, J. COLLINS, C. T. JUDD, C. CLARK)	CLEDUS T. JUDD MONUMENT ALBUM CUT	74
75	75	—	2	<b>BAREFOOT IN THE GRASS</b> 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>No. 1</b>					
1	1	1	4	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	LEANN RIMES
2	2	2	16	<b>ONE VOICE</b> EPIC 79396/SONY	BILLY GILMAN
3	3	3	10	<b>THAT'S THE WAY</b> CURB 73106	JO DEE MESSINA
4	4	6	3	<b>BEST OF INTENTIONS</b> COLUMBIA 79404/SONY	TRAVIS TRITT
5	5	4	28	<b>BREATHE</b> WARNER BROS. 16884/WRN	FAITH HILL
6	6	7	6	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	BILLY RAY CYRUS
7	7	5	16	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
8	8	10	7	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	PATTY LOVELESS
9	9	8	25	<b>GOODBYE EARL</b> ● MONUMENT 79352/SONY	DIXIE CHICKS
10	10	9	22	<b>FLOWERS ON THE WALL</b> MERCURY 170128	ERIC HEATHERLY
11	11	11	17	<b>SHE AIN'T THE GIRL FOR YOU</b> EPIC 79380/SONY	THE KINLEYS
12	13	14	11	<b>IF YOU CAN</b> EPIC 79415/SONY	TAMMY COCHRAN
13	15	16	27	<b>BLUE MOON/DON'T MAKE ME BEG</b> CURB 73087	STEVE HOLY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	21	<b>UNBREAKABLE HEART</b> DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
15	16	18	46	<b>BIG DEAL</b> CURB 73086	LEANN RIMES
16	12	12	26	<b>UNCONDITIONAL</b> VIRGIN 38690	CLAY DAVIDSON
17	19	—	2	<b>NOW THAT'S AWESOME</b> BNA 60285/RLG	BILL ENGVALL FEATURING TRACY BYRD, NEAL MCCOY & T. GRAHAM BROWN
18	18	17	17	<b>PRAYIN' FOR DAYLIGHT</b> LYRIC STREET 164039/HOLLYWOOD	RASCAL FLATTS
19	17	13	21	<b>YES!</b> WARNER BROS. 16876/WRN	CHAD BROCK
20	20	21	166	<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	LEANN RIMES
21	23	—	2	<b>I PRAY FOR YOU</b> BNA 60269/RLG	JOHN RICH
22	21	20	51	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
23	22	19	27	<b>JIMMY'S GOT A GIRLFRIEND</b> GIANT 16887/WARNER BROS.	THE WILKINSONS
24	24	22	19	<b>DO I LOVE YOU ENOUGH</b> COLUMBIA 79379/SONY	RICOCHE
25	RE-ENTRY	47	47	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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

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OUR FANS  
WITH HAIR  
THE COLOR  
OF THIS AD.**



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# COUNTRY CORNER



by Wade Jessen

**BELIEVE THE CHILDREN:** Taking the biggest airplay increase and the highest jump on the chart, **John Michael Montgomery's** "The Little Girl" (Atlantic) gains a breathtaking 665 detections to vault 65-39 on Hot Country Singles & Tracks.

The quantum leap is a direct result of the instantaneous emotional response the song evokes for programmers after hearing the story of an abused child whose alcoholic father shoots her drug-addicted mother to death, then turns the gun on himself as the youngster looks on. Not just an everyday country tragedy ballad, "The Little Girl" delivers the knock-out punch late in the story when the newly adopted child, who sees a picture of Jesus Christ for the first time in her life, declares that Jesus was the man who held her in his arms as she watched her parents die.

Songwriter **Harley Allen** wrote the song in 10 minutes after reading the story on the Internet. Montgomery's recording, noted for its understated production and lack of lyrical embellishment, is already in heavy rotation (more than 35 plays) at WMZQ Washington, D.C., and KXKC Lafayette, La.

Other airplay leaders are **KMPS** Seattle, **WPOC** Baltimore, and **KEYE** Minneapolis, where assistant PD/music director **Travis Moon** recalls that after hearing the song, "I just wanted to go home and spend time with my kids and put things in perspective." Moon, who became the father of a second daughter last month, says, "Sometimes I think I'm [a bit of] a cold-hearted guy and that it's tough to get me to break, but this song got me." Moon's station participates in fund raising during the annual St. Jude Children's Research Hospital radiothon. "Sometimes I wonder how I keep from breaking down when [we tour the hospital], but what you hear in 'Little Girl' is so unexpected," he says.

Moon tells Country Corner that he's never experienced audience response of this magnitude in his career. "[**Brad Paisley's**] 'He Didn't Have To Be' is the closest thing to this I've seen. Even [**Lonestar's**] 'Amazed' didn't pull phones like this at its hottest. They're asking about the new album, and many have already been to stores trying to find it."

"The Little Girl" spins on 101 monitored stations and is the lead single from Montgomery's Sept. 26 release, "Brand New Me."

**TOP FLIGHT:** **Lonestar's** "What About Now" (BNA) stakes a third week atop Hot Country Singles & Tracks despite a dip of 10 detections, closing with 5,606 plays. The track is also holding court for a second week atop the Broadcast Data Systems country audience tally (which runs in sister magazine Country Airplay Monitor), gaining approximately 1 million estimated audience impressions. As the audience numbers catch up with the plays, "What About Now" finishes with more than 43 million estimated listener impressions.

The song is the group's fourth title to post multiple weeks at No. 1 on Hot Country Singles & Tracks and is the fourth single from "Lonely Grill," which is No. 12 on Top Country Albums this issue. "No News," Lonestar's first country radio chart-topper, spent three weeks at No. 1 beginning in the April 13, 1996, Billboard.

## Tennison Survives Heartache, Merger On Asylum

BY LORIE HOLLABAUGH

NASHVILLE—As Asylum/Warner Bros. staffers prepare to release Chalee Tennison's new album, "This Woman's Heart," their first joint project since consolidating several months ago, hopes are running high for the new record.

Far from being a casualty of label cutbacks, Tennison is actually in prime position for her sophomore album release, with a handful of new songs written from the heart and a reinforced staff that seems ready to try to make her a platinum-selling star.

"I was really scared at first," admits Tennison, "because the merger happened in late March. But I went into the studio April 11, and I knew then that I was in a good spot to be in the studio that soon. So that was gratifying for me. Warner is a great company and team, and with my Asylum team it's like two companies in one. So it's twice as good for me. I'm really excited."

"From all indications," says Asylum president Evelyn Shriver, "the Warner Bros. staff seems to be totally into Chalee. I'm thrilled with this new relationship from my artists' point of view, because it gives us so much more ammunition to fight with."

"At Asylum we had a staff of 20. Here there's a staff of 50," she continues. "We have a lot more money available to us now. We didn't have those kinds of advantages before. And what you'll see, especially on this project, is Chalee's natural evolution as an artist, in terms of her look, her attitude, her writing, her confidence level. It makes a huge difference."

As the title suggests, Tennison packs plenty of heart and soul into this new record, peeling back even more layers and revealing more of her personality and indomitable spirit through her lyrics and delivery. "New artists on their first album don't speak up much, because we're so excited about the process and so willing to do what everybody says," says Tennison, who is managed by Tony Harley at Tanasi Entertainment and booked by Mark Roder at William Morris.

"Sometimes artists don't [even] speak up on their second album, but

I wanted to make sure people saw I've learned a lot on this album, that I have grown and literally have healed since that first record. I want people to know exactly who I am, and this album is more autobiographical than anything I'll ever do."

Even Asylum VP of A&R Susan Nadler, a longtime Tennison supporter, was surprised at the level of songs she began to create after an October session with writer Dean Dillon. "Chalee has a way of using very real, little words and phrases that distinguish her writing. What surprised me is that she became so prolific and so good so quickly."

"But she is a traditional country woman living in the new millennium," she adds, "and her writing reflects that, especially in songs like 'I'm Healing' and 'We Don't Have To Pray.' She and [producer] Jerry Taylor worked hard choosing musicians and arrangements to give the album a traditional sound without it sounding dated. It was a challenge to maintain the integrity yet keep it contemporary, but the integrity of the record was based on the songs."

Tennison wrote seven cuts, which, similar to those on her debut, serve up tiny slices of real life straight from her own experiences. Due Oct. 10, the new album offers a broader spectrum of material, like the first single, "Makin' Up With You," an up-tempo track that reveals a lighter, more playful side than her previous ballads.

According to Warner Bros. senior VP of promotion Jack Purcell, radio is embracing the diversity. "The biggest thing radio has commented on between this album and the first is the overall musical growth that has taken place, in her songs, the production, her vocals . . . Everything comes up about five notches from the first record," he says.

"The material from this album is even better than her first," says WIVK Knoxville, Tenn., operations

manager Mike Hammond. "The variety really impressed me, because her first two songs were ballads. When I heard the new uptempo song, my first impression was, 'Wow, this is different for her, and I like it,' because it showed her range. She also wrote the songs, and I think that's why you can feel the power that comes through those lyrics, because she's lived it. I think she is a star waiting to happen."

Tennison has been working hard developing strong relationships, not only at radio but among the merchandising and retailing community as well.

Warner Bros. VP of national sales Neal Spielberg plans to ensure distribution staffers are familiar with Tennison by presenting her at the upcoming WEA Convention. "She'll be a featured artist at the fall meetings and perform at the convention, so they'll get to see her repeated times," he says.

"We're still introducing her to the consumer, too, so we feel continuity of image is important," he adds. "She's beautiful, and we'll be creating album flats and other [point-of-purchase] materials to get her photo out there and keep that same image in her videos, in concerts, on merchandising materials. We'll be going aggressively with the accounts to make sure the album is visible, too, using listening posts and in-store promotions where people can easily sample the music without having to search for it in the bin."

As another woman trying to break through in a market already crowded with females, Tennison and her label are well aware of the battle that awaits them. But they feel this time luck, timing, preparation, and talent may finally collide. "Personally, I don't see how we can miss," says Shriver. "I know it sounds crazy and confident, but if music means anything in the music business, then this is great music. And if business means anything in the music business, then we've dotted all our i's and crossed all our t's."

"And if luck means anything in this business," she adds, "then we're due some."



TENNISSON

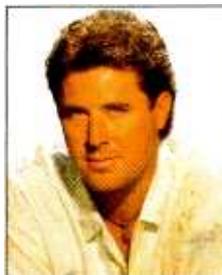
## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
75 BAREFOOT IN THE GRASS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Acuff-Rose, BMI) HL	5 I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
27 BEST OF INTENTIONS (Post Oak, BMI) HL	59 I KNEW I LOVED YOU (Rough Cut, ASCAP/WB, ASCAP) WBM
28 BLUE MOON (Acrynon, BMI/WCR, BMI)	20 I'LL BE (Realsongs, ASCAP) WBM
32 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	41 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxcast-er, BMI) WBM
18 COLD DAY IN JULY (EMI U Catalog, ASCAP/Lion Heated, ASCAP/EMI April, ASCAP) WBM	52 I'M GONNA LOVE YOU ANYWAY (EMI Blackwood, BMI/Song Island, BMI/McSpadden, BMI/Reynsong, BMI/Wrensong, BMI) HL
10 COUNTRY COMES TO TOWN (Tokeo Tunes, BMI)	46 I'M HOLDIN' ON TO LOVE (TO SAVE MY LIFE) (Universal-Songs Of PolyGram International, BMI/Lon Echo, BMI/Zomba, ASCAP) WBM
51 EVERYBODY'S GOTTA GROW UP SOMETIME (Songs Of Nashville DreamWorks, BMI/EMI Longitude, BMI/Barney Building, BMI) CLM/HL	16 I NEED YOU (Ariose, ASCAP/EMI Christian, ASCAP/EMI April, ASCAP/Jes'Kar, ASCAP) HL
19 FEELS LIKE LOVE (Viny Mae, BMI) WBM	58 I PRAY FOR YOU (Sony/ATV Cross Keys, ASCAP/That's Rich, ASCAP/Famous, ASCAP) HL
11 FLOWERS ON THE WALL (Unichappell, BMI/Copyright Management International, BMI) HL	2 IT MUST BE LOVE (Universal-PolyGram International, ASCAP/Ranger Bob, ASCAP) WBM
72 GOING NOWHERE (Songs Of Universal, BMI/Fairing Goat, BMI/Universal-MCA, ASCAP/Butterfly Effect, ASCAP) WBM	9 IT'S ALWAYS SOMETHIN' (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI) HL/WBM
13 GO ON (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	6 I WILL...BUT (Without Anna, ASCAP/Magnolia Hill, ASCAP/McSpadden-Smith, ASCAP) CLM/HL
70 THE HAMPSTERDANCE SONG (Sony/ATV Tree, BMI/LF, BMI)	29 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
42 HE WILL, SHE KNOWS (EMI Blackwood, BMI/EMI April, ASCAP/Sea Gayle, ASCAP) HL	37 KATIE WANTS A FAST ONE (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM
24 HOW DO YOU LIKE ME NOW?! (Tokeo Tunes, BMI/Wacissa River, BMI/EMI, BMI)	14 KISS THIS (Acuff-Rose, BMI/Thea Later, BMI/Curb,
41 I CAN'T LIE TO ME (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP) HL	

ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) HL/WBM	55 BMG, BMI/Santanner, BMI) HL/WBM	54 TIRE OF LOVING THIS WAY (EMI Blackwood, BMI/Brit-Sar, BMI/BMG Songs, ASCAP/Bases Loaded, ASCAP) HL
12 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	40 SELF MADE MAN (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL	43 THE VISIT (Major Bob, ASCAP/Mid-Summer, ASCAP) WBM
38 A LITTLE GASOLINE (Mighty Nice, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP) HL	69 SEVENTEEN (Careers-BMG, BMI/Silverkiss, BMI) HL	50 WAITIN' ON SUNDOWN (Fourth Floor, ASCAP/WB, ASCAP/Gary Nicholson, ASCAP) WBM
39 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	63 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/WBM	23 THE WAY YOU LOVE ME (Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP) HL
26 LONELY (WB, ASCAP/Maverick, ASCAP/Big Red Tractor, ASCAP) WBM	73 SILENCE ON THE LINE (Sony/ATV Tree, BMI/Sony/ATV Songs, BMI) HL	30 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL
64 A LOVE LIKE THAT (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) HL/WBM	68 SIN WAGON (Scrapin' Toast, ASCAP/Woolly Puddin', BMI/Bug, BMI/EMI Blackwood, BMI/Singles Only, BMI) 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 LOVE SHE CAN'T LIVE WITHOUT (Blackened, BMI/Acuff-Rose, BMI) HL/WBM	31 SOME THINGS NEVER CHANGE (Waltz Time, ASCAP/Rock Hall, ASCAP/EMI April, ASCAP) HL/WBM	36 WHEN YOU COME BACK TO ME AGAIN (No Fences, ASCAP/Major Bob, ASCAP/In My Dreams, ASCAP) WBM
65 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sundance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	67 STUFF (Sony/ATV Cross Keys, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI) HL	17 WHEN YOU NEED MY LOVE (EMI Blackwood, BMI/Starstruck Angel, BMI) HL
74 MY CELLMATE THINKS I'M SEXY (Scarlet Moon, BMI/EMI, BMI/EMI Blackwood, BMI/Jeinida, BMI) HL	25 THAT'S THE BEAT OF A HEART (Kodeko, ASCAP/MizMo, ASCAP/TF, ASCAP/Songs Of Universal, BMI/Fifty Seven Varieties, BMI) WBM	53 WHERE ARE YOU NOW (Mighty Nice, BMI/Wait No More, BMI/Blue Water, BMI/Why Walk, ASCAP) HL
47 MY LOVE GOES ON AND ON (Caliber, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM	33 THAT'S THE KIND OF MOOD I'M IN (EMI Blackwood, BMI/Buzz Cut, BMI/Ty Land, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM	62 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP) HL
60 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	3 THAT'S THE WAY (Almo, ASCAP/Arwa, ASCAP/WB, ASCAP/Platinum Plov, ASCAP) WBM	15 YES! (McSpadden-Smith, ASCAP/CG, ASCAP/EMI Blackwood, BMI/Singles Only, BMI/Starstruck Angel, BMI/Makeshift, BMI/Cuts R Us, BMI) HL
56 NO PLACE LIKE HOME (Warner-Tamerlane, BMI/Clutchfield, BMI/MAS Venture, BMI) WBM	49 THERE IS NO ARIZONA (EMI April, ASCAP/Pang Toon, BMI/Irsey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	8 YOU'LL ALWAYS BE LOVED BY ME (Sony/ATV Tree, BMI/Showbilly, BMI) HL
57 ONCE IN A LIFETIME LOVE (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	22 THERE YOU ARE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Sony/ATV Tree, BMI/Love Monkey, BMI) HL/WBM	7 YOUR EVERYTHING (Songs Of Nashville DreamWorks, BMI/Cherry River, BMI/BMG Songs, ASCAP/Messire Bob, ASCAP) CLM/HL
21 ONE VOICE (Starstruck Angel, BMI/Malloy's Toys, BMI/Sony/ATV Tree, BMI/Don Cook, BMI) HL	71 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC)	66 YOU WITH ME (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
48 PARADISE (Sony/ATV Tree, BMI/Triples Shoes, BMI/Coburn, BMI/Ten Ten, BMI/Sony/ATV Songs, BMI) HL/WBM	45 THIS TIME AROUND (Warner-Tamerlane, BMI/Smith Haven,	35 YOU WON'T BE LONELY NOW (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Big Red Tractor, ASCAP/Hay Wagon, ASCAP) HL
61 PERFECT WORLD (Travelin' Zoo, ASCAP/No Man, BMI/Wacissa River, BMI/MRBI, BMI)		
4 PRAYIN' FOR DAYLIGHT (Warner-Tamerlane, BMI/Careers-		

# The Joy of Music

Fourteen CMA Nominations



**Chely Wright** Horizon Award **Sons Of The Desert** Vocal Event of the Year • "I Hope You Dance" (with Lee Ann Womack)

**Trisha Yearwood** Female Vocalist of the Year **Vince Gill** Male Vocalist of the Year

**George Strait** Entertainer of the Year • Male Vocalist of the Year

Vocal Event of the Year • "Murder on Music Row" (w/Alan Jackson) • **Song of the Year** • "Murder on Music Row"

**Lee Ann Womack** Female Vocalist of the Year • **Album of the Year** - I Hope You Dance

**Single of the Year** - "I Hope You Dance" • **Song of the Year** - "I Hope You Dance"

**Video of the Year** - "I Hope You Dance" • **Vocal Event of the Year** - "I Hope You Dance" (with Sons Of The Desert)

Congratulations to all our nominees

**MCA**  
NASHVILLE  
A UNIVERSAL MUSIC COMPANY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>◀ No. 1/GREATEST GAINER ▶</b>						
1	6	—	2	<b>SOUNDTRACK</b> CURB 78703 (11.98/17.98) 1 week at No. 1	COYOTE UGLY	1
2	4	3	8	<b>BILLY GILMAN</b> ● EPIC 62086/SONY (7.98 EQ/11.98)	ONE VOICE	2
3	3	2	40	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
4	2	1	50	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (11.98 EQ/17.98)	FLY	1
5	1	—	2	<b>JO DEE MESSINA</b> CURB 77977 (11.98/17.98)	BURN	1
6	5	4	12	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
7	8	5	3	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
8	7	7	66	<b>SHEDAISY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) HS	THE WHOLE SHEBANG	6
9	9	6	145	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	1
10	10	8	133	<b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	1
11	11	9	67	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
12	12	10	63	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
13	13	12	41	<b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
<b>◀ PACESETTER ▶</b>						
14	19	18	43	<b>ANNE MURRAY</b> STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
15	14	11	23	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
16	15	14	38	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
17	20	16	10	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (8.98/12.98) HS	RASCAL FLATTS	14
18	—	—	2	<b>CHRIS LEDOUX</b> CAPITOL 26601 (10.98/17.98)	COWBOY	18
19	16	15	42	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
20	17	13	66	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
21	21	19	17	<b>ERIC HEATHERLY</b> MERCURY 170124 (8.98/12.98) HS	SWIMMING IN CHAMPAGNE	17
22	22	17	76	<b>KENNY CHESNEY</b> ▲ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
23	24	21	28	<b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	21
24	23	20	31	<b>MARK WILLS</b> ● MERCURY 546296 (11.98/17.98)	PERMANENTLY	3
25	25	22	4	<b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
26	26	24	91	<b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
27	29	26	48	<b>MARTINA MCBRIDE</b> ● RCA 67824/RLG (10.98/16.98)	EMOTION	3
28	28	29	46	<b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
29	27	25	10	<b>STEVE EARLE</b> E-SQUARED/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
30	39	51	62	<b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
31	34	34	63	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/16.98) HS	WHO NEEDS PICTURES	13
32	30	32	20	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 170102 (11.98/17.98)	REAL LIVE WOMAN	4
33	36	30	17	<b>VINCE GILL</b> MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
34	37	35	42	<b>LEANN RIMES</b> ▲ CURB 77947 (10.98/17.98)	LEANN RIMES	1
35	33	31	15	<b>CHAD BROCK</b> WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17
36	32	28	15	<b>COLLIN RAYE</b> EPIC 69995/SONY (10.98 EQ/17.98)	TRACKS	9
37	38	33	51	<b>CLAY WALKER</b> ● GIANT 24717/WARNER BROS. (10.98/17.98)	LIVE, LAUGH, LOVE	5
38	31	27	42	<b>GARY ALLAN</b> MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
39	35	23	10	<b>VARIOUS ARTISTS</b> UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
40	42	40	71	<b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
41	40	38	62	<b>ANDY GRIGGS</b> RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15
42	41	37	16	<b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
43	43	42	17	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18890/RLG (10.98/17.98)	ULTIMATE COUNTRY PARTY 2	17
44	45	36	4	<b>DARRYL WORLEY</b> DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
45	46	39	71	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
46	48	45	17	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
47	49	50	25	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
48	54	48	92	<b>TOBY KEITH</b> ● MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	5
49	47	41	16	<b>JEFF FOXWORTHY</b> DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15
50	44	49	10	<b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)	40 #1 HITS	44
51	50	46	13	<b>BLACKHAWK</b> ARISTA NASHVILLE 18907/RLG (10.98/16.98)	GREATEST HITS	18
52	56	53	103	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
53	52	43	19	<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
54	55	52	11	<b>DWIGHT YOAKAM</b> REPRISE 47714/WRN (12.98/18.98)	DWIGHTYOAKAMACOUSTIC.NET	24
55	57	55	65	<b>DWIGHT YOAKAM</b> LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S REPRISE 47389/WRN (10.98/16.98)		10
56	53	44	19	<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
57	51	47	19	<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
58	61	62	47	<b>BROOKS &amp; DUNN</b> ● ARISTA NASHVILLE 18895/RLG (10.98/16.98)	TIGHT ROPE	6
59	65	60	54	<b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
60	59	58	44	<b>JEFF FOXWORTHY</b> WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
61	63	61	28	<b>TRACY LAWRENCE</b> ATLANTIC 83269/AG (10.98/16.98)	LESSONS LEARNED	9
62	58	56	29	<b>ALECIA ELLIOTT</b> MCA NASHVILLE 170087 (8.98/12.98) HS	I'M DIGGIN' IT	18
63	RE-ENTRY	14	14	<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	63
64	66	63	18	<b>CLAY DAVIDSON</b> VIRGIN 48854 (9.98/12.98) HS	UNCONDITIONAL	33
65	68	69	20	<b>JOE DIFFIE</b> EPIC 69815/SONY (10.98 EQ/16.98)	A NIGHT TO REMEMBER	23
66	62	54	14	<b>THE JUDDS</b> CURB 170134/MERCURY (21.98 CD)	REUNION LIVE	16
67	60	57	65	<b>CHELY WRIGHT</b> ● MCA NASHVILLE 170052 (10.98/17.98) HS	SINGLE WHITE FEMALE	15
68	74	73	62	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 68751/SONY (10.98 EQ/17.98)	PARTY DOLL AND OTHER FAVORITES	4
69	73	72	69	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
70	71	68	10	<b>MERLE HAGGARD</b> LIVE AT BILLY BOB'S TEXAS: MOTORCYCLE COWBOY SMITH MUSIC GROUP 8500/RAZOR & TIE (10.98/15.98)		61
71	RE-ENTRY	9	9	<b>TIM WILSON</b> CAPITOL 25930 (9.98/16.98)	HILLBILLY HOMEBOY: 27 COMEDY CLASSICS	48
72	70	67	66	<b>TRACY BYRD</b> MCA NASHVILLE 170048 (11.98/17.98)	KEEPERS/GREATEST HITS	5
73	72	64	17	<b>VARIOUS ARTISTS</b> FOUNDATION 99729/BMG (10.98/16.98)	TJM PRIME COUNTRY CUTS	38
74	RE-ENTRY	9	9	<b>STEVE WARINER</b> CAPITOL 23503 (10.98/17.98)	FAITH IN YOU	31
75	64	59	28	<b>WYONNA</b> CURB 541067/MERCURY (10.98/17.98)	NEW DAY DAWNING	5

# Billboard Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77886 (10.98/16.98) 25 weeks at No. 1	EVERYWHERE	167
2	1	<b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (10.98/16.98)	I'M ALRIGHT	126
3	3	<b>FAITH HILL</b> ▲ <sup>4</sup> WARNER BROS. 46790/WRN (10.98/16.98)	FAITH	121
4	4	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	152
5	8	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	112
6	5	<b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	323
7	6	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	251
8	10	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77659 (7.98/16.98)	NOT A MOMENT TOO SOON	333
9	7	<b>PATSY CLINE</b> ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	87
10	9	<b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	105
11	11	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	529
12	14	<b>PATSY CLINE</b> ▲ <sup>9</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	699
13	12	<b>CHARLIE DANIELS</b> ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	289

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	117
15	15	<b>TRISHA YEARWOOD</b> ▲ <sup>3</sup> MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	153
16	16	<b>SHANIA TWAIN</b> ◆ <sup>11</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	288
17	17	<b>THE JUDDS</b> CURB 77965 (7.98/11.98)	NUMBER ONE HITS	23
18	18	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	155
19	23	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (7.98/11.98)	ALL I WANT	133
20	20	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/INDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	200
21	22	<b>WILLIE NELSON</b> ▲ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	307
22	24	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	226
23	25	<b>GEORGE JONES</b> LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	70
24	—	<b>LEANN RIMES</b> ▲ <sup>4</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	142
25	—	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	130

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral 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.

# If we can bring the banjo back,

# wait 'til you hear what's next!

**Sony Music**  
NASHVILLE

## Dixie Chicks

Entertainer of the Year  
Vocal Group of the Year  
Album of the Year, *FLY*  
Video of the Year, "Goodbye Earl"

## Montgomery Gentry

Horizon Award  
Vocal Duo of the Year

## The Kinleys

Vocal Duo of the Year



# Congratulations to our CMA nominees

# Country Roads: Which Route To Get Back Home?

After a few stormy seasons, some observers see sunshine on the horizon.

BY DEBORAH EVANS PRICE

NASHVILLE—In surveying the current climate in country music, Warner Bros. Nashville president Jim Ed Norman offers a quote from Charles Dickens' "A Tale Of Two

SoundScan being an indicator," says Mercury Nashville president Luke Lewis. "It's spiked so much by our superstar releases. The more encouraging things going on in my mind are something like a Lee Ann

on the world from this artist's point of view. So, to compare one quarter one year to the next becomes difficult."

Since, as Norman points out, Nashville's product is an ever-



Brad Paisley (left) and Rascal Flatts

Womack event. It [Womack's success] is much more encouraging to me than any sort of overall SoundScan indicator."

Some feel the uniqueness of musical product [makes] it hard to com-

**"Demographic changes have an enormous impact. There's no doubt the bulge is moving, and the next big bulge doesn't seem to have a**

**whole lot of interest in country music. They are listening to Eminem and Britney Spears."**

Luke Lewis, Mercury Nashville

pare quarterly music sales. "We're in a real interesting business with respect to putting one quarter compared to another," says Norman. "We're not selling the same thing over and over and over again so that it's a function of our marketing prowess one quarter to the next. When an artist puts out a new record, it's not just a new and improved version of the last thing they put out. It's a whole new take

changing creative output, it's the quality of music many are hoping will return the country industry to a healthier bottom line. MCA Nashville chairman Bruce Hinton is among those who feel country may be pulling out of the doldrums. "I think a case can be made that business overall may be flat right now," says Hinton, "but we're headed back up. I take great encouragement in the new Lee Ann Womack album, which I think much of Music Row does. This is incredibly good music that, as an industry, everyone is very proud of. I'm feeling pretty good about where we could be at the end of the year. I think this is the bottom and we'll be turning it back around."

#### SONGS LEAD THE WAY

Donna Hilley, president/CEO, Sony/ATV Tree Publishing, agrees. "I think we're seeing a little ray of hope with some of the great new songs that are coming out [including] the Lee Ann Womack song ["I Hope You Dance"], the Brad Paisley song ["He Didn't Have To Be"] and some of the Bill Anderson and Steve Wariner songs," offers Hilley. "I think we're on our way back up. There's a lot of great new talent: Andy Griggs, Sara Evans, Brad Paisley, Jessica Andrews and Rascal Flatts. There's a lot of sunshine on the horizon."

Everyone on Music Row is hoping for those sunny days. "I'd like to say we're three-fourths of the way through this mess and we're getting ready to come out on the other side," says Audium Entertainment president Nick Hunter.

"I'm still sitting around hoping it's  
(Continued on page 46)



Oak Ridge Boys

## Close Up The Honky-Tonks: Artists Hit Real Jackpots Playing Indian Casinos

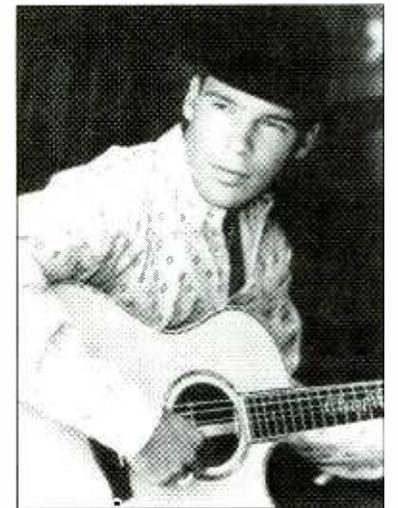
BY RAY WADDELL

As honky-tonks disappear, sheds and arenas become difficult to fill, and fairs increasingly turn to classic rock, country acts have found the

rate venues, good paydays and royal treatment. Besides that, they offer plenty of work when it sometimes can't be found elsewhere. "For a lot of artists, particularly the heritage



Merle Haggard



Clay Walker

**"For a lot of artists, particularly the heritage acts, casino business has been phenomenal. I'm not sure what some of these people would be doing if not for the casino business."**

Joey Lee, CEO, Buddy Lee Attractions

burgeoning casino market to be a touring godsend. Once primarily situated in Las Vegas and Atlantic City, casinos infiltrated mainstream America in a big way in the 1990s, particularly in the Midwest and Southeast. These casinos buy lots of talent, and country has proven a big hit within the casino demo.

For the acts, casinos offer first-

acts, casino business has been phenomenal," says Joey Lee, CEO of Nashville booking agency Buddy Lee Attractions. "I'm not sure what some of these people would be doing if not for the casino business." Which appears to be the consensus.

"A lot of country acts wouldn't have much of a touring schedule if it  
(Continued on page 44)



Lee Ann Womack

Cities": "It was the best of times. It was the worst of times."

It's an apt summation of a time when the country community has suffered from corporate consolidation and lackluster sales, yet also has seen the birth of promising new artists like Brad Paisley, Phil Vassar and Rascal Flatts, as well as the emergence of a new superstar in Lee Ann Womack.

#### SEEKING OUT THE FUTURE

SoundScan figures show an increase in sales from 14.3 million units during the first quarter of last year to 15 million in 2000, but Music Row execs are cautious in their optimism. If the country-music business is cyclical, where is it in that cycle? If sales are on the upswing, what kind of acts will be leading the charge to a brighter future? What trends will impact business?

"I don't place much stock in

*we love to watch you*

**BURN...**

After proving you're alright  
over 2,000,000 times, you truly  
know how to touch your fans

*Congratulations  
on your...*

#1 debut  
on *Billboard's*  
Top Country  
Album Chart  
with *Burn*



#1 on *Billboard's*  
Top Country Catalog  
Album Chart  
with *I'm Alright*



Second  
Country Music Association  
Female Vocalist  
nomination

**Jo Dee Messina**

*Billboard's Most Played Country Female of 1999 turns up the fire. BURN... feel the heat!*

*www.JoDeeMessina.com*

*RNR*  
REFUGEE MANAGEMENT INTERNATIONAL

**CURB**  
RECORDS

## Music At Midterm: Year-To-Date Charts

The year-to-date recaps in this Spotlight cover the period starting with the Dec. 4, 1999, issue (when the current chart year began) and running through the July 15, 2000, issue. Information on the Hot Country Singles chart is compiled using total detections as monitored by Broadcast Data Systems (BDS). The Country Albums chart is compiled using point-of-sales information as accumulated by SoundScan. Titles move to catalog two years from the date of release unless they remain in the top 100 of the Billboard 200.

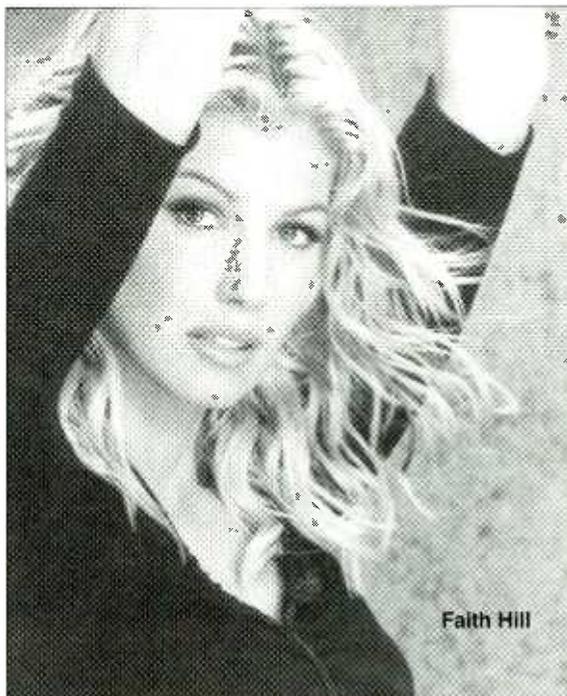
The radio-based categories reflect accumulated spins for each week a song appeared on Hot Country Singles & Tracks during the tracking period, while sales-based categories reflect accumulated units for each week a title appeared on the pertinent chart. The combined radio and sale categories, such as Top Country Artist and Top Country Label, are determined using a point system that rewards titles with points based on their position on the Hot Country Singles & Tracks and Top Country Albums charts.

The recaps were compiled by Anthony Colombo with assistance from Country chart manager Wade Jessen and Mary DeCroce.

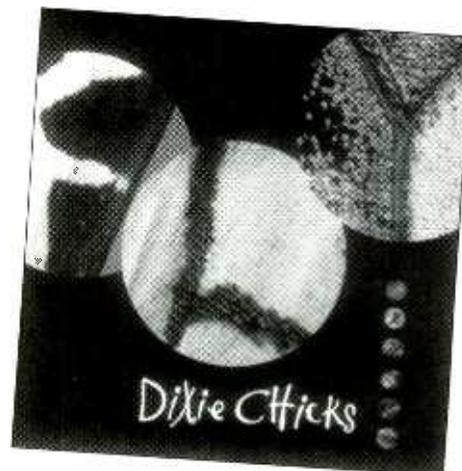
### Top Country Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

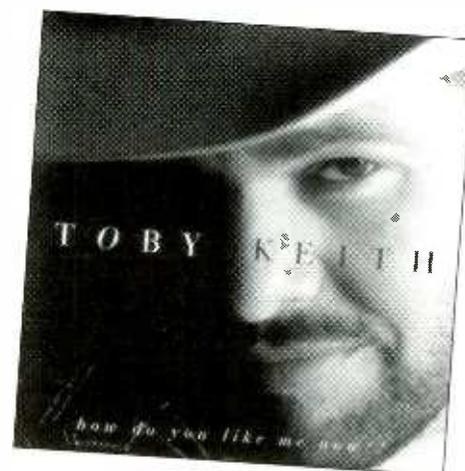
- 1 FAITH HILL (4) Warner Bros./WRN  
(1) Warner Bros./Curb/WRN
- 2 DIXIE CHICKS (5) Monument  
(2) Monument/Sony  
(1) DreamWorks
- 3 TIM MCGRAW (7) Curb  
(1) Warner Bros./Curb/WRN
- 4 GEORGE STRAIT (10) MCA Nashville
- 5 TOBY KEITH (3) DreamWorks  
(1) DreamWorks/Interscope  
(1) Mercury
- 6 LONESTAR (3) BNA  
(1) BNA/RLG
- 7 REBA MCEINTIRE (8) MCA Nashville
- 8 MARTINA MCBRIDE (7) RCA  
(1) RCA/RLG
- 9 ALAN JACKSON (6) Arista Nashville  
(1) MCA Nashville
- 10 MARK WILLS (4) Mercury



Faith Hill



Dixie Chicks



TOBY KEITH

### Top Country Labels

Pos. LABEL (No. of Charted Titles)

- 1 MCA NASHVILLE (46)
- 2 CURB (26)
- 3 ARISTA NASHVILLE (26)
- 4 WARNER/REPRISE NASHVILLE (25)
- 5 MERCURY (26)

- 5 LONELY GRILL—Lonestar—BNA/RLG
- 6 WIDE OPEN SPACES—Dixie Chicks—Monument/Sony
- 7 THE MAGIC OF CHRISTMAS—Garth Brooks—Capitol
- 8 UNDER THE INFLUENCE—Alan Jackson—Arista Nashville
- 9 LATEST GREATEST STRAITEST HITS—George Strait—MCA Nashville
- 10 LEANN RIMES—LeAnn Rimes—Curb

### Top Country Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MCA NASHVILLE (46)
- 2 CURB (30)
- 3 RCA (31)
- 4 ARISTA NASHVILLE (26)
- 5 WARNER BROS. (17)
- 6 BNA (22)
- 7 MONUMENT (17)
- 8 MERCURY (20)
- 9 CAPITOL (32)
- 10 DREAMWORKS (16)

### Top Country Albums Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 DIXIE CHICKS (2) Monument/Sony
- 2 FAITH HILL (2) Warner Bros./WRN
- 3 SHANIA TWAIN (1) Mercury
- 4 TIM MCGRAW (1) Curb
- 5 GARTH BROOKS (3) Capitol
- 6 GEORGE STRAIT (4) MCA Nashville
- 7 LONESTAR (1) BNA/RLG
- 8 ALAN JACKSON (2) Arista Nashville
- 9 REBA MCEINTIRE (2) MCA Nashville
- 10 LEANN RIMES (2) Curb

### Top Country Albums Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MONUMENT (4)
- 2 MCA NASHVILLE (16)
- 3 MERCURY (8)
- 4 WARNER BROS. (8)
- 5 CURB (10)

### Top Country Albums Titles

Pos. TITLE—Artist—Imprint/Label

- 1 FLY—Dixie Chicks—Monument/Sony
- 2 BREATHE—Faith Hill—Warner Bros./WRN
- 3 COME ON OVER—Shania Twain—Mercury
- 4 A PLACE IN THE SUN—Tim McGraw—Curb

### Top Country Albums Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY (15)
- 2 MERCURY (11)
- 3 MCA NASHVILLE (16)
- 4 WARNER/REPRISE NASHVILLE (10)
- 5 RCA LABEL GROUP (14)

### Top Country Albums Distributors

Pos. DISTRIBUTOR (No. of Charted Titles)

- 1 UNIVERSAL (39)
- 2 WEA (31)
- 3 SONY (17)
- 4 BMG (27)
- 5 EMD (24)
- 6 INDEPENDENTS (11)

**RLG 2000 CMA  
NOMINEES**

**ALABAMA**  
Vocal Group  
of the Year

**CLINT BLACK**  
Vocal Event  
of the Year  
"When I Said I Do"  
with Lisa Hartman Black

**BROOKS & DUNN**  
Vocal Duo  
of the Year

**DIAMOND RIO**  
Vocal Group  
of the Year

**SARA EVANS**  
Horizon Award

**ALAN JACKSON**  
Entertainer  
of the Year  
Male Vocalist  
of the Year

Album of the Year  
*Under The Influence*  
Song of the Year  
"Murder On Music Row"  
with George Strait

Vocal Event  
of the Year  
"Murder On Music Row"  
with George Strait

**LONESTAR**  
Vocal Group  
of the Year  
Song of the Year  
"Amazed"

**MARTINA McBRIDE**  
Female Vocalist  
of the Year

**BRAD PAISLEY**  
Male Vocalist  
of the Year  
Horizon Award  
Album of the Year  
*Who Needs Pictures*  
Song of the Year  
"He Didn't Have To Be"  
Single of the Year  
"He Didn't Have To Be"  
Music Video  
of the Year  
"He Didn't Have To Be"

**THE WARREN  
BROTHERS**  
Vocal Duo  
of the Year

*We the People* of RCA Label Group, in order  
to form a more perfect union, establish stellar entertainment, insure quality music,  
provide hit records, promote singles and secure airplay for our artists to assure  
Nashville's prosperity, do ordain and establish country music superstars for the  
United States of America.

*Article 1*

*Section 1. All legislative Powers herein granted shall be vested in a Label Group  
which shall consist of Arista/Nashville, BNA Records Label and RCA Records Label*

*Section 2. Clause 1: Arista/Nashville – Brooks & Dunn, Shannon Brown,  
Diamond Rio, Alan Jackson, Carolyn Dawn Johnson, Brad Paisley, Pam Tillis,  
Phil Vassar*

*Clause 2: BNA Records Label – Kenny Chesney, Bill Engvall, Lonestar, K.T. Oslin,  
John Rich, The Warren Brothers*

*Clause 3: RCA Records Label – Alabama, Clint Black, Tracy Byrd, Sara Evans,  
Andy Griggs, Martina McBride, Coley McCabe, 3 of Hearts*

*Section 3. Clause 1: The offices and aforementioned artists of the RCA Label  
Group shall be represented by the entire RLG staff*

*Clause 2: As the individuals shall be assembled into one unified label group, they  
shall be divided equally into three different and uniquely distinct labels. ...*



**RCA LABEL GROUP RLG/NASHVILLE**

**A R I S T A • B N A • R C A**

**STILL MAKING HISTORY**

## Hot Country Singles & Tracks Titles

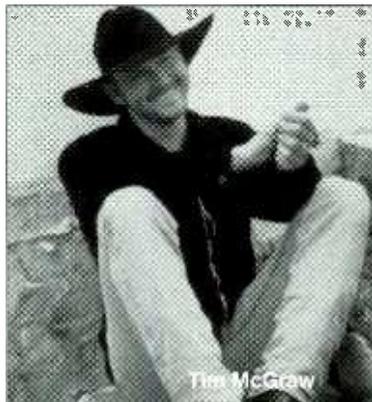
Pos. TITLE—Artist—Imprint/Label

- 1 HOW DO YOU LIKE ME NOW?!—Toby Keith—DreamWorks
- 2 COWBOY TAKE ME AWAY—Dixie Chicks—Monument
- 3 THE BEST DAY—George Strait—MCA Nashville
- 4 MY BEST FRIEND—Tim McGraw—Curb
- 5 BREATHE—Faith Hill—Warner Bros./WRN
- 6 SHE'S MORE—Andy Griggs—RCA
- 7 THE WAY YOU LOVE ME—Faith Hill—Warner Bros./WRN
- 8 LOVE'S THE ONLY HOUSE—Martina McBride—RCA
- 9 LESSONS LEARNED—Tracy Lawrence—Atlantic
- 10 BUY ME A ROSE—Kenny Rogers With Alison Krauss & Billy Dean—Dreamcatcher

## Hot Country Singles & Tracks Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 TIM MCGRAW (6) Curb  
(1) Warner Bros./Curb/WRN
- 2 FAITH HILL (2) Warner Bros./WRN  
(1) Warner Bros./Curb/WRN
- 3 DIXIE CHICKS (5) Monument  
(1) DreamWorks
- 4 MARTINA MCBRIDE (7) RCA
- 5 TOBY KEITH (3) DreamWorks
- 6 LONESTAR (3) BNA
- 7 GEORGE STRAIT (6) MCA Nashville
- 8 REBA MCBENTIRE (6) MCA Nashville
- 9 CLINT BLACK (5) RCA
- 10 BRAD PAISLEY (3) Arista Nashville



## Hot Country Singles & Tracks Labels

Pos. LABEL (No. of Charted Titles)

- 1 MCA NASHVILLE (30)
- 2 RCA (25)
- 3 CURB (19)
- 4 ARISTA NASHVILLE (16)
- 5 WARNER/REPRISE NASHVILLE (15)

## Hot Country Singles & Tracks Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 MCA NASHVILLE (30)
- 2 RCA (25)
- 3 CURB (20)
- 4 ARISTA NASHVILLE (16)
- 5 WARNER BROS. (9)

## Top Country Catalog Albums Titles

Pos. TITLE—Artist—Imprint/Label

- 1 EVERYWHERE—Tim McGraw—Curb
- 2 THE WOMAN IN ME—Shania Twain—Mercury
- 3 WHITE CHRISTMAS—Martina McBride—RCA/RLG
- 4 THE GREATEST HITS COLLECTION—Brooks & Dunn—Arista Nashville
- 5 THE GREATEST HITS COLLECTION—Alan Jackson—Arista Nashville
- 6 EVOLUTION—Martina McBride—RCA/RLG
- 7 GREATEST HITS, VOL. 1—Hank Williams Jr.—Curb
- 8 I'M ALRIGHT—Jo Dee Messina—Curb
- 9 HEARTACHES—Patsy Cline—MCA Special Products/MCA
- 10 NOT A MOMENT TOO SOON—Tim McGraw—Curb

## CASINO JACKPOT

(Continued from page 40)

weren't for casinos," notes Jimmy Jay of Jayson Promotions. Jay buys talent for the Menominee Casino in Keshena, Wis., and the Chip's In Island Resort in Harris, Mich. "Some of the artists I talk to say that 50% of their schedule is now in casinos."

### DEARTH OF COUNTRY CLUBS

The decline in the number of "honky-tonks" and the lack of a significant country-club circuit hurt business in the mid-to-late 1990s. "On the club level, three or four years ago we were dying," says Stan Barnett, a Nashville-based agent with Creative Artists Agency. "Then the casinos started building up, which has been a savior."

Says Lee, "Casinos filled in a lot of the gaps where the club business

While the tendency is toward classic country artists, newer acts can also fare well. "Merle Haggard's always a hit, but the Dixie Chicks also sold out," says Jenkins.

And, even though casinos often gauge the success of an act as to how much is dropped at the tables and in the slots, many casino buyers are in it to sell tickets. "Some casinos comp 20% of their tickets, and some comp all of them," says Jenkins. "We fall into the first category. We're in the entertainment business to sell tickets."

### SURF AND TURF

Crisper Stanford, entertainment manager for Casino Magic in Bay St. Louis, Miss., spends about \$1 million annually buying talent for a 2,000-

Lawrence sells out our room with people 21 to 35."

### ARTISTS' PERSPECTIVE

As for the artists, they give casino showrooms high marks. "Casinos have probably been our best friends for the past five years," says John Anderson, booked and managed by the Bobby Roberts Agency. "They've turned out to be some of my favorite places to perform. They treat you like a king, and they always have good crowds."

Anderson says he's probably played in more Indian casinos than others. He recently sold out the Lelanau Sands Casino near Traverse City, Mich. "I'd like to think [Anderson's hit] 'Seminole Wind' has something to do with that," he says. "I do know that song goes over very



Tracy Lawrence



Lorrie Morgan



George Jones

and some of the fair and festival business has gone away or, in the case of the fairs, started using more classic rock and other formats, or other things, period. This is true for the classic acts, as well as current, contemporary and baby acts."

Indeed, where honky-tonks tend to lean toward up-and-coming acts or those past their ticket-selling prime, casinos have deep enough

capacity showroom and 800-seat lounge. About 40% is country talent, largely because of its wide demo. "Out of 2,000 hard tickets, we comp about 25%," says Stanford. "But to say we comp them can be misleading. If I'm comping you and your wife two tickets at \$30 each, that means you're qualified to lose \$1,000. We don't just give 'em to anybody."

Stanford makes no bones about

well with Native Americans."

Aaron Tippin, booked by Buddy Lee Attractions, is another act that has done very well in casinos. "Casinos are a big part of the country-music scene because, as much as I hate to say it, there just aren't as many good clubs to play anymore," says Tippin. "Casinos are a major thing for country right now. They treat you right, the pay is good, and I enjoy working at them."

Where honky-tonks tend to lean toward up-and-coming acts or those past their ticket-selling prime, casinos have deep enough pockets to bring in virtually any act they desire.

pockets to bring in virtually any act they desire. "Honky-tonks really couldn't get into your upper-end, more expensive acts, but casinos can go all the way from the baby acts to the superstars," says Barnett.

Terry Jenkins, director of entertainment for Boyd Gaming Corp., buys talent for 11 Boyd casino properties, including the 1,550-capacity room at Sam's Town in Tunica, Miss. He says that, while he also buys classic rock, comedy, R&B and urban acts, country probably accounts for 45% of the total talent purchased by Boyd properties.

"We try to keep the mix as even as we can because you can't keep trying to attract the same country customers every weekend," Jenkins explains. "We certainly do play a lot of country music."

the purpose of talent in his venue. "We qualify success by the drop in the casinos," he says. "Our golf course, food services and entertainment are not here to make money; they're here to drive business through the doors. We bring in quality entertainment for the same reason we put lobster on our buffet on Friday night, to drive business. We want people to play our machines and tables." And country is the lobster of talent. "We do well with classic country artists like George Jones, Merle Haggard and the Oak Ridge Boys, and we also do well with Clay Walker, Tim McGraw, Lorrie Morgan and Tracy Lawrence," says Stanford. "They're all country, but they have different audiences. If we're doing George Jones, the audience is in their 40s to 60s, and Tracy

Artists are treated as well as high-rolling customers at most casinos. "We treat artists with respect, and they're not aggravated to death," says Casino Magic's Stanford. "We even have acts that visit us when they're not playing here."

And the money is certainly there. "Casinos pay as good as anybody, and, in situations where they have to compete with bigger casinos [for acts], they will overpay for the right artist," says Lee. "We have seen bidding wars in some situations."

Casino business for country acts does not appear to have peaked. "It's not only steady, it's getting stronger; at least for us," says Lee. "And it's year-round business, which really helps during the slow times of November through February. Casino business helps everybody."

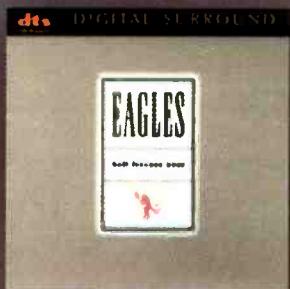
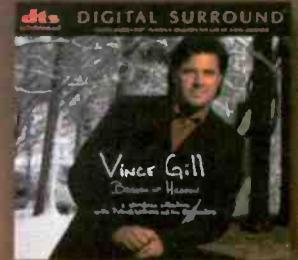
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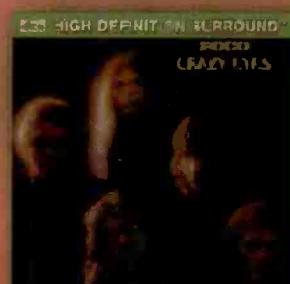
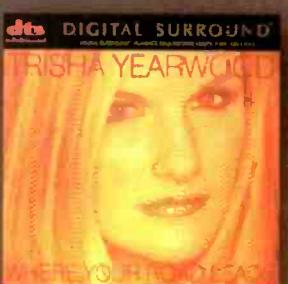
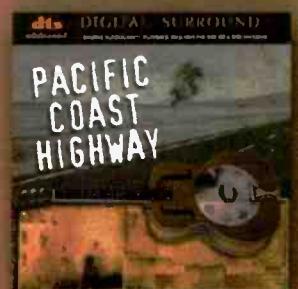
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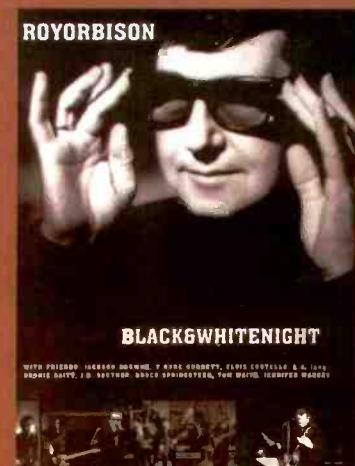


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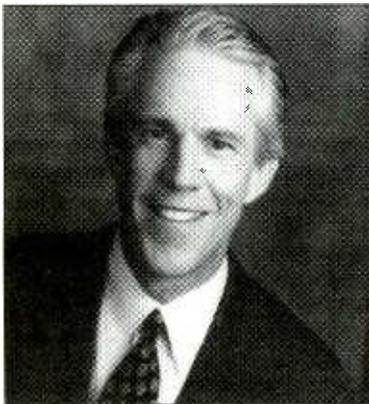
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## THE ROUTE HOME

(Continued from page 40)

truly a cycle," says Lewis. "You'll hear in back-room conversations among the powers that be in Nashville that it might not necessarily be a cycle. Who says it has to come back? Demographic changes have an enormous impact, and I certainly don't want to sit around and make music to follow demos. That seems like a lesson in futility. There's no doubt the bulge is moving, and



Phil Vassar



Sara Evans



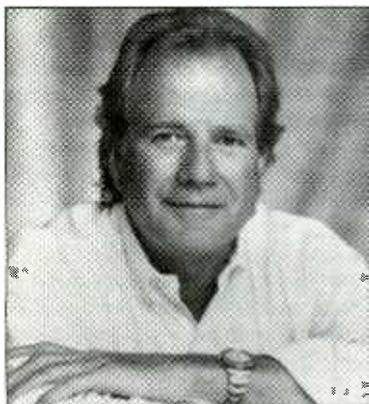
Andy Griggs



Jessica Andrews



Ricky Van Shelton



From the top: Warner's Norman, Mercury's Lewis, MCA's Hinton

the next big bulge doesn't seem to have a whole lot of interest in country music. They are listening to Eminem and Britney Spears."

### CONSOLIDATION BLUES

Denizens of Nashville's Music Row need look no further than the Rolodexes on their desks to identify one of the prevailing trends challenging the country industry: consolidation. In the past year, both Atlantic and Asylum have moved into the Warner Bros. building. Mercury has taken up residence with MCA. And, although Arista Nashville didn't change its address (it was already located in BMG's Nashville complex), the label was swallowed up by RCA Label Group in June.

"There's no question that consolidation is happening," states Norman. "It's not unique to us in our industry. You look around the world, and the efficiencies that come with consolidation are undeniable. I think the obligation we have in the creative industry is to make sure that what gets consolidated are indeed the redundancies that don't create unique special identity. The challenge that we have is to make sure that, while we are consolidating and dealing with the expectations of the business world, we also find a way to maintain those unique distinctions that separate one company from another."

Lewis says he's feeling "fine" about the consolidation under Universal. "It's a healthy company, and people have made it through whatever obstacles were put up by the integration process, and we've got two healthy, profitable labels here in town," he says.

He cites Womack, a former Decca act now signed to MCA, as an example of an artist whose career has transcended the risks of consolidation. "The Decca [closing] in our world was devastating to a lot of people," he says. "But, at the same time, Lee Ann Womack came through that not only unscathed, but here she is on the other end of it, having a huge success."

### SIZE AND SPIRIT

Hilley sees pros and cons in consolidation. "It's good news and bad news," she says. "It always hurts in that people are always left out of jobs. It does take away livelihoods

"I think we're on our way back up. There's a lot of great new talent...There's a lot of sunshine on the horizon."

Donna Hilley, president/CEO, Sony/ATV Tree Publishing

and incomes and jobs for people. However, the good news is there's always a wealth of opportunity arising around the corner, and maybe we can get back into what we used to be—smaller companies and entrepreneurial spirit."

"It's a real good time to be small and independent," says Hunter, whose Audium roster includes Loretta Lynn, Ricky Van Shelton and the Kentucky Headhunters. Hunter feels satellite radio is going

to help level the playing field and give indie labels a boost. "We're maybe a year away from General Motors putting those things in cars," says Hunter. "That may be what it takes to shake things up."

The technology revolution will play an important part in country music's future, but many also see traditional avenues for exposure, such as video, continuing to play a key role. "One thing I'll be looking at with great interest will be CMT,"

says Hinton. "Now that they are part of the Viacom situation, it seems to me there are a lot of resources and promotional cross-marketing opportunities with the new division they are a part of, and that might bode for some very exciting opportunities to grow CMT. The MTV and VH1 folks are extremely successful, and I'm sure the expertise they bring to our world can be very helpful in growing our format."

## WHAT'S SO SPECIAL

# SALE AWAY—BILLBOARD'S FOURTH-QUARTER RETAIL BUYER'S GUIDE

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# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY • TUESDAY, APRIL 11, 2000

## Gassner To Assume Key Role At Edel

Former BMG Entertainment International president/CEO Rudi Gassner will take a top strategic role with edel music AG, as the German-based indie continues its expansion plans under principal owner/CEO Michael Haentjes.

Gassner will join edel's supervisory board starting in September, subject to official election at the company's annual general meeting in June. He is also expected to be elected chairman of the supervisory board at that time.

The post is U.S.-based Gassner's first non-executive board position since he left BMG earlier this year (Bulletin, Jan. 17). He will also represent edel music AG to outside investors. "Edel is poised for exceptional growth," he said in a prepared statement, noting that his discussions "have revealed a serious intent by the company to play a key role in the music business of the future."

## ARTIST DEVELOPMENTS

Motley Crue and Megadeth kick off a North American tour June 24 in Seattle. Produced by HOB/Universal Concerts, the outing runs through Sept. 2.

## Handleman To Bow Network Of Market-Tailored Kiosks

Mass merchant distributor Handleman Co. will initiate its digital strategy with a network of kiosks tailored to a store's market. IBM will provide the digital download technology and digital rights management. Rimage Corp. will supply the CD-manufacturing hardware. Sonic Foundry will encode the material, and video clips, interviews, and other background material will be provided by Muze Inc.

Sonic Foundry will begin encoding the Madacy Entertainment catalog, which is owned by Handleman's North Coast Entertainment. The company is negotiating with other labels for content.

Assistant VP of investor relations Greg Mize says the company expects to test the kiosks in about three months. The content holder will determine if consumers will be able to make a compilation or only receive a full album. Finished product will be shipped by Handleman within 48 hours either to the store or a consumer's home. Handleman has yet to sign up any of its retail clients, which include Kmart, WalMart, Ames, Meijer, Bradlees, and Shopko.

The kiosks are part of an overall strategy, dubbed the Global Entertainment Utility, that will eventually provide digital distribution services to online and brick-and-mortar retailers. —Eileen Fitzpatrick, L.A.

## Zomba Adds Euro Affiliates

The Zomba Group is establishing wholly owned affiliates in Italy, Spain, Norway, and Denmark. Stuart Watson, managing director of Zomba International Record Group, tells Bulletin that the move marks the completion of Zomba's sales, marketing, and management infrastructure in Europe. Virgin Music—which has been Zomba's licensee in Italy, Spain, and Scandinavia since October 1996—will provide sales and distribution for the new affiliates.

Roberto Biglia, former MD of Polydor Records in Italy, takes the same post at Milan-based Zomba Records Italy s.r.l. Heading Madrid-based Zomba Records Espana SA will be MD Andres Ochaíta, who was marketing director for Columbia at Sony Music Spain. Zomba Records Norway will be run by GM Kenneth Ruiz Davila, who was manager of TV marketing at EMI Records in Norway. Zomba Records Denmark will be headed by GM Irena Harrit, who was product manager at Scandinavian Records. Davila and Harrit will report to Magnus Bohman, MD of Zomba Records Scandinavia AB. Bohman will report to Bert Meijer, MD of Zomba Record Holdings BV and VP of Europe. Meijer, Biglia, and Ochaíta report to Watson.

The Zomba arms in Norway and Denmark are up and running; those in Spain and Italy will open July 1. —Gordon Masson, London

## Davis, BMG Still In 'New Venture' Talks

With his role at Arista Records apparently ending, parent BMG Entertainment continues to hold talks with label head Clive Davis about his future. "The focus [of the discussions] is on a new venture," confirms Davis' spokesman, Howard J. Rubenstein, adding that Davis is also talking with other label groups.

An announcement is expected in May, more than a month before Davis' Arista contract expires on June 30. Expected to take his place at the helm of Arista is Antonio "L.A." Reid, co-founder of Arista-distributed LaFace Records.

No updates on any corporate restructuring at Arista or any BMG-affiliated labels are expected at this week's BMG worldwide music meetings, which conclude Thursday in Los Angeles.

Earlier reports that Davis, who attended the taping of Arista's 25th anniversary television special last night, would not officially participate in the meetings have been confirmed, although sources say he has not attended the annual meeting for the last several years. Rubenstein did not rule out Davis making an appearance. —Melinda Newman, L.A.

- ✓ joint venture
- ✓ merger
- ✓ IPO
- ✓ takeover
- ✓ partnership
- ✓ legislation

...do it daily

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# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> <b>SoundScan®</b>	
			<b>NO. 1</b>	
1	1	47	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG <b>HS</b> 11 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	15	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG	THANKFUL
3	3	22	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
4	5	44	<b>CECE WINANS</b> WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
5	4	27	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
6	7	98	<b>KIRK FRANKLIN</b> ▲ <sup>2</sup> GOSPO CENTRIC 490179/INTERSCOPE	THE NU NATION PROJECT
7	6	34	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE
8	8	40	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
9	9	42	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
10	15	4	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960	NO LIMIT
11	16	20	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
12	13	36	<b>NORMAN HUTCHINS</b> JDI 1258 <b>HS</b>	BATTLEFIELD
13	10	17	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
14	11	24	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 <b>HS</b>	TRI-CITY4.COM
15	24	55	<b>BRENT JONES AND T.P. MOBB</b> HOLY ROLLER 7012/MCG <b>HS</b>	BRENT JONES AND T.P. MOBB
16	17	39	<b>GOD SQUAD</b> AMEN 1501	GOOD MORNING NEIGHBOR
17	12	17	<b>BISHOP CLARENCE E. MCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/E/PIC	SHOUT HALLELUJAH
18	34	12	<b>SAINTS WITH A VISION MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> MEEK 4004	CALLING ALL SAINTS
19	RE-ENTRY		<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011	GET YOUR PRAYZE ON
20	14	71	<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/IDJMG <b>HS</b>	SACRED LOVE SONGS
21	19	82	<b>VARIOUS ARTISTS</b> MALACO 1002	CELEBRATE THE HERITAGE OF GOSPEL
22	20	50	<b>WINANS PHASE2</b> MYRRH/WORD 69881/EPIC <b>HS</b>	WE GOT NEXT
23	RE-ENTRY		<b>MASQUE</b> MEEK 4008	THANK YOU
24	18	8	<b>TARRALYN RAMSEY</b> VERITY 43118	TARRALYN RAMSEY
25	23	77	<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
26	22	28	<b>VARIOUS ARTISTS</b> MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
27	RE-ENTRY		<b>DERRICK MILAN WITH THE PETER'S ROCK MASS CHOIR</b> SOUND OF GOSPEL 2231/NINE DERRICK MILAN'S MINISTRY OF PRAISE WITH THE PETER'S ROCK MASS CHOIR	
28	28	64	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43119 <b>HS</b>	HEALING—LIVE IN DETROIT
29	31	26	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1626/MALACO	THE CONCERT
30	27	22	<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 85297/AG HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR	
31	RE-ENTRY		<b>BISHOP ANDRE WOODS AND CHOSEN</b> SOUND OF GOSPEL 228/NINE BISHOP ANDRE WOODS AND CHOSEN	
32	21	33	<b>THE MCCLURKIN PROJECT</b> GOSPO CENTRIC 490200/INTERSCOPE <b>HS</b>	THE MCCLURKIN PROJECT
33	26	77	<b>VARIOUS ARTISTS</b> ● VERITY 43125 WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
34	29	4	<b>LUTHER BARNES &amp; THE SUNSET JUBILAIRE</b> AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
35	32	60	<b>GOSPEL GANGSTAZ</b> B-RITE 490096/INTERSCOPE <b>HS</b>	I CAN SEE CLEARLY NOW
36	40	78	<b>T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR</b> INTEGRITY/WORD 69542/EPIC <b>HS</b>	LIVE FROM THE POTTER'S HOUSE
37	33	43	<b>THE CANTON SPIRITUALS</b> VERITY 43135 <b>HS</b>	THE LIVE EXPERIENCE 1999
38	30	49	<b>THE MISSISSIPPI MASS CHOIR</b> MALACO 6031	EMMANUEL (GOD WITH US)
39	38	3	<b>DOROTHY NORWOOD WITH MIAMI MASS CHOIR</b> MALACO 6032	OLE RICKETY BRIDGE
40	35	23	<b>COMMISSIONED</b> VERITY 43136 <b>HS</b>	TIME & SEASONS

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

## Artists & Music

### In the SPIRIT



by Lisa Collins

**OUT OF THE BOX:** There could have been no more appropriate backdrop than the annual meeting of the Gospel Music Industry Workshop of America in New Orleans for the showcasing of the latest project—"Kirk Franklin Presents One Nation Crew"—from gospel music's biggest star. A standing-room-only crowd of more than 3,000 turned out for the worldwide-release celebration concert, which also featured performances from **Trin-I-Tee 5:7** and **Gospo Centric** debut act **Natalie Wilson & the SOP Chorale**.

The Aug. 14 release marks the introduction of **Franklin's** latest find, a handpicked, 10-member vocal ensemble dubbed **the One Nation Crew**, or **INC**. The platinum-selling artist hopes to break even more barriers with this multicultural group whose music is as creatively innovative as it is ethnically diverse.

"There's never been a project quite like this before from a gospel artist," **Gospo Centric** CEO **Vicki Mack-Lataillade** says. "It encompasses so many genres. There's Latin, hip-hop, traditional gospel, a South African song recorded in South Africa, and there's even a cut with some rock undertones. All of which goes to show why he's going to keep having different projects—**God's Property**, **Nu Nation**, and now **One Nation Crew**. Because of his writing ability and the diversity of his talent, he has too much to say musically. Every record he's ever done is different than the one before. You can't put him in a box."

Fact is, **Franklin**—whose combined sales are fast approaching the 10-million mark (an unprecedented feat

in the gospel community)—recently signed on to do the soundtrack to "Kingdom Come," a Fox film release starring **Whoopi Goldberg**, **Toni Braxton**, **Jada Pinkett**, and **LL Cool J**, due next spring. He has another project he recently recorded and will appear on a project with **Shirley Caesar**, both due out next year. He's also slated to work with **God's Property** and **the Family**.

While his legal battle with **God's Property** has been resolved, issues remain with several members of the **Family** (who filed suit earlier this year), but a battle-scarred **Franklin** is set to move forward. "The lawsuits have been real painful, but I feel as though **God** has me in class, and I just want to make sure that I'm learning whatever it is I'm supposed to learn here," he says. "Musically, it's just allowing **God** to do whatever he's going to do. With **One Nation Crew**, I'm kind of going through the fear of wondering if folks are going to like it, because I've been hearing that it is so different. I wanted it to be diverse in culture, and I've always wanted to try and reach out of the black church walls."

With the release of the first single, "Nobody," **Franklin** is not only getting rotation on R&B radio but has become most added on top 40, marking yet another first. **Mack-Lataillade** says, "We've never had that kind of acceptance coming out on radio."

In the meantime, **B-Rite Music** is grooming **One Nation Crew** to stand on its own. To that end, **Franklin** does not appear on the cover. "We wanted to create a new identity for this group, apart from **Kirk**," **Mack-Lataillade** explains. "We're expecting big things of them."

**BRIEFLY:** Gospel's invasion of New Orleans couldn't have been complete without a number of high-profile performances from the first lady of gospel herself, **Shirley Caesar**, who wowed a packed crowd of more than 5,000 with songs from her September release, "You Can Make It" . . . **Lou Rawls**, who makes his gospel debut this fall on **Malaco Records**, was among the music stars enjoying gospel in the **Big Easy**.

### HIGHER GROUND



by Deborah Evans Price

**CCMA AWARDS SET:** **Linda Davis** and **John Berry** have been tapped to host the **Christian Country Music Assn. (CCMA)** Awards show Nov. 2 at the **Ryman Auditorium** in Nashville. The event will cap the sixth annual **CCMA Convention**, which begins Oct. 29. Convention activities will be held at the **Downtown Sheraton** and will include seminars on marketing, publishing, songwriting, and artist development, as well as a songwriting competition, talent show, and numerous showcases.

The awards show will be broadcast on such outlets as **Daystar Television Network**, **Christian Television Network**, **Gospel Music Television**, **Family Net**, **Spirit** and **Truth Communication Network**, **Inspirational Television Network**, **LeSea Broadcasting**, and **Dream TV**. The show is also slated to be aired on shortwave radio in the South Pacific, Africa, the Middle East, Europe, and North America with **RealAudio**. Further information on this year's event can be obtained on the Internet at [cma.cc](http://cma.cc).

**PEARL AWARD WINNERS:** **Billboard's Wade Jessen**, director of country, Christian, and gospel charts, recently attended the second **Pearl Awards** in Oren, Utah, and was kind enough to file this

report for **Higher Ground**:

Just a stone's throw from the former **Osmond Studios** here, the **Salt Lake City-based Faith-Centered Music Assn. (FCMA)** gave out awards to 25 **Mormon** artists, composers, songwriters, and others in related fields during a gala ceremony held July 27 to honor those involved in the spiritual music of the faith's 11 million worldwide members, including recent church convert **Gladys Knight**.

The awards were held at the **David O. McKay Events Center** on the campus of **Utah Valley State College**, near church-owned **Brigham Young University** in Provo, Utah. An absent **Knight** was recognized with the best inspirational recording trophy for "Mercy's Arms," a track from her **MCA**-distributed "Many Different Roads," which peaked at No. 21 on **Billboard's Top Gospel Albums** this past summer.

Hosted by **Utah Jazz center Thurl Bailey**, who is also a **Christian** artist signed to **Deseret Book** company's **Shadow Mountain** label, the awards were carried live on the organization's Web site, **LDSWorld.com**, and on **Dish Network's LDS Radio** channel. The satellite company also carries **BYU-TV**, which has scheduled several repeat broadcasts of the event through the end of the year.

**Bailey** received a pair of honors for top new artist and top contemporary recording for "All The While," from his R&B release "Faith In Your Heart."

Performers included writer/artist **Michael McLean**, nominated four times, including a nod for top songwriter of the year; **Lex de Azevedo & the Millennium Choir**; **Ryan Shupe & the Rubberband**; multiple winner **Hilary Weeks**; **Brett Raymond**;

(Continued on page 53)

# THE MAN, THE MUSIC AND THE MINISTRY

*Donnie  
McClurkin*

His Verity Records Debut

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**13 BRAND NEW SONGS FROM THE GOLD-CERTIFIED CREATOR BEHIND "STAND"**  
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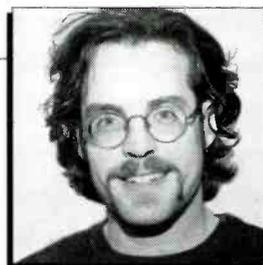
# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	47	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/CHORDANT <b>HS</b>	<b>No. 1</b> MOUNTAIN HIGH...VALLEY LOW
2	2	46	<b>P.O.D.</b> ● ATLANTIC 83245/CHORDANT <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
3	3	11	<b>MARY MARY</b> C2/COLUMBIA 7602/WORD	THANKFUL
4	10	43	<b>ANNE MURRAY</b> STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
5	4	5	<b>THIRD DAY</b> ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
6	RE-ENTRY		<b>VARIOUS ARTISTS</b> SPRING HOUSE 2272/CHORDANT	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS
7	5	12	<b>PLUS ONE</b> 143/ATLANTIC 83329/CHORDANT	THE PROMISE
8	6	2	<b>RACHAEL LAMPA</b> WORD 6036 <b>HS</b>	LIVE FOR YOU
9	9	61	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	7	20	<b>VARIOUS ARTISTS</b> ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
11	8	8	<b>VARIOUS ARTISTS</b> PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
12	12	13	<b>MXPX</b> TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
13	11	42	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
14	13	21	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
15	16	61	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1695/CHORDANT	(SPEECHLESS)
16	14	10	<b>VARIOUS ARTISTS</b> WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
17	15	3	<b>4HIM</b> BENSON 83320/PROVIDENT	HYMNS: A PLACE OF WORSHIP
18	RE-ENTRY		<b>CRAIG SMITH</b> HOSANNA/INTEGRITY 1772/WORD	YOUR KINGDOM COME
19	21	43	<b>CECE WINANS</b> WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
20	17	9	<b>NICOLE C. MULLEN</b> WORD 6762 <b>HS</b>	NICOLE C. MULLEN
21	20	20	<b>SOUNDTRACK</b> SPARROW/CAPITOL 1730/CHORDANT	JESUS — THE EPIC MINI-SERIES
22	18	77	<b>SONICFLOOD</b> GOTEE 2802/CHORDANT <b>HS</b>	SONICFLOOD
23	19	14	<b>POINT OF GRACE</b> WORD 7572	RARITIES & REMIXES
24	25	98	<b>KIRK FRANKLIN</b> ▲* GOSPO CENTRIC/INTERSCOPE 490241/WORD	THE NU NATION PROJECT
25	22	24	<b>JENNIFER KNAPP</b> GOTEE 2816/CHORDANT	LAY IT DOWN
26	23	11	<b>MARK SCHULTZ</b> MYRRH 7002/WORD	MARK SCHULTZ
27	24	33	<b>TRIN-I-TEE 5:7</b> B-RITE 6952/WORD <b>HS</b>	SPIRITUAL LOVE
28	26	38	<b>MICHAEL W. SMITH</b> ● REUNION 10041/PROVIDENT	THIS IS YOUR TIME
29	27	48	<b>AUDIO ADRENALINE</b> FOREFRONT 5225/CHORDANT	UNDERDOG
30	33	19	<b>YOLANDA ADAMS</b> VERITY 43144/PROVIDENT	THE BEST OF YOLANDA ADAMS
31	29	12	<b>NICHOLE NORDEMAN</b> SPARROW 1723/CHORDANT <b>HS</b>	THIS MYSTERY
32	28	8	<b>WATERMARK</b> ROCKETOWN 7592/WORD <b>HS</b>	ALL THINGS NEW
33	<b>NEW</b>		<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 0960/CHORDANT	NO LIMIT
34	RE-ENTRY		<b>PAUL BALOCHE</b> INTEGRITY 1786/WORD	OPEN THE EYES OF MY HEART
35	32	21	<b>GINNY OWENS</b> ROCKETOWN 6262/WORD <b>HS</b>	WITHOUT CONDITION
36	<b>NEW</b>		<b>MAX LUCADO</b> HERE TO HIM/BRENTWOOD 72176/PROVIDENT	HE CHOSE THE NAILS
37	30	23	<b>FFH</b> ESSENTIAL 10529/PROVIDENT	FOUND A PLACE
38	34	40	<b>JARS OF CLAY</b> ● ESSENTIAL/SILVERTONE 10499/PROVIDENT	IF I LEFT THE ZOO
39	35	6	<b>PHIL JOEL</b> INPOP 1738/CHORDANT	WATCHING OVER YOU
40	36	51	<b>THIRD DAY</b> ESSENTIAL/SILVERTONE 10528/PROVIDENT	TIME

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

# Artists & Music

## Classical KEEPING SCORE



by Bradley Bambarger

**AN INDIE AUTUMN:** The independent-label sector has a rich slate of releases ahead, with the highlights ranging from unsung early music to bold new sounds. This is the first of two columns previewing the indie season ahead.

Since Nonesuch is really an indie at heart, the fall offerings from the Atlantic Records imprint were saved for this issue, rather than listed in the major-label fall preview in the Aug. 19 Keeping Score. On Sept. 26, the label issues the soundtrack to the **Darren Aronofsky** film of **Hubert Selby Jr.**'s novel "Requiem For A Dream," with the **Kronos Quartet** playing the score by **Clint Mansell**. Oct. 3 brings **Philip Glass**' Symphony No. 5, "Requiem, Bardo, Nirmanakaya." Acclaimed at its Salzburg Festival premiere, Glass' epic work opens the Brooklyn Academy of Music's Next Wave Festival Oct. 4, 6, and 7, in performances by the **Brooklyn Philharmonic** and **Dennis Russell Davies**. On Oct. 10, the long-awaited recording of **John Adams**' piano concerto "Century Rolls" rolls out, with **Emanuel Ax** taking the solo role that the composer wrote especially for him. The same date also brings "Silencio," a survey of Glass, **Arvo Pärt**, and **Vladimir Martynov** from **Gidon Kremer** and his **Kremerata Baltica**, who begin a U.S. tour Oct. 15.

ECM New Series—distributed by Universal in most territories around the world but independent in every other sense—has a potent left-field lineup for the coming months. Oct. 17 brings an album with two major new works by Georgian composer **Giya Kancheli**: the orchestral piece "Magnum Ignatum" and cello concerto "Simi," for **Mstislav Rostropovich**. That date also sees the release of a thrilling disc devoted to the music of undervalued 20th-century master **Karl Amadeus Hartmann**. Rising violin star **Isabelle Faust** solos in Hartmann's "Concerto Funebre," with support from the **Munich Chamber Orchestra** and **Christoph Poppen**. Also included on the beautifully produced disc are Sinfonie No. 4 and the Chamber Concerto, which features a haunting solo turn by clarinetist **Paul Meyer**.

In November, ECM offers an intriguing set of new music from sibling cello duo **Thomas and Patrick Demenga**, a recital by violinist **Michelle Makarski**, and an album from violinist **Paul Giger** with the **Estonian Chamber Choir**.

On Sept. 12, Harmonia Mundi releases a deluxe set from the **Academy Of Ancient Music** under violinist/leader **Andrew Manze**—a two-disc collection of **Geminiani's Concerti Grossi** after **Corelli's** famous Op. 5. Handsomely packaged in a slipcase, the album comes with a reproduction of founder **Sir John Hawkins' 1770** account of London's original Academy Of Ancient Music, along with an erudite intro by the founder of the band's modern incarnation, **Christopher Hogwood**. As a companion release, a new "Portrait" anthology surveys Manze's impeccable explorations of the virtuoso repertoire from **Bach** and before. The disc

includes his typically entertaining liner notes, plus a **Handel** sonata that previews a complete set due next year. Manze and the Academy embark on a 16-city U.S. tour in October and November.

Also out Sept. 12 from Harmonia Mundi is what sounds like another top 10 collection from the medievalist sirens of **Anonymous 4**: "1000: A Mass For The End Of Time." Further on, the label will have early Italian songs and dances from the **King's Noyse**, as well as **René Jacobs'** interpretation of the Baroque opera "Croesus" by Hamburg composer **Reinhard Keiser** (with a cast that includes up-and-coming soprano **Dorothea Röschmann**).

From the imprint Le Chant Du Monde comes a bargain-priced 25-disc edition devoted to **Shostakovich**, marking the 25th anniversary of his death, and later in the year, there will be a disc devoted to the film music of the late Russian composer **Edison Denisov**. Among Harmonia Mundi's distributed labels, **Jordi Savall's Alia Vox** has a September release of "Teares Of The Muse," a disc devoted to 16th-century chamber artisan **Anthony Holborne**. And Hyperion deserves a great round of applause for seeing **Graham Johnson's** epochal complete **Schubert lieder** edition to its close, with the new volume 36 preceding a final volume due later this fall.

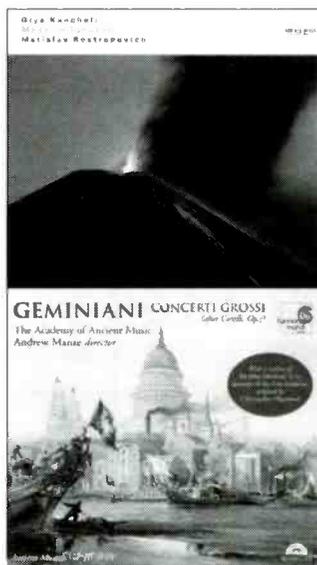
The French label stable Naïve—distributed by Harmonia Mundi in the U.S. and U.K.—has a superlative fall schedule, headed up by a new disc and a series of reissues on its modern-minded Montaigne imprint. Oct. 10 brings "Requiem[s]," featuring three challenging (and often affecting) new vocal works by 45-year-old

French composer **Pascal Dusapin**. In November, the performers—the French chamber choir **Accentus Equilbey**—will tour the U.S., showcasing the Dusapin in 11 cities.

Throughout the fall, Naïve will be introducing Montaigne's sharply designed "20th Century Collection," which kicks off with two new releases, 20 reissues, and a two-disc anthology. So far, the reissues include two Dusapin sets. One features two lambent orchestral pieces and "La Melancholia," an over-the-top "operatorio"; the other pairs two Dusapin works for string quartet with **Henri Dutilleux's** shadowy "Ainsi La Nuit," each played by the **Arditti String Quartet**. New issues include **Arditti** violinist **Garth Knox** going solo on pieces by the likes of **Dusapin**, **Ligeti**, and **Kurtág**, as well as group cellist **Rohan de Saram** essaying **Britten's** wonderful solo suites.

In other Naïve news, the company has now taken into its fold the fine French early-music specialist Opus 111, as label founder **Yolanta Skura** has left to pursue interests beyond music. The artistic director of Opus 111 is now Naïve's able **Hervé Boissière**, based in Paris. Opus 111's fall releases include what promises to be a fantastic disc of **Gesualdo** madrigals from **Rinaldo Alessandrini's Concerto Italiano**, as well as the oratorio version of **Haydn's "Seven Last Words Of Christ"** led by enterprising conductor **Christoph Spering**. Later in the fall, soloist **Elisabeth Chojnacka** offers a recital of contemporary works for the harpsichord.

Another new Naïve label—Actes Sude, a project of the eponymous French publishing house and the Radio France Festival—offers live recordings of rare repertoire, including September releases of **Josef Suk's "Asraël"** Symphony and an album of South American dance pieces. *Caveat emptor*, though, as the liner notes of Actes Sude discs are in French only.



# Songwriters & Publishers

ARTISTS & MUSIC

## Livingston & Evans Saluted On Album

### Feinstein's Nonesuch Set To Collect Oscar Winners' Catalog

BY IRV LICHTMAN

NEW YORK—Though obvious names come to mind in planning a CD songwriter salute—such as Richard Rodgers, Cole Porter, Jerome Kern, George and Ira Gershwin, and Irving Berlin—others with a less public identity have created a body of work worthy of a CD retrospective.

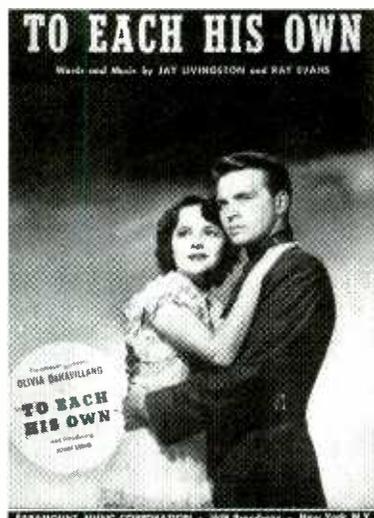
For Los Angeles-based Songwriters' Hall of Fame members Jay

“King” Cole’s rendition of “Mona Lisa” to local radio stations while on a publicity junket on behalf of Paramount Pictures in 1950.

With the view that their kind of material was too difficult to break in the rock’n’roll era, Livingston and Evans turned to writing special material for the likes of Betty Hutton, Bob Hope, and Doris Day, among others, was not a great cre-

the full extent of their genius,” Feinstein tells Billboard. “As much as I love ‘Que Sera, Sera’ and ‘Buttons And Bows,’ there are dozens of other songs, many of which have never seen the light of day, that are extraordinarily sophisticated, lyrically and musically.”

Livingston and Evans, both of whom are 85 years old, have, of course, amassed a body of tales worth the retelling. One of them, as



Livingston and Ray Evans, that decision has already been made by Michael Feinstein. The cabaret/concert star’s latest songwriter tribute (from Nonesuch Records on a date yet to be announced) will include some 30 titles by the three-time Oscar winners, who began writing songs in the late ’30s and whose melodic and optimistic film and TV material defined the pop ballad sensibilities of the late ’40s and ’50s. From 1935-1945 they had a songwriters’ deal at Paramount Pictures’ Famous Music.

Their Oscar winners are 1948’s “Buttons And Bows,” 1950’s “Mona Lisa,” and 1956’s “Que Sera, Sera (Whatever Will Be, Will Be).” Only Sammy Cahn and Jimmy Van Heusen matched that Oscar song total. The duo’s other standards include “To Each His Own,” “Golden Earrings” (with a melody by Victor Young), “Tammy,” “Silver Bells,” and “Dear Heart” (melody by Henry Mancini). Their TV themes include “Mister Lucky” and “Peter Gunn” with music by Henry Mancini, and those for “Bonanza” and “Mr. Ed.”

In addition, Livingston and Evans penned two Broadway scores with limited success—1958’s “Oh, Captain!” (Columbia Records) and 1961’s “Let It Ride” (RCA Victor Records).

Says Livingston, “We wrote every day until rock came in. If George Gershwin were alive today, he’d be standing on the corner with a tin cup.”

Livingston, who can rattle off with ease the call letters of radio stations that helped break some of his songs, personally serviced Nat

ative departure for the songwriters.

As for the material on the Feinstein CD, Livingston, who has two solos and one duet with Feinstein while supplying piano backdrop, says that about half the titles will consist of “songs that have never been heard before or film songs that were not exploited.” Also performing on the set are Melissa Manchester and jazz instrumentalist Page Cavanaugh.

Rare finds, of course, go right along with Feinstein’s scholarly/



LIVINGSTON & EVANS



FEINSTEIN

archivist approach to his performances. In recent years he’s made CDs with appearances by writers Burton Lane, Jerry Herman, Jule Styne, and Hugh Martin.

For the output of Livingston and Evans, the newly discovered songs include “Anywhere But Here,” a cutout from “Oh, Captain!,” which is a musical version of the film “The Captain’s Paradise,” starring the late Alec Guinness; “What Fools These Mortals Be,” from an unproduced animated film project of “A Midsummer Night’s Dream”; and “How Many Tear Drops,” from another unproduced musical.

“Some of their greatest hits are not necessarily songs that show off

they relate it, involves “Que Sera, Sera,” that Oscar-winning song penned for Alfred Hitchcock’s “The Man Who Knew Too Much.” Hitchcock was not quite prepared to use a song in the film. But in order to get Jimmy Stewart to do the lead, his talent agency, MCA, insisted that Doris Day be his co-star. Naturally, Hitchcock had to be talked into having her do a song, the result of which was “Que Sera, Sera.”

Interestingly, another Livingston and Evans song in the film, “We’ll Love Again,” is a favorite of Stephen Sondheim, Livingston says.

The tale behind “Que Sera, Sera” doesn’t end there. Day’s husband at the time, Marty Melcher, demanded publishing rights to the song, which Paramount gave to him. This, it turned out, greatly benefited Livingston and Evans. Instead of writing a song for hire—giving Paramount all rights—the pair signed a standard American Guild of Authors & Composers (now the Songwriters Guild of America) contract with Melcher, which entitled them to regain rights to the song after 28 years.

Similarly, Universal Pictures gave the team the publishing rights to “Tammy,” a big hit for Debbie Reynolds, who starred in the film of the same name. “Universal didn’t have much of a publishing company in those days,” says Livingston.

One of the team’s finest songs, “To Each His Own,” penned for the 1946 film of the same name, might not have been written solely by the pair if composer Victor Young had not refused to write a song with a title he did not like. Evans notes

(Continued on page 53)

## NO. 1 SONG CREDITS

TITLE - WRITER - PUBLISHER

### THE HOT 100

DOESN'T REALLY MATTER • Janet Jackson, James Harris III, Terry Lewis • EMI April/ASCAP, Flyte Tyme/ASCAP, Black Ice/BMI

### 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

## Election Sparks Presidential Musicals; Music & Media Buys DiGesare Titles

ELECTIONEERING: Songwriter/folk balladeer Oscar Brand, who is also on the board of the Songwriters’ Hall of Fame, was scheduled to be the special guest at an Aug. 19 gala fundraiser for the Actors’ Gang, whose theater is on Santa Monica Boulevard in Los Angeles. Annette Bening will be the host, assisted by Carl and Rob Reiner.

The Gang has as executive producer Tim Robbins, who is presenting a presidential election-year version of the 1968 off-Broadway musical “How To Steal An Election,” which had a score by Brand. Flying from New York with Brand will be Bill Brown, who wrote the book. Brand says the revival wasn’t sparked by the RCA original cast album—yet to make an appearance on CD—but by Brand’s Smithsonian CD “Presidential Campaign Songs 1789 To 1996.” The director of the musical is Brent Hinkley, whose father, Del, was in the 1968 production.

Also in time for this presidential year is an Original Cast Records release of “Eleanor—An American Love Story,” a musical about Eleanor Roosevelt spanning the years 1902-1928. Presented at the Ford Theatre in Washington, D.C., the show has a score by John Forster (lyrics) and Thomas Tierney (music).

DEALS: Music & Media International continues to wrap various publishing deals. Its acquisitions include the Nathan DiGesare catalog, d/b/a DiGesare Music (BMI), among which is “Love Is A Healer,” co-written by DiGesare and Donna Summer; also bought is Different Road Music (BMI), which includes songs by DiGesare for the Kathy Troccoli album “Corner Of Eden,” a 1999 Dove Award winner. Both of the acquisitions are via M&M’s Lehsem Songs (BMI) division.

In a worldwide co-publishing arrangement, M&M has made a deal

with Tony Cowan, aka Tony C, whose Donkhris Music (BMI) includes the hit “Crossroad,” which Tony C produced for Bone Thugs-N-Harmony. He’s also produced and written for the solo outing by the group’s Bizzy Bone. M&M has also completed two global administration deals for Michael Speaks’ Speaks Music (BMI). (Speaks is an R&B/gospel performer on Epic Records.) The other deal involves Mercury Nashville artist Eric Heatherly’s Psychobilly Music (ASCAP). Both administration deals flow through World Music & Media (BMI).

New York-based the Aradia Group has bolstered its publishing affiliations with jazz performers through worldwide representation with George Shearing (Bayes Music/Engam Music/Shearing), Anthony Wonsey (Wonsey Music), Adonis Rose

(Donise Music), Gerald Cannon (C Ball Publishing), Ray Kennedy (AABA Music), Ken Schaphorst & His Big Band (JCA Music), Brian Torff (Quade Music), Cole Broderick (CBR Publishing), and Favrizio Festa. (The latter is a direct signing of the Italian composer for Aradia’s PJ LadyHawke company.)

According to Judith Baldwin, director of Aradia, work on the catalogs is under way in conjunction with Aradia’s longtime overseas associates Peter Stretton at London’s Barking Green Music and Ikkai Toshima at Sony Music Publishing in Tokyo.

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

1. AC/DC, “Stiff Upper Lip” (guitar tablature).
2. Tori Amos, “To Venus And Back.”
3. Pink Floyd, “The Wall” (guitar tablature).
4. Larry Carlton, “Fingerprints.”
5. Eddie Money, “His Greatest Hits.”

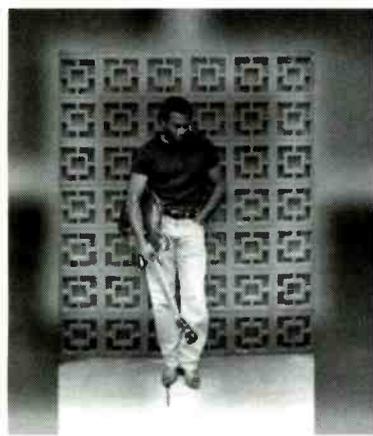


by Irv Lichtman

# Essix Makes Own Mark On Zebra Set

**HIS OWN TOUCH:** It is unfortunate that much contemporary music in this day and age seems to be geared toward the tried and true, rather than toward the elements that make up the psyche of the individual artists.

All too infrequently, it seems, an artist transcends the expected and records a project that expresses his or her own unique personality. Such is the case with contemporary jazz guitarist Eric Essix. For "Southbound" (Sept. 5), his second Zebra release, Essix's music has taken a wholly individualized turn, echoing



ESSIX

his Southern roots and referencing the gospel and blues that have informed both his musical and his personal upbringing.

"For a while, I was pondering the differences between myself and many of the other guitarists who play my type of music," recalls the Birmingham, Ala., native, who was born during the height of that city's infamous civil rights struggle. "The difference is that I have a real strong heritage of Southern music that I listened to when I was growing up. Most of my playing is deeply rooted in gospel music, and making that an important part of this album made the music speak of the person I am."



by Steve Graybow

Essix also took a distinctly Southern approach to recording the album, utilizing all analog equipment and recording at Alabama's legendary Fame studios, where Wilson Pickett and Duane Allman cut tracks. "When filmmakers make a film about a certain era, they try to make everything as authentic as possible," says Essix, who graduated from Berklee in 1993 with a bachelor's degree in music production and engineering. "I followed that concept, using the same piano that Aretha Franklin played and as many authentic pieces of equipment as possible. I wanted to keep everything raw and honest."

From the warm, opening chords of the Brook Benton classic "Rainy Night In Georgia"—itself the album's first single—through a tender reading of the spiritual "Sometimes I Feel Like A Motherless Child," "Southbound" proves Essix to be both a heartfelt interpreter and a thoughtful composer. He is also a soulful guitarist with a knack for melody and restraint, painting rich, blue tones over rhythmic beds that are as much Muscle Shoals and gospel as they are contemporary jazz.

"I sang 'Sometimes I Feel Like A Motherless Child' in my church choir when I was growing up," recalls Essix. "The words always struck a chord with me. It was so simple, but it said so much. When I recorded the song, I tried to evoke the emotions that the lyrics made me feel."

Although Essix is justifiably

proud of "Southbound," he is anxious to see how radio and consumers will respond. "People are so used to hearing things one way that they might not dig someone doing something different," he says. "But I have no regrets. This is who I am."

Incidentally, Essix is the youngest artist to be inducted into the Alabama Jazz Hall of Fame, joining legends Nat "King" Cole, Lionel Hampton, Sun Ra, and Erskine Hawkins.

**AND:** Scottish sibling duo Hue & Cry unite a kitchen sink's worth of jazz idioms on "Next Move" (Linn, Aug. 15), as exemplified by their pop-meets-hard bop cover of Prince's "Sign 'O' The Times." Vocalist Pat Kane and keyboard player/producer Greg Kane successfully reference American crooners, Latin rhythms, and European drum'n'bass. Scottish saxophonist Tommy Smith is a standout... MaxJazz continues its Vocal Series with "Love Happened To Me" by New Orleans native Phillip Manuel (Aug. 8). The singer puts his warm touch on material ranging from the chest-

*Phillip Manuel puts his warm touch on material ranging from the chestnut "Summertime" to Sting's "Fragile"*

nut "Summertime" to Sting's "Fragile," with assistance from New Orleans jazz patriarch Ellis Marsalis and trumpeter Nicholas Payton.

Drummer Mike Clark, best known for his early '70s work with Herbie Hancock & the Headhunters, releases "Actual Proof," his first-ever solo album, on the Platform label Sept. 12.

Nuance Records enters into a worldwide distribution deal with Lightyear Entertainment. Among the first releases under the pact will be "Urban Culture," the third solo release from contemporary jazz guitarist Louie Shelton, who heads up the Nuance label.

Delmark celebrates the 35th anniversary of Chicago's Assn. for the Advancement of Creative Musicians (AACM) with the reissue of four seminal AACM albums, Anthony Braxton's "For Alto" (1969), Muhal Richard Abrams' "Things To Come From Those Now Gone" (1972), Maurice McIntyre's "Humility In The Light Of The Creator" (1969), and a Malachi Thompson collection titled "Timeline." All are currently in stores.

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	2	3	WHO LET THE DOGS OUT S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS	BAHA MEN 1 week at No. 1
2	1	72	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	14	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO
4	4	15	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
5	5	62	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
6	8	75	THE IRISH TENORS ● MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
7	6	19	O RCA VICTOR 63358	CIRQUE DU SOLEIL
8	7	23	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
9	NEW		POCKET FULL OF PARADISE THE MOUNTAIN APPLE COMPANY 83010	NA LEO
10	9	17	ISLAND ROOTS QUIET STORM 1008	VARIOUS ARTISTS
11	14	25	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
12	10	13	TARKAN UNIVERSAL LATINO 157978	TARKAN
13	NEW		TAKE ME HOME HAWAIIAN RACK SERVICES 19064	ALE'E
14	RE-ENTRY		LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
15	12	2	SOCA GOLD 2000 VP 51600*	VARIOUS ARTISTS

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	9	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 9 weeks at No. 1
2	2	40	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
3	3	44	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
4	5	95	WANDER THIS WORLD ▲ A&M 540984/INTERSCOPE	JONNY LANG
5	4	19	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
6	10	44	LOUD GUITARS, BIG SUSPICIONS ARISTA 14614	SHANNON CURFMAN
7	6	73	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
8	9	65	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
9	7	58	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
10	8	47	MATERIAL THINGS WALDOXY 2825/MALACO	MEL WAITERS
11	12	84	GREATEST HITS MCA 111746	B.B. KING
12	11	14	CIRCLE PACHYDERM 8	INDIGENOUS
13	13	16	MAKIN' LOVE IS GOOD FOR YOU MCA 112241	B.B. KING
14	RE-ENTRY		ROYAL BLUE ALLIGATOR 4873	KOKO TAYLOR
15	14	49	IN SESSION STAX 7501/FANTASY	ALBERT KING WITH STEVIE RAY VAUGHAN

## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	5	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN 5 weeks at No. 1
2	2	12	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
3	3	39	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	4	21	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL
5	5	37	1999 BIGGEST RAGGA DANCEHALL ANTHEMS GREENSLEEVES 4001	VARIOUS ARTISTS
6	6	13	MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON
7	7	56	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
8	8	12	DANCEHALL XPLOSION 2000 JAMDOWN 40033	VARIOUS ARTISTS
9	10	12	REGGAE XPLOSION 2000 JAMDOWN 40034	VARIOUS ARTISTS
10	9	58	SCROLLS OF THE PROPHET—THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
11	11	25	JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF
12	12	4	MR. LEX VP 1585*	LEXXUS
13	13	65	REGGAE GOLD 1999 VP 1559*	VARIOUS ARTISTS
14	15	3	PLATINUM REGGAE VOLUME THREE ARTISTS ONLY 37*	VARIOUS ARTISTS
15	RE-ENTRY		SPIRIT OF MUSIC ELEKTRA 62396/EEG	ZIGGY MARLEY & THE MELODY MAKERS

▲ 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. †Indicates past and present Heat-seekers titles. © 2000, Billboard/RII Communications and SoundScan, Inc.

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## LIL' BOW WOW ENTERS THE SPOTLIGHT

(Continued from page 24)

Wow is 13 with the knowledge of somebody who has been here before. I want to make sure I set Bow Wow up for a lifelong career; so that when people finally hear him say 'shit,' they are not shocked. A lot of people were pissed off that Kris Kross grew up. I don't want that to happen to Bow Wow."

The set features more than 10 songs produced and written primarily by Dupri, who also appears on "You Know Me" with Da Brat and "This Playboy" with Big Duke and Rock. Snoop Dogg makes an appearance on "Bow Wow (That's My Name)." The first single, "Bounce With Me," features Xscape and was released commercially July

31 on CD-5 after being featured as the second single from the "Big Momma's House" soundtrack.

"It's been a long time since we had a run like this when a single is doing so well," says George Daniels, owner of George's Music Room in Chicago. "The fact that they did put out a commercial single is a pleasant surprise, and one that's a hit is even better."

"Right now the goal is to keep building this single and get it blazing on radio," says Michael Mauldin, COO of So So Def and Dupri's father. "Bow Wow is visiting a lot of radio station events like the KMEL [San Francisco] and KKBT [Los Angeles]

summer jams. What we're doing now is tying him in to perform his song during [labelmate] Da Brat's and Jermaine's shows."

Bow Wow is making a lasting impression at these events. Since Lee Cagle, PD of KXHT Memphis, added the single, it's remained a top five request. "The way he had the crowd eating out of the palm of his hand did it for me," Cagle recalls of Bow Wow's appearance with Da Brat at the station's anniversary show in June. "He

has a very impressive stage presence."

Thanks to So So Def/Columbia's association with ArtistDirect, an Internet firm that maintains So So Def's Web site and markets its products and merchandise, visitors can play a Bow Wow online game. Dr Pepper is sponsoring So So Def book covers that include Bow Wow, which will be distributed to schools across the country this fall. Bow Wow will also appear on The Source Awards, which air Aug. 29.

Dupri says that part of developing

young talent is not just producing hits for the artists but keeping them on the right track. "J.D. told me I couldn't be on the label if my grades were not right," Bow Wow says. "My grades are right; I'm an honor roll student. That's how I maintain and stay on So So Def. I do good work, stay in school, and I don't do drugs."

William Morris Agency books Bow Wow, who's co-managed by Atlanta-based Artistic Control and his mother, Teresa Caldwell.

## LIVINGSTON & EVANS SALUTED ON ALBUM

(Continued from page 51)

that five versions of the song made the top 10 of the Billboard charts in 1946.

In picking their favorites, Livingston selects "Never Let Me Go" because he is proud of its chord changes, which lend themselves to many jazz versions. Evans says he is in awe of the broad international success of "Mona Lisa." The success of "Que Sera, Sera" doesn't deter Livingston from declaring that "the song is too simple for me."

As for their Broadway experiences, Livingston says, "I hated Broadway; everyone was so superior." Evans

comments, "I loved the social things."

Livingston's publishing firm is Alan Livingston Music, while Evans' is St. Angelo Music.

For veteran tradesters, Jay Livingston's younger brother, Alan, is remembered as the much-admired chief of Capitol Records decades ago.

Evans, who met Livingston while they were students at the University of Pennsylvania—where they played in the school's orchestra—sums up their writing career by noting, "This foolish crusade turned out well."

## HIGHER GROUND

(Continued from page 48)

**Cherie Call; and Julie de Azevedo.**

The FCMA handed its humanitarian award to singer Kurt Bestor and feted longtime Mormon composer and choral leader Crawford Gates for outstanding career achievement. The awards are voted on by professional members of the FCMA and its board of directors.

Here's a partial listing of additional winners:

**Sacred album:** "All Creatures Of Our God And King" by **BYU Men's Chorus.**

**Instrumental album:** "Songs My Mother Taught Me" by **Jenny Oaks Baker.**

**Inspirational album:** "Lead Me Home" by Hilary Weeks.

**Contemporary album:** "Dive Deep" by Julie de Azevedo.

**Theme or concept album:** "Let Us Adore Him" by the **Gibbons Family.**

**Soundtrack:** "American Prophet" by **Merrill Jenson and Sam Cardon.**

**Sacred song:** "Jesus Once Was A Little Child" by Jenny Oaks Baker.

**Male vocalist:** Kenneth Cope.

**Female vocalist:** Hilary Weeks.

**Instrumentalist:** Jenny Oaks Baker. **Group:** Ryan Shupe & the Rubberband.

**Producer:** Sam Cardon.

**Songwriter:** Hilary Weeks.

**Performing artist:** Peter Breinholt.

**Radio show:** Doug Wight, KSL Salt Lake City.

**Record label:** Excel Entertainment.

**NEWS NOTES:** Myrrh Records has released "One," the official recording of World Youth Day 2000. Held Aug. 15-20 in Rome, the event was expected to draw 1.5 million people... Look for a new release from the **Choir** titled "Flap Your Wings." The project is due Sept. 19 on Ministry Music's Resolve Records imprint... Sparrow will be spreading a little extra "Joy" this fall with the release of **Avalon's** new Christmas album. Due Sept. 25, "Joy" was produced by **Brown Bannister** and features the **London Symphony Orchestra.**

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# Pro Audio

ARTISTS & MUSIC

## The Village Recorder Lives Up To Own Legend

WHEN MUSIC INDUSTRY veteran **Jeff Greenberg** was recruited, in 1994, to restore the Village Recorder to the triumphant status it had held in the past, few could have imagined how quickly and successfully he would do just that.

The four-room studio in West Los Angeles, founded in 1968 by musician/entrepreneur **Geordie Hormel**, had opened as one of the first 24-track studios. By the early 1970s it was the site of many classic recordings, including albums by **the Rolling Stones**, **Steely Dan**, **Sly & the Family Stone**, and **Bob Dylan**.

By the early 1990s, however, a combination of fierce competition and complacency had led to a severe slump in business, prompting studio president **Julie Hormel**, Geordie's daughter, to consider closing the facility. But with the help of renowned studio designer **Vincent Van Haaff**, Greenberg remade the facility, remodeling and reinventing the studio.

Before long, the Village, located in a 22,000-square-foot Masonic temple, was back on the map, marking its rebirth with credits including **the Eagles'** "Hell Freezes Over" and **the Smashing Pumpkins'** "Mellon Colie And The Infinite Sadness," as well as film scores for "The X-Files," "Good Will Hunting," and "The Shawshank Redemption."

Today, the Village continues the perpetual process of reinvention, while simultaneously hosting a constant and enviable schedule of big-name clients.

And, while any recording studio that maintains powerhouse status after 32 years is a story in itself, the Village is now distinguished by added criteria. While teen and hip-hop/R&B artists continue to dominate sales and airplay, the Village is booked with one high-profile rock'n'roll project after another, as well as orchestral film score sessions.

Related to this trend is the fact that, in an age of rapid technological advance and proliferation of digital consoles and recording formats, it is the analog Neve consoles that continue to draw clients to the Village. Greenberg further reports that while

Pro Tools is, not surprisingly, incorporated into nearly every session, a large percentage of projects are still recording to 2-inch analog tape.

Studio A's vintage Neve 8048 console is an attraction known throughout the recording industry. Built circa 1971, it was one of the last Neve consoles built by **Rupert Neve**.

"It is probably the best sounding," says Greenberg, who adds that one producer/engineer "went to four studios to find the best-sounding vintage Neve and wound up back here."

Studio D at the Village, site of the recording of **Fleetwood Mac's** "Tusk," features a 72-input Neve VR Legend console fitted with an eight-bus VSP surround matrix. Accordingly, it is a preferred studio for film and video scoring, as well as traditional tracking and overdub sessions.

**Thomas Newman**, whose score for "The Shawshank Redemption" was recorded at the Village, has a new project in progress here for the upcoming film "Pay It Forward," which opens Oct. 20.

"We're still doing a tremendous amount of rock'n'roll here," Greenberg emphasizes. "We're doing some incredible projects. A lot of the stuff is on 15 ips Dolby. We're even doing **Thomas Newman's** new movie on Dolby SR on 24-track."

"Also, virtually everything we do now includes Pro Tools," he says. "We're using Pro Tools in all rooms on almost every project that comes through. That seems to be another major trend occurring here. You get the dynamics of digital, with all the qualities of analog—it's warm and fat. We usually use our rigs, and on occasion people bring theirs. But clients can work at home, then swap in their drives with our equipment in our studios."

Among the acts recently taking advantage of the analog Neve/Pro Tools combination at the Village are **the Brian Setzer Orchestra**, the

**Red Hot Chili Peppers**, **Primus**, **Marilyn Manson**, **Randy Newman**, **the Cult**, **Lyle Lovett**, **Aerosmith**, and **Darius Rucker**. Recent film scores recorded here include "Autumn In New York," "Boys And Girls," and "Almost Famous."

"**Sheryl Crow** has been in with **Stevie Nicks**, but also doing solo stuff, too, and she was here when **Tom Petty** was here," Greenberg adds.



by Christopher Walsh

"Tom's been working here too, writing. We did the **Jayhawks** with [producer] **Bob Ezrin**. **Aaron Neville** is still going on; that's a neat project."

With the facility thriving once again in the competitive L.A. market, Greenberg reports that recent upgrades and renovations continue, essential for a studio intent on maintaining elite status. A tour of the Village will be part of the upcoming Audio Engineering Society (AES) Convention's program in September.

"We just rewired our rooms with a new Mogami dual concentric cable," he confides. "It was like someone took a wet blanket off the already great-sounding main monitors, and they sound even more push. And we're currently remodeling the downstairs area."

And as always, there are projects. **Stone Temple Pilots'** "No. 4" was recorded at the Village. **Perry Farrell** spent several months here, and **the Wallflowers** were also recording here. Producer **T-Bone Burnett** and his wife, **Sam Phillips**, recorded

tracks for her new album in Studio D. Meanwhile, **Burnett** and **Wim Wenders**, who last worked together at the Village on the film "The Million Dollar Hotel," were discussing their forthcoming collaboration on another film. **Natalie Cole** was recently here with producer **Richard Marx**, as was Los Angeles Lakers star and recording artist **Kobe Bryant**. **Dave Navarro's** new album is currently being mixed here.

"And we're doing **Tom Jones** in Studio B," Greenberg adds. "That's pretty cool, huh?"

**AES EVENTS:** The 109th AES Convention, Sept. 22-25 at the Los Angeles Convention Center, will feature a series of workshops.

Among this year's workshops is "Audio Watermarking For Packaged And Network Media," which will include a presentation on audio watermarking, a technology with important implications for future economic models of distribution.

"Digital Libraries, Preservation And Metadata" will explore the artistic and technical challenges of storing and retrieving audio programs. **Mickey Hart** will be one of the panelists discussing the magnitude of the digitization challenge.

"Mastering For The Internet" will take on the emerging Webcasting industry, which represents many new business opportunities for audio professionals.

The AES Technical Committee on Coding of Audio Signals will present a project to illustrate the different types of coding artifacts during the "Perceptual Audio Coders—What To Listen For" workshop.

## Otari Unplugs Advanta RADAR Pact Also Ends; Firm Is Upbeat

BY DAN DALEY

In the same week, Otari Corp. has announced a major change in its digital audio console strategy and has acknowledged that its exclusive relationship with the original equipment manufacturer supplier of its RADAR II hard disc recording system—which Otari cites as one of the most successful products in the company's history—has ended.

The Los Angeles-based Otari will discontinue its line of Advanta large-format digital consoles, which ranged in price from \$350,000 to \$700,000 depending upon configuration, effective immediately. The console, Otari's entry into the pricey yet still-protean high-end digital console market, was introduced in early 1999 and marketed first to the broadcast arena; several were sold to broadcasters in the Middle East, Asia, and Europe, including four to Belgian television company VRT.

The company's long-term strate-

gy was to position the Advanta for the music market after that, and this year three consoles were installed in U.S. music studios—one each at Theater 99 in New York, Station West in Nashville, and Cherokee Recording in Los Angeles. A fourth installation was pending at Pacifica Media in Hollywood.

However, all three studio installations were beta sites, with purchase orders pending actual sales. It's not clear whether any of those consoles will remain in place subsequent to Otari's announcement. Company VP Tim Schaeffer told Billboard that Otari will continue to provide technical support to current Advanta users "one way or another—either we'll keep someone on staff for that or we'll contract with a third party. Either way we'll be there for them."

In another development, Otari and Vancouver company iZ Technology (formerly Creative Technology) (Continued on next page)



**Tracking Bowie.** David Bowie's upcoming release was tracked at Sear Sound in New York. In the front row in Studio C, from left, are Bowie and producer Mark Plaati. In the back row, from left, are engineer Peter Keppler, assistant engineer Todd Parker, and Sear Sound owner Walter Sear.

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## OTARI UNPLUGS ADVANTA

(Continued from preceding page)

gies), which originally developed the RADAR hard disc recording system that Otari began to market and sell under an exclusive license in 1994, have ended that relationship. That RADAR and its 24-bit successor, the RADAR II, were among the most successful products in Otari's history, Schaeffer said. Otari has sold more than 2,000 RADAR systems in that time, at a price of between \$20,000 and \$40,000, depending upon configuration.

Schaeffer said that the relationship had developed what he characterized as "creative technical differences" and that Otari will market a new hard disc recording system in the future, one that will use a completely different operating system than the RADAR II's but that will be compatible via file format exchange. Schaeffer added that Otari will continue to provide technical support for existing Otari RADAR customers.

Barry Henderson, president of iZ Technology, said the relationship with Otari had been mutually beneficial but that iZ chose not to renew another one-year exclusive distribution arrangement with Otari after the most recent one ended on March 31 because of divergent strategic market views.

"The [pro audio] market is splitting into a high end and low end—the middle is going away," Hender-

son explained. "We want to increase our exposure to and capture more of the lower end of the market." To that end, Henderson asserted, iZ Technology has developed the RADAR 24, a \$5,000 hard disc recording system, and the RADAR 48, as yet unpriced, for the upper end. Both are slated to be introduced at the September Audio Engineering Society Convention.

"Our relationship with Otari was a mutually beneficial one in many ways, and they put forth a tremendous effort," Henderson said. "But Otari has never been in the low-end market, and in the high-end market [they] could become a competitor in the future."

Otari's decision to back away from the digital console market underscores that market's volatility, and the road has not been rocky for Otari alone. All four major participants in the market—Solid State Logic (SSL), Sony, Neve, and Euphonix—have experienced varying degrees of unevenness in launching and marketing these complex consoles.

And the arrival of expensive digital consoles in the music market has underscored an ironic dichotomy: The technology is there and is being pursued by manufacturers, but studios have so far paid more lip service than they have money for the consoles, and some of those stu-

dios that have installed them have found that their clients are not ready to pay the rates necessary to amortize their costs.

"It's still a definite niche at this point, such as surround mixing," said Quad Recording owner Lou Gonzales, who operates an SSL

*'[Much of] the market was saying, "We're not ready to write a check for \$500,000 or \$600,000"'*

- TIM SCHAEFFER -

Axiom-MT digital console at his New York facility. "It's eventually going to go to digital, but in the meantime, this is very advanced technology, and studios have to make a commitment that goes beyond money to it, and some aren't ready for that.

"You can't put your toe in the water and say it's too cold based on that," he continued. "You have to be prepared to fully embrace it and integrate it into the facility and support it from within, and not enough studios are capable of that yet."

Gonzales noted that he purposely configured his digital console with additional A/D converters to allow it to be used in an analog mode for times when demand for a digital console at the studio slackened.

Schaeffer estimated that Otari had invested \$15 million in the Advanta's development thus far. But he added that the company is already leveraging that research and development into new products, including a new format and sample rate converter, the FS-96.

However, in reviewing the market and Otari's experience in it, Schaeffer conceded that two things had happened in the past 18 months. "We spent more money in development than we had expected, and that's what happens when you're developing a complex new product like this. But also, the market for these products matured quickly—other companies got into it, and it became more competitive quickly. But still, [much of] the market was saying, 'We're not ready to write a check for \$500,000 or \$600,000.'"

Schaeffer added that the growing lower end of the digital mixer market was also siphoning off demand for more expensive consoles.

Piers Plaskitt, VP of marketing worldwide for Euphonix, said that the music market for this type of product is becoming "less difficult"

as time goes by and as more producers and engineers accept all-digital boards. However, he acknowledged the uniqueness of the music studio's position and the tight profit margin environment in which it operates. "The music market is different from post or broadcast in that in post, you're selling the engineer, not the facility or the console," he said. "In music, you're selling the facility and the console, and you're selling them every day, day in and day out."

Rick Plushner, president of U.S. operations for SSL, said that the music market is not so much more difficult for digital console sales as it is simply different. "There's different reasoning at work in different aspects of the market," he explained. "Digital consoles have been stronger in areas like remote recording and surround. Facilities that are looking to strengthen themselves in those markets are often doing so with digital consoles." But Plushner agreed "there's still more demand in music recording for large-format analog consoles than there is for digital boards."

Schaeffer said that, in the wake of these changes, Otari would refocus its efforts on digital and analog multitrack recorders, digital networking products, and recording consoles for other pro audio, broadcast, and fixed installation markets.

# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 19, 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	HMB 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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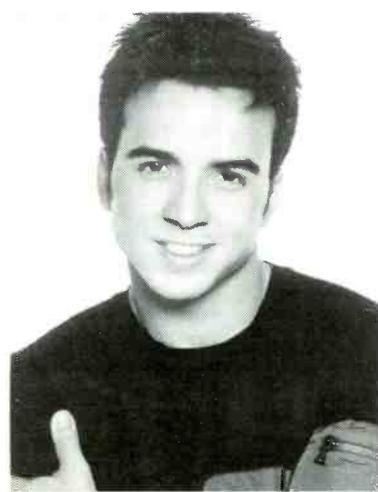
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# Artists & Music

## Good Timing And Luck Benefits Fonsi

AS THE SUMMER chugs along, **Son By Four** has proved to be relentless in its quest to top the charts, with "A Puro Dolor" seesawing in and out of the No. 1 spot on Hot Latin Tracks. But a comparable success story has been playing out in the slightly lower echelons, as crooner **Luis Fonsi** jumps from No. 7 to No. 3 this issue with "Imagínate Sin Tí," the single that has propelled his album "Eterno" to sales of more than 500,000 copies in two months.

And while his album climbed,



FONSI



by Leila Cobo

Fonsi has stayed busy. Following a performance for the pope (singing a duet with Christian singer **Cindy Morgan**) Aug. 19, Fonsi will do five sold-out shows at Puerto Rico's Centro de Bellas Artes Aug. 24-27. That's impressive for an artist who has only two recorded albums and who less than two years ago was completely unknown, with no previous recording experience and no musical pedigree to his name.

"When I started with him, bless him, he'd sold 9,000 copies," says manager **Tony Mojena**, who took over Fonsi's career in February 1999, after the singer's first album, "Comenzaré," had been in the market four months.

From that point on, the Puerto Rican singer's success has had to do less with marketing than with being prepared to take advantage of good timing and good luck. After two singles from his first

album made the charts, Fonsi's voice caught the ear of *merenguera* **Olga Tañón**, who invited him to share the stage with her in several tour stops to sing "Escondidos," a duet she'd recorded with **Christian Castro**.

Fonsi, who is 22 and has a B.A. in vocal performance from Florida State University, used the platform well—even doing some R&B improvising—and sales began to climb. Even though it wasn't released in many markets, "Comenzaré" sold more than 100,000 copies.

Having a musical education, says Fonsi, "makes a complete difference, from sun to Earth. It's a confidence builder. I've taken guitar lessons, so I feel comfortable accompanying myself on guitar. I've taken dance lessons since I was a child. I can discuss things with my musicians. It allows you to do everything."

For the making of "Eterno," which was produced by **Rudy Perez**, Fonsi says he was involved every step of the way, even working on the chorus arrangements himself. That, coupled with his performing experience in festivals, allows him to sustain a solo show

(Continued on page 58)

## THE Billboard Latin 50™

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	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ No. 1 ◀</b>					
1	1	26	<b>SON BY FOUR</b> ▲ <sup>2</sup> SONY DISCOS 83181 <b>HS</b>	9 weeks at No. 1	SON BY FOUR
2	2	2	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 <b>HE</b>		EN QUE TRABAJA EL MUCHACHO
3	3	12	<b>GLORIA ESTEFAN</b> ● EPIC 62163/SONY DISCOS		ALMA CARIBENA — CARIBBEAN SOUL
4	5	8	<b>JULIO IGLESIAS</b> COLUMBIA 61382/SONY DISCOS		NOCHE DE CUATRO LUNAS
5	10	12	<b>LIMITE</b> UNIVERSAL LATINO 157887 <b>HS</b>		POR ENCIMA DE TODO
6	4	40	<b>MARC ANTHONY</b> RMM 83580/SONY DISCOS		DESDE UN PRINCIPIO — FROM THE BEGINNING
<b>▶ GREATEST GAINER ◀</b>					
7	37	3	<b>ROCIO DURCAL</b> ARIOLA 75173/BMG LATIN <b>HS</b>		CARICIAS
8	6	14	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH 796234 <b>HS</b>		BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO
9	12	16	<b>THALIA</b> △ EMI LATIN 26232 <b>HS</b>		ARRASANDO
10	7	16	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 83812 <b>HS</b>		ENTRE TUS BRAZOS
11	8	4	<b>TITO PUENTE &amp; EDDIE PALMIERI</b> RMM 284033		OBRA MAESTRA (MASTERPIECE)
12	11	16	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN <b>HS</b>		SECRETO DE AMOR
13	9	8	<b>LUIS FONSI</b> ○ UNIVERSAL LATINO 159074 <b>HS</b>		ETERNO
14	14	73	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> △ EMI LATIN 99189 <b>HS</b>		AMOR, FAMILIA Y RESPETO...
15	25	14	<b>JUAN GABRIEL</b> ARIOLA 75837/BMG LATIN		QUERIDA
16	17	24	<b>LOS TEMERARIOS</b> ● FONOVISA 0519		EN LA MADRUGADA SE FUE
17	16	43	<b>CARLOS VIVES</b> △ EMI LATIN 22854 <b>HS</b>		EL AMOR DE MI TIERRA
18	15	24	<b>SHAKIRA</b> SONY DISCOS 83775 <b>HS</b>		MTV UNPLUGGED
19	24	36	<b>ENRIQUE IGLESIAS</b> FONOVISA 0518		THE BEST HITS
20	20	99	<b>SHAKIRA</b> ▲ SONY DISCOS 82746 <b>HS</b>		DONDE ESTAN LOS LADRONES?
21	22	29	<b>CONJUNTO PRIMAVERA</b> ● G.M.P. 9926/FONOVISA <b>HS</b>		MORIR DE AMOR
22	21	60	<b>MANA</b> ● WEA LATINA 27864		MTV UNPLUGGED
23	28	10	<b>MELINA LEON</b> SONY DISCOS 83888		BANO DE LUNA
24	23	24	<b>SELENA</b> EMI LATIN 23332		ALL MY HITS — TODOS MIS EXITOS VOL. 2
25	19	62	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH 795320 <b>HS</b>		BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER
26	29	42	<b>BANDA EL RECODO</b> FONOVISA 80769 <b>HS</b>		LO MEJOR DE MI VIDA
27	26	81	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 0516 <b>HS</b>		TROZOS DE MI ALMA
28	18	10	<b>GISSELLE</b> ARIOLA 74911/BMG LATIN <b>HS</b>		VOY A ENAMORARTE
29	30	63	<b>CHRISTIAN CASTRO</b> △ ARIOLA 66275/BMG LATIN <b>HS</b>		MI VIDA SIN TU AMOR
30	31	7	<b>PAULINA RUBIO</b> UNIVERSAL LATINO 543319		PAULINA
31	33	55	<b>INTOCABLE</b> △ EMI LATIN 21502 <b>HS</b>		CONTIGO
32	32	49	<b>JACI VELASQUEZ</b> △ SONY DISCOS 83212		LLEGAR A TI
33	27	11	<b>DLG</b> SONY DISCOS 83887		GREATEST HITS
34	36	6	<b>GRUPO BRYNDIS Y LOS ACOSTA</b> DISA 27284/EMI LATIN		LOS DOS GRANDES ROMANTICOS FRENTE A FRENTE
35	34	44	<b>PEPE AGUILAR</b> MUSART 2198/BALBOA		POR UNA MUJER BONITA
36	44	2	<b>AZUL AZUL</b> SONY DISCOS 83941		EL SAPO
37	35	8	<b>LOS ANGELES AZULES Y RAYITO COLOMBIANO</b> DISA 26969/EMI LATIN		FRENTE A FRENTE
38	39	37	<b>LOS ANGELES AZULES</b> DISA 23516/EMI LATIN		UNA LLUVIA DE ROSAS
39	38	17	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1805		QUEMAME LOS OJOS
40	42	41	<b>RICARDO ARJONA</b> SONY DISCOS 83592 <b>HS</b>		RICARDO ARJONA VIVO
41	45	48	<b>LUIS MIGUEL</b> ● WEA LATINA 29288		AMARTE ES UN PLACER
42	41	7	<b>JENNIFER</b> EMI LATIN 27073		ABRAZAME Y BESAME
43	43	28	<b>CHARLIE ZAA</b> SONOLUX 83546/SONY DISCOS <b>HS</b>		CIEGO DE AMOR
<b>▶ HOT SHOT DEBUT ◀</b>					
44	<b>NEW</b>		<b>ARKANGEL R-15</b> SONY DISCOS 84003		ESTOS SI SON CORRIDOS
45	<b>RE-ENTRY</b>	16	<b>VARIOUS ARTISTS</b> UNIVERSAL LATINO 541596		BILLBOARD LATIN MUSIC AWARDS
46	<b>RE-ENTRY</b>		<b>GRUPO EXTERMINADOR</b> FONOVISA 0023		LOS CORRIDOS MAS TORONES
47	49	7	<b>CONTROL</b> EMI LATIN 23554		CUMBIAS SIN CONTROL
48	48	19	<b>LOS ANGELES DE CHARLY</b> FONOVISA 9863		LA MAGIA DEL AMOR
49	47	4	<b>INTENSO</b> SONY DISCOS 83965		MAS INTENSO QUE NUNCA
50	<b>RE-ENTRY</b>		<b>NEK</b> WEA LATINA 83658		LA VIDA ES
<b>POP</b>		<b>TROPICAL/SALSA</b>		<b>REGIONAL MEXICAN</b>	
1	<b>JULIO IGLESIAS</b> COLUMBIA/SONY DISCOS	1	<b>SON BY FOUR</b> SONY DISCOS	1	<b>LOS HURACANES DEL NORTE</b> FONOVISA
2	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN	2	<b>GLORIA ESTEFAN</b> EPIC/SONY DISCOS	2	<b>LIMITE</b> UNIVERSAL LATINO
3	<b>THALIA</b> EMI LATIN	3	<b>MARC ANTHONY</b> RMM/SONY DISCOS	3	<b>JOAN SEBASTIAN</b> MUSART/BALBOA/CAIMAN
4	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	4	<b>OMARA PORTUONDO</b> WORLD CIRCUIT/NONESUCH/AG	4	<b>LOS TEMERARIOS</b> FONOVISA
5	<b>LUIS FONSI</b> UNIVERSAL LATINO	5	<b>TITO PUENTE &amp; EDDIE PALMIERI</b> RMM	5	<b>CONJUNTO PRIMAVERA</b> G.M.P./FONOVISA
6	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI LATIN	6	<b>CARLOS VIVES</b> EMI LATIN	6	<b>SELENA</b> EMI LATIN
7	<b>JUAN GABRIEL</b> ARIOLA/BMG LATIN	7	<b>MELINA LEON</b> SONY DISCOS	7	<b>BANDA EL RECODO</b> FONOVISA
8	<b>SHAKIRA</b> SONY DISCOS	8	<b>IBRAHIM FERRER</b> WORLD CIRCUIT/NONESUCH/AG	8	<b>INTOCABLE</b> EMI LATIN
9	<b>ENRIQUE IGLESIAS</b> FONOVISA	9	<b>GISSELLE</b> ARIOLA/BMG LATIN	9	<b>GRUPO BRYNDIS Y LOS ACOSTA</b> DISA
10	<b>SHAKIRA</b> SONY DISCOS	10	<b>DLG</b> SONY DISCOS	10	<b>PEPE AGUILAR</b> MUSART/BALBOA
11	<b>MANA</b> WEA LATINA	11	<b>GILBERTO SANTA ROSA</b> SONY DISCOS	11	<b>LOS ANGELES AZULES Y RAYITO COLOMBIANO</b> DISA
12	<b>MARCO ANTONIO SOLIS</b> FONOVISA	12	<b>VARIOUS ARTISTS</b> J&N/SONY DISCOS	12	<b>LOS ANGELES AZULES</b> DISA
13	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN	13	<b>LOS TOROS BAND</b> UNIVERSAL LATINO	13	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE
14	<b>PAULINA RUBIO</b> UNIVERSAL LATINO	14	<b>REY RUIZ</b> BOHEMIA/UNIVERSAL LATINO	14	<b>JENNIFER</b> EMI LATIN
15	<b>JACI VELASQUEZ</b> SONY DISCOS	15	<b>LIMI-T</b> EMI LATIN	15	<b>ARKANGEL R-15</b> SONY DISCOS

○ 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 award: Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. **HS** indicates past and present Heatseeker titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

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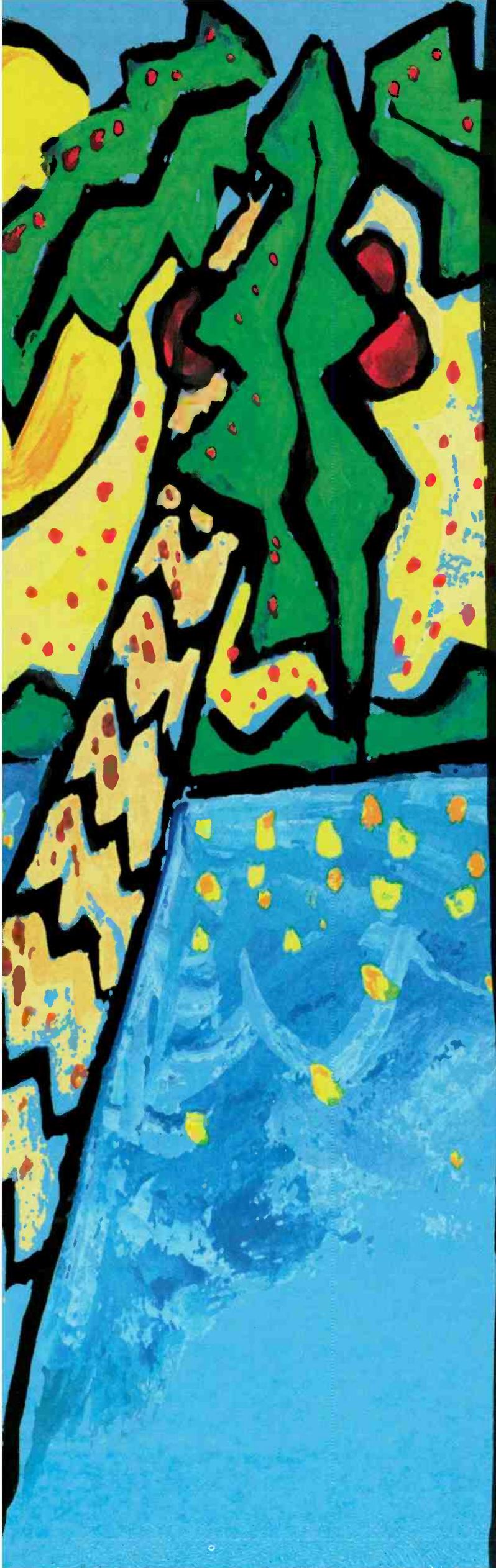
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Billboard®

# LATIN MUSIC 6 PACK V

## SOUNDS OF PUERTO RICO

Ricky Martin, Marc Anthony, Elvis Crespo, Jennifer Lopez...the sounds of Puerto Rico are all over the airwaves. Billboard's fifth edition of the Latin Six Pack spotlights this hotbed of talent with a look at the influence the country has had on the international music scene. Billboard looks at the Puerto Rican boy bands, the most successful Puerto Rican artists in the Spanish market and the year-to-date Latin charts.

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## NOTAS

(Continued from page 56)

on his own. His first, at Bellas Artes, takes place Thursday (24), and talks are under way to schedule other performances in the U.S.

**SURCO INKS DEAL:** Surco, the production company and record label headed by **Gustavo Santaolalla** and **Anibal Kerpel**, has renegotiated a five-year, \$1 million-plus joint venture with Universal Music Latin America. Although the deal is not exclusive, says Santaolalla, "it is my intent to develop acts for the label [Surco]. Obviously, I want to build a strong catalog."

Among the projects Surco brings to the table are **Orishas**—a hip-hop band from Cuba based in Paris; **Juanes**, the former singer and leader of Colombian band **Ekymosis**; and an upcoming album from Argentine rock band **Bersuit**. All three releases are due

*'It is my intent to develop acts for [Surco]. Obviously, I want to build a strong catalog'*

—GUSTAVO SANTAOLALLA—

before year's end, according to Santaolalla, and will be distributed by Universal.

Surco's most recent project is a double-disc soundtrack to the film "Amores Perros," which has won numerous prizes in film festivals throughout the world. Neither the movie nor the album has been released in the U.S. yet, but the disc has already sold more than 200,000 copies in Mexico alone, according to Santaolalla.

"It's one of our big, big successes," he says, noting that while one album contains his songs, the other is a tribute with performances by **Café Tacuba** and **Control Machete**, among others.

At the same time, Santaolalla has begun work producing an album for contemporary classical group **the Kronos Quartet**. The disc, which will take more than a year to record, will feature contemporary Latin music. Although the full repertoire is yet to be determined, **Café Tacuba** has been approached to collaborate on one track.

**SHORT TAKES:** If every yin has a yang, then every Grammy Award must have an American Music Award. The equivalent for the Latin Grammys seems to be the Ritmo Latino Awards, whose second edition is slated to take place Oct. 19 at the Universal Amphitheatre in Los Angeles' Universal City. Dubbed **El Premio de la Gente** (the Award of the People) because final winners are voted on by the public, the Ritmo Latino Awards determines its finalists according to

SoundScan sales numbers from July 1999 to June 2000. Awards will be given in 14 categories.

MTV Latin America and Internet auction site **MercadoLibre.com** have teamed to auction MTV-brand articles as well as other music and artist memorabilia for users in Latin America. Auctions will be held on MTVla.com and **Mercadolibre.com**, and all proceeds will go to charities throughout the region. Articles will be donated by artists and by MTV, although MTVla.com users will also be able to buy and sell their own articles.

**Dgolpe.com** will boast a new, redesigned look by the end of August. The site, which some describe as a Yahoo! for downloads, has inked deals with **Todito.com** in Mexico.

**Gustavo Menéndez** has been named creative consultant for publishing company **Warner/Chappell Music** in Miami. His new position will not affect operations of his company, **Radio Vox**.

**RETURN OF VICO C:** EMI Latin is getting ready to unveil Puerto Rican rapper **Vico C's** follow-up album to "Aquel Que Había Muerto" (He Who Had Died), the semi-autobiographical 1998 disc about his recovery from a near-fatal heroin overdose and spiritual resurrection.

**Pedro Iglesias**, a promoter at EMI's San Juan, Puerto Rico, office, says "El Super Héroe" should be in stores by October, with the title track serviced to radio stations by late September. Iglesias says the album, like its double-platinum predecessor, features a positive message and rap-style lyrics but with edifying words. The lead single, he says, is about a 6- or 7-year-old kid who wants to be a super-hero like the ones he sees on Atari and PlayStation and similar games. But in the song **Vico** says that the only true super-hero is Jesus Christ.

**Vico C**—real name **Armando Lozada**, a native of one of San Juan's most drug-infested high-rise housing projects—was able to sermonize without alienating his core fan base from his previous album. "Aquel" sold more than 250,000 copies and earned the rapper honors for **Billboard's** 1999 *rap en español* album of the year. Iglesias says **Vico C** wrote, arranged, and produced "El Super Héroe" in his adopted hometown of Orlando, Fla., having left Puerto Rico in 1997 after his overdose.

**RODRIGO BOOM:** One month after the car accident that tragically killed *tropical* music star **Rodrigo**, giant record store **Musimundo**, which accounts for more than 50% of all sales in Argentina, says the singer's album sales have multiplied fivefold. Since late 1999, Rodrigo had become a national phenomenon whose crossover appeal propelled



SANTAOLALLA

his album "A 2000" to sales of 420,000.

His unexpected death coincided with the release of a CD-ROM with a new single dedicated to soccer hero **Diego Maradona**, as well as a new full-length album, "La Mano De Dios, Su Homenaje A Diego Maradona." Earlier recordings for Sony Music also account for a total figure of more than 1,600,000 units sold since June 25.

Assistance in preparing this column was provided by **Marcelo Fernandez Bitar** in Buenos Aires and **Karl Ross** in Miami.

Leila Cobo can be reached at 305-361-5279 or via E-mail at [lcobo@billboard.com](mailto:lcobo@billboard.com).

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	26	1	27	32	16	9	30	34	29	17	21	39	12	11	37	33	20	8	14	3	2	13	25	38	24	28	35	6	18	40	15	7	22	23	5	4	31	19	10
A ESCONDIDAS (Not Listed)	A PURO DOLOR (EMOA, ASCAP)	ACARIAME (W.B.M., SESAC)	ASI (STOP) (F.I.P.P., BMI/Estefan, ASCAP)	COMO DUELE (Ventura, ASCAP)	COMO ME DUELE PERDERTE (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	COMO TU ME QUIERE A MI (Not Listed)	CORAZON DE MELAO (Universal Musica, ASCAP)	CUANDO (Sony/ATV Discos, ASCAP/Ajona Musical, ASCAP)	CUANDO EL AMOR SE DANA (J&N, ASCAP)	CUANDO UNA MUJER (EMOA, ASCAP)	DONDE E' QUE E' (CDP, ASCAP/Caribbean Waves, ASCAP)	DONDE ESTA LA VIDA (Warner/Chappell)	EN CADA GOTA DE MI SANGRE (Mundo Musical)	EN QUE TRABAJA EL MUCHACHO (Garmex, BMI)	ENTRE EL MAR Y UNA ESTRELLA (Estefan, ASCAP/Mas Sa de C.V., ASCAP)	ENTRE TU Y YO (Erami, ASCAP/WB, ASCAP)	ERAS TODO PARA MI (ADG, SESAC)	GOZAR LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI)	HISTORIA ENTRE TUS DEDOS (Universal-Songs Of PolyGram, BMI)	IMAGINE SIN TI (IMAGINE ME WITHOUT YOU) (Rubel, ASCAP/Universal, ASCAP/Marport, ASCAP)	JURAME (F.I.P.P., BMI)	LO HARE POR TI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	LOBO HERIDO (Manzamic, SACM/D'Nico Int'l, BMI)	ME CAIESTE DEL CIELO (Reyna Cornelio, ASCAP/Rightsong, BMI)	MENTIROSA (Arpa, BMI)	MI NINA (Universal Musica, ASCAP)	MUEVELO (Universal-Musica Unica, BMI/Insugnia, ASCAP/Universal, ASCAP/Linkser, BMI)	MUY DENTRO DE MI (YOU SANG TO ME) (Sony/ATV Songs, BMI/Can Tiffani, BMI/Sony/ATV Discos, ASCAP)	NO PUEDO OLVIDAR TU VOZ (Not Listed)	PARA QUE QUIERES QUE VUELVA (El Zaz)	POR AMARTE ASI (Erami, ASCAP/Warner/Chappell)	POR SIEMPRE TU (I TURN TO YOU) (Realsongs, ASCAP/WB, ASCAP)	POR TU AMOR (Copyright Control)	PRISION DE AMOR (Jam, BMI/TN Ediciones, BMI)	SECRETO DE AMOR (Edmusa, ASCAP)	SI TE VAS (F.I.P.P., BMI)	VOLVER A AMAR (F.I.P.P., BMI)	Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI)	YO SE QUE TE ACORDARAS (Maximo Aguirre, BMI)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST	TITLE
1	1	2	26	SON BY FOUR SONY DISCOS †	A PURO DOLOR A.JAEN (G.ALFANNO)
2	2	1	12	GISSELLE ARIELA/BMG LATIN †	JURAME K.SANTANDER B.OSSA K.SANTANDER
3	7	5	7	LUIS FONSI UNIVERSAL LATINO	IMAGINE SIN TI R.PEREZ (M.PORTMANN,R.PEREZ)
4	5	6	6	ALEJANDRO FERNANDEZ SONY DISCOS †	SI TE VAS E.ESTEFAN JR. K.SANTANDER K.SANTANDER
5	4	4	17	JOAN SEBASTIAN MUSART/BALBOA	SECRETO DE AMOR J.SEBASTIAN J.SEBASTIAN
6	3	3	19	MARC ANTHONY COLUMBIA/SONY DISCOS †	MUY DENTRO DE MI C.ROONEY M.ANTHONY C.ROONEY
7	6	8	7	CHRISTINA AGUILERA RCA/BMG LATIN †	POR SIEMPRE TU R.PEREZ D.WARREN
8	16	19	7	JULIO IGLESIAS COLUMBIA/SONY DISCOS †	GOZAR LA VIDA ESTEFANO ESTEFANO J.IGLESIAS
9	9	10	3	GLORIA ESTEFAN EMI/SONY DISCOS †	COMO ME DUELE PERDERTE E.ESTEFAN JR. G.NORIEGA R.BLADES M.FLORES
10	8	9	19	BANDA EL RECODO FONOVISIA	YO SE QUE TE ACORDARAS NOT LISTED J.MARQUEZ
11	17	11	4	CONJUNTO PRIMAVERA FONOVISIA	EN CADA GOTA DE MI SANGRE J.GUILLEN J.DE JESUS PINEDA RAMOS
12	10	7	10	FRANCISCO CESPEDES WEA LATINA †	DONDE ESTA LA VIDA D.FOSTER F.CESPEDES
13	14	15	5	PAULINA RUBIO UNIVERSAL LATINO	LO HARE POR TI ESTEFANO ESTEFANO
14	11	20	4	MICKEY TAVERAS KAREN CAIMAN	HISTORIA ENTRE TUS DEDOS M.TAVERAS G.GRIGNANI
15	18	25	4	CHRISTIAN CASTRO ARIELA/BMG LATIN	POR AMARTE ASI K.SANTANDER E.REYES A.MONTALBAN
16	13	14	5	VICTOR MANUELLE SONY DISCOS	COMO DUELE S.GEORGE A.JAEN
17	27	16	5	RIKARENA J&N/SONY DISCOS †	CUANDO EL AMOR SE DANA B.CEPEDA B.CEPEDA
18	12	17	10	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	NO PUEDO OLVIDAR TU VOZ NOT LISTED (NOT LISTED)
19	19	37	11	ROGELIO MARTINEZ SONY DISCOS	Y SIGUES SIENDO TU NOT LISTED S.TWAIN R.LANGE
20	28	27	3	LOS TEMERARIOS FONOVISIA †	ERAS TODO PARA MI NOT LISTED A.A.ALBA
21	NEW	1	1	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A.JAEN G.ALFANNO
22	15	12	10	CHARLIE ZAA SONOLUX/SONY DISCOS †	POR TU AMOR E.ESTEFAN JR. J.A.MOLINA J.AVEDANO
23	25	26	9	LOS TIGRES DEL NORTE FONOVISIA	PRISION DE AMOR LOS TIGRES DEL NORTE T.BELLO
24	RE-ENTRY	2	2	LOS RIELEROS DEL NORTE FONOVISIA	MENTIROSA NOT LISTED P.GARZA
25	20	13	13	VICENTE FERNANDEZ SONY DISCOS	LOBO HERIDO NOT LISTED A.MANZANERO
26	NEW	1	1	EMANUEL ORTEGA FONOVISIA †	A ESCONDIDAS E.ORTEGA E.ORTEGA
27	21	28	15	LIMITE UNIVERSAL LATINO †	ACARIAME J.CARRILLO ALAZAN
28	31	39	3	LOS TOROS BAND UNIVERSAL LATINO †	MI NINA J.PDIAZ G.DIAZ (F.VELOZ)
29	NEW	1	1	RICARDO ARJONA SONY DISCOS	CUANDO R.ARJONA (R.ARJONA)
30	RE-ENTRY	12	12	LIMI-T 21 EMI LATIN †	COMO TU ME QUIERE A MI E.TORRES SERRANT J.BERMUDEZ
31	32	36	26	CHRISTIAN CASTRO ARIELA/BMG LATIN	VOLVER A AMAR K.SANTANDER K.SANTANDER
32	NEW	1	1	JON SECADA 550 MUSIC/SONY DISCOS †	ASI E.ESTEFAN JR. G.NORIEGA T.MITCHELL E.ESTEFAN JR. J.SECADA G.NORIEGA T.MITCHELL
33	34	30	11	JYVE V EMI LATIN †	ENTRE TU Y YO E.REYES A.MONTALBAN E.REYES A.MONTALBAN
34	36	32	15	EMMANUEL UNIVERSAL LATINO †	CORAZON DE MELAO E.RUFFINENGO (J.A.RODRIGUEZ M.TEJADA)
35	NEW	1	1	REY RUIZ BOHEMIA/UNIVERSAL LATINO	MUEVELO J.SILVESTRINI J.FLORES A.GARCIA N.SEROUSMI
36	35	34	3	LOS HURACANES DEL NORTE FONOVISIA †	EN QUE TRABAJA EL MUCHACHO NOT LISTED (F.GOMEZ)
37	22	24	17	THALIA EMI LATIN †	ENTRE EL MAR Y UNA ESTRELLA E.ESTEFAN JR. M.FLORES (M.FLORES)
38	24	35	10	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO ARIELA/BMG LATIN	ME CAIESTE DEL CIELO M.ABSTAL C.REYNA
39	NEW	1	1	FERNANDO ECHAVARRIA RMM	DONDE E' QUE E' FECHAVARRIA D.FERNANDEZ FECHAVARRIA
40	33	2	2	POLO URIAS Y SU MAQUINA NORTENA FONOVISIA	PARA QUE QUIERES QUE VUELVA PURIAS (J.SILVA)

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

## VEG's New Concept For Our Price

### About 30 Stores To Close As U.K. Chain Is Reconstructed

BY TOM FERGUSON

LONDON—The Virgin Entertainment Group's (VEG) 20 million pound (\$35 million) makeover of its under-achieving 229-shop Our Price music retail chain gets under way Sept. 4, when the first five stores open under the new v.shop banner.

A total of 102 Our Price stores in the U.K., mainly in the southeast of England, will be converted to v.shops by mid-November at the rate of 12-25 each week, says Our Price commercial director Neil Boote. He describes v.shop as "a brand-new retailing concept for Virgin."

Partly because of uncertainty about Our Price's future—prospects of a long-awaited management buy-out fell through earlier this year—Boote notes that "there has been no real investment in the vast majority of [Our Price] stores for a long, long time. Environmentally, they're a long way away from where we'd like to be." He adds, "I'm sure Virgin believes that, if the v.shop concept works, it has to have international potential. Frankly, Our Price was just too parochial a brand, with no [particularly unique selling points]. It epitomized the High Street [prime local shopping area] record store of the '80s."

Boote reports to Our Price managing director Chris Ash, who in turn reports to VEG CEO Simon Wright. For the foreseeable future, Boote says, Our Price will continue to trade within VEG as Our Price and v.shop. "You'll still have 120 stores trading as Our Price," he claims. However, he says that "there are almost 30 of those which we are actively marketing and would like to dispose of. They're stores which were acquired at high rents or are

in locations where the pitch of the shopping has moved away."

Structurally, Boote insists that "Nothing significant is going to change between now and the new year. Once we've reviewed the performance of the first 100 v.shops and we're clear about what's going to happen next, then I think we're going to have to look at the structure."

The new stores will carry a revised product split, with increased attention paid to mobile phones and portable music hardware. "Inevitably," says Boote, "by putting in the hardware and building up the phone business, there's less space dedicated to



BOOTE

music overall, so we've probably gone from 85% [floor space for] music down to 60%. But within that mix, the focus on chart, new product, and singles is actually higher than before."

Boote says the v.stores will carry chart and new release music titles, plus a price-promoted range of catalog items—around 600 titles. (There will be no A-Z library of catalog titles.) They will also have "a big focus on DVD," he adds. Our Price stores already stock Virgin mobile phones, which Boote describes as a "significant business for us," and about 25% of floor space will now be dedicated to phones.

"Although it will be a similar product offer to what we've got now on phones," Boote continues, "there will be a massive staff change in terms of service levels. We're retraining every single member of staff for four weeks during the six weeks when each store is closed." The final element of the

revised product range will be consumer electronics hardware—portable music playing devices including MP3 players, MiniDisc players, and personal CD players.

Each store will include an area designated as 'Find And Buy' (F.A.B.), with kiosks that, using a simple touch-screen system, offer shoppers access to roughly 100,000 music and DVD titles, with the promise of next-day home delivery. A similar service is offered for a recommended range of hardware, says Boote.

One kiosk—Boote envisages there being around five in each store—will link to downloads site peoplesound.com, which offers access to unsigned acts. That is "effectively a demo post," he says, "where you can find out about digital music and also download some tracks from peoplesound and listen to them—licensed free music."

In addition, there will be in-store

(Continued on page 69)

## Australian E-tailer Chaos To Use Ads To Pay Artists

BY CHRISTIE ELIEZER

SYDNEY—Although the Internet may currently be regarded by the Australian music industry as a medium to promote acts online rather than as a source of revenue, companies here are currently exploring ways of using it to boost the incomes of local artists.

Debate was sparked Aug. 10 when E-tailer ChaosMusic launched an initiative whereby 15% of the advertising revenue it generates out of each individual search on its digital music file search engine FreeTracks (freetracks.com) by online consumers would be passed on to copyright owners. FreeTracks directs customers looking for specific music items to other sites, including file-swapping ones.

Chaos also has music by 600 unsigned Australian artists available as downloads on its own Web site (chaosmusic.com.au). Since 1998 it has paid 50% of the download fees on purchases from its Web site to acts

through royalty collection agencies Australasian Performance Rights Assn. (APRA) and the Australasian Mechanical Copyright Owners Society (AMCOS). Both associations receive 25%.

However, Chaos founder and CEO Rob Appel notes that downloading still has some way to go before it becomes a viable income stream for acts.

"It's [still] a pitiful amount of money," he says, "because the [Australian music] market has not yet taken up secure downloads. That will change when major record companies start to release a large amount of content in a secure format."

Appel's plan was triggered, he says, by the legal battles in the U.S. between the Recording Industry Assn. of America and Napster. He emphasizes, however, that such a levy is not an endorsement of unauthorized use of music files. "The industry has failed to bring about a business model that works," he says.

"Clearly the community is keen on swapping music files, and it's not going to stop," he adds. "At least this way you can commercialize it and bring some benefit to artists. I'm sure there are alternative models, like a subscription to get into a search engine or paying a cent for each transmission of a track. But these do not deal directly with file swaps."

Chaos is holding discussions with APRA and AMCOS on how to structure the collection of monies and who will become the collecting agency. Until a decision is made, it is setting aside 15% of online advertising revenue from each individual search on FreeTracks from Aug. 10.

Says Appel, "We are basically saying, 'Let's find out what's being searched for and what people are linking through to, although that doesn't necessarily mean they are consuming the music. If there are 10,000 searches and 10% of those are on [Columbia Records rock band] Midnight Oil, there's a methodology to distribute the funds. We plan to make that quantitative information available to whatever collection society ends up being the distribution point."

While online ad revenue in the U.S. reached \$1.95 billion during this



APPEL

## Spanish Web Subscribers Get 'Unlimited' Music For A Fee

BY HOWELL LLEWELLYN

MADRID—Spanish music Web site MusicaAlaCarta.com launches in September what it claims is Europe's first secure-format music-by-subscription access service, which will offer subscribers unlimited access to the company's online catalog for a single monthly fee.

The new service, scheduled to be presented during the Pop Komm music trade fair in Cologne, Germany (Aug. 17-19), comes in the wake of digital distribution deals signed this summer between MusicaAlaCarta and more than 40 Spanish indie labels.

MusicaAlaCarta.com president Esperanza Benedicto says the Web site "rejects unprotected systems such as the MP3 format and offers a legal alternative to services such as Napster." Benedicto adds, "We think this new service will amount to an authentic revolution in music distribution through the Internet."

Subscribers will be able to download—or just listen to—an unlimited amount of MusicaAla-

Carta.com-distributed music by paying a single monthly subscription "for less than the cost of a CD," according to the company. Each song download is accompanied by information such as a cover visual, biographies, and lyrics.

The Web site gives labels the choice of distributing their songs digitally via systems such as Liquid Audio, Windows Media Player, or Intertrust, which all satisfy the specifications of the Secure Digital Music Initiative.

At present, the site offers paid downloads of unsigned and indie label acts and claims to attract more than 50,000 visits each month. MusicaAlaCarta.com is also widely regarded in the Spanish music industry as being a useful A&R tool for major labels.

Benedicto says, "We believe that the era of digital downloads over the past three years has been just a transitional period. The future of the music industry will pass inevitably through these new secure forms of consumption that use coded systems and watermarks."



## French Acts Scarce On Radio

### Domestic Sales Hit All-Time High, Says SNEP

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

PARIS—French radio airplay for domestic repertoire sank below the 40% mark during the first half of this year, despite sales of domestic acts having reached an all-time high.

Airplay of domestic productions dropped to 38%, compared with 41% the previous year, according

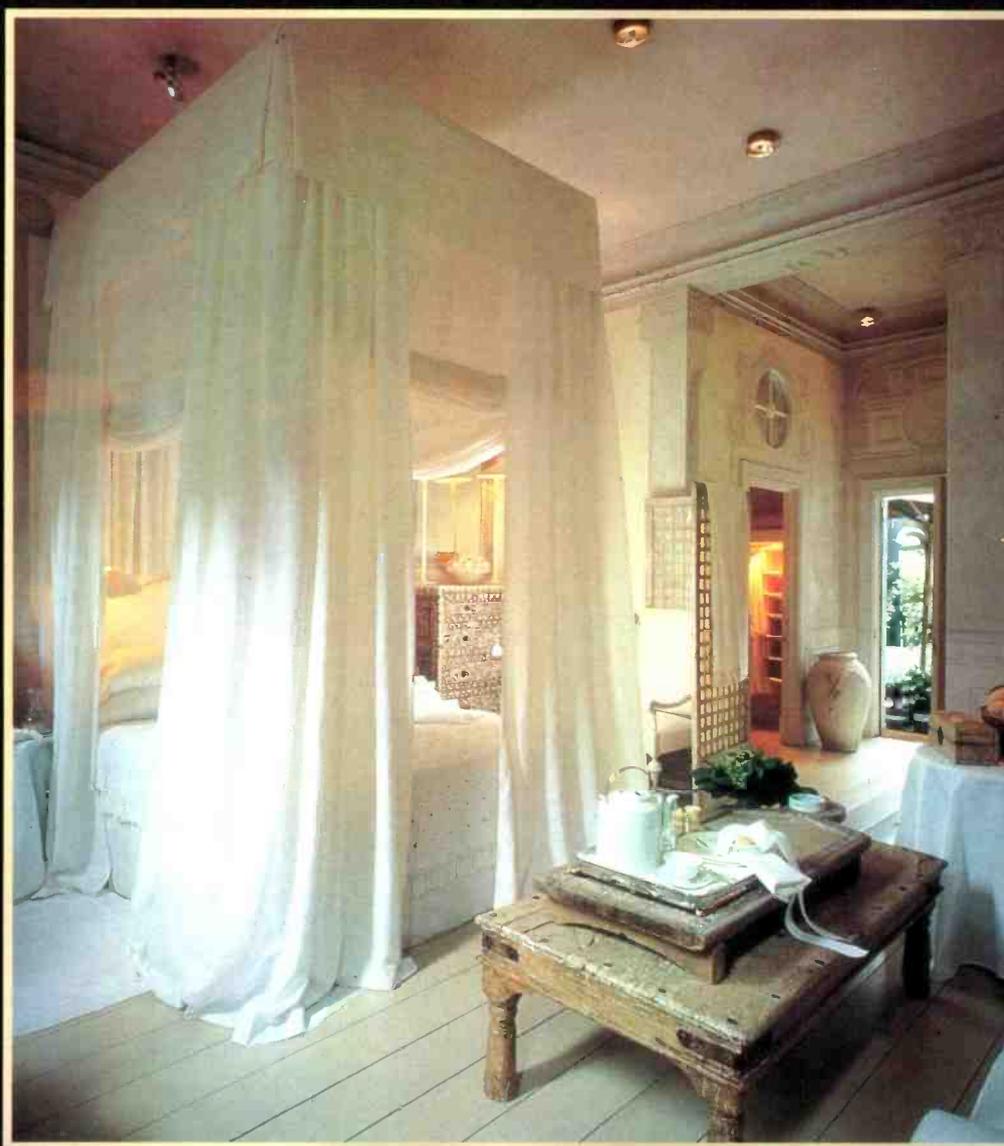
to the findings of a study unveiled by French trade body SNEP. It was based on the sample of stations monitored by Ipsos Music that is used to compile the French airplay charts.

According to the study, airplay of French-language content has been on a downward spiral since a 45% peak during the first half of 1997, falling to 43% in 1998 and 41% in 1999.

(Continued on page 91)



# Blakes



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# Streaming Firm Launched In Sweden

## MusicBrigade.com To Provide Music Videos On Internet

BY KAI R. LOFTHUS

STOCKHOLM—There may still be some debate over whether video really killed the radio star, but two long-established Swedish music industry veterans have no doubt that there's plenty of life in the format as the core of a new online service in Europe.

At the helm of Stockholm-based music video streaming company MusicBrigade.com are CEO Anders Hjelmtorp, former managing director for Virgin Records Sweden, and chairman Wilhelm Wendt, previously Paris-based marketing manager at CBS Records International (now Sony Music International).

MusicBrigade, which was to formally unveil its plans at the PopKomm trade fair in Cologne, Germany (Aug. 17-19), has assembled six predefined, 24-hour video streams. Revenue will be generated by onscreen advertising after every third track. A subscription-based alternative is also being developed, where consumers can create and store their personalized video playlists.

In the company's initial budget, which the two executives stress is not a fixed price structure, there will be three different payment models: a one-month fee is 4 euros (\$3.63), 3 euros (\$2.73) per month for three months, and 2 euros (\$1.82) per month for six months. The service will use Apple QuickTime and Microsoft Windows Media Player for its output.

Initially, the company's services will be available in Sweden. Its office there will also deal with

*'Our knowledge is unparalleled, since we have spent the last 10 years building up key information about all music videos'*

—WILHELM WENDT—

Finland, a leader in the market penetration of mobile technology. According to Wendt, "Finland is a very small market, since there are very few people who live there. We're not going to have an office there but rather cover it from Sweden."

Select European markets will follow in the near future. The U.K. and Germany are understood to be on the agenda. Hjelmtorp says he is confident that the European markets will be receptive to the company's offering.

"Although Europe has produced [music download] companies such as Popwire, Deo, and Vitaminic," he notes, "there are few real competitors in this area."

Wendt and Hjelmtorp first met in 1978 when they were product managers at CBS Records in Sweden. Both had a background as DJs. Hjelmtorp mainly spun

records in the Spanish island of Ibiza, and avid record collector Wendt was traveling to clubs throughout Sweden.

Working with videos isn't a fresh area for Wendt. After leaving CBS in 1984, he launched a TV syndication company called Internal, to which most Sweden-based international label affiliates (excluding Warner Music) and significant indie labels outsourced the domestic administration rights to their back-catalog videos. Wendt currently handles 13,000 videos on behalf of music labels. He also heads a book publishing company (Premium Publishing) in which he retains a major catalog of chart- and music-related books.

Wendt says he has invested in MusicBrigade as a private individual rather than through any of his companies. Other investors are Hjelmtorp and the Stockholm-based Web company Real Life Production. By press time, the two executives were also finalizing a deal with an unnamed Swedish investment company.

However, Wendt's access to those 13,000 videos does not constitute a guaranteed catalog for the operations of MusicBrigade, as Webcasting rights are separate from the deal that Wendt has with labels for Internal.

He says, "Since [MusicBrigade] is consumer-oriented, we have had to negotiate new deals with the labels. But our knowledge is unparalleled, since we have spent the last 10 years building up key information about all music videos."

# Dutch Broadcaster Boycotts Sony Product

BY ROBERT TILLI

HILVERSUM, the Netherlands—Dutch public broadcaster VPRO is refusing to play any material released by Sony Music in a dispute over the station retransmitting its radio shows via the Internet.

Alternative-formatted VPRO, in addition to its regular slots on public Radio 3FM, offers archived shows on its Web site, 3Voor12 (3voor12.nl; literally "three minutes to 12"), which is considered to be one of the most sophisticated and advanced music-related sites in Europe.

While Sony says it has no objection to broadcasts going out simultaneously on FM and the Web, it has in the past expressed disapproval of shows and live performances being reheard and potentially downloaded by Internet users.



WALHOF

*'It's not the same as downloading music. You can listen to these old shows through RealAudio. Once you've listened to it, it's gone'*

—GERARD WALHOF—

VPRO claims it is not boycotting Sony but says the action comes down to "priorities." Gerard Walhof, editor in chief of VPRO's radio slots, says, "We have decided not to play Sony material until we've reached a temporary, mutual agreement with Sony Music Holland, which bases its claims on its neighboring rights.

"It's not the same as downloading music," insists Walhof. "You can listen to these old shows through RealAudio. Once you've listened to it, it's gone."

Any deal may well be temporary, as the European Union is laying down licensing rules for implementation in all its member states. Both Sony and VPRO are trying to settle the dispute out of court in what is being seen by some as a test case.

"We are in talks with Sony to sort out the situation soon," says Walhof. "The best thing we could do is to have talks with all the record companies and send the politicians a signal that a lot of things have to be sorted out in this area."

The dispute has been rumbling since the station was first set up in 1998. Walhof says he hopes the case will be settled in about six weeks.

Patrick Decam, managing director at Sony Music Holland, declines to comment at this stage.

# newsline...

MTV NETWORKS ASIA'S MTV Mandarin strand has achieved an all-time high viewing share in Taiwan among the 15-24 age group, according to independent research from AC Nielsen. The results, achieved in the week of July 17-23, show MTV Mandarin's 15-24 share at 70% among all music channels in Taiwan. The more popular new programs that MTV Mandarin—now in its fifth year of broadcasting—has introduced recently are "J-pop," a Japanese music chart show; "Weekend Stunt," which delivers a variety of music-based events; and "Karaoke Box," which plays the most-requested songs at karaoke bars.



WINNIE CHUNG

TWO VETERAN German music industry executives have joined the board of new Cologne, Germany-based Internet portal Ecapella. Helmut Fest, former president of EMI Music GSA, and Rudi Gassner, former president/CEO of BMG International and now chairman of the supervisory board at edel, will act as consultants for the new start-up, which debuts next month. Ecapella offers artists a shared hosting service for their Web sites and will feature live chat, auctions, streamed concerts, pre-release audio files, and merchandise.

WOLFGANG SPAHR

KONAMI, a major supplier of game software in Japan, has concluded a licensing agreement with the Universal Music Group. The deal allows Konami to draw tracks from Universal's repertoire for use in its arcade music game, "Dancing Stage EuroMIX." The game, which has already been released in the U.K., is a European version of the Japanese mega-hit "Dance Dance Revolution," which was marketed in Japan as both an arcade game and a consumer software package.

RAJ N. MAHTANI

STOCKHOLM-BASED online start-up MobileHits (mobilehits.com), which offers consumers downloadable ringing tones for mobile phones, has inked deals with Swedish compilations label EVA Records (owned by BMG, EMI, Warner; and Virgin) and authors' body STIM to provide ringing tones based on the melodies of the songs featured on all forthcoming editions of EVA's successful "Absolute Music" hits compilation series. The site, which also displays the weekly top 20 titles on the official singles chart of International Federation of the Phonographic Industry-affiliated labels' body GLF, is jointly owned by Stockholm Records deputy managing director Eric Hasselqvist, producer Per Aronsson, and production team Base Nation. Initially, the downloaded tones will be offered free to users as a means of building a user database for MobileHits. However, the company will still pay STIM 0.20 euros (\$0.18) for each download. A national campaign to launch the service is planned to coincide with the Aug. 24 release of "Absolute Music 34."

KAI R. LOFTHUS

ITALIAN AUTHORS' RIGHTS BODY SIAE says that 1999 was a good year for the concert business, with all three SIAE-designated music categories showing improved revenue over the previous year. In the "light music" category, ticket sales increased 25.4%, from 6.8 million sold in 1998 to 8.5 million in 1999. The amount of money spent on tickets also increased 23.6%, from 163 billion lire (\$76 million) to 201 billion lire (\$94 million). These increases occurred despite the fact that the number of shows fell by 11%—from 16,710 to 14,870—while the average ticket price dropped 1.5%, from 23,970 lire (\$11.20) to 23,621 lire (\$11.04). The opera and ballet genre saw a 1.2% decrease in ticket sales to 3.02 million, while the total amount of money spent on tickets was up 3.5% to 158 billion lire (\$74 million). Classical concerts posted a 1.5% increase in ticket sales to 4.24 million; the amount of money spent on tickets increased 6.7% to 85 billion lire (\$40 million).

MARK WORDEN

DAVID MUNNS, co-manager of Bon Jovi and a former senior PolyGram executive, has been appointed nonexecutive director of U.K. online music distribution firm OD2. He will help with European expansion plans for the Bristol (Southwest England)-based company, in which artist Peter Gabriel has a substantial stake.

SASKIA BRUNING has resigned after four years as managing director of Conamus, the nonprofit foundation that promotes Dutch music at home and abroad. Bruning cited recent changes in her responsibilities toward a political and financial direction—and a shift away from music content—as reasons for the move.

ROBERT TILLI

BELGIUM-BASED INDIE LABEL Play It Again Sam will open a marketing and promotion office Sept. 1 in Spain. Gerardo Carton will be label manager; and Loreto Anton has been named promotion manager. The two are familiar with Play It Again Sam and its roster through their work at Mastertrax, which will be Play It Again Sam's distributor in Spain until the end of August, when edel takes over. Carton and Anton will initially be based in edel's central Madrid office.

HOWELL LLEWELLYN

# HITS OF THE



# WORLD

**JAPAN** (Dempa Publications Inc.) 08/21/00

THIS WEEK	LAST WEEK	SINGLES	
1	NEW	NOT FOUND MR. CHILDREN TOY'S FACTORY	
2	2	BE ALIVE YUKI KOYANAGI WARNER MUSIC JAPAN	
3	1	HOTEL PACIFIC SOUTHERN ALL STARS VICTOR	
4	3	SEISYUN JIDAI 1.2.3.! PUTTIMONI ZETIMA	
5	8	MUSIC HOUR PORNO GRAFFITTI SONY	
6	6	NEVER END NAMIE AMURO AVEX TRAX	
7	12	ZOO ECHOES SONY	
8	14	NATSU NO OHSAMA KINKI KIDS JOHNNY'S ENTERTAINMENT	
9	4	LUV IS MASIC ERIKO WITH CRUNCH TOY'S FACTORY	
10	5	MERMAID GLAY UNLIMITED	
11	18	AH YOKATTA HANA HANA WARNER MUSIC JAPAN	
12	7	STAY AWAY L'ARC-EN-CIEL KUOON	
13	NEW	PUZZLE NO KAKRA MITSUHIRO OIKAWA TOSHIBA-EMI	
14	NEW	TEARS FAYRAY ANIMS	
15	15	TMC GRAFFITI TMC ALLSTARS VICTOR	
16	NEW	SEVEN SEAS NANASE AIKWAWA CUTTING EDGE	
17	10	CHIUYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	
18	NEW	NATSU MATSURI WHITEBERRY SONY	
19	16	MELODIES OF LIFE EMIKO SHIRATORI KING	
20	11	FOR YOU HIKARU UTADA TOSHIBA-EMI	
ALBUMS	1	NEW	V6 "HAPPY" COMING CENTURY—20TH CENTURY FOREVER AVEX TRAX
2	4	MAI KURAKI DELICIOUS WAY GIZA STUDIO	
3	1	SPITZ HAYABUSA POLYDOR	
4	2	19 MUGENDAI VICTOR	
5	6	VARIOUS ARTISTS SUPER EUROBEAT VOL. 110—MILLENNIUM ANNIVERSARY, NON-STOP MEGAMIX AVEX TRAX	
6	3	THE YELLOW MONKEY 8 BMG FUNHOUSE	
7	7	TUBE LANI KAI SONY	
8	5	DA PUMP BEAT BALL AVEX TRAX	
9	11	KEN HIRAI THE CHANGING SAME SONY	
10	18	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	
11	9	MISATO WATANABE SWEET 15TH DIAMOND EPIC	
12	14	MR. BIG DEEP CUTS—BEST OF BALLADS EASTWEST JAPAN	
13	12	PUFFY THE VERY BEST OF PUFFY—AMIYUMI JET FEVER EPIC	
14	NEW	KINKI KIDS KINKI SINGLE SELECTION JOHNNY'S ENTERTAINMENT	
15	NEW	M-FLO THE REPLACEMENT PERCUSSIONISTS—ROCKET SCIENTISTS IN DISGUISE RHYTHM ZONE	
16	8	TOSHIKI KADOMATSU SONZAI NO SYOUMEI BMG FUNHOUSE	
17	NEW	SILVA COMING OUT BOOGALOO	
18	NEW	SENTIMENTAL BUS SAYONARA GIRL EPIC	
19	20	LISA ONO PRETTY WORLD TOSHIBA-EMI	
20	19	YUKI KOYANAGI KOYANAGI THE COVERS, PRODUCT 1 EASTWEST JAPAN	

**GERMANY** (Media Control) 08/15/00

THIS WEEK	LAST WEEK	SINGLES	
1	1	AROUND THE WORLD ATC HANSA	
2	NEW	LUCKY BRITNEY SPEARS JIVE/ZOMBA	
3	2	IT FEELS SO GOOD SONIQUE UNIVERSAL	
4	NEW	HERZBEBEN PUR EMI	
5	4	TAKE A LOOK AROUND LIMP BIZKIT MOTOR/UNIVERSAL	
6	5	TURLICH, TURLICH DAS BO ZOMBA	
7	NEW	I TURN TO YOU MELANIE C VIRGIN	
8	3	GROSSER BRUDER ZLATKO & JURGEN RCA	
9	6	I'M OUTTA LOVE ANASTACIA EPIC	
10	7	FREESTYLER BOMFUNK MC'S SONY MUSIC MEDIA	
11	9	THE REAL SLIM SHADY EMINEM MOTOR/UNIVERSAL	
12	NEW	SUMMER JAM THE UNDERDOG PROJECT UNIVERSAL	
13	13	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	
14	11	TRY AGAIN AALIYAH VIRGIN	
15	12	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	
16	10	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	
17	NEW	WE WILL ROCK YOU FIVE & QUEEN RCA	
18	8	KOMODO/SAVE A SOUL MAURO PICOTTO POLYDOR/UNIVERSAL	
19	NEW	NUR EINE NACHT AYMAN EASTWEST	
20	15	ROCK DJ ROBBIE WILLIAMS EMI	
ALBUMS	1	1	THE CORRS IN BLUE 143/LAVA/EASTWEST
2	3	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
3	2	ANASTACIA NOT THAT KIND EPIC	
4	4	BON JOVI CRUSH MERCURY/UNIVERSAL	
5	11	AYMAN HOCHEXPLOSIV EASTWEST	
6	5	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDEL	
7	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	
8	12	WOLFGANG PETRY KONKRET HANSA	
9	8	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
10	9	SANTANA SUPERNATURAL ARISTA/ARIELA	
11	7	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL	
12	NEW	ROB HALFORD RESURRECTION SPV	
13	19	HELMUT LOTTI OUT OF AFRICA EMI	
14	14	REAMONN TUESDAY VIRGIN	
15	NEW	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX	
16	NEW	DE LA SOUL ART OFFICIAL INTELLIGENCE: MOSAIC EASTWEST	
17	13	LIMP BIZKIT SIGNIFICANT OTHER MOTOR/UNIVERSAL	
18	20	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/EASTWEST	
19	NEW	SONIQUE HEAR MY CRY UNIVERSAL	
20	17	DIE LOLLIPOPS DIE LOLLIPOPS EDEL	

**U.K.** (CIN) 08/12/00 Supported by worldpop.com

THIS WEEK	LAST WEEK	SINGLES	
1	NEW	I TURN TO YOU MELANIE C VIRGIN	
2	1	ROCK DJ ROBBIE WILLIAMS CHRYSALIS	
3	2	7 DAYS CRAIG DAVID WILDSTAR	
4	4	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY	
5	NEW	DOESN'T REALLY MATTER JANET DEF SOUL/MERCURY	
6	3	TIME TO BURN STORM DATA	
7	5	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR	
8	7	THE REAL SLIM SHADY EMINEM INTERSCOPE	
9	NEW	I FEEL FOR YOU BOB SINCLAR DEFECTED	
10	6	WE WILL ROCK YOU FIVE & QUEEN RCA	
11	NEW	NO MORE RUFF ENDZ EPIC	
12	12	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA	
13	11	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	
14	9	2 FACED LOUISE EMI	
15	14	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE	
16	NEW	CALIFORNICATION RED HOT CHILI PEPPERS WARNER BROS./WEA	
17	15	BREATHLESS THE CORRS 143/LAVA/EASTWEST	
18	16	SANDSTORM DARUDE NEO	
19	10	BATTLE WOCKIE FEATURING LAIN SOUL 2 SOUL/PIAS	
20	17	GOTTA TELL YOU SAMANTHA MUMBA WILD CARD/POLYDOR	
ALBUMS	1	1	RONAN KEATING RONAN POLYDOR
2	2	THE CORRS IN BLUE 143/LAVA/ATLANTIC	
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	
4	5	DAVID GRAY WHITE LADDER EASTWEST	
5	4	COLDBLAY PARACHUTES PARLOPHONE	
6	6	MOBY PLAY MUTE	
7	9	SAVAGE GARDEN AFFIRMATION COLUMBIA	
8	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE	
9	17	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA	
10	13	SANTANA SUPERNATURAL ARISTA	
11	7	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA	
12	11	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	
13	10	S CLUB 7 7 POLYDOR	
14	NEW	MJ COLE SINCERE TALKIN' LOUD	
15	RE	MOLOKO THINGS TO MAKE AND DO ECHO	
16	20	MELANIE C NORTHERN STAR VIRGIN	
17	14	TOM JONES RELOAD GUT	
18	16	EMINEM THE SLIM SHADY LP INTERSCOPE	
19	15	MORCHEEBA FRAGMENTS OF FREEDOM EASTWEST	
20	18	GABRIELLE RISE GO! BEAT/POLYDOR	

**FRANCE** (SNEP/IFOP/Tite-Live) 08/08/00

THIS WEEK	LAST WEEK	SINGLES	
1	1	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG	
2	2	CES SOIRES LA YANNICK EGG/SONY	
3	4	I'M OUTTA LOVE ANASTACIA EPIC	
4	3	LES 10 COMMANDEMENTS/L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL	
5	5	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	
6	6	ELLE, TU L'AIMES HELENE SEGARA ORLANDO/EASTWEST	
7	7	LADY (HEAR ME TONIGHT) MODJO BARCLAY/UNIVERSAL	
8	10	FREESTYLER BOMFUNK MC'S EPIC	
9	8	BELUNCE BREAKDOWN BOUGA VIRGIN	
10	12	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	
11	9	NATURAL BLUES MOBY VIRGIN	
12	NEW	LES ROIS DU MONDE VARIOUS ARTISTS MERCURY/UNIVERSAL	
13	14	SHACKLES (PRAISE YOU) MARY MARY COLUMBIA	
14	13	AIMER DAMIEN SARGUE & CECILIA CARA BAXTER/UNIVERSAL	
15	15	HEY ARRIBA RAYDEL FTD/SONY	
16	11	EASY LOVE LADY EGG/SONY	
17	19	MAMBO MAMBO LOU BEGA BMG	
18	RE	AGAINST ALL ODDS MARIAH CAREY COLUMBIA	
19	18	LE BILAN JACKY & BEN-J SMALL/SONY	
20	RE	NEVER BE THE SAME AGAIN MELANIE C VIRGIN	
ALBUMS	1	1	MOBY PLAY VIRGIN
2	4	SANTANA SUPERNATURAL ARISTA/BMG	
3	2	THE CORRS IN BLUE 143/LAVA/EASTWEST	
4	3	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL	
5	5	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	
6	6	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL	
7	7	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST	
8	13	SOUNDTRACK ROMEO & JULIETTE BAXTER/UNIVERSAL	
9	9	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	
10	8	ANASTACIA NOT THAT KIND EPIC	
11	11	ERA ERA 2 MERCURY/UNIVERSAL	
12	17	ST. GERMAIN TOURIST EMI	
13	16	SAIAN SUPA CREW KLR VIRGIN	
14	NEW	VARIOUS ARTISTS MISSION: IMPOSSIBLE 2 EDEL/SONY	
15	10	JOHNNY HALLYDAY SANG POUR SANG MERCURY/UNIVERSAL	
16	14	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/VIRGIN	
17	15	PATRICK BRUEL JUSTE AVANT BMG	
18	12	MORCHEEBA FRAGMENTS OF FREEDOM WEA	
19	19	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WEA	
20	18	TRACY CHAPMAN TELLING STORIES EASTWEST	

**CANADA** (SoundScan) 08/26/00

THIS WEEK	LAST WEEK	SINGLES	
1	2	THE HAMPSTER DANCE SONG HAMPTON THE HAMPSTER KOCH	
2	1	BANG BANG BANG THE MOFFATT'S EMI	
3	NEW	HERE COMES THE SUNSHINE LOVE INC. VIK/BMG	
4	3	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL	
5	5	CAROUSEL THE BRATT PACK POPULAR/EMI	
6	7	I WILL LOVE AGAIN LARA FABIAN COLUMBIA/SONY	
7	4	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA/BMG	
8	13	I WANT YOU TO NEED ME CELINE DION 550 MUSIC/SONY	
9	10	BETTER OFF ALONE ALICE DEEJAY VIOLENT/DEP INTERNATIONAL	
10	6	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA/SONY	
11	12	HE WASN'T MAN ENOUGH TONI BRAXTON LAFACE/ARISTA/BMG	
12	9	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/UNIVERSAL	
13	8	IT DOESN'T MATTER WYCLEF JEAN FEATURING THE ROCK & MELKY SEDECK COLUMBIA/SONY	
14	16	LAST KISS PEARL JAM EPIC/SONY	
15	11	MY HEART GOES BOOM (LA DI DA DI) FRENCH AFFAIR RCA/BMG	
16	NEW	DOESN'T REALLY MATTER JANET DEF JAM/DEF SOUL/UNIVERSAL	
17	15	SHALALA LALA VENGABOYS DEP INTERNATIONAL	
18	RE	OOPS!... I DID IT AGAIN BRITNEY SPEARS JIVE/BMG	
19	17	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA/SONY	
20	RE	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	
ALBUMS	1	1	EMINEM THE MARSHALL MATHERS LP WEB/AFETERMATH/UNIVERSAL
2	2	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/BMG	
3	3	CREED HUMAN CLAY EPIC/SONY	
4	4	'N SYNC NO STRINGS ATTACHED JIVE/BMG	
5	7	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA/SONY	
6	5	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
7	6	3 DOORS DOWN THE BETTER LIFE REPUBLIC/UNIVERSAL	
8	9	ENRIQUE IGLESIAS ENRIQUE INTERSCOPE/UNIVERSAL	
9	20	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL	
10	8	DR. DRE DR. DRE—2001 AFTERMATH/INTERSCOPE/UNIVERSAL	
11	14	MOBY PLAY V2/BMG	
12	15	STING BRAND NEW DAY A&M/INTERSCOPE/UNIVERSAL	
13	17	SANTANA SUPERNATURAL ARISTA/BMG	
14	11	BON JOVI CRUSH ISLAND/UNIVERSAL	
15	10	SOUNDTRACK NUTTY PROFESSOR II: THE KLUMPS DEF JAM/DEF SOUL/UNIVERSAL	
16	13	KID ROCK THE HISTORY OF ROCK TOP DOG/LAVA/ATLANTIC/WARNER	
17	12	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/UNIVERSAL	
18	NEW	DE LA SOUL ART OFFICIAL INTELLIGENCE: MOSAIC THUMP TOMMY BOY/WARNER	
19	RE	MACY GRAY ON HOW LIFE IS EPIC/SONY	
20	16	EVERCLEAR SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE CAPITOL/EMI	

**NETHERLANDS** (Stichting Mega Top 100) 08/19/00

THIS WEEK	LAST WEEK	SINGLES	
1	1	QUE SI, QUE NO JODY BERNAL DINO	
2	2	I WOULD STAY KREZIP WARNER	
3	3	I'M OUTTA LOVE ANASTACIA EPIC	
4	11	LUCKY BRITNEY SPEARS JIVE/ZOMBA	
5	NEW	I TURN TO YOU MELANIE C VIRGIN	
6	4	MICHEL ANOUK DINO	
7	5	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA	
8	7	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL	
9	8	SANDSTORM DARUDE EDEL	
10	6	YOU SANG TO ME MARC ANTHONY COLUMBIA	
11	9	WHAT'CHU LIKE DA BRAT FEATURING TYRESE COLUMBIA	
12	10	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	
13	14	ROCK DJ ROBBIE WILLIAMS EMI	
14	NEW	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	
15	NEW	WE WILL ROCK YOU FIVE & QUEEN BMG	
16	NEW	DOESN'T REALLY MATTER JANET MERCURY/UNIVERSAL	
17	16	YOU SEE THE TROUBLE WITH ME BLACK LEGEND NEWS	
18	NEW	LAST ONE STANDING GIRL THING BMG	
19	13	THE REAL SLIM SHADY EMINEM POLYDOR/UNIVERSAL	
20	NEW	LA BOMBA KING AFRICA ROADRUNNER ARCADE MUSIC	
ALBUMS	1	1	KREZIP NOTHING LESS WARNER
2	2	FRANS BAUER & MARIANNE WEBER WAT IK ZOU WILLEN SONY MMM	
3	3	THE CORRS IN BLUE 143/LAVA/WARNER	
4	4	LIVE THE DISTANCE TO HERE MERCURY/UNIVERSAL	
5	7	ANOUK URBAN SOLITUDE DINO	
6	10	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
7	5	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL	
8	6	RED HOT CHILI PEPPERS CALIFORNICATION WARNER	
9	9	RENE FROGER ALL THE HITS DINO	
10	11	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	
11	8	THE CORRS MTV UNPLUGGED 143/LAVA/WARNER	
12	12	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	
13	15	ANASTACIA NOT THAT KIND EPIC	
14	13	BON JOVI CRUSH MERCURY/UNIVERSAL	
15	20	MOBY PLAY PIAS	
16	18	SANTANA SUPERNATURAL ARISTA/BMG	
17	17	KANE AS LONG AS YOU WANT THIS BMG	
18	NEW	VENICE 2 METER SESSIES OTV/FORCE	
19	14	LIMP BIZKIT SIGNIFICANT OTHER POLYDOR/UNIVERSAL	
20	16	DE KAST & OTHERS SUMMERTIME PROACTS	

**AUSTRALIA** (ARIA) 08/17/00

THIS WEEK	LAST WEEK	SINGLES	
1	1	I'M OUTTA LOVE ANASTACIA EPIC	
2	2	JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA	
3	3	FREESTYLER BOMFUNK MC'S EPIC	
4	4	WE WILL ROCK YOU FIVE & QUEEN BMG	
5	5	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL	
6	7	THONG SONG SISOQ POLYDOR/UNIVERSAL	
7	12	BREATHLESS THE CORRS 143/LAVA/WEA	
8	6	SHALALA LALA VENGABOYS BREAKIN'/EMI	
9	14	TRY AGAIN AALIYAH VIRGIN	
10	9	WHO THE HELL ARE YOU MADISON AVENUE VIRGIN	
11	20	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL	
12	8	DAY & NIGHT BILLIE PIPER VIRGIN	
13	15	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL	
14	18	ROCK DJ ROBBIE WILLIAMS EMI	
15	NEW	SHAKE KAYLAN WEA/WARNER	
16	10	I THINK I'M IN LOVE WITH YOU JESSICA SIMPSON COLUMBIA	
17	16	TOCA'S MIRACLE FRAGMA XTRAVAGANZA/ZOMBA	
18	19	COULD I HAVE THIS KISS FOREVER WHITNEY HOUSTON & ENRIQUE IGLESIAS ARISTA	
19	11	SPINNING AROUND KYLIE MINOQUE MUSHROOM/FESTIVAL	
20	NEW	LUCKY BRITNEY SPEARS JIVE/ZOMBA	
ALBUMS	1	NEW	JOHN FARNHAM 33 1/3 BMG
2	3	THE CORRS IN BLUE 143/LAVA/WEA	
3	2	ANASTACIA NOT THAT KIND EPIC	
4	1	MOBY PLAY MUSHROOM/FESTIVAL	
5	5	SLIM DUSTY LOOKING FORWARD LOOKING BACK EMI	
6	7	SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER	
7	15	VANESSA AMOROSI THE POWER TRANSISTOR/BMG	
8	19	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA	
9	10	RED HOT CHILI PEPPERS CALIFORNICATION WEA	
10	6	28 DAYS UPSTYLEDOWN SPK/MUSHROOM	
11	NEW	RONAN KEATING RONAN POLYDOR/UNIVERSAL	
12	11	SOUNDTRACK MISSION: IMPOSSIBLE 2 FESTIVAL	
13	16	BON JOVI CRUSH UNIVERSAL	
14	8	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	
15	19	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST	
16	13	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER	
17	4	HI-5 IT'S A PARTY SONY	
18	18	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA	
19	RE	KILLING HEIDI REFLECTOR WARNER	
20	12	TRAVIS THE MAN WHO EPIC	

**ITALY** (FIMI) 08/08/00

THIS WEEK	LAST WEEK	SINGLES
1	1	FREESTYLER BOMFUNK MC'S SONY
2	2	VAMOS A BAILAR PAOLA & CHIARA COLUMBIA
3	3	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
4	6	BREATHLESS THE CORRS 143/LAVA/ATLANTIC
5	4	PARA NO VERTE MAS/EL DEMONIO LA MOSCA TSE TSE EMI
6	7	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
7	5	CARMEN QUEASY MAXIM XL RECORDINGS
8	15	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE/UNIVERSAL
9	NEW	ROCK DJ ROBBIE WILLIAMS EMI
10	13	ROME WASN'T BUILT IN A DAY MORCHEEBA WEA
11	9	I DISAPPEAR METALLICA EDEL
12	8	LIFE IS A ROLLERCOASTER RONAN KEATING POLYDOR/UNIVERSAL
13	10	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
14	19	ME CAGO EN EL AMOR TONINO CAROTONE VIRGIN
15	16	MUSICA VARIOUS ARTISTS BEST SOUND
16	11	IT FEELS SO GOOD SONIQUE UNIVERSAL
17	14	CORAZON ESPINADO SANTANA FEATURING MANA ARISTA/BMG
18	20	CI SEI TU

# HITS OF THE WORLD

CONTINUED

## EUROCHART (MUSIC & MEDIA) 08/25/00

THIS WEEK	LAST WEEK	SINGLES
1	3	I'M OUTTA LOVE ANASTACIA EPIC
2	1	FREESTYLER BOMFUNK MC'S EPIDROME/SONY
3	2	THE REAL SLIM SHADY EMINEM INTERSCOPE
4	4	IT FEELS SO GOOD SONIQUE SERIOUS/UNIVERSAL
5	5	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA
6	NEW	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
7	7	TAKE A LOOK AROUND LIMP BIZKIT INTERSCOPE
8	8	AROUND THE WORLD ATC HANSA
9	9	CES SOIREES LA YANNICK LA TRIBU/SONY
10	6	IT'S MY LIFE BON JOVI MERCURY
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/ATLANTIC
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	4	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE
4	3	BON JOVI CRUSH MERCURY
5	5	SANTANA SUPERNATURAL ARISTA
6	6	B.B. KING & ERIC CLAPTON RIDING WITH THE KING REPRISE
7	7	MOBY PLAY MUTE
8	8	ANASTACIA NOT THAT KIND EPIC
9	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS.
10	NEW	SOUNDTRACK MISSION: IMPOSSIBLE 2 HOLLYWOOD/EDL

## MALAYSIA (RIM) 08/15/00

THIS WEEK	LAST WEEK	ALBUMS
1	5	VARIOUS MEGAHIT 9 EMI
2	1	THE CORRS IN BLUE WARNER
3	3	VARIOUS VOYAGE WARNER
4	2	WESTLIFE SPECIAL EDITION BMG
5	RE	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/BMG
6	RE	MELLY MELLY PONYCANYON
7	RE	SITI NURHALIZA THE BEST OF SITI NURHALIZA SUWAH
8	6	'N SYNC NO STRINGS ATTACHED JIVE/BMG
9	RE	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
10	7	SUN YAN ZI SUN YAN ZI WARNER

## IRELAND (IRMA/Chart-Track) 08/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	ROCK DJ ROBBIE WILLIAMS CHRYSALIS
2	2	THE REAL SLIM SHADY EMINEM INTERSCOPE
3	7	7 DAYS CRAIG DAVID WILDSTAR
4	10	FREESTYLER BOMFUNK MC'S DANCEPOOL/SONY
5	6	FRIENDS FOREVER (GRADUATION SONG) VITAMIN C ELEKTRA
6	4	SANDSTORM DARUDE NEO
7	3	BREATHLESS THE CORRS 143/LAVA/EASTWEST
8	NEW	I TURN TO YOU MELANIE C VIRGIN
9	9	WE WILL ROCK YOU FIVE & QUEEN RCA
10	5	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/EASTWEST
2	4	DAVID GRAY WHITE LADDER IHT
3	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
4	5	DAVID GRAY LOST SONGS 95-98 IHT
5	2	RONAN KEATING RONAN POLYDOR
6	6	MOBY PLAY MUTE
7	7	COLDPLAY PARACHUTES PARLOPHONE
8	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER BROS./WEA
9	10	TOM JONES RELOAD GUT
10	9	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE

## AUSTRIA (Austrian IFPI/Austria Top 40) 08/10/00

THIS WEEK	LAST WEEK	SINGLES
1	1	AROUND THE WORLD ATC BMG
2	2	IT FEELS SO GOOD SONIQUE UNIVERSAL
3	NEW	LUCKY BRITNEY SPEARS JIVE/ZOMBA
4	4	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
5	3	I'M OUTTA LOVE ANASTACIA SONY
6	7	THE REAL SLIM SHADY EMINEM UNIVERSAL
7	5	FREESTYLER BOMFUNK MC'S SONY
8	6	IT'S MY LIFE BON JOVI UNIVERSAL
9	8	SUPERGIRL REAMONN VIRGIN
10	NEW	BREATHLESS THE CORRS 143/LAVA/WARNER
<b>ALBUMS</b>		
1	2	GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX
2	1	THE CORRS IN BLUE 143/LAVA/WARNER
3	4	ANASTACIA NOT THAT KIND SONY
4	3	SOUNDTRACK MISSION: IMPOSSIBLE 2 EDL
5	6	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
6	5	BON JOVI CRUSH UNIVERSAL
7	NEW	LIMP BIZKIT SIGNIFICANT OTHER UNIVERSAL
8	10	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
9	NEW	SONIQUE HEAR MY CRY UNIVERSAL
10	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER

## SPAIN (AFYVE/ALEF MB) 08/09/00

THIS WEEK	LAST WEEK	SINGLES
1	1	BOOM BOOM CHAYANNE COLUMBIA
2	4	TAKE A LOOK AROUND LIMP BIZKIT POLYDOR/UNIVERSAL
3	2	YA NO QUIERO TU QUERER JOSE EL FRANCES ARIOLA
4	6	IT FEELS SO GOOD SONIQUE UNIVERSAL
5	5	BOMBA KING AFRICA VALE
6	7	IF YOU LEAVE ME NOW MONICA NARANJO EPIC
7	8	FREESTYLER BOMFUNK MC'S EPIC
8	3	VIVE GRETA Y LOS GARBO RCA
9	NEW	VAS A VERME POR LA TELE LOS PLANETAS RCA
10	9	SUENO SU BOCA RAUL HORUS
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/DRO
2	3	MANA UNPLUGGED WEA
3	5	ESTOPA ESTOPA ARIOLA
4	4	RAUL SUENO SU BOCA HORUS
5	2	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA
6	6	CAMELA SIMPLEMENTE AMOR HISPAVOX
7	7	JOSE EL FRANCES ALMA ARIOLA
8	9	LA UNION GRANDES EXITOS WEA
9	8	BARRY WHITE THE ULTIMATE COLLECTION UNIVERSAL
10	RE	BON JOVI CRUSH MERCURY/UNIVERSAL

## HONG KONG (IFPI Hong Kong Group) 08/06/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	LES LIE CHEUNG GREATEST HEAT AVCD UNIVERSAL
2	4	ELLE ELLE EP 02 IN SUMMER BMA
3	5	EKIN CHENG BEAUTIFUL LIFE BMG
4	2	NICHOLAS TSE TO UNDERSTAND EEG
5	7	VARIOUS EMPEROR'S BEST VOL. 2 EEG
6	3	EASON CHAN NOTHING REALLY MATTERS CAPITAL ARTISTS
7	6	JACKY CHEUNG ONLY LOVE WHAT'S MUSIC
8	NEW	LEO KU JUMPING GAME WARNER
9	10	KELLY CHEN PAISLEY GALAXY GO EAST
10	9	KELLY CHEN KELLY CHEN COLLECTION 1995-2000 GO EAST

## BELGIUM/WALLONIA (Promuvi) 08/18/00

THIS WEEK	LAST WEEK	SINGLES
1	1	I'M OUTTA LOVE ANASTACIA EPIC
2	3	THE REAL SLIM SHADY EMINEM INTERSCOPE/UNIVERSAL
3	2	CES SOIREES LA YANNICK EPIC
4	4	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
5	5	TRY AGAIN AALIYAH VIRGIN
6	8	MOI ... LOLITA ALIZEE POLYDOR/UNIVERSAL
7	NEW	LES ROIS DU MONDE D'AVILLA/SARGUE/SAGUET MERCURY/UNIVERSAL
8	8	IT'S MY LIFE BON JOVI MERCURY/UNIVERSAL
9	NEW	IT FEELS SO GOOD SONIQUE UNIVERSAL
10	9	MARIA MARIA SANTANA FEATURING THE PRODUCT G&B ARISTA/BMG
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/WARNER
2	2	JOHNNY HALLYDAY 100% JOHNNY LIVE A LA TOUR EIFFEL MERCURY/UNIVERSAL
3	5	DANIEL LEVI LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
4	3	HELENE SEGARA AU NOM D'UNE FEMME EASTWEST
5	7	MOBY PLAY PIAS
6	NEW	MUSICAL ROMEO ET JULIETTE MERCURY/UNIVERSAL
7	4	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
8	9	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARISTA/BMG
9	8	BON JOVI CRUSH MERCURY/UNIVERSAL
10	NEW	EMINEM THE MARSHALL MATHERS LP UNIVERSAL

## SWITZERLAND (Media Control Switzerland) 08/20/00

THIS WEEK	LAST WEEK	SINGLES
1	1	AROUND THE WORLD ATC BMG
2	2	IT FEELS SO GOOD SONIQUE UNIVERSAL
3	4	I'M OUTTA LOVE ANASTACIA SONY
4	3	FREESTYLER BOMFUNK MC'S SONY
5	5	THE REAL SLIM SHADY EMINEM UNIVERSAL
6	6	CES SOIREES LA YANNICK SONY
7	10	TAKE A LOOK AROUND LIMP BIZKIT UNIVERSAL
8	7	IT'S MY LIFE BON JOVI UNIVERSAL
9	8	TRY AGAIN AALIYAH EMI
10	RE	LET'S GET LOUD JENNIFER LOPEZ SONY
<b>ALBUMS</b>		
1	1	THE CORRS IN BLUE 143/LAVA/WARNER
2	NEW	GOLA VOLKSMUSIG SOUND SERVICE
3	2	ANASTACIA NOT THAT KIND SONY
4	4	BRITNEY SPEARS OOPS! ... I DID IT AGAIN JIVE/ZOMBA
5	3	BON JOVI CRUSH UNIVERSAL
6	5	EMINEM THE MARSHALL MATHERS LP UNIVERSAL
7	8	MORCHEEBA FRAGMENTS OF FREEDOM WARNER
8	RE	SOUNDTRACK MISSION: IMPOSSIBLE 2 PHONAG
9	7	B.B. KING & ERIC CLAPTON RIDING WITH THE KING WARNER
10	6	SANTANA SUPERNATURAL ARISTA/BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

**THE DISTINCTION** of having the first release on the indie label started by Dave Bates, one of the U.K.'s best-known A&R figureheads, goes to singer/songwriter **Tom McRae**. His "You Cut Her Hair" EP is out Sept. 4 on db Records, headed by the former Phonogram/Mercury Records head of A&R (Billboard, March 4) who helped launch or develop the careers of **Tears For Fears**, **Texas**, **Wet Wet Wet**, and others. McRae, who grew up in a small village in Suffolk, England, where both his parents were vicars, sees his material as indicative of a renewed interest in "real" music. "Nothing I'm doing is particularly groundbreaking," he says. "But people have got so bored of hype." McRae was recently chosen to play at the Meltdown Festival on London's South Bank by its curator this year, the enigmatic **Scott Walker**, after Bates (who signed Walker's 1995 album "Tilt" to Fontana/Mercury) sent him a demo. "I was hoping to meet him," says McRae. "Apparently he was at the gig, but he goes everywhere incognito." **PAUL SEXTON**

at Koneisto, the first-ever Scandinavian festival of electronic music, Aug. 4-5 in Turku, Finland. "When moving into new continents, it helps to have chart success



BOMFUNK MC'S

behind you," said Bomfunk MC's' **Raymond Ebanks**, referring to plans for their U.S. visit this autumn. The Koneisto festival featured major Finnish dance and electronic DJs and performers **Jimi Tenor**, **Pan Sonic**, **Jori Hulkkonen**, **JS16**, **Giant Robot**, and **Op:l Bastards**, plus international guests **Les Rythmes Digitales** and **Luke Slater** from the U.K. Many acts, including the Bomfunk MC's, played for free. "We simply wanted to be a part of such an excellent festival," Ebanks says. **JONATHAN MANDER**

**EASTWEST** has pushed the first hit to be signed straight from the Internet into the charts. "Blue" by **Gallery** is currently No. 62 on the official Media Control charts and is the first fruit of the collaboration between EastWest and Internet company Virtual Volume. Produced by **Dennis Ward** (**Pink Cream 69**), Gallery's single achieved high Net download rates from the Virtual Volume promotion platform, which prompted the signing of the Stuttgart, Germany-based four-piece band. "Eight weeks ago, none of us would have dreamed of ever making it into the charts," says singer **Andreas Vockrodt**. "They have a unique blend of alternative, crossover, hardcore, and techno keyboard sounds," says EastWest managing director **Hubert Wandjo**. Gallery is already working on its new album, which is slated for a late fall release by EastWest. **WOLFGANG SPAHR**

**LOYISO BALA** spent his formative years as a member of the **Drakensberg Boys Choir**, touring 15 countries and earning several awards. Now 21, he's moved into a more contemporary musical vein, working with brother **Zwai** on the **TKZee Family's** hit "Guz 2001" (BMG Africa). The record is still topping local sales charts six months after its release. Now, again with the help of Zwai in the executive producer's seat, **Loyiso** has unleashed a solo EP that BMG hopes will introduce him to a global audience. The production and songwriting talents of **Tony Briscoe** and **Mohammed Habib** of the U.K.'s **Breakin' the Floor Productions** have lent it a slick R&B/hip-hop flavor. Also included on the five-track set is a live version of "Girl Without A Name." "This is the beginning of a powerful relationship for me—just watch and see," says **Loyiso** with youthful confidence. **DIANE COETZER**

**WHILE A FLEET** of tow trucks removed most of its guests' cars, New Zealand guitar band **Zed** played a scorching set at Auckland's Revolver Studios Aug. 1, launching its debut album, "Silencer" (in stores Aug. 10), to media, retailers, and competition winners. Signed to Universal in July last year, the Beatlesque four-piece has been a commercial radio favorite in New Zealand since its debut single, "Oh Daisy," went top 20 in 1998, as did follow-ups "I'm Cold" and "Glorafilia." Also attending the launch was Universal Music regional president **Peter Bond**, who told Pulse he had high hopes for the band. "They're an excellent live act, with charisma as well as image," he says. "They combine great songs, great vocals, and a great sound." He added that if "Silencer" performs as well as anticipated, Zed may be slated for international release. **DAVID McNICKEL**

**MARY COUGHLAN**, one of Ireland's bluesiest singers, is set to return after a three-year absence with a new album on a new label and under new management. "Mary Coughlan Sings Billie Holiday," a double-album that features her interpretations of many of Lady Day's greatest songs, will be released Sept. 18 on Evangeline and is based on the stage show "Lady Sings The Blues." **Coughlan** played **Holiday** in the show, which opened to rave reviews in April in Dublin. Meanwhile, legendary Irish promoter **Pat Egan** has taken over Coughlan's management. "She's enjoying a renaissance in her career right now, and she's up there with **Van Morrison** and **Sin ad O'Connor** among the ranks of Irish singers," Egan says.

**ON THE EVE** of the rise of Bomfunk MC's to No. 1 on the European charts with the single "Freestyler," the band performed

NIGEL WILLIAMSON

# BMG Canada Ventures 'Into The Night' With Radio-Friendly Dance Act Love Inc.

BY LARRY LeBLANC

TORONTO—The weather in the Northern Hemisphere may have been even more unpredictable than usual this summer, but dance act Love Inc. has been providing radio listeners in its native Canada with some welcome "Sunshine" over the past month.

The songs on Love Inc.'s second (BMG-affiliated) ViK recordings album, "Into The Night"—to be released Aug. 29 in Canada—are infectious, hook-laden, and radio-friendly. Within a month of its July 3 release, lead single "Here Comes The Sunshine" hit No. 20 on Broadcast Data Systems' (BDS) Contemporary Hit Radio Canadian chart.

"It is one of the fastest-charting tracks we've ever had," declares Larry MacRae, VP of national promotion at BMG Music Canada. "There was high anticipation from [Canadian radio] programmers prior to its release."

"It's a no-brainer for us," says Scot Turner, PD/music director of top 40 CING Burlington, Ontario. "There hasn't been a Love Inc. single yet that we haven't played." However, Drew Keith, music director of top 40 CISS Toronto, says, "It's not as big a record as we'd like. We are still getting very little audience response."

CISS listeners may not have reacted to Love Inc.'s "Sunshine" yet, but the video of the track, directed by Stephen Scott, is in heavy rotation at music TV channels MuchMusic and its French-language counterpart, MusiquePlus. The sci-fi-esque video is also nominated for two awards—in the dance video and post-production categories—at the annual MuchMusic Video Awards, to be held here Sept. 21.

Love Inc. consists of powerhouse R&B-style singer Simone Denny and Chris "Shep" Sheppard, the most revered club DJ in Canadian dance history. Sheppard's weekly radio show, "Groove Station," is currently syndicated on 14 Canadian radio stations. "We'll go to the wall for the Shep and bring this record home," says Tim Baker, buyer with Sunrise Records, which has 32 stores in Ontario. "He's got a great track record."

The album has been tipped for early 2001 release by several BMG-affiliated labels in international territories, including RCA Hamburg, BMG Australia, New Life in the U.K., and Logic Records in the U.S. BMG Music Canada president Lisa Zbitnew expects more foreign commitments to follow.

"We haven't put the album on [BMG's] international schedule yet," she says. "We're probably going to drop 'Here Comes The Sunshine' internationally in late fall. There's an Eiffel 65 remix [available on the 12-inch version of the Canadian single], which sever-

al of our European affiliates like."

To set up the album internationally, Love Inc. recently played four shows in Northern Ireland that were taped by Canada's CTV television network for a one-hour special to air in September in Canada. In the fall, the group will tour throughout Canada, followed by dates in the U.K. and the U.S.

Sheppard oversees all aspects of Love Inc.'s self-managed career. "We're representing a form of music which doesn't have the best reputation for live performance," he explains. "There are so many dance artists out there lip-syncing or on Memorex giving the genre a bad name . . . We go out with seven people, including four fantastic



LOVE INC.

dancers, as well as lasers and pyrotechnics. Our show is all about a good party."

Sheppard and Peter Ries co-produced and wrote the bulk of the album, which was recorded in Toronto, Vancouver, and Ries' Frankfurt studio, with contributions on four songs apiece by Denny and Vince DeGiorgio, director of international A&R for RCA Records in New York. The two co-wrote the title track with Canadian songwriter Dan Hill, and the album also includes a cover of Donna Summer's 1977 hit "I Feel Love."

DeGiorgio has been an eyewitness to Jamaica-born Sheppard's two-decade long ascent from local underground DJ to his current status as national dance guru and remixer for artists as varied as Backstreet Boys, 'N Sync, KMFDM, and Jesus Jones to front Love. Inc. The two first met in 1983 when DeGiorgio headed the Toronto-based independent Power Records.

"Chris has always been a trailblazer," says DeGiorgio. "He has a reliability factor in a market known for its unreliability. He is a quintessential ideas person. He will come up with a concept, and I will frame it and work on the melody with him. Simone probably has the best voice in Canada. In her genre, she's untouchable."

Surprising, perhaps, is Sheppard's link-up with Hill, best-known for his 1978 pop lament "Sometimes When We Touch." Notes Sheppard, "There was a certain emotion I

wanted to get across in that song, so I approached him."

For his part, Hill says, "I was intrigued, because what Chris does is so different from what I do. He came over to my house, and he was very shy and modest. I gave him two or three lyrics, and I sang a few melodies. [Sheppard and Ries] then worked with what I gave them and made it great."

In the mid-'80s, Sheppard caused a sizable stir within Toronto's dance scene by organizing clandestine warehouse parties. Switching to headlining at local dance clubs brought him an even greater profile. In 1985, alternative rock radio station CFNY Toronto hired Sheppard to create the dance show "Club 102." Stints at top 40 stations CING and CIDC in Toronto further established his following.

In 1992 Sheppard was recruited by now defunct label Quality Special Products to compile an album of international techno, "Chris Sheppard Presents The Techno Trip." He went on to develop his own dance-based label, Pirate Records and Music, which released the "Dogwhistle" and "Pirate Radio Sessions" compilation series. He also launched his own group BKS, which released three albums before disbanding.

When BMG Canada executives met with Sheppard in 1997, it was to hire him to oversee their in-house compilation series and ink a distribution deal for his new compilation series "Groove Station." At the meeting, Sheppard played Love Inc.'s demos, and BMG subsequently signed the act—which at that time also included producer/remixer Bradley Daymond, who left after the debut album.

(Continued on page 101)

## U.K. Music Sales Hit High

Album Purchases Lead To Shipments Record

BY GORDON MASSON

LONDON—Strong album sales led the British Phonographic Industry (BPI) to report an all-time 12-month record for U.K. recorded music shipments for the period that ended in June.

The BPI says trade deliveries generated revenue of 1.146 billion pounds (\$1.72 billion). Album volume for the year crept above 205 million units for the first time.

The U.K. recorded music market grew by nearly 6% in value during the second quarter of 2000 to 223.1 million pounds (\$334.7 million), according to the BPI's figures. While the singles market for the three months that ended June 30 fell by about 10% in both value and volume, the album market more than covered that loss with a rise of 9% in value to 193.3 million pounds (\$290 million) on the back of a 14% rise in sales to 42.3 million units.

"The first six months [of 2000] have seen sales value increase by 3%, and with many exciting releases scheduled for the second half of the year, the prospects for improved rates of growth over the year look bright," says the BPI.

Sales of vinyl also grew, with LP shipments reaching a four-year high of 838,000 units during the quarter—almost double the figure for the same period last year. The popularity of dance music helped the volume of 12-inch single grow by 43% during the quarter to 2.17 million units. Chart Information Network (CIN) reports that while 30% of the top 500 albums are available on vinyl, 12-inch singles sales are almost exclusively accounted for by dance records.

The BPI says the number of 7-inch singles sales rose slightly to 161,000 units, but the value of those sales plummeted 22% to just 133,000 pounds (\$200,000).

But it was the sale of CDs that was most encouraging during the second quarter, with a near 18% rise in volume to 38.5 million units and a 12% rise in value to 180.8 million pounds (\$272.5 million). However, the average trade price of those CDs fell almost 5% to 4.69 pounds (\$7.07).

The growing popularity of the CD format again contributed to the downward trend in cassette sales, which fell 25% to 3.5 million units during the second quarter. The BPI

says the annualized market for cassettes now stands at 17 million units, or 8.3% of album shipments.

MiniDisc sales fell by about 19% to just 70,000 units during the quarter, while the value of MD shipments slipped 27% to 454,000 pounds (\$684,000).

In terms of price category, it was encouraging news for trade deliveries during the second quarter. The volumes of midprice and full-price units increased slightly to 11.1% and 76.4% of the market, respectively, while budget-price units fell back to make up the remaining 12.5% share. However, the value of full-price deliveries remained flat.

In the quarterly album chart, the pop compilation "Now 45" (EMI/Virgin/Universal) was easily the biggest seller. CIN measured the album's over-the-counter sales at more than 600,000 units, outselling its nearest rival, Moby's "Play" (Mute), by more than 100,000 units.



## THE Execs Buy Out U.K. Firm From Parent

BY SAM ANDREWS

LONDON—Executives at Total Home Entertainment (THE), a U.K. wholesaler of music, video, computer games, and books, have announced a management buyout from parent company John Menzies Plc.

The company—to be renamed AMP Enterprises—will be led by Denis Ashton as managing director, Warren Mason as commercial director, and David Pembrington as finance director. The new team has paid 2.5 million pounds (\$3.7 million) to buy the company, which had sales of 130 million pounds (\$195 million) last year. Menzies will retain THE Games, an independent company that is the sole distributor of Nintendo products in the U.K. and Ireland.

Capital backing of 25 million pounds (\$37.4 million) for the buy-

out is being provided by NMB Heller, a partnership of ING Bank and FUJI Bank and a provider of debtor-based financing.

There is also a 1 million-pound (\$1.5 million) loan, interest-free



for five years, from Menzies, whose core business is in wholesaling newspapers and magazines.

The company employs 521 staff members at its Newcastle, Northern England, distribution center. Its retail clients include supermarket chains Sainsburys and Morrisons, department store

Debenhams, the U.K. arm of Amazon.com, and about 4,000 independent retailers.

The opportunity to acquire the business came following a strategic review by Menzies, according to Ashton, who says its "decision to dispose of the business was an opportunity not to be missed."

The company faces tough competition in all its chosen sectors, where many retailers are looking to go direct to suppliers rather than via wholesalers. Pembrington, however, argues that there are still compelling reasons to opt for wholesaler supply. "People who have tried to go the direct route have realized that there are a lot of issues surrounding the management of stock, and we can add considerable value in that area."

# LATIN MUSIC 6 PACK

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

1 2 3 4 5 6

## Will The Future Face Of Latin Music Be Mostly MEXICAN?

Migration patterns and roots are key determining factors. Wherever Mexican immigrants go, they take their musical preferences along.

BY RAMIRO BURR

**I**ncreased sales efficiency unabated border immigration and fundamental demographic shifts are fueling the changes in a bustling Regional Mexican music landscape.

Almost uniformly across the board, record labels are reporting sales increases while noting the burgeoning Mexican and Mexican-American population is slowly driving elemental changes in the music industry.

"As a percentage of total Latin sales, the vast majority will continue to be in the Regional Mexican genre," says Mark Lambert, president of San Antonio-based MKL Global Music. "The sales are a natural reflection of the country's demographics and the attention that the Region-

only in the United States but the entire Latin America region, as well. Our MR channel is broadcast to Mexico and most of the South American countries, with a very positive impact from our audiences in those countries."

### READ THE NUMBERS

The rosy prognostications are bolstered by recent census and industry-sales reports.

According to the U.S. Census Bureau, Hispanics now number 31 million and are expected to be the largest minority group in the country by 2005. Two-thirds of that booming population is of Mexican origin. Nearly half of the Hispanic population is under age 24.

One of the sources for that impressive growth has been identified by demographers as the Immigration Reform and Control Act (IRCA) of 1986, the law that granted amnesty to 3.1 million immigrants, 85% of whom were Mexican workers already in the country. The law was part of a U.S. government strategy aimed at controlling Mexican migration, and blocking the border to new waves of immigrants.

It never happened.

Instead, researchers believe the increased difficulty in crossing the border motivated many immigrants to settle in the country, and at a faster pace.

### THREE-YEAR RISE IN SALES

Since the 1970s, the pace of Mexican immigration to the United States has tripled, accounting for nearly 40% of all immigrants to this nation.

Those demographic statistics also fueled a three-year rise in Latin music sales.

In a February report released by the Recording Industry Association of America (RIAA), sales of Latin audio and video products

increased 10% to \$627 million last year from \$570.8 million in 1998. Latin CD shipments totaled 37.7 million, a 17% increase over the 32.2 million shipped the previous year.

"The enthusiasm of the consumer base that's propelling Latin music's growth is really unparalleled," says RIAA President and CEO Hilary Rosen.

Richard Dopico, the RIAA's VP for Latin Music, also notes that "In the three years since the RIAA began collecting Latin-music shipment data, the dollar value of those shipments has grown nearly 50%."

"This is extraordinary market expansion when compared to the overall industry. Hispanics are the youngest

*Continued on page LM-8*

## New Faces: Regional Mexican Talent To Watch In 2000

**S**uperstars and catalog artists are great to have for any record label, but, unless young artists are being cultivated, the future can be very short.

While major record labels like Sony, EMI, Fonovisa and others routinely sign new groups, even indie and specialty labels place a priority on launching tomorrow's potential sellers.

"Names like Sunny Ozuna and El Conjunto Bernal have been great sellers for us year in and year out, but we're also trying to find young, upcoming talent to help increase our sales growth," says Juan Johnson, VP, Golden Eagle Records, which specializes in classic Tejano material. "We can't just rely on big names from the past."

New faces are more than just an investment for Hacienda Records' CEO Rick Garcia.

"As indies, we have a lot more at stake because we spend a lot more time with artists," he says. "With the majors, a new artist can have one or two flops and then the label sweeps them under the carpet. But not us; that's our bread and butter. We have to be more selective and supportive in the bands we sign."

Here's a sampling of recently signed bands and/or upcoming talent that show potential:

**GOLDEN EAGLE:** Old-style conjunto group Jimmy Bejarano Y los Cuatro Vientos turned a lot of heads last May at the 20th annual Tejano Conjunto Festival. Based in Fremont, Ohio, the foursome is touring behind its new CD. Also new is Escandalo, a Tejano-conjunto fusion group that features 18-year-old accordion wunderkind J.R. Ramos, and Edgar Vasquez Y Sus Muchachos, a La-Edo, Texas-based conjunto group led by accordionist Tony Orsonio.



Los Cuatro Vientos

*Continues on page LM-3*



Los Angeles Azules

al Mexican music has attracted. We've also had better distribution and more aggressive marketing."

Others agree.

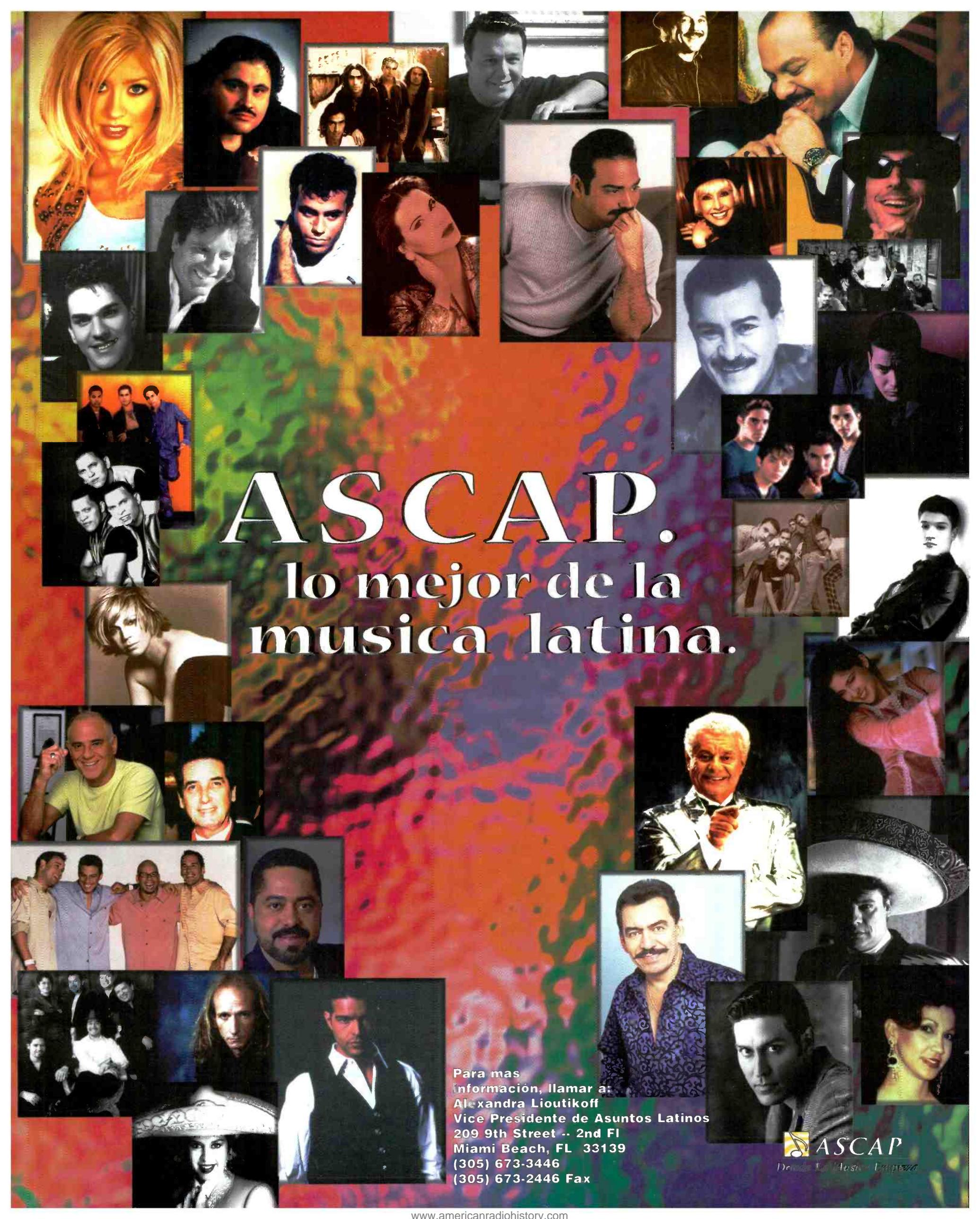
"We've done pretty good in terms of sales in the past year because of the Regional Mexican music growth. And I estimate the Regional Mexican sales at about 50% of total Latin music sales," says Abe de Luna, Sony VP for Regional Mexican in Los Angeles. "What this [Regional Mexican increase] means for us is continued growth in sales, and hopefully also staff growth."

Robbie Ramirez, DMX Latin music director in Los Angeles, also is ebullient.

"The future of the Regional Mexican music is brilliant," he says. "It is one of the fastest growing music genres, not

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## NEW FACES

Continued from page LM-1

**SONY:** Brillante, a trio of teenage sisters from Odessa, Texas, is touring behind a melodic and self-titled pop/Tejano CD, whose first single, "El Amor," is beginning to get radio play. Brandi, Sonia, and Crystal recently opened for Mazz, Fama and Eddie Gonzalez in West Texas. Also turning heads is the Dallas-based Tejano band Stampede, which was recently featured on CNBC's "Power Lunch" TV show. Its latest CD, "Que Viva El Tejano," has produced the radio-friendly "Aqui Estoy Yo" and "Esta Vez."



Brillante

**EMI LATIN:** One of the label's promising new faces is Grupo Control, a seven-man outfit from Reynosa, Mexico, led by brothers Sergio and Jose Guadalupe Degollado. The band fuses Norteño soul with polkas for a



snappy, dance-friendly sound. The band's CD, co-produced by Jaime Arroyo and the Degollado brothers, is "Cumbias Sin Control." The young Heather De Anda, from Weslaco, delivers fresh cumbias and melodic ballads on her debut, "Tu La Tienes Que Pagar," and Maritza, has just released her solo CD, "Quien Sera?" She formerly played with her father, Tejano legend/Fandango USA drummer Balde Munoz.

**FREDDIE RECORDS:** New talent includes Pantera del Norte (former Grupo Amigo), a Norteño group from Ojinaga, Chihuahua, Mexico, but residing in Seminole, Texas, and Atrapado, a five-man Norteño-tropical outfit whose single "En La Frontera," has been generating consistent radio play. Also new are the Tejano artists Delores Y Esperanza, from Mathis, Texas, and Cindy Garza y Grupo Huracan from Houston. Freddie also recently signed Leonard Gonzales (brother of La Mafia's singer Oscar de la Rosa) and his band Los Magnificos, and Jimmy Gonzalez y original Grupo Mazz.

**BRAVO RECORDS:** This young Houston-based label has been pushing hard to get the new outfit Peligro some radio play, and

it has paid off. The new single, "Zumbale Maria," has "begun to take off and we're getting air play in most of South Texas," says label promoter David Silva. The five-man band from Lubbock, Texas, plays a hard fusion of modern Tejano and trad conjunto on its debut CD. Also signed to Bravo: Liza Ybarra, who played Selena's sister Suzette in the recent touring musical "Selena Forever." Label owner Charlie Tijerina expects Ybarra's debut in a few months.

**DISA DISCOS:** Best known for its 1998 discovery of Javier Molina, who produced a riveting blend of Tejano-Norteño-country on his smash hit "Cowboy Cumbia," the label has steadily groomed new players in Norteño, tropical and vallenato. Upcoming players include Monterrey's Norteño fivesome Grupo Poder del Norte; Rayito Colombiano, a tropical-vallenato eight-man group; and the Andean band Los Askis.



**SOUNDMEX:** The nine-member Tejano group Los Chavalozz formed in 1994, but has begun building a fan base by touring con-



Los Chavalozz

stantly behind its latest CD, "loschavalozz.com," and opening for Jay Perez, Shelly Lares, Stefani Montiel and Stampede maintain constant touch with their fans through the Internet, keeping them up to date with itineraries, hits, new releases, etc."

**HACIENDA RECORDS:** A small diamond in the rough is Victoria y sus Chikos, a young Tejano group from Corpus Christi, Texas; Banderolero, a conjunto fivesome; and Ricky Naranjo y Los Gamblers. Naranjo is the son of the late conjunto legend Ruben Naranjo and many fans have been anticipating the younger Naranjo's debut CD.



Victoria y sus Chikos

**LUXOR RECORDS:** This new label player debuted with new

Continued on page LM-18

# Breaking Artists: Alternatives To Airplay

As one exec puts it, "There's still no replacement for radio." But, increasingly, there are creative ways to get around its roadblocks.

BY RAMIRO BURR

**T**he conservative radio atmosphere in the Regional Mexican market has prompted some record labels to try new tactics—from TV campaigns and Internet promotions to old-fashioned guerrilla marketing—to get artists exposure.

One way to get around any radio roadblocks "is to get out on the street and see what the people are listening to," says Mario Sanchez, president of Mayo Records. "For example, Colombian and Norteño music is in style right now. But you have to get out to the clubs, the parties and the Internet."

"The Internet seems like the promotion and marketing tool of the future," says Jose Rosario, VP/GM, Sony Discos' Texas Music Division. "In Regional Mexican and Tejano terms, however, the basic rule doesn't change—the bands have to perform and be seen by the public."

"The more they perform live and on national TV shows, the more marketable they become. Jay Perez, Shelly Lares, Stefani Montiel and Stampede maintain constant touch with their fans through the Internet, keeping them up to date with itineraries, hits, new releases, etc."

Pedro Gutierrez, Fonovisa label manager in Houston, believes that, when a band is good, it is going to get heard, one way or another.

"No matter how tight the playlists are at radio stations, the listening audience always wants to hear the latest music, and if they do not hear it on the radio, they will hear it at nightclubs or see [the artists] on TV or in some festival that we organize," Gutierrez says. "But I don't believe, for now, that the Internet will replace radio."

## RADIO STILL OPEN

Predictably, radio representatives do not believe playlists have become that conservative.

"The fact that new groups are making it is proof that radio isn't as closed as it is made out to be," says Gil Romero, VP/station manager



Serious noisemakers: Los Kumbia Kings



Platinum act: Masizzo

with El Dorado Communications, which currently owns KQQK, KXTJ and KEYH in Houston. "The Kumbia Kings alone have made some serious noise in less than a year. However, they also have the advantage of A.B. [Quintanilla] as both the band's production and stage leader and the Q Productions team for support."

"Still, had the music not been there for the band to capitalize [on], it never would have happened for them. The bottom line is, the days of calling your compadre to get your new record played are over. Radio is a business, just like a record label is a business."

Roger Leal, PD at KROM-FM in San Antonio, says radio is under constant pressure to provide quality programming. "We've got to utilize all resources available in order to program successfully. We do research and try to determine what people want to listen to," Leal says. "We look for creativity and originality in new artists, and the promotion given these artists by their record labels enables them to

become better known."

## LABELS MUST CHANGE

Alan Baxter, president of Platinum Management and San Antonio's indie label Chipinque Records, also does not buy into the conservative radio theory.

"I think that is an excuse by the record labels because they do not want to look at themselves. Labels, in general, do not change with the times," Baxter says. "They need to be more selective about whom they sign and then push those select artists and build a career."

Baxter points to his management agency's success with Masizzo on SoundMex Records and the new outfit Iman on Chipinque, whose latest single, "Enamorado De Ti," just broke on the Tejano charts on Radio y Musica.

With radio stations bringing in consultants or going the way of consolidation, "The most challenging obstacle involved in marketing a new act is getting radio airplay," says Freddie Martinez Jr., president

Continued on page LM-16

# LATIN MUSIC 6 PACK

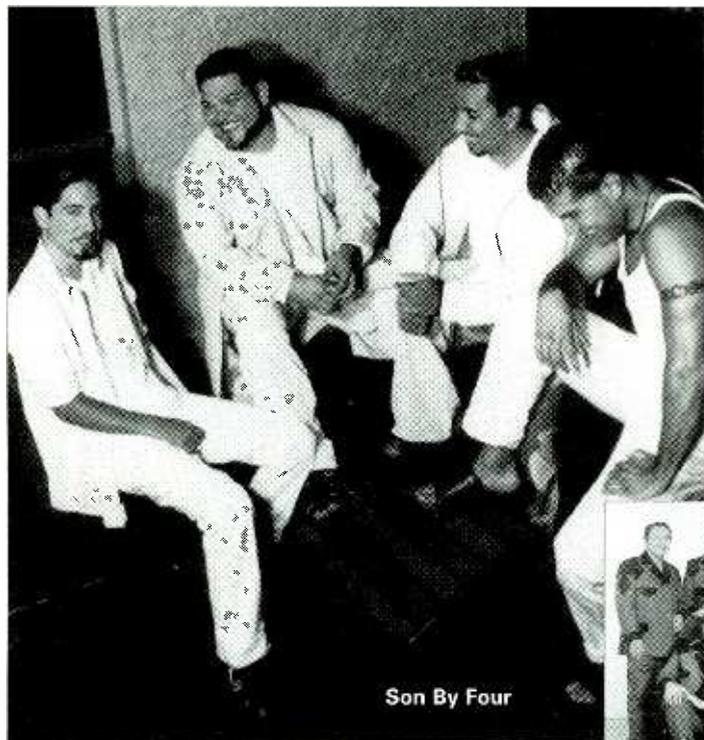
## Year-To-Date Charts

The recaps from Hot Latin Tracks, the Billboard Latin 50 and all Regional Mexican categories—with the exception of radio titles—cover the period from the Dec. 4, 1999, issue (the start of the chart year) through the July 29, 2000, issue. The lists for the three radio sub-genres (Regional Mexican, Latin Pop, Tropical Salsa) are based on the period of May 27 through July 29. All radio charts are compiled using Broadcast Data Systems' (BDS) gross audience impressions, while the retail charts are compiled using sales information accumulated by SoundScan. Titles receive points for each week that they appear on the pertinent chart. Although the Billboard Latin 50 only publishes on a biweekly basis, the chart is compiled weekly and is available through the Billboard Information Network (BIN). The recaps are compiled by Anthony Colombo, with assistance from Latin charts manager Ricardo Companioni.

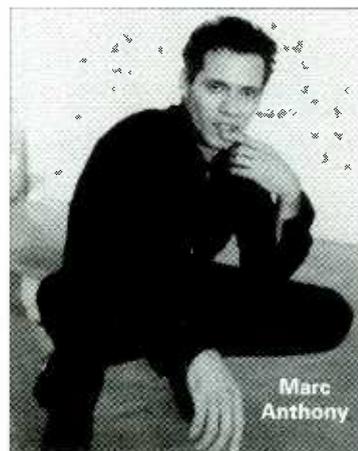
### Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos
- 3 FRUTA FRESCA—Carlos Vives—EMI Latin
- 4 EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- 5 TE HICE MAL—Los Temerarios—Fonovisa
- 6 DIMELO—Marc Anthony—Columbia/Sony Discos
- 7 DESNUDA—Ricardo Arjona—Sony Discos
- 8 MORIR DE AMOR—Conjunto Primavera—Fonovisa
- 9 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- 10 ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- 11 SI NO TE HUBIERAS IDO—Marco Antonio Solís—Fonovisa
- 12 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 13 QUIEREME—Alejandro Fernández—Sony Discos
- 14 TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- 15 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 16 ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin
- 17 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 18 TE QUIERO MUCHO—Los Rieleros Del Norte—Fonovisa
- 19 NO ME DEJES DE QUERER—Gloria Estefan—Epic/Sony Discos
- 20 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 21 ATADO A TU AMOR—Chayanne—Sony Discos
- 22 RITMO TOTAL—Enrique Iglesias—Interscope/Universal Latino
- 23 SOLO TU—Jaci Velasquez—Sony Discos
- 24 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 25 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 26 PERO DILE—Victor Manuelle—Sony Discos
- 27 TUS REPROCHES—Los Sementales De Nuevo Leon—Sony Discos
- 28 PERDONAME—Pepe Aguilar—Musart/Balboa
- 29 BAJO LA LLUVIA—Grupomania—Sony Discos
- 30 ESCUCHAME—Carlos Ponce—EMI Latin
- 31 DONDE ESTA EL AMOR—Charlie Zaa—Sonolux/Sony Discos
- 32 SENTIRME VIVO—Emmanuel—Universal Latino
- 33 BUSCA OTRO AMOR—Polo Urias Y Su Maquina Nortena—Fonovisa
- 34 NO LE RUEGES—Conjunto Primavera—Fonovisa
- 35 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 36 ANILLO GRABADO—Tiranos Del Norte—Sony Discos
- 37 DORMIR CONTIGO—Luis Miguel—WEA Latina
- 38 DESDE QUE NO ESTAS—Rey Ruiz—Bohemia/Universal Latino
- 39 NO CREO—Shakira—Sony Discos
- 40 JURAME—Gisselle—Ariola/BMG Latin



Son By Four



Marc Anthony



Banda El Recodo

### Latin Pop Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 A PURO DOLOR—Son By Four—Sony Discos
- 2 ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin
- 3 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos
- 4 NO ME DEJES DE QUERER—Gloria Estefan—Epic/Sony Discos
- 5 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino
- 6 QUIEREME—Alejandro Fernández—Sony Discos
- 7 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin
- 8 ATADO A TU AMOR—Chayanne—Sony Discos
- 9 TE HICE MAL—Los Temerarios—Fonovisa
- 10 DESNUDA—Ricardo Arjona—Sony Discos
- 11 ALGUNA VEZ—Christian Castro—Ariola/BMG Latin
- 12 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin
- 13 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 14 JURAME—Gisselle—Ariola/BMG Latin
- 15 CORAZON DE MELAO—Emmanuel—Universal Latino
- 16 DE CREER EN TI—Jaci Velasquez—Sony Discos
- 17 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 18 DONDE ESTA LA VIDA—Francisco Cespedes—WEA Latina
- 19 POR TU AMOR—Charlie Zaa—Sonolux/Sony Discos

20 ENTRE TU Y YO—Jyve V—EMI Latin

21 FRUTA FRESCA—Carlos Vives—EMI Latin

22 QUE SERA—Diego Torres—RCA/BMG Latin

23 BANO DE LUNA—Melina Leon—Sony Discos

24 PORQUE TE QUIERO—Rocio Durcal—Ariola/BMG Latin

25 LO HARE POR TI—Paulina Rubio—Universal Latino

26 POR SIEMPRE TU—Christina Aguilera—RCA/BMG Latin

27 CORAZON ESPINADO—Santana Featuring Maná—Arista

28 OOPS!...I DID IT AGAIN—Britney Spears—Jive

29 CASTILLO AZUL—Ricardo Montaner—WEA Latina

30 LA RAZON DE MI SER—Carlos Ponce—EMI Latin

31 IMAGINAME SIN TI—Luis Fonsi—Universal Latino

32 COMO TU ME QUIERE' A MI—Limi-t 21—EMI Latin

33 AYUDAME DIOS MIO—Tamara—Universal Latino

34 SI TE VAS—Alejandro Fernández—Sony Discos

35 SOY UN SABORDIN—Marco Hernandez—Ariola/BMG Latin

36 GOZAR LA VIDA—Julio Iglesias—Columbia/Sony Discos

37 NO CREO—Shakira—Sony Discos

38 SIMARIK—Tarkan—Universal Latino

39 ME SOBRA EL AGUA—Vivanativa—RMM

40 TU AMOR ETERNO—Carlos Vives—EMI Latin

### Latin Tropical/Salsa Airplay

Pos. TITLE—Artist—Imprint/Label

1 A PURO DOLOR—Son By Four—Sony Discos

2 NO ME DEJES DE QUERER—Gloria Estefan—Epic/Sony Discos

3 MUY DENTRO DE MI—Marc Anthony—Columbia/Sony Discos

4 DESDE QUE NO ESTAS—Rey Ruiz—Bohemia/Universal Latino

5 ENTRE EL MAR Y UNA ESTRELLA—Thalia—EMI Latin

6 QUE ALGUIEN ME DIGA—Gilberto Santa Rosa—Sony Discos

7 JURAME—Gisselle—Ariola/BMG Latin

8 COMO TU ME QUIERE' A MI—Limi-t 21—EMI Latin

9 SOLO ME IMPORTAS TU—Enrique Iglesias—Interscope/Universal Latino

10 PIDEME—Milly Quezada With Fernandito Villalona—Sony Discos

11 CARITA DE SOL—Tony Vega—RMM

12 SI LA VES—Victor Manuelle—Sony Discos

13 ENTRE TU Y YO—Jyve V—EMI Latin

14 VOLVER A AMAR—Christian Castro—Ariola/BMG Latin

15 CORAZON DE MELAO—Emmanuel—Universal Latino

16 BANO DE LUNA—Melina Leon—Sony Discos

17 QUE VOY A HACER SIN TI—Pablo Montero—RCA/BMG Latin

18 QUIEREME—Alejandro Fernández—Sony Discos

19 AMARTE ES UN PROBLEMA—Charlie Cruz—WEA Latina

- 20 ENAMORADO DE TI—Frankie Negrón—WEA Latina
- 21 ALMAS GEMELAS—Gilberto Santa Rosa—Sony Discos
- 22 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 23 MI NINA—Los Toros Band—Universal Latino
- 24 DA LA VUELTA—Marc Anthony—Columbia/Sony Discos
- 25 DE CREER EN TI—Jaci Velasquez—Sony Discos
- 26 OOPS!...I DID IT AGAIN—Britney Spears—Jive
- 27 TU VA' VEI—Tono Rosario—WEA Latina
- 28 HISTORIA ENTRE TUS DEDOS—Mickey Taveras—Karen/Caiman
- 29 COMO DUELE—Victor Manuelle—Sony Discos
- 30 ME SOBRA EL AGUA—Vivanativa—RMM
- 31 IMAGINAME SIN TI—Luis Fonsi—Universal Latino
- 32 DONDE ESTA LA VIDA—Francisco Cespedes—WEA Latina
- 33 ADIVINA—Grupomania—Sony Discos
- 34 SIMARIK—Tarkan—Universal Latino
- 35 TE ESPERARE—Grupo Mateo's—Universal Latino
- 36 DONDE E' QUE E'—Fernando Echavarría—RMM
- 37 OLVIDALA—Darlyn Y Los Herederos—Platano
- 38 POETA Y GUERRERO—Domingo Quinones—RMM
- 39 TU VAS A VOLAR—Rubby Perez—Los Toros
- 40 PETALOS DE FUEGO—Brenda K. Starr—Platano

### The Billboard Latin 50

Pos. TITLE—Artist—Imprint/Label

- 1 DESDE UN PRINCIPIO — FROM THE BEGINNING—Marc Anthony—RMM/Sony Discos
- 2 SON BY FOUR—Son By Four—Sony Discos
- 3 EL AMOR DE MI TIERRA—Carlos Vives—EMI Latin
- 4 BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER—Ibrahim Ferrer—World Circuit/Nonesuch/AG
- 5 ALMA CARIBENA — CARIBBEAN SOUL—Gloria Estefan—Epic/Sony Discos
- 6 THE BEST HITS—Enrique Iglesias—Fonovisa
- 7 AMOR, FAMILIA Y RESPETO...—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 8 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- 9 AMARTE ES UN PLACER—Luis Miguel—WEA Latina
- 10 MTV UNPLUGGED—Maná—WEA Latina
- 11 MTV UNPLUGGED—Shakira—Sony Discos
- 12 EN LA MADRUGADA SE FUE—Los Temerarios—Fonovisa
- 13 ALL MY HITS—TODOS MIS EXITOS VOL. 2—Selena—EMI Latin
- 14 LLEGAR A TI—Jaci Velasquez—Sony Discos
- 15 SUAVEMENTE—Elvis Crespo—Sony Discos
- 16 MORIR DE AMOR—Conjunto Primavera—G.M.P./Fonovisa
- 17 MI GLORIA, ERES TU—Los Tri-O—Ariola/BMG Latin
- 18 RICARDO ARJONA VIVO—Ricardo Arjona—Sony Discos
- 19 TROZOS DE MI ALMA—Marco Antonio Solís—Fonovisa
- 20 THE REMIXES—Elvis Crespo—Sony Discos
- 21 EXPRESION—Gilberto Santa Rosa—Sony Discos
- 22 MI VIDA SIN TU AMOR—Christian Castro—Ariola/BMG Latin

Continued on page LM-12

# ANTONIO AGUILAR



Latin  
Grammy  
Awards



ANTONIO,

A TRAVES DE TU TAN BRILLANTE

CARRERA HAS SIDO UN ORGULLO

Y EJEMPLO PARA NUESTRA GENTE.

TE FELICITAMOS Y APLAUDIMOS

TUS RECIENTES HOMENAJES.

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*Balboa Records Co.*



ENTREGA DE LA ESTRELLA  
EN HOLLYWOOD CA.

SEPT 7, 2000 A LAS 11:30 AM.

# LATIN MUSIC & PACK

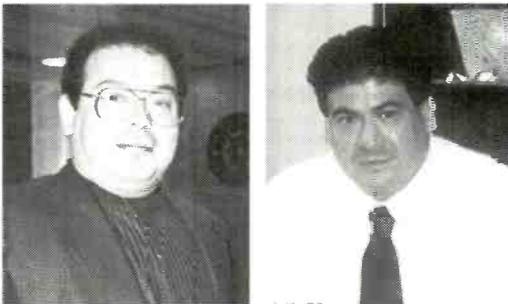
## MEXICAN FUTURE

Continued from page LM-1

and fastest-growing minority in the United States and that points to incredible opportunities for this genre. Hispanic purchasing power continues to grow and is expected to reach \$461 billion by 2003, compared to \$341 billion in 1998.

Others agree that the growth trends will continue to have major impact on the industry.

"The Mexican population has been growing at a very rapid pace, and that is being reflected in our sales," says Manolo Gonzalez, EMI Latin's national promotion VP. "When we started here in Texas 10 years ago, Tejano was very strong. But what has happened is that a lot of Tejano groups have become mainstream Regional Mexican artists, like Intocable,



DISA's Chavez (left), Fonovisa's Gutierrez

Kumbia Kings and Grupo Control. All are from Texas, but they are hitting national levels of exposure and sales."

## IMMIGRATION EQUALS AUDIENCE

DISA label president Domingo Chavez says his company has experienced growth of about 18% in the last year, and "We attribute that to some great groups and hit songs like

Angeles Azules' 'Liston de tu Pelo' and Poder de Norte with 'Hay Como Late mi Corazon,'" he says. "But overall, it's the growth of the Mexican population."

For Fonovisa label manager Pedro Gutierrez in Houston, the future growth in R-M music "will be in direct relation to the growth in Mexican immigration. I believe that all the immigrants that come into this country do not change two things: their food and their music."

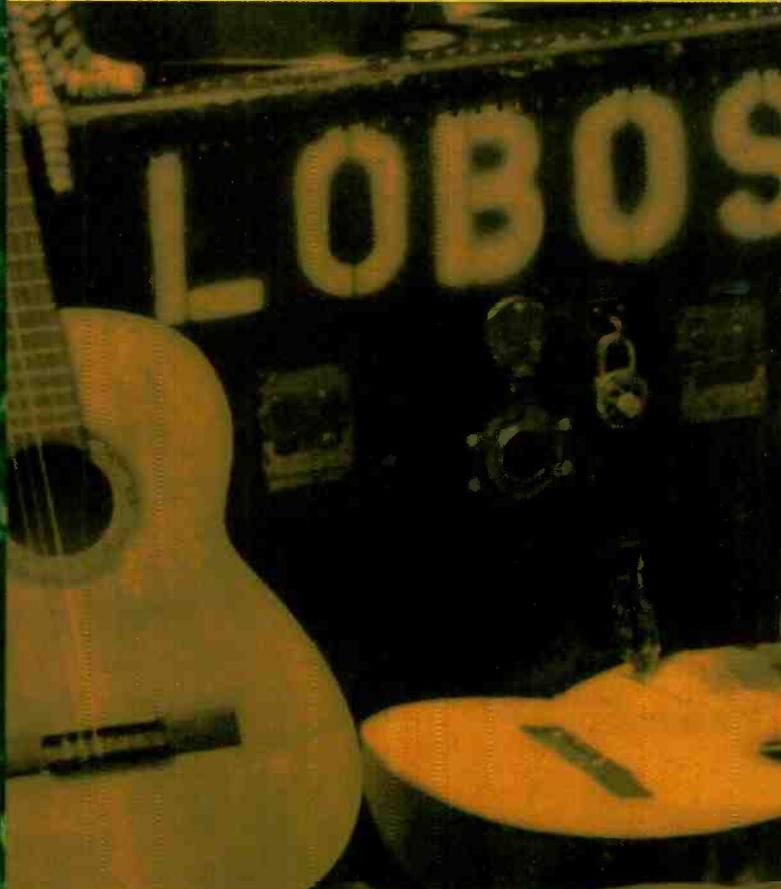
Nonetheless, Gutierrez says that, for Fonovisa, nothing can replace the essentials of hard work and focused efforts. "In the past 18

## Nydia Rojas

Latin GRAMMY® Nominee for Best Ranchero Performance for her Hollywood Records album *Si Me Conocieras*



## LOS LOBOS



### On Tour this Fall with Juan Gabriel

San Jose, CA	San Jose Arena	9/3C
Fresno, CA	Selland Arena	10/1
Universal City, CA	Universal Amphitheatre	10/6
Universal City, CA	Universal Amphitheatre	10/7
Universal City, CA	Universal Amphitheatre	10/8
Phoenix, CA	America West Arena	11/4
Denver, CO	Denver Coliseum	11/5
El Paso, TX	University of Texas @ El Paso	11/10
Houston, TX	Compaq Center	11/11
Miami, FL	Miami Arena	11/18
Chicago, IL	University of Illinois @ Chicago Pavilion	11/19

In 1977 a group of groundbreaking Mexican-American musicians entered the studio and **Los Lobos del Este de Los Angeles (Just Another Band from East L.A.)** was born. Never released but pristinely preserved and meticulously restored, the album is a celebration of timeless traditions. Featuring classic performances of "Sabor a Mí," "Cielito Lindo" & "Guantanamera," **Los Lobos del Este de Los Angeles (Just Another Band from East L.A.)** is the classic all-Spanish debut from America's multicultural musical treasure. **In stores 9/12/00.**



www.hollywoodrecords.com

**According to the U.S. Census Bureau, the Hispanic population now numbers 31 million and is expected to be the largest minority group in the country by 2005. Two-thirds of that booming population are of Mexican origin. Nearly half of the Hispanic population is under age 24.**

months," he notes, "our company has had significant growth in sales, and this is a result of Fonovisa's preoccupation with all markets, not just the biggest markets. Wherever there are Spanish-language radio stations, our record promoters are there."

For others, the imperative to improve distribution, promotion and sales is a constant pressure.

"As long as we keep delivering better productions and developing new talent, Regional Mexican music will continue to grow," says Mario Sanchez, president of Mayo Records. "Every detail has to be done as best as possible, from the sound to the photos and CD cover design."

## DISAGREEMENT OVER DEFINITIONS

Clouding the challenges ahead is disagreement on definitions of  
Continued on page LM-14

# Viva la Fiesta Mexicana...



EL PODER DEL NORTE



LA GACETA  
CARDENALES DE NUEVO LEON



PACO BARRON  
Y SUS NORTEÑOS



EL CHINO DEL VIEJO  
LUIS Y JULIAN



MI AMIGO EL BORRACHO  
MIGUEL Y MIGUEL



UNA LLUVIA DE ROSAS  
ANGELES AZULES



ROYITO COLOMBIANO  
ROYITO COLOMBIANO



HOJA EN BLANCO  
TROPA VALLEDATA



PASIÓN Y CUMBIA  
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**M**ariachi, Tejano, norteño and other Mexican roots music received a major boost recently with the announcement of new museums, a hall of fame and the awarding of a \$500,000 university grant to study and preserve the genres.

In May, Los Tigres del Norte and their record label, Fonovisa, pledged \$500,000 to the University of California at Los Angeles' Chicano Studies Research Center, for documentation and preservation projects. The first will be the Arhoolie Foundation's Frontera Collection, a lifetime of work by noted musicologist Chris Strachwitz, who has gathered the largest repertoire of Mexican and Mexican American vernacular music anywhere.

"This is the first time an institution of higher education has received a sizeable gift to promote and bring the rich cultural community traditions to academia," says CSRC director Guillermo Hernandez.

For Jorge Hernandez, singer/accordionist for the venerable norteño band, the preservation of traditional music is important because it protects "our precious cultural values and living heritage. All this music and these styles from boleros and rancheras, this is the roots of the Mexican American

## Academia, Civic Groups Work To Preserve Music's Heritage

With a mariachi museum in L.A. and hefty donations to UCLA for the study and preservation of Regional Mexican music, the genre acquires serious credentials. **BY RAMIRO BURR**

people. The music is who we are."

### ROOTS OF NORTEÑO STUDIED

Hernandez says that among the early influences for Los Tigres were legendary norteño acts Los Alegres de Teran, Los Gorriones del Topo Chico and Los Madrugadores. Formed in General Teran, Nuevo Leon, Mexico, Los Alegres have influenced several generations of norteño bands.

"We have always wanted to produce a tribute CD to Los Alegres, but we just have not been able to get around to it," says Hernandez. "Sadly, we do not have a norteño museum or hall of fame in Mexico.



Los Tigres donated funds to UCLA.

But there is a great need for that. I think we can work with the city to get some land and with the university there [Monterrey] to establish a studies department. I think there are a lot of possibilities."

Meanwhile, in Los Angeles, another genre is the focus of preservation attempts.

The first mariachi museum in the U.S. may be opening soon, thanks to the efforts of Jose Hernandez, founder of Mariachi Heritage Society, who has been working since 1997 with the city's arts & cultural-affairs department.

### MARIACHI MUSEUM CONCERT

A fundraising concert took place Aug. 12 at Universal Amphitheater, featuring the Mariachi Sol de Mexico, Ana Barbara, Mariachi Reyna de Los Angeles and the Ballet Folklórico del Pacifico. Proceeds will be donated to the

building of the Mariachi Museum.

And in Mexico, in the small city of Tecalitlan, home of the world-famous Mariachi Vargas, the Cultural Affairs Department of the state of Jalisco helped open the one-room Museo Silvestre Vargas, featuring photographs, posters, instruments, record covers and other memorabilia that tell the story of how MV founder Silvestre Vargas put the music on the international map.

Early Tejano is also getting its due in the small ranching town of Alice, Texas, 50 miles east of Corpus Christi. Alice is the hometown of the historic Ideal Records, which launched pioneers Beto Villa and Isidro Lopez, recognized respectively as the fathers of orquesta Tejana and modern Tejano music.

Organized by the Tejano ROOTS (Remembering Our Own Tejano Stars) group, a grand opening and inductions for the new ROOTS Hall of Fame are scheduled for Aug 25-26. On May 15, the Alice Regional Hospital, which recently moved to new location, donated the ARH Conference Center to the Tejano ROOTS group.

"We're absolutely thrilled by this; it all happened so quick," says ROOTS president Javier Villanueva. "Our next step is to start on the displays and material we want in the museum."

*Continued on page LM-20*

# SAY HOLA TO VIDEO ROLA



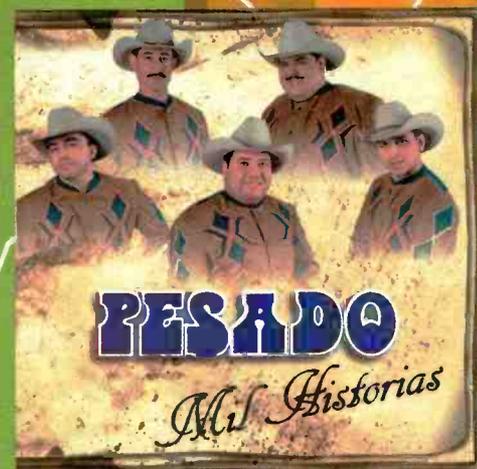
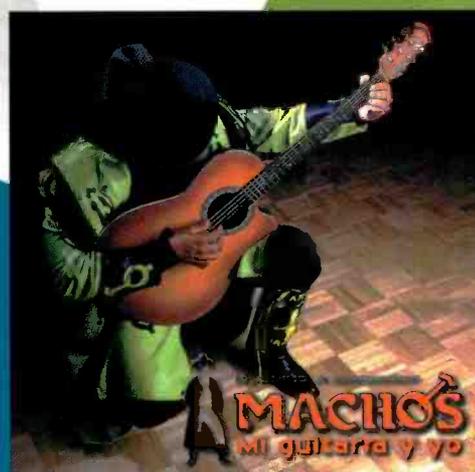
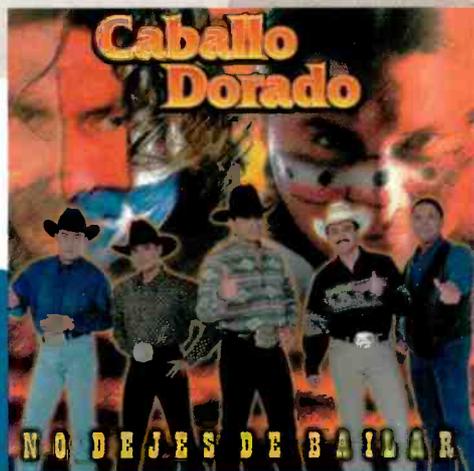
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### Top 10 Favorite Artist Picks July 28, 2000

#### 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	Lisis (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 the 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](http://www.broadbandtalentnet.com/slumlordshabang)

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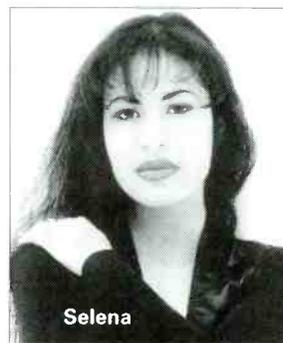
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# LATIN MUSIC 6 PACK

## CHARTS

Continued from page LM-4

- 23 BAILAMOS—Enrique Iglesias—Fonovisa
- 24 LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
- 25 MERENHITS 2000—Various Artists—J&N/Sony Discos
- 26 CONTIGO—Intocable—EMI Latin
- 27 PINTAME—Elvis Crespo—Sony Discos
- 28 ENTRE TUS BRAZOS—Alejandro Fernández—Sony Discos
- 29 POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- 30 ALL MY HITS—TODOS MIS EXITOS—Selena—EMI Latin
- 31 UNA LLUVIA DE ROSAS—Los Angeles Azules—Disa/EMI Latin
- 32 MASTERS OF THE STAGE: 2000 VECES MANIA—Grupomania—Sony Discos
- 33 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 34 LATIN MIX USA—Various Artists—Columbia/Sony Discos
- 35 GUERRA DE ESTADOS PESADOS—Various Artists—Lideres
- 36 LOS GRANDES EXITOS EN ESPANOL—Cypress Hill—Ruffhouse/Columbia/Sony Discos
- 37 CIEGO DE AMOR—Charlie Zaa—Sonolux/Sony Discos
- 38 OLGA VIVA, VIVA OLGA—Olga Tañón—WEA Latina
- 39 DISTINTO DIFERENTE—Afro-Cuban All Stars—World Circuit/Nonesuch/AG
- 40 ATADO A TU AMOR—Chayanne—Sony Discos
- 41 INCONFUNDIBLE—Victor Manuelle—Sony Discos
- 42 POR EL PASADO—Grupo Bryndis—Disa/EMI Latin
- 43 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa/Caiman
- 44 BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO—Omara Portuondo—World Circuit/Nonesuch/AG
- 45 LATIN GOLD—Various Artists—Beast/Simitar
- 46 ARRASANDO—Thalia—EMI Latin
- 47 TODO LO QUE SOY—Carlos Ponce—EMI Latin
- 48 LATIN CLUB MIX 2000—Various Artists—Cold Front/K-Tel
- 49 SOLA—India—RMM
- 50 LATIN MIX USA 2—Various Artists—Columbia/Sony Discos



Selena



Los Temerarios



FONOVISA



- 10 TE OFREZCO UN CORAZON—Banda El Recodo—Fonovisa
- 11 YA ESTOY CANSADO—Intocable—EMI Latin
- 12 Y SIGUES SIENDO TU—Rogelio Martinez—Discos Cisne
- 13 FALSAS ILUSIONES—Los Huracanes del Norte—Fonovisa
- 14 ME CAISTE DEL CIELO—Julio Preciado Y Su Banda Perla Del Pacifico—Ariola/BMG Latin
- 15 COMO LE HAGO—Pesado—WEA Mex/WEA Latina
- 16 NO PUEDO OLVIDAR TU VOZ—El Coyote Y Su Banda Tierra Santa—EMI Latin
- 17 TE SUPLIQUE MUCHAS VECES—Arkangel R-15—Sony Discos
- 18 PRISION DE AMOR—Los Tigres Del Norte—Fonovisa
- 19 INGRATA SUERTE—Masizzo—Soundmex/Sony Discos
- 20 PARA PODER LLEGAR A TI—Julio Preciado Y Su Banda Perla Del Pacifico—Ariola/BMG Latin
- 21 TE QUIERO MUCHO—Los Rieleros Del Norte—Fonovisa
- 22 POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- 23 POR LA ESPALDA—Banda La Costena—RCA/BMG Latin
- 24 VEN—Los Traileros del Norte—EMI Latin
- 25 TE CREO TODO—Los Tucanes De Tijuana—EMI Latin
- 26 TUS REPROCHES—Los Sementales De Nuevo Leon—Sony Discos
- 27 EL COYOTE—Oro Norteno—Discos Cisne
- 28 BUSCA OTRO AMOR—Polo Urias Y Su Maquina Nortena—Fonovisa
- 29 SE FUE MI AMOR—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 30 PILARES DE CRISTAL—El Original De La Sierra—Z
- 31 TAO TAO—Control—EMI Latin
- 32 PORQUE TE QUISE—Joan Sebastian—Musart/Balboa
- 33 CORAZON DE CRISTAL—Priscila Y Sus Balas De Plata—Andrea/Platino/Fonovisa
- 34 TUS CADERAS TE TRAICIONAN—Los Originales De San Juan—EMI Latin
- 35 POR QUE ME ENAMORE?—Grupo Bryndis—Disa/EMI Latin
- 36 AMIGA MIA—Limite—Universal Latino
- 37 MUJER, MUJER—Los Traviezos Del Norte—Sony Discos
- 38 EL MENEITO—Tigrillos—WEA Mex/WEA Latina
- 39 INVENTAME—Marco Antonio Solís—Fonovisa
- 40 ME ESTAS HACIENDO FALTA—Banda Tierra Blanca—La Sierra

### Regional Mexican Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 BANDA EL RECODO (3) Fonovisa
- 2 CONJUNTO PRIMAVERA (3) Fonovisa
- 3 LOS ANGELES AZULES (2) Disa/EMI Latin
- 4 LOS RIELEROS DEL NORTE (2) Fonovisa
- 5 JOAN SEBASTIAN (3) Musart/Balboa

### Regional Mexican Airplay

Pos. TITLE—Artist—Imprint/Label

- 1 YO SE QUE TE ACORDARAS—Banda El Recodo—Fonovisa
- 2 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa
- 3 MORIR DE AMOR—Conjunto Primavera—Fonovisa
- 4 EL LISTON DE TU PELO—Los Angeles Azules—Disa/EMI Latin
- 5 QUE BONITO AMOR—Banda Maguey—RCA/BMG Latin
- 6 TE HICE MAL—Los Temerarios—Fonovisa
- 7 QUEMAME LOS OJOS—Ramon Ayala Y Sus Bravos Del Norte—Freddie
- 8 ACARICIAME—Limite—Universal Latino
- 9 LOBO HERIDO—Vicente Fernández—Sony Discos

### Regional Mexican Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 FONOVISA (32)
- 2 EMI LATIN (21)
- 3 SONY DISCOS (22)
- 4 DISA (11)
- 5 MUSART (7)

### Regional Mexican Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 FONOVISA (39)
- 2 EMI LATIN (33)
- 3 SONY DISCOS (26)
- 4 BALBOA (7)
- 5 BMG LATIN (11)

### Regional Mexican Album

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 SELENA (2) EMI Latin
- 2 LOS TEMERARIOS (1) Fonovisa
- 3 CONJUNTO PRIMAVERA (1) G.M.P./Fonovisa
- 4 PEPE AGUILAR (2) Musart/Balboa
- 5 BANDA EL RECODO (1) Fonovisa

### Regional Mexican Album

Pos. TITLE—Artist—Imprint/Label

- 1 EN LA MADRUGADA SE FUE—Los Temerarios—Fonovisa
- 2 ALL MY HITS—TODOS MIS EXITOS VOL. 2—Selena—EMI Latin
- 3 MORIR DE AMOR—Conjunto Primavera—G.M.P./Fonovisa
- 4 LO MEJOR DE MI VIDA—Banda El Recodo—Fonovisa
- 5 CONTIGO—Intocable—EMI Latin
- 6 POR UNA MUJER BONITA—Pepe Aguilar—Musart/Balboa
- 7 UNA LLUVIA DE ROSAS—Los Angeles Azules—Disa/EMI Latin
- 8 ALL MY HITS—TODOS MIS EXITOS—Selena—EMI Latin
- 9 GUERRA DE ESTADOS PESADOS—Various Artists—Lideres
- 10 SECRETO DE AMOR—Joan Sebastian—Musart/Balboa/Caiman

### Regional Mexican Album Imprints

Pos. IMPRINT (No. of Charted Titles)

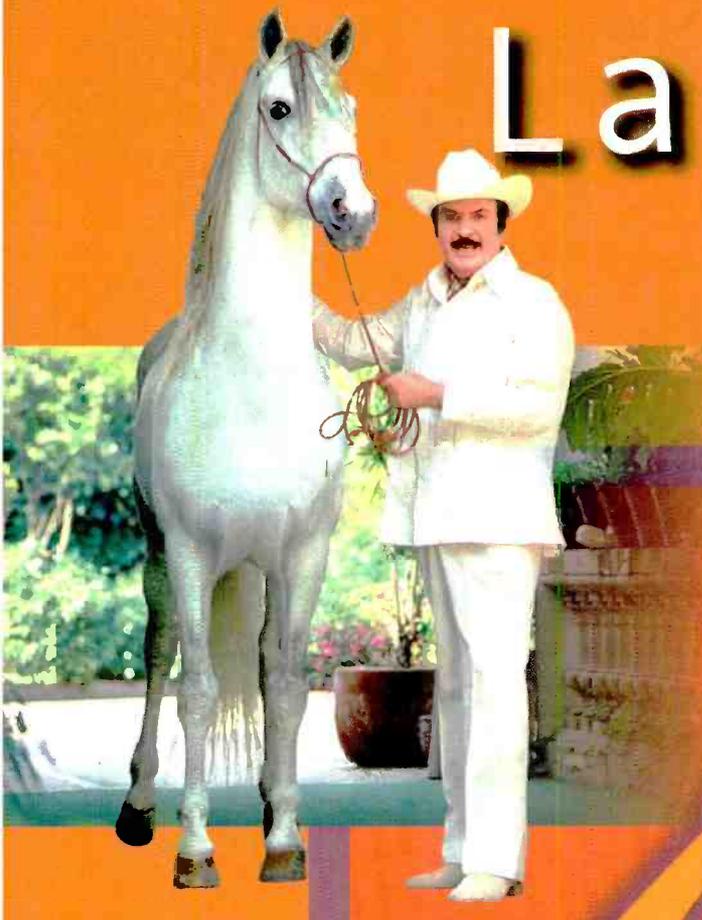
- 1 FONOVISA (12)
- 2 EMI LATIN (7)
- 3 DISA (5)
- 4 MUSART (3)
- 5 G.M.P. (1)

### Regional Mexican Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 EMI LATIN (12)
- 2 FONOVISA (13)
- 3 SONY DISCOS (7)
- 4 BALBOA (2)
- 5 LIDERES (1)

# Latin Grammy Awards



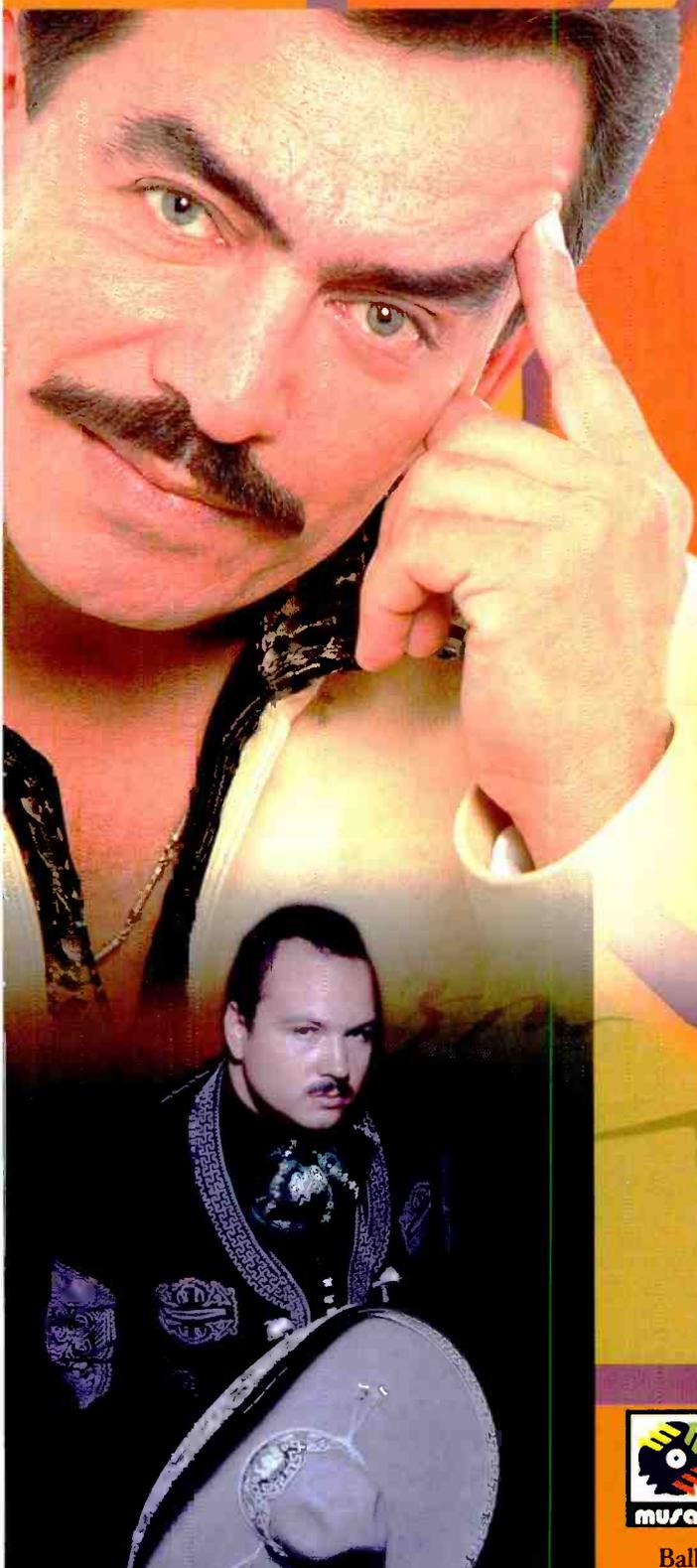
## BALBOA RECORDS

### ANTONIO AGUILAR

### JOAN SEBASTIAN

### PEPE AGUILAR

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# LATIN MUSIC 6 PACK

## MEXICAN FUTURE

Continued from page LM-8

the genre that are still changing, says Alan Baxter, president of Platinum Management and San Antonio's indie label Chipinque Records.

"Whether the future of Latino music will be Regional Mexican depends on what Latinos want," Baxter says. "Can you define Regional Mexican? Enrique Iglesias charted on Regional Mexican, as well as Pablo Montero, Christian and Banda Recodo. I guess it depends on what the public thinks it is."

The R-M market has grown enough to allow niche genres to flourish, a fresh area where the power of the ubiquitous Internet

has greatly helped.

"Our label has really been rejuvenated," says Julian Johnson, VP of Golden Eagle Records, whose roster includes vintage Tex-Mex artists like Sunny Ozuna, Los Humildes, the Royal Jesters and Santiago Jimenez Jr. "We've remastered a lot of the originals, and we're selling them. People can't find this music anywhere else, and that's one reason why we've also tapped into that need through the World Wide Web," says Johnson.

Mayo Records also specializes in "catalog artists like Los Hermanos Barron and La Mission Vallenata, but we also have a few new faces like Tony Molina (son of Aniceto Molina) and Los Guerrero de La Laguna," says Sanchez.



## REGIONAL MEXICAN ONLINE

In Houston, Encarnacion Fuentes established TejanoClassics.com, an online retailer specializing in conjunto and early Tejano titles by legends such as Little Joe, Sunny



Mayo's new face: Los Guerreros

Ozuna, Los Chachos, Laura Canales, Latin Breed and others.

"We're a start-up online business focused on Tejano classic music, and our sales come from the sale of older Tejano titles, and some self-produced titles," Fuentes says. "We're offering music that no one else bothers to stock."

Fuentes, though, is a skeptic on the growth of R-M music. "I think the future will be a greater blend of Latinos with Puerto Rican and Cuban heritage," he says. "Just look at the corporate advertising on TV today, aimed at Latinos; most actors/actresses are of Puerto Rican/Cuban descent."

Yet, despite the occasional naysayer, faith in the concrete growth of R-M music remains unshakable for industry veterans like Freddie Martinez Jr, president of Corpus Christi-based Freddie Records.

"Regional Mexican music is, has been and will continue to be the lifeblood of the Latin music industry in the U.S.," he explains. "Other genres of Latin music have enjoyed periods of tremendous

growth and success [i.e. last year's Latin pop explosion], but Regional Mexican, although it has endured a much lower profile, has consistently produced strong sales, particularly on the West Coast and in the Southwestern part of the U.S.

"Now, as more Latinos migrate farther north and towards the East, previously untapped markets, such as New York, New Jersey, Georgia and the Carolinas, are providing fertile ground to cultivate record sales and performance revenues for Regional Mexican acts."

Jose Rosario, VP/GM, Sony Discos' Texas Music Division, echoes the sentiment, noting that "the present and the future have a solid Mexican foundation, since the great majority of the Latino population in the U.S. is Mexican or Mexican American. But, having said that, the Mexican public's taste for music is very eclectic, and many times it reflects the generational divide, where the younger Mexican and Mexican Americans—just like young Cubans, Puerto Ricans, and Central- and South Americans—will lean towards a more mainstream sound."

## BIG IMPACT ON RADIO

The R-M music growth has also impacted radio.

"From a Tejano perspective, it's very easy to hear how Regional Mexican has overcome the Tejano sound we all have been used to," says Gil Romero, VP and station manager with El Dorado Commu-

Continued on page LM-16



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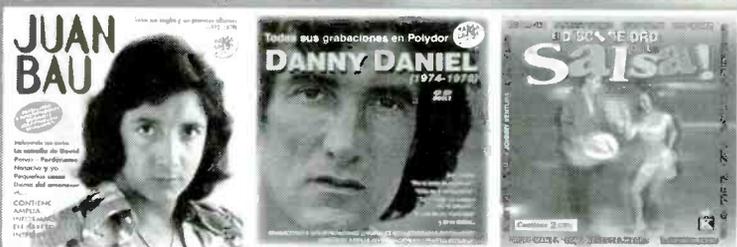
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# LATIN MUSIC 6 PACK

**MEXICAN FUTURE**  
Continued from page LM-14

nications, which currently owns KQQK, KXTJ and KEYH in Houston. "Just listen to Tejano stations anywhere and, whether they

admit to it or not, there's a definite Norteño influence in all of them. "Music tastes evolve with every generation as new influences

impact the sound that is currently popular. In Texas, specifically, the number of Mexicanos present is outrageous, and we'll be able to get some idea of just how much with the new census numbers. This will undoubtedly have a big hand in steering the new tastes and sounds of music."

"The radio business, like most others, consists of supply and demand," says Roger Leal, PD of San Antonio's Tejano station KXTN-FM. "We are trying to supply a definite demand. We see everyone—not just Spanish-speaking people—listening to Latin music."

## CONCERTS AND CLUBS

For club owner Arjon Tabatabai in San Antonio, the growth of Regional Mexican music is part of the overall surge in Latin music. Despite heavy competition, his Arjon's International Nightclub has featured packed concerts with a who's who of Latin music, from Oscar D'Leon and Miles Pena to Little Joe and Ramiro Herrera.

"Tejano or Norteño may go up and down, but the music overall remains as hot as ever," says Tabatabai.

Even veteran Tex-Mex producer Gilbert Velasquez, owner of Velasquez Music, a top Tejano studio, has noticed a change in his clientele: "My company has actually grown in the past few months, despite the ailing state of Tejano music. We have moved into working with more international clients from Universal Mexico, MCM, Producciones Apodaca." ■

*(Ramiro Burr is a San Antonio music reporter and Billboard correspondent. He is also the author of the recently published "The Billboard Guide to Tejano and Regional Mexican Music," on Billboard Books.*

## BREAKING ARTISTS

Continued from page LM-3

of Corpus Christi-based Freddie Records.

"Television is a powerful alternative and, in some cases, can benefit an artist's career in a much more profound way than radio [i.e. Ricky Martin's breakthrough Grammy performance]. But I believe these examples are far and few between," continues Martinez.

## ONLINE ACCESS FOR FANS

The label Web site [www.freddierecords.com](http://www.freddierecords.com) is, like most label sites, offering fans news of upcoming releases, music news, message boards, audio and a video-archive section where fans can access song samples and cuts from new groups.

For Mayo Records' Sanchez, the nuts and bolts of promotion will never go out of style. "We just have to stick to the basics," he says. "We need to take the artists to the radio stations, participate in the radio festivals and also maintain a bilingual approach, because opportunities can be lost in the mainstream media if you are not prepared."

Abel de Luna, Sony VP for Regional Mexican in Los Angeles, agrees. "More than ever," says Luna, "we have to work hard to make sure we have good songs and a good production to ensure that even a lack of radio play won't stop the momentum."

The pressure is on "to be innovative in our marketing endeavors," says Joey Records VP Joey Lopez. "Executing great promotions is one of the keys of success for us."

## SMALL IS BEAUTIFUL

Jesse Rodriguez, band manager for new group La Costumbre, says the seemingly over-conservative radio market is nothing new. "The radio consultants actually say they are not there to break new artists, that that is not their job," he contends. "But, as long as they keep that attitude, they are going to stymie the growth of Regional Mexican."

The alternative, he says, is to "go back to guerrilla marketing and work with smaller stations or stations in smaller towns. They're more receptive, and they still help build up chart momentum. We also have to work like the rappers—put out more posters, more flyers, do more autograph parties, have more freebies and have more free concerts at nightclubs until [bands] build up popularity."

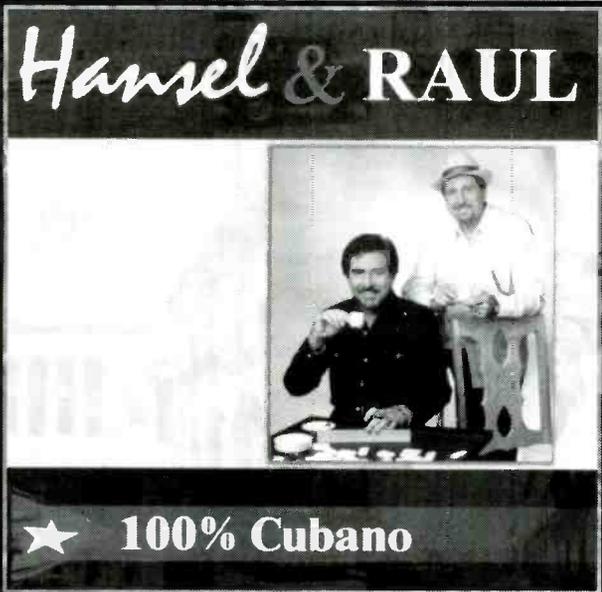
Despite the alternatives, most industry reps realize radio is still king when it comes to promotion. "My usual request to radio is, 'Just give the new artists a chance,'" says Sony's Rosario. "As record executives, we take any new signing very seriously. By the time an artist or group is signed, we have turned down many others, because the artists we sign are the artists that show the most potential to become superstars."

Joe Morales, GM for KIWW/KGBT in McAllen, Texas, says "The personal touch needs to be maintained. Don't just drop off the artist's music. Meet the programmer, talk about the market, find out what's playing on that particular station. Set schedules to bring in the artists to a station and have them interact with the listeners and on-air staff." ■

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# LATIN MUSIC 6 PACK

## DOT-COMS

Continued from page LM-6

Y Blues, Lowrider Cruizin' Oldies, Chicano Tribal, Tejano TexMex-Mix and Chicano Sol.

"Music fans can also buy the music they hear, if they find something they like," says Web site founder Harry Rodriguez. "All they have to do is click on the song title and the site will direct them to Amazon.com."

Also broadcasting oldies is Houston-based [www.bandidoradio.com](http://www.bandidoradio.com), where listeners hear a continuous stream of classic Tejano artists, which programs a mix of oldies and evergreens by artists like Cha Cha Jimenez, El Conjunto Bernal and early Latin Breed.

"Tejano oldies and early con-

junto music deserves to be recognized, just like any other form of music because it is the music of the people," says bandidoradio cofounder Rodriguez. "The early Tejano and conjunto artists provided entertainment for the migrant field workers who traveled from the Rio Grande Valley up to Washington state picking crops.

"It is a music that is popular in over 50% of the U.S. because it connects with a lot of Mexican-American history. There is a market for this music. Just look at the popularity of Flaco Jimenez."

## BURNING CDS

On another front, Corpus Christi's Hacienda Records recently signed a deal with Miami-based online merchant Ritmoteca.com to sell music by

Hacienda artists. The Web site allows buyers to download single songs or entire albums from the Hacienda catalog.

"A buyer can just pick and choose from any number of artists, download the title into his or her own computer and then burn their own CD if they want," says Hacienda producer Rick Garcia.

"The Web site doesn't have every one of our 6,000 titles yet, but, as we digitally enhance our old albums and put them into CDs, we send them in for inclusion."

Then there's [TejanoClassics.com](http://TejanoClassics.com), which sells golden oldies that are not readily available anywhere else. Artists include Freddie Fender, Pio

Trevino, Fabulosos Cuatro, Tortilla Factory and Henry Zimmerle.

"Our goal is to provide what is not carried in stores, because we know there is a demand for it," says owner/founder Encarnacion Fuentes. "And we are the only [site] selling those early titles. We are busy right now transferring many of those

titles from tape and album formats to CD. We are the first Internet-based store, fully focused on Tejano classics."

One of [TejanoClassics.com](http://TejanoClassics.com)'s secrets is the 150 masters the company purchased from the Falcon Record label catalog, which includes music produced during the 1960s, 1970s and 1980s by Roberto Pulido, Tacho Rivera and the Country Roland Band.

## STREAMING 24/7

Other major sites adding new Regional Mexican and/or Tejano channels, includes [Batanga.com](http://Batanga.com) and [DMX.com](http://DMX.com).

A 24-hour streaming-audio broadcasting site, [Batanga.com](http://Batanga.com) offers channels for rock, hip-hop, pop/ballads, salsa/tropical and banda/mariachi. But, by early fall, officials expect to add an indie channel for upcoming Latino alternative bands and "all-Tejano, all-salsa and other more defined channels," says spokesman John Reilly. "The site is getting a lot of feedback from music fans who want more. Essentially, it is

## NEW FACES

Continued from page LM-3

signee Grupo Rodeo, a seven-man outfit whose "Rodeo 2000" CD generated the red hot single "El Baile De Rodeo," which has climbed up charts on Tejano and regional Mexican stations. Other new faces include Primmor, a McAllen, Texas-based grupo, the pop/Norteño outfit Esencia Norteña, and a young cumbia romantica group, Los Cuatro Indomables, from Mexico City.

**TEJAS RECORDS:** A relatively young label making big noise, Tejas has smartly directed the careers of Grupo Vida, Elida Reyna and the young Norteño/Tejano outfit Travieso. Recently signed were Elizabeth Gutierrez & Texas Fire and Dee Bursleson, who has reformed his old band, La Franz, which plays a Tejano/funk/R&B fusion.

**JOEY RECORDS:** Fresh music here is spearheaded by a retro zoot-suit-wearing conjunto group, Los Garcia, a fivesome that plays the original foot-stomping style. Also new are several new Norteño groups, Sensacion Norteña, a fivesome from Reynosa, Mexico; Kathia y Foraneo, a pop singer from Monterrey; Los Dominantes Del Norte, from Ojinaga; and Innovacion Norteña, a fivesome from Tijuana.

**MLK RECORDS:** New talent includes mariachi group Los Capo-

music that fans say they can't get on the radio."

Recognized as a leader in digital music with more than 100 satellite-delivered programs of non-stop music, [DMX.com](http://DMX.com) started in 1997 with only seven Latino formats: Tejano, rock en Español, salsa, cumbia, Mariachi, Latin Contemporary and a Brazilian channel. Today, [DMX.com](http://DMX.com) offers 12 channels, having added Regional Mexican, fiesta tropical, MPB (Musica Popular Brasileira), Latin Jazz and Musica de Las Americas, which plays 60% current Latin hits and 40% current American hits.

## LATINO CHILDREN'S CHANNEL

"We established the Musica de la Americas channel because there is very little programming that offers a bilingual, or mixed format," says Robbie Ramirez, [DMX.com](http://DMX.com)'s Latin MD. "We have both English and pop Spanish hits, and we feel this is an area with potential growth."

By September, [DMX.com](http://DMX.com) plans to add a Latino children's music, a bolero and a Cuban music channel "because there is no such niche programming anywhere and our research shows the audience is out there for this," says Ramirez.

[DMX.com](http://DMX.com) is distributed around the world by satellite, including Headend in the Sky (HITS) and TVN Digital Cable systems. Ramirez says [DMX.com](http://DMX.com) AXIS, a digital-audio and video-delivery system, will soon allow business owners to program their own [DMX.com](http://DMX.com) channels. ■

rales; Tejano singer Jonny Martinez, a progressive Norteño band, Jose



Los Caporales

Leon y Solitario from Eagle Pass, Texas; and young Tejano groups Ademan, from Corpus Christi, and Amable, from San Diego, Texas. Also signed are two Latino rock outfits: GMI, a group from Nuevo Laredo, and Triste Ernesto, from Brownsville.



**MAYO RECORDS:** This tiny indie has been promoting two vallenato bands—Tony Molina (son of Aniceto Molina) and La Mission Vallenata—as well as the venerable los Hermanos Barron, Zaaz de Victor Hugo Ruiz and Los Guerreros de La Laguna. ■

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**PRESERVING HERITAGE**  
Continued from page LM-10

Since 1997, ROOTS has held fund-raisers to help establish a Tejano museum in Alice. Alice is following the lead of officials at the Narciso Martinez Cultural Arts Center in San Benito, Texas, which opened in 1991. Named after the father of conjunto music, the center offers exhibits and cultural programming, as well as informational displays on the life of the conjunto accordion great, who passed away in June of 1992.

In San Antonio, the Tejano Music Awards and the massive Tejano Conjunto Festival have been held for, respectively, 20 and 19 consecutive years. Both events have respective hall-of-fame ceremonies, but there is as yet no physical museum.

Fueling interest in Regional Mexican music is the growing number of festivals and concerts that cater to mariachi, Tejano, conjunto and norteño music fans.

"These help expose the music to the world," says Cynthia Muñoz, producer of San Antonio's annual Mariachi Extravaganza. "Our agency has prospered with the production of a multi-city Texas tour featuring the world-renowned Mariachi Vargas de Tecalitlan. We have grown from producing one concert six years ago in San Antonio to three concerts—Houston, San Antonio and McAllen this year.

"Next year, we plan to add a fourth market and maybe even more. Mariachi Vargas is our best seller because of their level of musicianship, the history of their impact in the mariachi music industry and performance style that continues to attract all generations of Latinos."

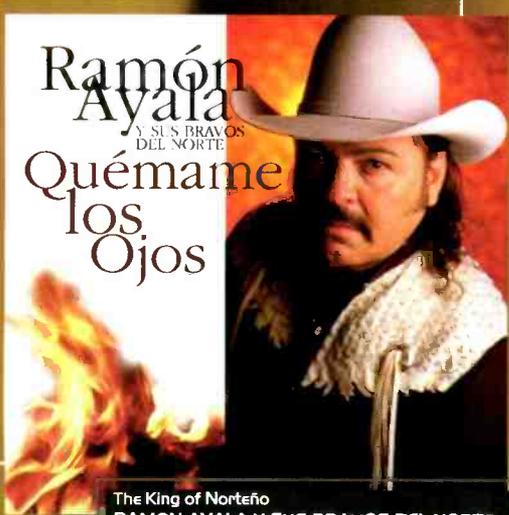
Major corporations like Budweiser, Coca-Cola and Southwest Airlines sponsor the Tejano events. Others, like the Ford Division, Lincoln Mercury, and Ford Motor Credit company, Allstate and AeroMexico, support mariachi music.

Even though mariachi music is more than 100 years old, it remains popular, despite lack of radio support and a dearth of recording mariachi groups. But the music's timeless appeal is no mystery to Mariachi Vargas music director Pepe Martinez.

"The music has a lot of value; it is written by honest composers who inject a lot of truths about life, about love and, of course, a little pain," Martinez says from his home in Mexico City. "And the music has a beauty, a certain beauty that appeals to many generations. Songs like Juan Gabriel's 'Amor Eterno,' about losing that special love, can be a tribute to a special friend, or a goodbye to a family member."

Mariachi's lack of recording success, however, does not detract from the music's worth, says Dahlia Guerra, associate professor of music at the University of Texas Pan American in Edinburg. "Society doesn't always reflect what is best in music," Guerra said in a recent interview. "That's not really a measure of the value of the music. A lot of it is being at the right place at the right time." ■

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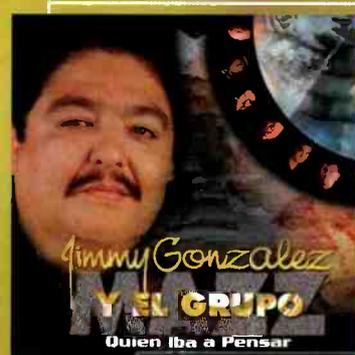
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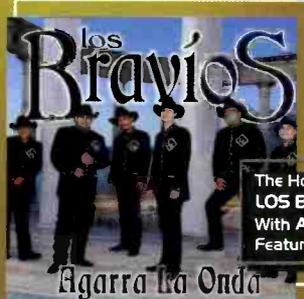
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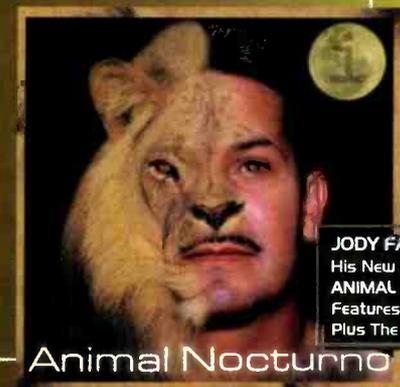
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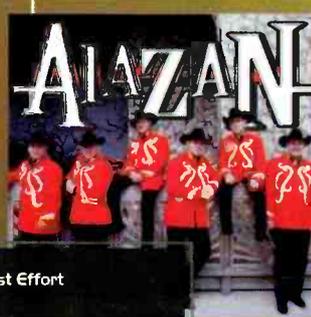
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## Expansion Plans Outlined At Koch Meet R&B/Hip-Hop, Nontraditional Marketing Among New Tacks

BY BRIAN GARRITY

NEW YORK—Koch International says its revenue grew by more than 50% last year—rising to an estimated \$150 million. Meanwhile, as part of an ongoing expansion effort, the independent distributor is increasing its staff and making a push into rap/hip-hop with the planned addition of at least one music label to its distribution roster in the next year.

The improved financials and latest expansion plans were among the highlights of Koch's annual three-day sales convention held in Tarrytown, N.Y., last month, where growth—across the board in everything from its proprietary label to its sales and marketing staff, its label services, and its technology capabilities—was the overriding theme.

Koch president Michael Koch described the company's expansion efforts as part of an organic growth strategy in which there is active reinvestment. "We want to be No. 1 in independent distribution—a strong company with a more diversified roster," Koch said.

In the keynote address to Koch's sales staff and distributed labels, senior VP Michael Rosenberg said that the company has experienced "a huge amount of change" internally over the last year, with an aim of improving its operating efficiencies and offering better support to its labels.

Rosenberg said the moves reflect

significant changes both in the industry and in the retail environment, as well as higher expectations Koch has for its labels and the labels' expectations for the company.

"We are structuring ourselves to do more for the titles that we do have and push them as hard as we can," Rosenberg said. "We're hoping that with our new structure, and with an awareness of the labels of the changes that are going on, that we can all work together to maintain and increase sales in an increasingly difficult retail environment we are going to be facing over the next couple of years."

One of the most notable ways the company plans to grow is through



the expansion of its rap/hip-hop label roster.

"The urban music business is an area where there is tremendous potential for sales," said Rosenberg. "As an independent company, for us to ignore that area is not a very wise thing to do, because it limits our potential to grow. And if we limit our potential to grow, it limits our potential to continue to build the infrastructure that helps in selling all the music we distribute."

To that end, the company already has tapped a new urban retail marketing representative who will oversee the pending push in that area and work with existing labels so they can also attempt to expand into the genre.

Meanwhile, the company—which enjoyed strong sales from World Wrestling Federation and Pokémon

titles this past year—is expecting higher sales this year from its growing proprietary label, Koch Entertainment, as well as from its distributed label partners. The convention included presentations from 19 labels, including Koch, Shanachie, Instinct, and Righteous Babe, as well as newcomers like Moonshine, Webster Hall, Pachyderm, and Music Blitz.

Behind the scenes, the company has increased its sales and marketing staff to 62 and is in the midst of a significant restructuring effort to deal with its larger force.

In sales, the company has revamped its team, creating four directors at the top—led by head of national account sales John Toney—who report through Rosenberg.

In its marketing division, the company has added an eight-man field staff to work the New York, Los Angeles, Chicago, Philadelphia, San Francisco, and Dallas markets. It has also hired additional staff to work with labels. As part of that effort, Koch is adding three label managers to oversee label relations, with one in charge of the classical division and the other two responsible for the remaining labels.

"We want the labels to have somebody who is always there to talk to them . . . who is dedicated to servicing their needs in terms of sales and marketing issues," Rosenberg said.

On the sales side, the company is now also targeting nontraditional retailers. "Music is being sold in a lot of different places—from clothing stores to coffee shops, to furniture stores—and they are all incremental sales," said Rosenberg. "It is silly for us to ignore [them], so we decided we needed at least one person in the company focusing on those kinds of sales, which are completely different from what we ordi-

(Continued on next page)

## Trans World Moves To Prevent Takeovers

BY ED CHRISTMAN

NEW YORK—With Trans World Entertainment stock continuing to flounder even as the company reports record sales and improvement in earnings and margins, the company has adopted a shareholder rights plan, designed to protect shareholders from what it terms coercive or unfair takeover attempts.

On Aug. 11, the Albany, N.Y.-based company announced a plan that provides for a "dividend of one right to purchase a fraction of a share of a newly created class of preferred stock," according to a Trans World press release. The rights offering would make it more difficult and expensive for an unwanted suitor to seek to buy the chain, industry observers say.

In a statement, Trans World chairman/CEO Bob Higgins said that the shareholder rights plan "was adopted to safeguard the interests of the Company's shareholders and is not in response to any known takeover proposal." John Sullivan, Trans World CFO/senior VP, says that the measure ensures that any party wanting to take over Trans World will have to talk to the chain's board of directors.

The Trans World move comes even as recent Securities and Exchange Commission (SEC) filings show that Cerberus Partners—which owns Wherehouse Entertainment—and the various funds it controls combined have increased their holdings in Trans World to 11.9%.

As Cerberus has increased its holdings, Wherehouse executives as well as Trans World executives have maintained that the investment firm is buying Trans World simply because it views the chain as a good investment.

Meanwhile, Trans World reported record second-quarter earnings of \$6.7 million, or 14 cents per diluted share, on sales of \$285.5 million for the quarter that ended July 29. The earnings represent a 27% increase over the \$5.7 million in net income, or 11 cents per share, turned in the corresponding time period in the previous year, while the sales total represents a 3% increase over the \$277.3 million the company turned in the prior period.

During the quarter, gross profit margin decreased slightly to 36.4% from 37%, while selling, general, and administrative expenses decreased to 29.9% of sales from 30.1% in the corresponding period in 1999.

In a statement, Higgins said that the company continued to deliver growth and profitability even as it worked to enhance its "long-term competitive position." For instance, the company's click-and-brick strategy continues to gain strength, he said, adding that in the second quarter, traffic to the site increased over 70% to 1.9 million unique visitors, from 1.1 million in the second quarter of 1999.

For the 26-week period, Trans World posted net income of \$15.7 million, or 31 cents per share on a diluted basis, on sales of \$595.6 million. That compares with a loss of \$2.9 million, or 6 cents per share, on sales of \$564.3 million in the same period last year. In the first six months of 1999, the company reported a \$25.7 million charge for the Camelot merger, which resulted in a loss for that period.

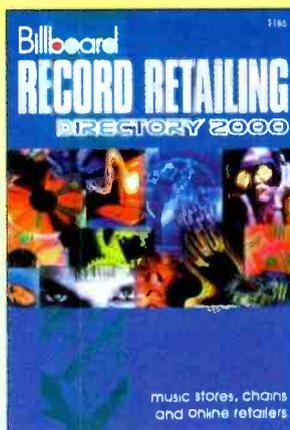
During the second quarter of this year, Trans World reported a 2% comparable-store gain.

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**PARADISE MUSIC AND ENTERTAINMENT** reports that revenue for the quarter that ended June 30 rose 230% to \$6.3 million from \$1.9 million a year ago. The company posted a quarterly net loss of \$2 million, or 25 cents per share, compared with a net loss of \$1.5 million, or 28 cents a share last year. Per-share results are based on 8.2 million outstanding shares in the current period vs. 5.3 million shares a year ago. The loss is attributed to costs associated with the development of new record labels in the music division and softness in the film and TV business due to an actor's guild strike. In an effort to reach profitability, the company is in the midst of a cost-cutting effort expected to save \$4.5 million annually. It includes a reduction of Paradise's overall staff by one-third and voluntary decreases of salary and compensation packages, companywide.

**CD WAREHOUSE** says that its second-quarter revenue increased to \$8.02 million from \$7.68 million last year. The company's net loss for the three months that ended June 30 rose to \$382,661, or 10 cents a share, from a loss of \$144,088, or 4 cents a share, a year ago. Overall same-store sales increased during the period to \$20.5 million from \$20.3 million last year. Systemwide sales—which include sales from the company's franchised used-CD stores—decreased 2.4% over the period to \$25.8 million from \$26.4 million a year ago. CD Warehouse-branded stores experienced a 22.47% revenue increase in the second quarter, while revenue from Disc Go Round (DGR)-branded stores was down 63.23%—a decline the company calls a direct reflection of the continued conversion of the DGR stores to the CD Warehouse concept.

**LIBERTY DIGITAL** reports that revenue for the second quarter decreased 1.8% to \$17.7 million from \$18 million a year ago, while its net loss dramatically decreased from \$169 million to \$9.7 million. The company, which is the parent of digital music company DMX Music and owner of a 10% stake in the MTVi Group, attributes the narrowed loss primarily to reduced stock compensation expenses, reflecting a drop in its stock price over the period; the trading price of its common stock slipped from \$38.50 per share March 31 to \$30 per share at the end of June. The drop in revenue was attributed to Liberty Digital's audio division following the acquisition of its satellite TV partner Primestar by Hughes Electronics. Excluding the loss of revenue from Primestar, the audio segment increased its revenue by \$2.8 million, or 19%.



**MP3.COM** reports that for the month of July the estimated average daily unique visitors to the site slipped to 562,000 from 578,000 the month before. Also down were monthly page views, falling to 129 million from 134 million in June, and the number of listens to songs by MP3.com artists delivered online, to 33.5 million from 34.6 million the month earlier. Up in July were the number of participating artists on the site, which rose to 87,700 from 81,000 and the number of available songs posted on the site, which rose to 562,800 from 515,000.

**RECOTON** says that second-quarter net sales slipped to \$136.7 million from \$141.8 million a year ago, but its net loss was reduced to \$2.8 million, or 24 cents per share, vs. a net loss of \$7.8 million, or 67 cents per share, last year. The company, which markets consumer electronics accessories, blames the revenue decline on lower sales of video-gaming products and the elimination of poorly performing divisions and product lines. Meanwhile Recoton says it has positive results from its audio segment—which includes car and marine receivers, speakers, and amplifiers, as well as brands of home speakers and home theater products. It is also developing receiver hardware for Sirius Satellite Radio's digital satellite-to-vehicle subscription radio service, as well as Jensen-brand car stereo receivers that incorporate Sirius technology.

**TIME WARNER** and Sony both have reduced their stock holdings in CDnow, their one-time intended merger partner, to less than 5% following the settlement of a loan the two jointly made to the online retailer. In filings with the Securities and Exchange Commission, Time Warner and Sony disclosed that the \$30 million long-term convertible debt agreement they entered into with CDnow in the wake of the cancellation of the Columbia House merger was paid off Aug. 3. Under that arrangement, both companies had the option to acquire 1.5 million CDnow shares at \$10 a share. On July 20, CDnow entered into a merger agreement with Bertelsmann AG in a deal valued at \$117 million. As part of that agreement, Bertelsmann advanced CDnow \$42 million to pay off outstanding debt and support ongoing operations through the end of the transaction. Time Warner and Sony still each own 1.2 million shares of CDnow common stock.

## AUSTRALIAN E-TAILER CHAOS TO USE ADS TO PAY ARTISTS

(Continued from page 59)

January-March quarter, according to the U.S. Internet Advertising Bureau, in Australia research house [www.consult.com.au](http://www.consult.com.au) predicts Internet advertising will reach \$100 million Australian (\$58 million), up from \$34.6 million Australian (\$20 million) last year. It now accounts for 1% of advertisers' total spending on all media. Appel has encouraged other music Web sites such as MP3.com.au, Sanity.com, and HMV to adopt similar methods to augment the royalty stream for acts.

Initial reaction to the Chaos proposal from artists and managers is primarily positive, although there remains a feeling that, as Andy Van of chart-topping dance duo Madison Avenue points out, "the music industry needs to devise an alternative if file-swapping is to stop."

"Any extra income for an artist is worth applauding," says David McCormack of independent band the Titanics. "We put our music up for downloading on our site [thetitanics.com], and we don't see it as lost music. It's great promotion and expands our audience."

But artist manager Nathan Bren-

ner of Ideal Management, whose clients include rock performer James Reyne, considers the 15% rate insufficient. "People are not attracted to a site because of who runs it but because of the product. So the lion's share of any advertising revenue should go to the artist. It should be 50% at the very least after transaction costs, with a rising percentage depending on the volume of hits."

APRA director of broadcast and online licensing Richard Mallett adds that "the general principle of people trying to find ways in which to legitimately license online music distribution is a good thing. But specifically about Chaos' proposal, it's early days yet. We had a look at it and will discuss it with them in coming weeks."

MP3.com.au, which launched in September 1999 and has no connection with the U.S.-based MP3.com, provides downloads by unsigned acts and shares proceeds with them on a 50/50 basis. CEO Dominic Carosa says the Chaos scheme "doesn't go far enough."

He adds that his own company has two income-generating plans of its own. One uses digital rights manage-

ment technology that allows a file to be swapped between consumers but only accessed when a license for it has been purchased. The second involves custom CD technology that allows individuals to compile their own CDs online, which generates extra income for artists. These will be rolled out by the end of the year, says Carosa, who adds that the company plans to launch in the U.K. and New Zealand by the end of this year.

Ken Outch, director of content at E-tailer Sanity.com, describes the Chaos plan as "an option." However, he echoes Carosa's comments, saying that it "doesn't go far enough in achieving a solution to addressing artists' rights and payment on the Internet." Outch adds that Sanity.com will be unveiling its own plans "in the near future."

Another income stream being developed for unknown acts is online radio. Former INXS manager Chris Murphy's online broadcast company Digital One launched Radio Raw ([radioraw.org](http://radioraw.org)) in July, playing only music by unsigned acts. He persuaded Microsoft and Australian telecommunications company Telstra to contribute to a "royalty pool," estimated by industry sources to be about \$30,000 Australian (\$17,500) a year. Each time a song is played on the station, artists are paid a royalty from that pool.

"I had no intention of launching a station like Raw," says Murphy, whose company has 10 other audio streams. "But I was so infuriated by the amount of Internet company directors who rip off young Australian talent and don't pay for the use of their music by arguing that they're getting promotion for it."

Murphy likens Radio Raw to his mid-'80s record company RooArt Records, which released compilations of unsigned acts. Raw's launch coincided with the release of a compilation CD of unsigned talent; while the compilations from its other radio stations have been released through BMG Music or Sony Music Entertainment, the "Radio Raw" CD was distributed independently. Digital One is currently negotiating for sponsors to fund a national tour for selected acts featured on the CD.

## EXPANSION PLANS OUTLINED AT KOCH MEET

(Continued from preceding page)

narily do."

Koch has already opened accounts with Avon and Doubleday Direct and said it is in talks with Publishers Clearinghouse about a potential deal.

The company is also making substantial investments in technology and is in the midst of rolling out a business-to-business Web site for its sales staff and label partners.

Rosenberg said the company is moving to improve its operations, in part, so it can more effectively compete in an environment marked by retail consolidation expectations, changed buying patterns, and new challenges posed by Internet distribution.

"Retail systems have become much more sophisticated than they were even two years ago and as a result of that, and as a result of pressures on margin and pressure to increase turns of inventory, the

accounts are buying much more conservatively than they ever have before on new releases," he said.

What's more, Rosenberg said, returns have "gone up tremendously" in the last year, up four percentage points so far this year.

Meanwhile, Koch said the company will continue to take a "wait and see" approach to its digital distribution plans. In his opening address, Rosenberg said the company is still trying to decide which direction to follow in the digital world. "We want to wait to make sure we go in the right direction, because going in the wrong direction is very, very expensive at this point, and increasingly expensive as it becomes more and more wrong," he said.

"We hope you will work with us in that new world of distribution as we've worked together in the world of physical distribution," he added.

## EXECUTIVE TURNTABLE

**NEW MEDIA.** GetMusic LLC names **Peter Rauh** senior VP of marketing in Los Angeles. GetMusic LLC also names **Burt Shulman** VP of branding and advertising in New York. They were, respectively, VP of marketing for Warner Bros. Records and VP of marketing communications for Reuters America Inc.

**Nicholas Eisenman** is named VP of marketing for ElectricArtists in New York. He was product manager for Atlantic Records.

MCY.com Inc. names **Patrick McDonald** VP of sales, **Nancy Bushkin** VP of corporate communications, **Lukas Fitze** associate director of business development,



RAUH



SHULMAN



EISENMAN

and media manager for i-traffic at Agency.com.

CMP Media names **Bret Violette** VP of business development and **Judith S. Klickstein** VP and chief information officer for CMP

Media's Internet Group in Manhattan, N.Y. They were, respectively, group business director for Ziff-Davis Inc. and deputy chief information officer for Partners Health Care Inc.

## The Broadway Kids Hear America Singing; Rhino Releases Well-Loved Berkner Debut

**ON BROADWAY:** The Broadway Kids release their fifth album, "The Broadway Kids Sing America," on Tuesday (22), and it's something of a departure for these rather terrifyingly talented 11- to 16-year-olds. Instead of kid-friendly show tunes, the Kids take on all manner of musical Americana, including rock'n'roll, folk, country, swing, and gospel. The album will appear on Lightyear Entertainment, distributed by WEA.



by Moira McCormick

To promote the new video, the Broadway Kids will be making a number of personal appearances in different cities, according to

Lightyear spokeswoman Alise Kreditor. "They'll be performing, appropriately enough, at the Mall of America in Bloomington, Minn.," says Kreditor, "probably in September. There's also the possibility of an in-store performance at a Barnes & Noble in New York City, which would also probably take place in September."

Songs on "The Broadway Kids Sing America" include Steve Goodman's "City Of New Orleans," the Mamas & the Papas' "California Dreamin'," John Denver's "Take Me Home, Country Roads," the Beach Boys' "California Girls/Surfin' USA," Woody Guthrie's "This Land Is Your Land," and the traditional "Amazing Grace," as well as the inspired choice of the wacky "Animaniacs" tune "The President's Song," which names every single U.S. chief executive, in order, from George Washington to "Clinton, first name Hillary."

The Broadway Kids have all appeared either on the Broadway stage, film, or TV ("Party of Five's" Lacy Chabert is an alumna.) They've also starred in their own musical revue on Broadway.

**LAURIE LAURIE BO BAURIE:** New York's Laurie Berkner has been getting plenty of attention lately and deservedly so. Her albums, on her own Two Tomatoes Records, are winsome, witty, and delightful, and she exhibits an effortless ability to serve up exactly what tickles the fancies of her youthful audience. Not to mention that she has captured the heart of one Lourdes Ciccone Leon, daughter of Madonna, and reportedly those of Sting's kids as well.

In fact, Berkner is doing so splendidly that Rounder Kids is releasing her 1997 debut album, "Whaddaya Think Of That?." It contains a number of Berkner originals, such as concert favorite "We Are The Dinosaurs," as well as movement-oriented tunes like "I Know A Chicken" and "Bring Your Clothes." The nose-ringed singer/songwriter also renders a number of classic kids' and folk songs, such as "She'll Be Comin' 'Round The Mountain" and "The Cat Came Back."

Berkner has had an eventful year, performing at various locales around the country, including a coveted gig at this year's White House Easter egg roll. This fall, she'll make an appearance on the new "American Baby Show" on the FX cable channel.

**RADIO RADIO:** Online radio station KidsOwnRadio.com is scheduled to launch this summer, bringing the music of the Sugar  
(Continued on page 69)

Billboard®

AUGUST 26, 2000

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	3	<b>THE POWERPUFF GIRLS</b> RHINO 75848(10.98/16.98)	HEROES & VILLAINS
2	3	192	<b>VARIOUS ARTISTS</b> ● TODDLER TUNES: 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)	
3	2	14	<b>VARIOUS ARTISTS</b> WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
4	4	24	<b>VARIOUS ARTISTS</b> WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
5	5	241	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)	
6	7	94	<b>VARIOUS ARTISTS</b> TODDLER FAVORITES MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	
7	9	260	<b>VARIOUS ARTISTS</b> ▲ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)	
8	8	123	<b>VEGGIE TUNES</b> ● BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES
9	12	206	<b>VARIOUS ARTISTS</b> ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)	
10	11	175	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82220(3.98/5.98)	SILLY SONGS
11	17	58	<b>BEAR</b> WALT DISNEY 860640(9.98 Cassette)	BEAR IN THE BIG BLUE HOUSE
12	14	172	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98)	
13	19	224	<b>VARIOUS ARTISTS</b> ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/15.98)	
14	18	246	<b>BARNEY</b> ▲ <sup>3</sup> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC 27115/CAPITOL(9.98/15.98)	
15	16	25	<b>READ-ALONG</b> WALT DISNEY 860442(6.98 Cassette)	TIGGER
16	15	195	<b>CEDARMONT KIDS CLASSICS</b> ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
17	13	204	<b>CEDARMONT KIDS CLASSICS</b> ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
18	10	15	<b>READ-ALONG</b> WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
19	20	105	<b>VARIOUS ARTISTS</b> VEGGIE TUNES 2 BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)	
20	22	95	<b>VARIOUS ARTISTS</b> MORE SILLY SONGS WALT DISNEY 860632(10.98/16.98)	
21	24	60	<b>BARNEY</b> I LOVE TO SING WITH BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS(8.98/11.98)	
22	RE-ENTRY		<b>READ-ALONG</b> WALT DISNEY 860428(6.98 Cassette)	TOY STORY 2
23	NEW ▶		<b>MOMMY &amp; ME</b> MADACY 50572(2.98/4.98)	TWINKY TWINKLY LITTLE STAR
24	RE-ENTRY		<b>VARIOUS ARTISTS</b> KID'S DANCE PARTY BMG SPECIAL PRODUCTS 44570(2.98/4.98)	
25	25	19	<b>WONDER KIDS</b> KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

Billboard.

AUGUST 26, 2000

## Top Independent Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW ▶		<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	NO. 1 ART OFFICIAL INTELLIGENCE: MOSAIC THUMP 1 week at No. 1
2	1	9	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
3	22	3	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) HS	WHO LET THE DOGS OUT
4	3	31	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
5	2	2	<b>RANCID</b> HELLCAT 80427*/EPITAPH (10.98/16.98)	RANCID
6	5	31	<b>KITTIE</b> NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98) HS	SPIT
7	4	3	<b>C-BO</b> WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	ENEMY OF THE STATE
8	6	6	<b>JIMMY PAGE &amp; THE BLACK CROWES</b> TVT 2140 (24.98 CD)	LIVE AT THE GREEK
9	7	9	<b>VARIOUS ARTISTS</b> ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
10	8	7	<b>MO THUGS FAMILY</b> LAYZIE BONE PRESENTS MO THUGS III: THE MOTHERSHIP MO THUGS/STATE STREET 8111/KOCH (10.98/17.98)	
11	11	31	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
12	10	8	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
13	13	28	<b>SNOOP DOGG &amp; THA EASTSIDAZ</b> ● DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
14	12	22	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
15	9	3	<b>THE CONGREGATION</b> BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98) HS	BOOK I
16	17	9	<b>SLUM VILLAGE</b> BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD) HS	FANTASTIC VOL. 2
17	16	17	<b>NICKELBACK</b> ROADRUNNER 8586 (8.98/13.98) HS	THE STATE
18	15	7	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 4321 (11.98/17.98)	EBK4
19	14	2	<b>LOS HURACANES DEL NORTE</b> FONOVISA 6088 (8.98/12.98) HS	EN QUE TRABAJA EL MUCHACHO
20	20	17	<b>TONY TOUCH</b> TOMMY BOY 1347* (11.98/17.98)	THE PIECE MAKER
21	19	3	<b>PROJECT PAT</b> PROJECT 9996/STREET LEVEL (11.98/16.98)	MURDERERS & ROBBERS
22	21	12	<b>VARIOUS ARTISTS</b> VP 1599* (9.98/15.98)	REGGAE GOLD 2000
23	18	9	<b>NOFX</b> EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
24	24	7	<b>BUMPY KNUCKLES</b> KJAC 2000*/LANDSPEED (11.98/16.98) HS	INDUSTRY SHAKEDOWN
25	23	31	<b>KURUPT</b> ANTRA 2001*/ARTEMIS (10.98/16.98)	THA STREETZ IZ A MUTHA
26	26	10	<b>STEVE EARLE</b> E-SQUARE/SHERIDAN SQUARE 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES
27	31	7	<b>LOUIE DEVITO</b> E-LASTIK 5001 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY 2
28	28	4	<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
29	32	15	<b>AIMEE MANN</b> SUPEREGO 002 (16.98 CD)	BACHELOR NO. 2 OR THE LAST REMAINS OF THE DODO
30	27	26	<b>VARIOUS ARTISTS</b> LOVE SERENADE BODY + SOUL TWENTY-FOUR SENSUAL GROOVES TIME LIFE 3397/MADACY (17.98/19.98)	
31	25	3	<b>TAYLOR AND JIMMY VAN M</b> ULTRA 1062 (19.98 CD)	TRANCE NATION AMERICA
32	30	15	<b>YING YANG TWINS</b> COLLIPARK 1006 (10.98/16.98) HS	THUG WALKIN'
33	33	24	<b>VARIOUS ARTISTS</b> TWISTA PRESENTS: LEGIT BALLIN' THE ALBUM VOL. 1 LEGIT BALLIN' 50000 (11.98/16.98)	
34	34	8	<b>SASHA AND JOHN DIGWEED</b> KINETIC 5465 (19.98 CD) HS	COMMUNICATE
35	36	31	<b>JIMMY BUFFETT</b> MAILBOAT 2000 (9.98/16.98)	BUFFETT LIVE: TUESDAYS, THURSDAYS, SATURDAYS
36	38	8	<b>PAUL VAN DYK</b> MUTE 9127 (18.98 CD) HS	OUT THERE AND BACK
37	37	31	<b>SEVENDUST</b> ● TVT 5820 (10.98/16.98)	HOME
38	NEW ▶		<b>SHELLAC</b> TOUCH & GO 211* (15.98 CD) HS	1000 HURTS
39	35	17	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE AND BASKETBALL
40	39	10	<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
41	41	29	<b>VARIOUS ARTISTS</b> THREE 6 MAFIA PRESENTS HYPNOTIZE CAMP POSSE HYPNOTIZE MINDS 1883/LOUD (10.98/16.98)	
42	29	3	<b>ANI DIFRANCO</b> RIGHTEOUS BABE 020 (8.98 CD)	SWING SET (EP)
43	46	4	<b>WALTER BEASLEY</b> SHANACHE 5071 (17.98 CD)	WON'T YOU LET ME LOVE YOU
44	40	4	<b>RICHARD "HUMPTY" VISSION</b> TOMMY BOY SILVER LABEL 1402/TOMMY BOY (17.98 CD)	SHUT THE F*** UP AND DANCE
45	42	16	<b>JOAN SEBASTIAN</b> MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
46	RE-ENTRY		<b>SOUNDTRACK</b> 2GETHER: MUSIC FROM THE MTV ORIGINAL TV MOVIE TVT SOUNDTRAX 6800/TVT (10.98/17.98)	
47	44	3	<b>BAHAMADIA</b> GOODVIBE 2021*/ATOMIC POP (8.98 CD) HS	BB QUEEN
48	NEW ▶		<b>LUDACRIS</b> DISTURBING THA PEACE 911 (10.98/16.98)	LUDACRIS PRESENTS: INCOGNEGRO
49	45	22	<b>SOUTH PARK MEXICAN</b> DOPE HOUSE 5039/DOPEHOUSE (11.98/16.98) HS	THE 3RD WISH
50	NEW ▶		<b>KILLA TAY</b> DIA 0001 (12.98/16.98)	SNAKE EYES

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 100,000 units or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ◇ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

## Music Network Grows Further With Kemp Mill

WHEN MUSIC NETWORK'S deal to acquire the eight-unit Kemp Mill Music closes, it will give the Norcross, Ga.-based chain 50 stores as it continues its growth into an urban powerhouse. Terms of the transaction, which is expected to close later this month, were not revealed, except for Music Network president Mike Goldwasser's saying that it is an asset deal.

Kemp Mill operates in the Washington, D.C., marketplace, making it the second chain that Music Network has acquired in that area. Last December, it purchased 18-unit Willie's.

Kemp Mill president Marc Appelbaum will stay with Music Network and oversee the Kemp Mill and Willie's stores in the Washington, D.C., area, which number 13 units.

Appelbaum will operate out of the Kemp Mill headquarters in College Park, Md. That office will handle marketing for the Willie's and Kemp Mill stores in the Washington area, but purchasing will be done out of Norcross.

In addition to Kemp Mill and Willie's, the Music Network operates a one-stop and a rackjobbing business, and it runs 24 stores under the Peppermints and Starship logos.

Goldwasser says that the company would eventually like to see all 50 stores operate under one logo, but it is still deciding on which one. Meanwhile, Kemp Mill, which has stores in Maryland, Delaware, Virginia, and Washington, D.C., adds one state, Delaware, to the Music Network portfolio. Music Network's geo-

graphic portfolio now encompasses the above four states and Washington, D.C., as well as Georgia, Alabama, Mississippi, Virginia, and North Carolina.

Appelbaum says he entered into the deal because Music Network's management has a "real good vision."

He adds, "I will have an active role in running a group of stores, which is what I do best, and they will take care of administrative things out of Atlanta."

A press release states that Appelbaum's partners in Kemp Mill—Sam Lloyd, VP of operations, and Sheila Baker, director of advertising, marketing, and promotions—will play an integral part in the Music Network family. John Walsh, GM of Willie's, and Greg DeMesones, director of operations at Willie's, will continue to oversee the 13 Willie's units not in D.C.

RED AWARDS: As readers of the Merchants & Marketing section know, I recently attended the RED Distribution convention. Here is some information that I picked up there but didn't have a chance to report to you yet.

On the last night of the convention, RED gave out "of the year" awards to staff members. So rookie honors went to Katie Penny, the account service representative award was presented to Tara

Wurts, and the urban marketing representative honor went to Marie Brown. Also, Nick Camosso was named marketing manager of the year; the sales representative award was won by Brad Colden, and Mark Berman picked up the award for independent sales representative.

Paul Reitz won the singles sales representative award, while Jaya Bhat copped the honor for sales managers. The RED West Coast office won the company's region of the year award.

In other things of note that happened during the convention, Andy Kulkin, GM of Epitaph Records, proclaimed that Epitaph is "first and foremost a punk rock label; the biggest in the world with the

best bands." But even with that, Epitaph is all very dependent on grassroots marketing and music retail.

"We have always been and will always be about retail," said Kulkin. "Outside of the traditional mass media that the [major labels] use, retail is where people can be turned on to music."

Kulkin said he believes that the best marketing tool "is passion, whether it be the clerk turning on the customer to music, or RED turning on a store clerk, or an Epitaph" employee turning on a RED sales representative.

Earlier in the convention, another punk rock label, Fat Wreck, gave its product presentation. Erin

Kelly-Burkett, GM of the San Francisco-based label, said, "We don't have a five-year plan, nor do we have sales goals. We just want to put out quality punk and hardcore records. If we make money, that is cool, but it's really about the music."

On the other hand, she noted that the company has been spending more money on marketing and implementing retail promotions to spur orders for its catalog.

At Metal Blade Records, Dan Fitzgerald, the national sales manager, noted that the company will make internal changes, putting Jim Mills in charge of the label's baby bands and working with RED as "a way of putting more focus on them."

Lookout Records in Berkeley, Calif., played a video that featured a cartoon of the Donnas, one of the label's big acts. The cartoon, done by an independent production house, is being shopped to cable networks.

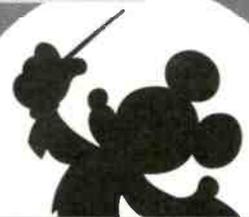
Edel America Records brought along Jamie Houston, who played for RED at a barbecue thrown by the label. After an enthusiastic set, Houston—who is no stranger to the music industry, with six years on the Warner/Chappell staff as a songwriter—told Retail Track that he welcomed the opportunity to play a convention showcase since it "provides a concentration," allowing him to reach all the people responsible for working his record to retail. Houston's album, "Complicated Me," will be out in the fall.

MAKING TRACKS: Ron Spaulding, VP of sales at Priority, has agreed to become senior VP of sales at Elektra.



by Ed Christman

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# Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	Principal Performers	Suggested List Price
			SoundScan®		
			TITLE, Label Distributing Label, Catalog Number		
			<b>NO. 1</b>		
1	3	2	<b>BECAUSE HE LIVES</b> Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.98
2	2	38	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>1</sup> Jive/Zomba Video 41651-3	Britney Spears	19.98
3	1	4	<b>BIG MONEY HUSTLAS</b> Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	24.95
4	4	38	<b>S &amp; M</b> ▲ Elektra Entertainment 40218-3	Metallica	19.95
5	6	5	<b>SPIT IN YOUR EYE</b> Artemis 751037	Kittie	14.98
6	5	92	<b>'N THE MIX WITH 'N SYNC</b> ▲ <sup>2</sup> BMG Video 65000	'N Sync	19.95
7	7	230	<b>HELL FREEZES OVER</b> ▲ <sup>3</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.99
8	9	39	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65015	Dave Matthews Band	19.98
9	8	32	<b>DEATH ROW UNCUT</b> Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.98
10	10	13	<b>WHITNEY: THE GREATEST HITS</b> Arista Records Inc. BMG Video 15746	Whitney Houston	15.98
11	12	40	<b>WELCOME TO OUR NEIGHBORHOOD</b> ▲ Roadrunner Video 981	Slipknot	9.98
12	11	7	<b>MTV'S TOTAL REQUEST LIVE</b> MTV Home Video Sony Music Entertainment 55381	Various Artists	12.98
13	33	12	<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.98
14	14	9	<b>TALES FROM MARGARITAVISION</b> MCA Music Video Universal Music & Video Dist. 53211	Jimmy Buffett	19.98
15	17	35	<b>THE GENIE GETS HER WISH</b> ▲ BMG Video 65006	Christina Aguilera	19.98
16	21	87	<b>CUNNING STUNTS</b> ▲ <sup>4</sup> Elektra Entertainment 40202	Metallica	34.98
17	30	16	<b>OH, MY GLORY</b> Spring House Video Chordant Dist. Group 44398	Bill & Gloria Gaither	29.98
18	22	153	<b>THE DANCE</b> ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
19	16	9	<b>TWO AGAINST NATURE</b> Image Entertainment 9584	Steely Dan	15.98
20	38	16	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.98
21	15	11	<b>ONE LOVE: THE BOB MARLEY TRIBUTE</b> Palm Pictures 3016	Various Artists	19.95
22	19	68	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675-3	Backstreet Boys	19.98
23	28	2	<b>THONG SONG</b> Ventura Distribution 40143	Sisqo	14.98
24	20	66	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 45059955	Shania Twain	19.95
25	RE-ENTRY		<b>LIVE ON VH-1</b> ● BMG Video 32121	Weird Al Yankovic	19.98
26	36	5	<b>HOUSE OF YES</b> Beyond BMG Video 78084	Yes	19.95
27	27	127	<b>RAGE AGAINST THE MACHINE</b> ▲ <sup>1</sup> Epic Music Video Sony Music Entertainment 19V50160-3	Rage Against The Machine	19.98
28	25	229	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	19.98
29	31	39	<b>LIVE IN CONCERT</b> HBO Home Video Warner Music Vision 91683	Cher	19.98
30	23	65	<b>BRIDGES TO BABYLON: 1998 LIVE IN CONCERT</b> Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
31	26	34	<b>WOODSTOCK 99</b> ● Hybrid/Epic Music Video Sony Music Entertainment 50207	Various Artists	19.95
32	32	38	<b>THE VIDEO COLLECTION 93-99</b> Warner Reprise Video 38506	Madonna	19.98
33	18	115	<b>ALL ACCESS VIDEO</b> ▲ <sup>5</sup> Jive/Zomba Video 41589-3	Backstreet Boys	19.98
34	34	83	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
35	29	40	<b>COME ON OVER: VIDEO COLLECTION</b> USA Home Entertainment 440059951	Shania Twain	12.95
36	37	60	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	19.98
37	NEW ►		<b>BILLY JOEL</b> Columbia Music Video Sony Music Entertainment 49061	Billy Joel	14.98
38	24	10	<b>25 YEARS OF #1 HITS: ARISTA'S 25TH ANNIVERSARY</b> Arista Records Inc. BMG Video 15748	Various Artists	19.98
39	RE-ENTRY		<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 3-38510	Eric Clapton	19.98
40	39	62	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138	Michael Jackson	19.98

© RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2000, Billboard/BPI Communications.

## Merchants & Marketing

### VEG'S NEW CONCEPT FOR OUR PRICE

(Continued from page 59)

kiosk access to VEG's Virgin.comonline service. "The key focus there will be on cars, wine, [limited access to] virgin.net, travel, and Virgin Student," Boote says.

In all, 102 of the 229 Our Price stores will be converted between Sept. 4 and mid-November. "They'll predominantly—but not exclusively—be in and around the southeast [of England]," Boote explains, "and that's largely because of the strength of mobile phone sales in that region, which is one of the criteria for deciding which stores we convert. We're going to be investing 20 million pounds [\$35 million] into that conversion."

Four of the first five v.shops, all opening Sept. 4, will be in West London—in the Kensington, Ealing, Notting Hill Gate, and Hammersmith areas. The fifth will be in the town of Chatham in South-east London.

Boote describes the existing Our Price chain as "a large number of small stores that are strategically challenged as specialist music stores." Despite his evident enthusiasm for the new concept, he insists that the long-term fate of the Our Price brand-name remains unresolved. "In

*'We're not going to become a kind of generalist. There's no way that a Virgin-branded business . . . can be seen [as not] picking up on music that's underground or helping break new artists'*

- NEIL BOOTE -

some locations, Our Price is the real local record store, and perhaps in those locations, v.shop doesn't suit at the moment. One option is that there may be a small, possibly even growing chain of Our Price stores further down the line."

Suppliers' reaction to the change

has been "very positive," Boote says, although there have been some concerns expressed on the music side. "They want to make sure that—particularly around the riskier end of new music—we're not going to become a kind of generalist. There's no way that a Virgin-branded business positioned in the way that v.shop will be can be seen [as not] picking up on music that's underground or helping break new artists."

"So yes," he continues, "we've got less space to do that in, and the implications of not having a range mean that there are some challenges in order to do that, but this is not about just creaming off the top and not carrying the risk."

The v.shop concept is "effectively a Virgin portal on the High Street," says Boote. "The focus is on personal entertainment and mobile communications, but if we can offer additional services that help people manage their lives and help make some of these more mundane—or difficult—purchases easier, then hopefully that frees them up to spend more time listening to music and watching films, which is what we're all about."

### CHILD'S PLAY

(Continued from page 67)

Beats, the Olsen Twins, Raffi, the Teletubbies, the aforementioned Broadway Kids, and others to their target audiences. KidsOwnRadio.com is the brainchild of MusicMusicMusic Inc.

The site will feature games, crafts, jokes, kids' news, and E-mailable greeting cards. It is to divide its programming between three groups—preschool, primary, and preteen. Activities in each zone are to be geared to the particular age group. KidsOwnRadio allows listeners to program their own shows. Audio files are all playable in Winamp, RealPlayer, MSMedia, and Winplay, in bandwidths from 16 kilohertz to 56 kHz stereo. Label affiliations allow KidsOwnRadio to offer for play the music of kid favorites like Tom Paxton, Rosenshontz, Arthur & Friends, Medicine Man Ya Ya, and more.

Plus, the site offers links to purchase toys, books, games, videos, and music (all music heard on the station will be purchasable this way). A pre-launch page is currently available for viewing, at kidsownradio.com. The station is currently running a slogan contest; the grand prize is a multimedia computer.

### TO OUR READERS

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# Zomba Joins Digital-Download Parade; EMarker Readies To Launch Device

This issue's column was written by Marilyn A. Gillen.

**ADD ZOMBA** to the growing list of record companies that will soon be offering for sale via digital download music that people might actually want to buy.



The company, which is home to reigning teen-powerhouse label Jive Records, among others, says it will make available for sale this fall an offering of albums and singles at a variety of retail sites. The company has tapped Amplified to provide online distribution of the product to its network of retail clients, which include Amazon.com, Bestbuy.com, Borders.com, CDnow, Musicland, and Trans World Entertainment's tweec.com.

Zomba previously announced that Reciprocal Music will provide clearinghouse services for its E-commerce activities (*Billboard Bulletin*, May 23). Both pacts are nonexclusive.

**Seth Schachner**, Zomba's VP of new-media strategic planning and development, says that many details of the rollout are still being finalized—including titles and pricing—but that he currently anticipates that the initial package of downloadable offerings will include "in the area of 100 tracks and about 10 albums." The target launch date is "mid-fall."

"This is just a first step for Zomba—albeit a very important

first step—so obviously we are going to strive to keep adding more titles as we go on, and polish the approach as we implement it," Schachner adds.

Titles will be drawn from across Zomba's diverse slate of labels—which also include Silver-tone, Verity, Benson, and Reunion—but are expected to include some of Jive's marquee acts, among them 'N Sync and Britney Spears.

"It will be a wide and representative sample from across the whole Zomba catalog, so you can expect to see it include some of our top artists in that sampling," Schachner says.

**Jim Swindel**, president of Amplified Entertainment, says that promotions that Amplified has already worked on with Zomba prove that name acts can draw significant amounts of interest.

"We did streaming promotions for both 'N Sync and Britney, and the response was phenomenal—beyond anything that any of us had seen before," Swindel says. "So we know that the demand is there when the offering is right, and I'm excited to have artists like these—that kind of content—to go into the market with."

"I think the labels are recognizing that if you don't make the stuff available, people are going to find ways to get it anyway," he adds. "So make it available, and make it easy for the consumer to get through you."

Schachner says that the commercial market for digital downloads—which has drawn some skepticism with its nascent efforts—can only prove itself when given a chance to develop.



"I believe strongly that consumers, if given the right content that's safe and secure and presented in the proper way, will pay for it," Schachner says. "We have the responsibility to make sure we meet those criteria, and especially that we try and make the consumer experience as smooth as possible."

While Zomba's labels are distributed by BMG, which will launch its own digital-distribution effort in the U.S. in the next few weeks, Schachner says Zomba's digital-distribution strategy is completely independent of the major's.

BMG and Zomba will join a growing number of top-tier labels testing the commercial digital waters. Universal rolled out its product offerings—in a new multimedia format dubbed "bluematter"—earlier this month, following on the heels of EMI and Sony.

Online research company Jupiter Communications forecasts that the sale of so-called "a la carte downloads" (as opposed to subscription offerings) will account for 10% of online music spending by 2005.

**SONY ELECTRONICS'** eMarker division has set an early-September launch date for its new eMarker device and Internet service. The keychain-size device allows holders to "mark" songs they hear on the radio for later ID, sampling, and purchase via the eMarker Web site (*Billboard*, June 17).

The device, to be priced at \$19.99, will initially be available for sale at eMarker.com, Sony Style.com, and Amazon.com. A rollout to additional retail sites is anticipated, according to the company.

**DIGITAL MUSIC** provider DMX Music and online/offline music company MusicBlitz have struck a cross-promotional pact that will see singles off new MusicBlitz albums from acts such as *Presidents Of The United States Of America* premiere on the service's "DMX Listening Room" cable/satellite channel. DMX will also incorporate a MusicBlitz "download of the week" feature. In turn, MusicBlitz will feature a link on its Web site to promote the DMX service.

**UPGRADES:** Former Recording Industry Assn. of America senior VP of technology **David Stebbings** and Macrovision senior VP of business development **Mark Belinsky** have joined the board of Audiosoft, a provider of services

that track digital copyrights worldwide... Radio Free Virgin has appointed **Zack Zalon**, formerly of the Factory Network and Jimmy and Doug's Farmclub.com, as GM. The Los Angeles-based Radio Free Virgin (radio-freevirgin.com), which plans to launch its new format in September, is a unit of Virgin Audio Holdings, LLC... Digital rights management company InterTrust has appointed **David Ludvigson** president, effective immediately. A former senior executive at Matrix Pharmaceuticals, NeTPower Inc., Conner Peripherals, and MIPS Computer Systems, Ludvigson is charged with "help[ing] expand InterTrust's global leadership in digital rights management."

**ONLINE LOCKER** company Myplay.com has pacted with EverAd to enable Myplay users to transfer EverAd's PlayJ files to their personal digital lockers by clicking on an "add to Myplay locker" button next to the selections on the PlayJ.com Web site. Users are also able to stream their Myplay selections from their lockers to any Internet-connected PC.

Under the agreement—terms of which were not disclosed—

PlayJ will promote Myplay's service to users on its PlayJ.com Web site, while Myplay will feature and promote PlayJ tracks and artists on its site.

PlayJ, a division of EverAd Inc., has carved out a business model whereby labels and retailers can earn revenues via the free distribution of music. EverAd uses encryption technology to insert ads into its downloadable music files and shares the resulting revenues with its partners.

PlayJ has the rights to more than 65,000 tracks from 60 indie labels. Besides its own site, the downloads are available via Launch Media, Listen.com, and Tucows.

**QUICK BYTE:** E-commerce site BlueLight.com has received an additional \$80 million in funding from Kmart (\$55 million) and Japan's Softbank Corp. (\$25 million). The San Francisco-based Web company, which also offers free Internet access, recently tapped Alliance Entertainment to handle its music and DVD fulfillment.

Sites + Sounds welcomes input and feedback via [mgillen@billboard.com](mailto:mgillen@billboard.com).

### TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

ALL AGES		18-24	
1. amazon.com	14,190	1. amazon.com	1,615
2. barnesandnoble.com	4,648	2. cdnow.com	727
3. bmgmusic.com	4,093	3. bmgmusic.com	481
4. cdnow.com	3,862	4. barnesandnoble.com	456
5. buy.com	3,154	5. buy.com	308
6. columbiahouse.com	2,297	6. columbiahouse.com	265
7. walmart.com	1,299	7. bestbuy.com	160
8. bestbuy.com	1,175	8. walmart.com	140
9. towerrecords.com	305	9. towerrecords.com	43
10. samgoody.com	252	10. samgoody.com	30

25-34		35-49	
1. amazon.com	3,981	1. amazon.com	4,904
2. bmgmusic.com	1,372	2. barnesandnoble.com	1,684
3. barnesandnoble.com	1,330	3. bmgmusic.com	1,534
4. buy.com	1,038	4. buy.com	1,109
5. cdnow.com	989	5. cdnow.com	1,018
6. columbiahouse.com	829	6. columbiahouse.com	782
7. walmart.com	519	7. bestbuy.com	406
8. bestbuy.com	406	8. walmart.com	387
9. towerrecords.com	117	9. towerrecords.com	97
10. samgoody.com	65	10. samgoody.com	88

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 40,000 individuals throughout the U.S. participate in the Media Metrix sample.

Billboard. AUGUST 26, 2000

## Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	2	9	<b>RIDING WITH THE KING</b> ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 5 weeks at No. 1	12
2	3	4	<b>NOW 4</b> VIRGIN/CAPITOL/SONY 524772/UME	VARIOUS ARTISTS	3
3	5	34	<b>HUMAN CLAY</b> ▲ WIND-UP 13053*	CREED	6
4	6	13	<b>OOPS!... I DID IT AGAIN</b> ▲ JIVE 41704	BRITNEY SPEARS	2
5	4	21	<b>NO STRINGS ATTACHED</b> ▲ JIVE 41702	'N SYNC	5
6	12	35	<b>BRAND NEW DAY</b> ▲ A&M 490443/INTERSCOPE	STING	11
7	9	12	<b>THE BETTER LIFE</b> ▲ REPUBLIC 153920/UNIVERSAL [HS]	3 DOORS DOWN	8
8	8	12	<b>THE MARSHALL MATHERS LP</b> ▲ WEB/AFTERMATH 490629/INTERSCOPE	EMINEM	4
9	13	39	<b>CALIFORNICATION</b> ▲ WARNER BROS. 47386*	RED HOT CHILI PEPPERS	14
10	11	13	<b>MAD SEASON</b> ▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	24
11	<b>NEW</b>		<b>COYOTE UGLY</b> CURB 78703	SOUNDTRACK	19
12	18	9	<b>CRUSH</b> ISLAND 542474/IDJMG	BON JOVI	28
13	7	5	<b>SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE</b> CAPITOL 97061	EVERCLEAR	25
14	1	2	<b>BURN</b> CURB 77977	JO DEE MESSINA	36
15	16	6	<b>INFEST</b> ▲ DREAMWORKS 450223/INTERSCOPE	PAPA ROACH	7
16	<b>NEW</b>		<b>RESURRECTION</b> METAL IS 85200/SANCTUARY [HS]	HALFORD	140
17	17	26	<b>PLAY</b> ▲ V2 27049* [HS]	MOBY	49
18	10	2	<b>VAVOOM!</b> INTERSCOPE 490733	THE BRIAN SETZER ORCHESTRA	88
19	<b>NEW</b>		<b>HALL OF FAME: RECORDED LIVE AT THE ROYAL ALBERT HALL MAY 1ST, 2000</b> ARK 21 810059	THE MOODY BLUES	185
20	20	7	<b>COUNTRY GRAMMAR</b> ▲ FO' REEL 157743/UNIVERSAL	NELLY	1

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 multiplatinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [HS] indicates past and present Heatseekers titles. © 2000, Billboard/BPI Communications and SoundScan, Inc.

## Warner Vid Promotion Puts Catalog Titles In The Spotlight

BY ANNE SHERBER

PALM BEACH, Fla.—Citing research that indicates VCR penetration is expected to reach 89% by 2001, as well as AC Nielsen figures showing that catalog titles account for 80% of VHS sales and 89% of profits, Warner Home Video (WHV) unveiled the latest installment in its series of catalog promotions.

Warner Spotlight, as the new promotion is called, is the fourth

in what has become an annual event for the studio. The previous catalog promotions were 1998's 75th Anniversary Collection, 1999's Century Collection, and 2000's Century 2000 Collection.

According to John Quinn, senior VP of sales at WHV, "We cannot control new releases. We have no real influence over the outcome. But catalog is something over which we have complete control."

Although the studio has been an

enthusiastic proponent of DVD from day one, sales and marketing executives making the Warner Spotlight announcement were quick to assert that VHS is still a viable format with a lot of sales potential left. According to Videocast, at mass merchant stores VHS sustained a 7.5% increase in sales in the past year, and 43% of all videocassette purchases are made at those stores. Additionally, Nielsen data shows that 68.9% of all VHS

sales at mass merchant stores are catalog titles.

Executives also pointed to Paul Kagan research that indicates that DVD sales are still incremental and have not yet begun to cannibalize VHS. The Spotlight promotion consists primarily of VHS product.

The yearlong promotion will feature eight waves of releases, four in each of two categories—Features and Family Entertainment—and will involve a total of 80 WHV and New Line Home Video titles. The first release date, Jan. 16, 2001, will be in the Features category. (Continued on next page)

## Enron Deal Halts Blockbuster.com Spinoff; VastVideo, ActiveSky Pact For Content

**SPINOFF OFF:** Based on the number of technology deals Blockbuster Entertainment has inked lately, it's not surprising that the company has decided not to pursue an initial public offering for Blockbuster.com.

"It was something that was discussed as a possibility, but there is no need to take that economic risk now," says Blockbuster VP **Karen Raskopf** about the division going public.

Blockbuster Inc. went public a year ago and is a subsidiary of Viacom Inc., which owns 80%.

The decision not to take the division public was solidified when Blockbuster announced a 20-year agreement with Enron Broadband Services to develop and distribute on-demand programming. Enron offers VHS-quality video over a DSL broadband connection.

Both companies have also partnered with SBC Communications, Verizon, Qwest, Covad Communications, Telus, and ReFlex for distribution of the service via DSL hook-ups.

"In one move we got the distributor we needed in broadband," Raskopf says. "It just didn't make sense to sell off a minority interest in Blockbuster.com when that partnership was established."

Blockbuster and Enron intend to debut the on-demand entertainment service later this year in major markets and expect to extend it to additional U.S. cities and internationally by 2001.

The Enron deal caps off an extremely busy year for Blockbuster corporate. Other tech deals in the past year include a \$30 million marketing deal with America Online, a partnership with personal recording device TiVo, and a deal in which the retailer will sell DirecTV satellite systems beginning in September.

Content deals for the Web site have also been completed with MGM Home Entertainment and Atom Films, which delivers 20 short films a month to Blockbuster.com.

In its second-quarter earnings announcement, Blockbuster's new-media segment suffered a net loss of \$10.3 million. For the first six months of this year, the new-media segment had net losses of \$19.7 million. The division launched during the fourth quarter of 1999.

However, Blockbuster reported overall an 11% increase in comparable-store revenue and a 17% increase in worldwide revenue. Worldwide store count has risen from 6,658 at the end of the second quarter of 1999 to 7,376 a year later.

**VAST GOES WIRELESS:** VastVideo has signed a deal with ActiveSky to deliver content to portable devices.

ActiveSky has developed a media player technology that can be downloaded for free to handheld devices such as Palm Pilots, also known as personal digital assistants (PDAs). The player technology enables the device to play high-quality animation, graphics, text, and video.

VastVideo's encoding technology is compatible with Windows CE, Pocket PC, and Palm platforms. VastVideo intends on using its partnership with ActiveSky for business applications rather than to stream movies or for other entertainment purposes.

"People use PDAs to gather and store information, not to entertain," says VastVideo CEO **Nathan Leight**. "We intend to give our users information exactly when and where they need it, in the format that communicates best,

which is video."

VastVideo recently signed a nonexclusive content deal with Winstar TV & Video to include Winstar's wellness titles in its library.

**INDIE COUNCIL SET:** The Video Software Dealers Assn. has selected new members for the trade group's Independent Retailers' Council. New members for the six-person committee are **Paul Brenner**, Premiere Video, Sugarloaf, Pa.; **Ken Dorrance**, the Video Station, Alameda, Calif.; **Eric Paul**, Video Experience, Cody, Wyo.; and **Katherine Slocum**, Video Place, Gilbert, Iowa.

Returning members to the committee are **Doug Aita**, Tape King, Bozeman, Mont.; and **David Stevenson**, Big Picture Video, Liverpool, N.Y.

**DVD 2000:** Director and occasional "Sopranos" supporting actor **Peter Bogdanovich** will give the keynote address at DVD 2000, Wednesday-Thursday (23-24) at the Hilton Universal City & Towers in Los Angeles.

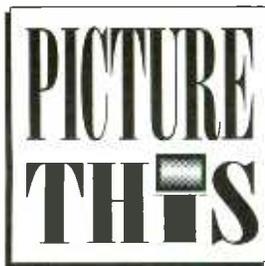
Best known as the director of the classic "The Last Picture Show," Bogdanovich has been seen recently in the HBO mob series as Dr. Elliott Kupferberg. His talk will focus on the impact of DVD on the filmmaking process.

Other highlights of the conference include a discussion on DVD-Audio, how the Internet is impacting the DVD-ROM enhancements, where the market is going, and technology advancements in the replication of the format.

The conference is presented by the International Recording Media Assn. For information, contact 609-279-1700 or visit the Web site [recordingmedia.org](http://recordingmedia.org).



**Ready To Fast Forward.** Executives from newly formed Push Play Entertainment inked a distribution deal with Steeplechase Entertainment Corp. Push Play, which was created by former RCA Records executive Kevin Evans, seated center, will release its first title, "Touch Me," this fall. Seated with Evans are Steeplechase partners Herb Dorfman, left, and Joseph Pershes. Looking on, from left, are Push Play executives Tony Ferguson, general counsel; Joe Williams, GM; and Robert Taylor, marketing and promotions director.



by Eileen Fitzpatrick

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Living Sea Stormchasers  
Discoverers  
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DVD \$99.99 - ID9870MVDVD

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#### NEW RELEASE!

Blood Feast  
Two Thousand Maniacs  
Color Me Red  
DVD \$69.99 - ID9787SWDVD

### Charlie Chaplin Box

#### NEW RELEASE!

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The Great Dictator  
Gold Rush  
City Lights  
DVD \$99.99 - ID9790CUDVD

### Cinema Europe

DVD \$49.99 - ID9208DLDVD

### Classic Albums 1

#### NEW RELEASE!

Bob Marley and the Wailers:  
Catch a Fire  
Meatloaf: Bat Out of Hell  
The Who: Who's Next  
DVD \$49.99 - ID9784ERDVD

### Classic Albums 2

#### NEW RELEASE!

U2: Joshua Tree  
Steely Dan: Aja  
Phil Collins: Face Value  
DVD \$49.99 - ID9785ERDVD

### Decalogue

DVD \$79.99 - ID9499FVDVD

### Flash Gordon Box

#### NEW RELEASE!

Trip to Mars  
Conquers the Universe  
Space Soldiers  
DVD \$79.99 - ID9789HEDVD

### I, Claudius

DVD \$89.99 - ID9187CUDVD

### Jubilee Collection: Christmas Box Set

#### NEW RELEASE!

CONCERTO DI NATALE  
MERRY CHRISTMAS FROM ROME  
CHRISTMAS AT THE DUOMO  
VHS \$49.98 - TE9887  
DVD \$59.99 -  
TE9886DVD

### Les Vampires

DVD \$69.99 - ID5960WBDVD

### Marx Brothers Box

Horse Feathers  
Duck Soup  
Animal Crackers  
DVD \$34.99 - ID7235USDVD

### Masterpieces of Opera

#### NEW RELEASE!

Der Rosenkavalier  
Nabucco  
Tannhauser  
DVD \$79.99 - ID9786ERDVD

### Playboy

Anna Nicole Smith  
Jenny McCarthy  
Pamela Anderson  
DVD \$59.99 - ID7254PLDVD

### Pride and Prejudice

DVD \$49.99 - ID4354ANDVD

### Robobox

Robocop  
Robocop 2  
Robocop 3  
DVD \$59.99 -  
ID7210ORDVD

### Sports Illustrated Swimsuit 1995-1999

#### NEW RELEASE!

VHS \$39.98 - ID9491SX  
DVD \$39.99 - ID9493SXDVD

### Treasures from American Film Archives

#### NEW RELEASE!

DVD \$99.99 -  
NATD9706DVD

### Twilight Zone Gift Pack

Volumes 1-5 and  
"Submitted For  
Your Approval"  
DVD \$99.95 -  
ID9620CUDVD

### Vietnam

DVD \$89.99 -  
ID5574BVDVD

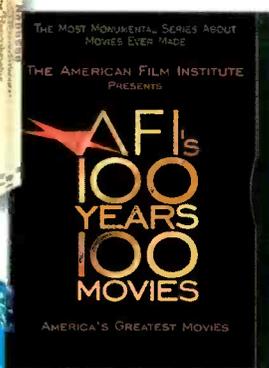
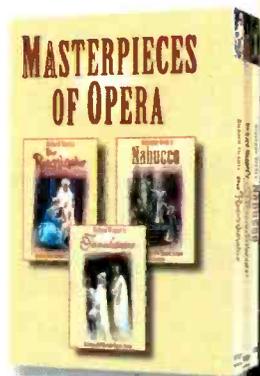
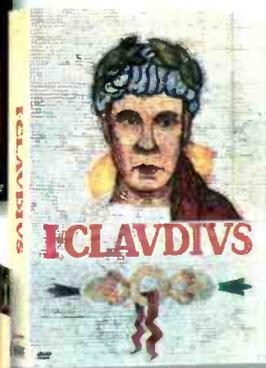
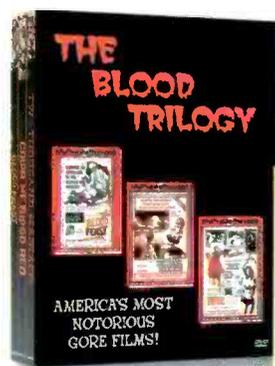
### World Class Trains

VHS \$79.98 - ID9142ER  
UPC: 014381914238  
DVD \$49.99 -  
ID9148ERDVD

### The Worst of Ed Wood

#### NEW RELEASE!

Plan 9 from Outer Space  
Jail Bait  
Bride of the Monster  
Glen or Glenda  
DVD \$79.99 -  
ID9788CODVD



**STREET DATE: October 3, 2000**  
**PRE-BOOK DATE: September 5, 2000**  
**(NEW RELEASES)**

## WARNER VID

(Continued from preceding page)

gory. It will highlight some of the studio's star-driven product and will include the repriced rental titles "Any Given Sunday" and "Magnolia," as well as a slew of repriced catalog product.

The next Features release will be April 3, with a focus on comedy. It will include the repriced rental titles "Frequency," "Ready To Rumble," and "The Whole Nine Yards." The third release in the category, on June 5, will feature many of WHV's action titles and include the newly repriced titles "The Cell" and "Space Cowboys."

## WARNER SPOTLIGHT



The final release in the Features category will be Sept. 4 and include the new sell-through titles "Red Planet," "The Replacements," and "Pay It Forward," as well as a special edition of "The Color Purple." The four release dates include more than a dozen titles priced at \$14.95 and below, many of which have been a part of the studio's earlier catalog promotions.

The Family Entertainment releases will street on March 6, May 1, July 3, and Aug. 7. The focus of the releases will be, in order, Scooby-Doo, Superheroes, Cartoon Crack-ups, and Mary-Kate and Ashley Olsen.

"We've had a lot of success with the previous catalog promotions," notes Mark Merriam, director of product management for Border Entertainment, a Blockbuster franchisee. "Putting the product on endcaps using a three-month time frame is a successful strategy for us."

To market the promotion, WHV will do title-specific television, radio, and print advertising, as well as banner ads on Yahoo! and America Online (AOL). The studio plans cable-TV promotional events on Warner-owned TBS, TNT, and the Cartoon Network.

In addition, there will be a series of consumer promotions available through a coupon book inserted in every piece of product in the promotion. The book will entitle consumers to a wide range

(Continued on next page)

**WARNER VID***(Continued from preceding page)*

of products and services, including a buy-three-get-one-free offer from WHV; 500 free hours on AOL; buy-one-get-one-free offers from Blimpie, Flowers USA, and Golden Valley Microwave Popcorn; upgrade offers from Club Med and Princess Cruises; and dollars-off coupons from Fuji Film and Max Factor.

A Web site will have additional promotions, video clips, and movie trivia. "Overall, we've done this for three years, and we are able to execute it better each time," says Mike Saksa, VP of marketing at WHV. "We have the feedback of our customers and are able to offer the increased promotional support that they've asked for."

Feedback for the program seemed generally favorable among retailers and distributors. "They've laid out the whole year, which is helpful," says Kirk Kirkpatrick, VP of distributor WaxWorks. "It makes it easy to plan, and that helps everybody."

However, a number of distribution executives complained that many of the same titles involved in the studio's previous promotions will also be included in Warner Spotlight. Distributors were also unhappy that the studio has not committed to a regular schedule of distributor mailer advertising, preferring instead to make those arrangements on a case-by-case basis.

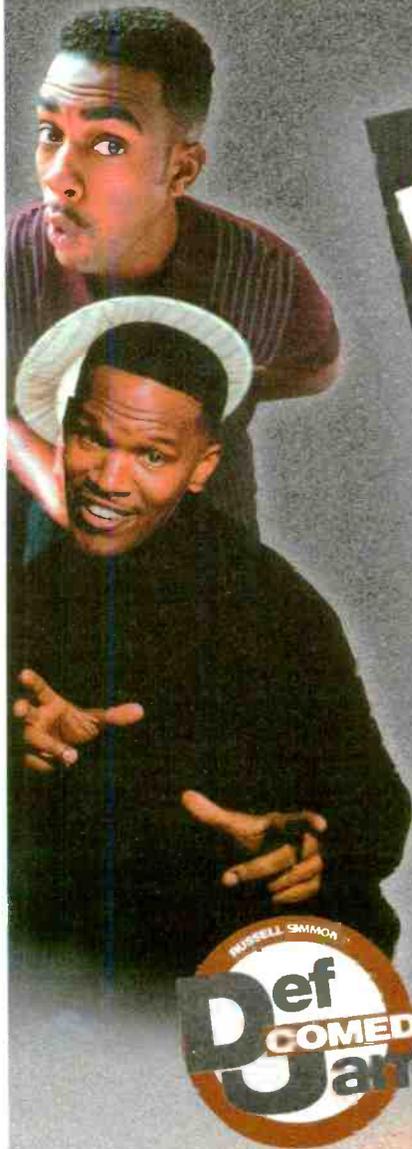
The promotion announcement comes on the heels of the release of "Any Given Sunday," the first of WHV's Rental Direct titles, and many of the distributors present felt there could be some backlash among sales reps. Steve Cooper, VP of video sales for Valley Media, says, "This title will represent the first time that distributor sales reps will be selling repriced product that they did not sell in its initial rental release."

"There is some resentment on the part of sales reps," concurs Kirkpatrick. "We wish we could rep their whole line."

Cooper says the studio recognizes there may be some resentment and is offering distributor reps various bonuses to try to counteract any negative effect.

But Richard Goffman, Valley Media's director of marketing, says that even though Warner is now distributing its rental titles directly to retail, there is no reason to believe that the studio will try to take the sell-through business away from distribution. The trend in sell-through, he says, is back to distribution.

Goffman says accounts that were buying their sell-through product directly from studios, including WHV, are constantly returning to distribution. There have even been instances, he notes, in which the studio has asked a distributor to resume servicing a retailer for sell-through product.

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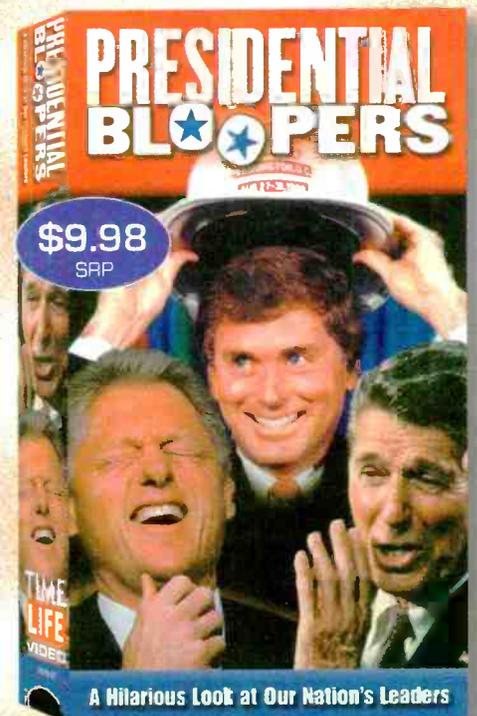
**Martin Lawrence**  
**Chris Rock**  
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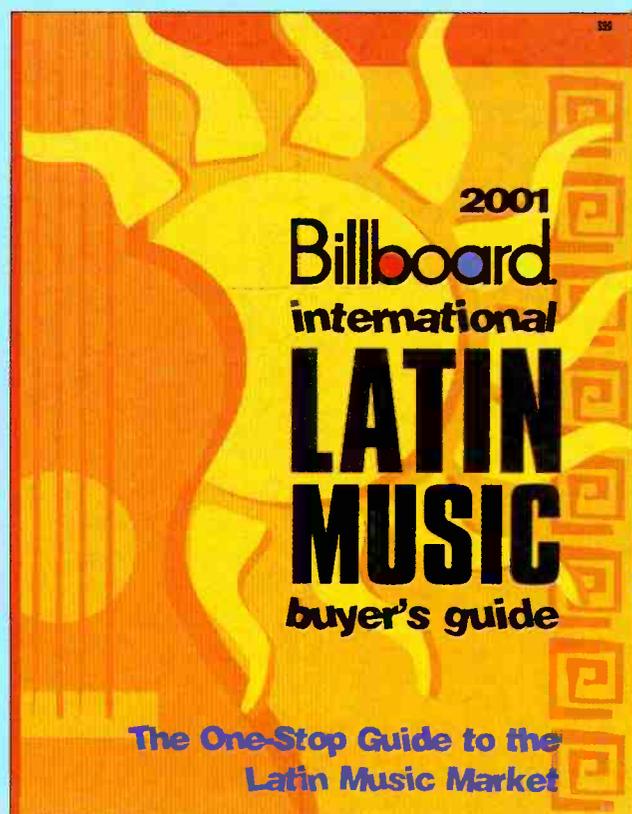
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**Music Video Dist., Valley Media, Paulstarr, ARC, Alliance, Gonzales, Universal, Southwest, Music Merchandisers, Norwalk**

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## Home Video

MERCHANTS & MARKETING

# Rigby Crows On A&E's 'Peter Pan'

BY CATHERINE CELLA

A&E Home Video is sprinkling the Oct. 10 release of "Peter Pan," starring Cathy Rigby, with more than pixie dust.

In its largest marketing campaign to date, A&E has snagged multiple tie-in partners to assist in advertising the availability of the title. Partners include Peter Pan peanut butter, Chenay Bay Resort, American Airlines, and Samsung.

The video, priced at \$19.95 for VHS and \$29.95 for DVD, will debut in stores following the Oct. 8 prime-time broadcast of the program.

"'Peter Pan' is a natural fit for A&E," says Kate Winn, director of marketing for home video for the company. "It's a timeless title, a literary classic, and the kind of family programming that our viewers respond to."

Corporate partners have responded to the program, as well, Winn says. "As soon as you bring it up, everybody

says, 'Yeah, what a great idea!'" says Winn. "It's a natural because 'Peter Pan' has such widespread appeal." Winn adds that Peter Pan peanut butter and ConAgra pushed for a larger promotion than originally planned.

The promotion agreed upon includes a sweepstakes with a grand-prize vacation for four to a real-life Neverland in the Virgin Islands. Other prizes are Samsung DVD players and VCRs, lifetime supplies of peanut butter, and the video/DVD.

Consumers can enter the contest at retail, at A&E's Web site, through ads in A&E's Biography magazine, or with a mail-in insert placed inside each copy of the video.

The sweepstakes, dubbed the Neverland Sweepstakes, will also get a boost from a coupon inside Sunday newspapers hitting 24 million homes Nov. 5. The insert also features a cookie recipe and a \$3 rebate for the video.

Co-produced by Rigby and her hus-

band, Tom McCoy, this all-new staging of the classic not only challenges the 46-year-old mother of four but brings her back to her 1986 debut in the role.

"It was one of those roles that really fit," she says, in an interview from her Boston hotel room while on tour with the show. "Athletically, size-wise, vocally—it all fit. Now, having played the role 2,500 times, I'm thrilled to have it preserved. We taped with an audience because their participation is what makes theater so wonderful."

Rigby also participates in a behind-the-scenes featurette for the DVD. Other DVD elements include interactive menus, scene selections, and sing-alongs of "I Gotta Crow" and other hits. State-of-the-art editing has eliminated the flying wires.

A soundtrack will be released in November by Jay Records, with a portion of the proceeds going to London's Peter Pan Children's Fund.

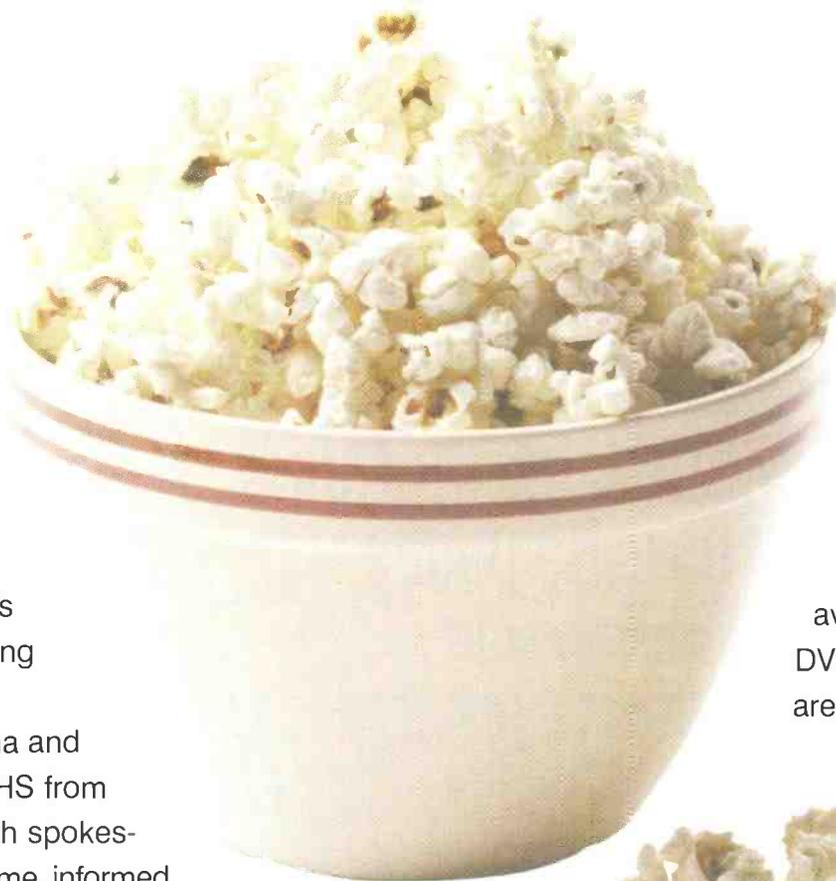
Billboard

AUGUST 26, 2000

## Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
			<b>NO. 1</b>					<b>NO. 1</b>	
1	1	17	<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b> World Wrestling Federation Home Video 254	14.95	1	1	85	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution TB2274	39.95
2	2	4	<b>NBA: 2000 NBA FINALS</b> USA Home Entertainment 60089	19.95	2	2	77	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	3	16	<b>WWF: EVE OF DESTRUCTION</b> World Wrestling Federation Home Video 256	14.95	3	3	58	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution TB2271	29.95
4	4	61	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> World Wrestling Federation Home Video 234	14.95	4	4	23	<b>WEIGHT LOSS-YOGA</b> Living Arts 21	9.95
5	6	38	<b>WWF: AUSTIN VS. MCMAHON</b> World Wrestling Federation Home Video 240	14.95	5	5	31	<b>LIVING YOGA COLLECTION</b> Living Arts 61187	17.98
6	5	4	<b>WWF: INSURREXION</b> World Wrestling Federation Home Video 258	14.95	6	6	33	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 10013	49.98
7	7	5	<b>2000 STANLEY CUP CHAMPIONSHIP</b> USA Home Entertainment 60034	19.95	7	10	92	<b>TOTAL YOGA</b> Living Arts 1080	9.98
8	8	13	<b>JUGGALO CHAMPIONSH-T WRESTLING</b> Psychopathic Video 2200	19.95	8	8	304	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
9	13	17	<b>NBA NOW!: SHOWMEN OF TODAY</b> USA Home Entertainment 9630600413	14.95	9	13	10	<b>KAREN VOIGHT'S YOGA SCULPTURE</b> Karen Voight Video 1009	9.95
10	9	4	<b>WWF: JUDGEMENT DAY 2000</b> World Wrestling Federation Home Video 248	14.95	10	12	84	<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
11	11	17	<b>WWF: MICK FOLEY-MADMAN UNMASKED</b> World Wrestling Federation Home Video 255	14.95	11	15	52	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment SV10885	9.98
12	10	20	<b>WWF: MOST MEMORABLE MOMENTS OF 1999</b> World Wrestling Federation Home Video 825	14.95	12	16	14	<b>BILLY BLANKS: TAE-BO GOLD</b> Ventura Distribution 2276	24.95
13	14	17	<b>XTREME WRESTLING: hardcore CONCEPTION</b> DGD 001	14.95	13	18	6	<b>THE METHOD: PRECISION TONING</b> Parade Video 30572	12.98
14	<b>NEW</b>		<b>XTREME WRESTLING</b> DGD Video 002	14.98	14	17	73	<b>KATHY SMITH: TIMESAVER-CARDIO FAT BURNER</b> Sony Music Entertainment 51564	14.98
15	12	7	<b>WWF: BACKLASH 2000</b> World Wrestling Federation Home Video 247	29.95	15	19	32	<b>KATHY SMITH: LATIN RHYTHM WORKOUT</b> Sony Music Entertainment 51594	14.98
16	16	60	<b>WWF: COME GET SOME-THE WOMEN OF THE WWF</b> World Wrestling Federation Home Video 235	14.95	16	20	63	<b>KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT</b> Sony Music Entertainment 51565	14.98
17	15	60	<b>WWF: BEST OF RAW VOL. 1</b> World Wrestling Federation Home Video 236	14.95	17	<b>RE-ENTRY</b>		<b>YOGA: STRESS RELIEF</b> Living Arts 60014	9.98
18	18	62	<b>WWF: KING OF THE RING '98</b> World Wrestling Federation Home Video WWF10205	19.95	18	<b>RE-ENTRY</b>		<b>THE CRUNCH: FAT BLASTER GOES LATIN</b> Anchor Bay Entertainment 10973	9.99
19	17	83	<b>WWF: D-GENERATION X</b> World Wrestling Federation Home Video 212	14.95	19	<b>RE-ENTRY</b>		<b>THE METHOD: CARDIO BOOT CAMP</b> Parade Video 846	12.98
20	20	61	<b>WWF: HELL YEAH-STONE COLD'S SAGA CONTINUES</b> World Wrestling Federation Home Video 233	14.95	20	<b>RE-ENTRY</b>		<b>KATHY SMITH'S KICKBOXING WORKOUT</b> Sony Music Entertainment 51570	14.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2000, Billboard/BPI Communications and VideoScan Inc.



**D**VD has been validated in this new millennium, as witnessed by a slew of titles being released day and date with VHS. That's not to say, however, that VHS is losing steam. Studios are expecting another strong holiday season, and those very same sentiments have been expressed by the manufacturing community, as well.

"The Next Best Thing," starring Madonna and Rupert Everett, will debut on DVD and VHS from Paramount Home Entertainment. Although spokespeople there would not confirm it at press time, informed sources say "Mission: Impossible 2" will be the title to beat this holiday season. However, DreamWorks Home Video's "American Beauty," which will make its sell-through debut on VHS and DVD, will give Tom Cruise a run for his money.

"The Map Of The World," with Sigourney Weaver, and "Where The Money Is," starring Paul Newman, will be available on VHS and DVD from USA Home Entertainment.

At press time, no release dates had been given yet for the highly anticipated "Titan AE" (Fox Home Entertainment) or "A Perfect Storm" (Warner Home Video), but rumor has it those dates will be before year's end.

As always, there is a string of repriced releases, such as "Breaker Morant" (Winstar Home Video), tagging along with blockbuster titles. And boxed sets aimed at avid fans of TV shows, such as "The

Original Avengers '63" (A&E Home Video), will be available on both VHS and DVD.

**FIRST TIME ON DVD**

Many titles that have already been available on VHS will make their debut on DVD this quarter. Among the most awaited are Universal Home Video's "Jurassic Park" and "Lost World: Jurassic Park."

A sampling of new DVD programming coming from HBO Home Video includes "Mr. & Mrs. Bridge," "Cannonball Run" and "Don't Tell Mom The Babysitter's Dead." And who could forget Laura Palmer? The "Twin Peaks" series will be released in the fourth quarter on DVD by New Line Cinema. Columbia

TriStar offers the Barbra Streisand favorite, "Prince Of Tides." But, all will not be serious for the fourth quarter.

Paramount will release several Peanuts titles, including a new one, "It's The Pied Piper, Charlie Brown." Other beloved Peanuts titles new to DVD this fall include "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Thanksgiving" and "A Charlie Brown Christmas."

*Continued on page 76*

**BILLBOARD'S  
4TH QUARTER  
VIDEO  
BUYER'S  
GUIDE**

**THE FALL-WINTER SEASON BRINGS A VARIETY OF VHS AND DVD RELEASES**

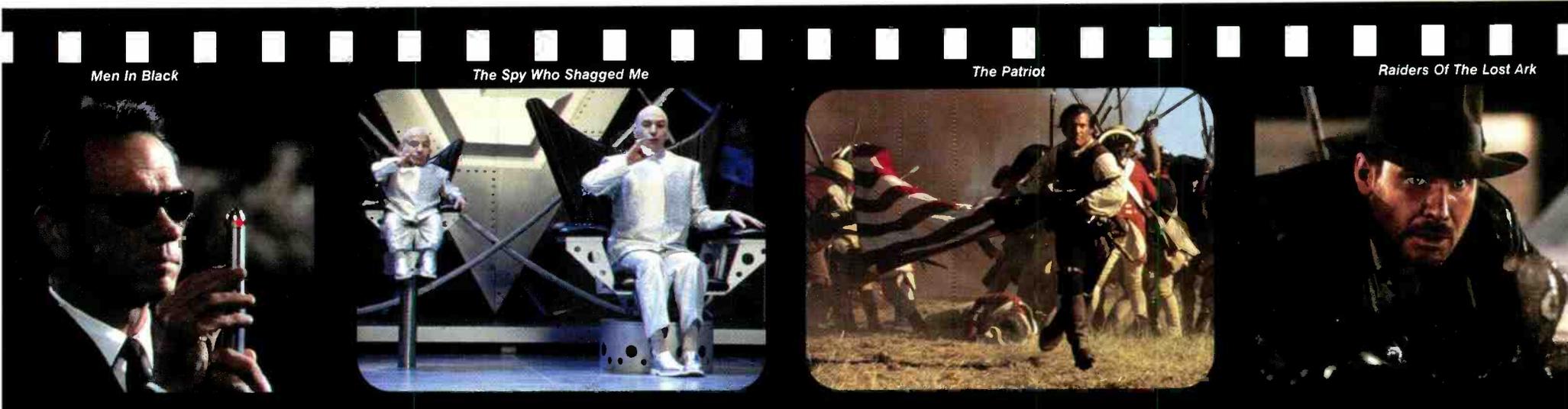
**BY DEBBIE GALANTE BLOCK**

*Men In Black*

*The Spy Who Shagged Me*

*The Patriot*

*Raiders Of The Lost Ark*



**T**rickle down may be fantasy economics, but it's becoming reality in home video. As DVD titles add on to their add-ons, more bonus features are finding their way onto VHS versions, as well.

Nowhere is this more evident than in this year's fourth-quarter releases. "Stand By Me: Special Edition," for example, has a making-of featurette from Columbia TriStar. Universal plans four VHS special edition releases Aug. 29—"End Of Days," "The Bone Collector," "Psycho" (1998) and "The Mummy" (1999).

Also released that day are two Halloween gift sets from Universal—"Classic Monsters," eight titles (\$99.98 SRP), and "Abbott & Costello Meet The Monsters," four titles (\$59.98 SRP). And Fox is offering a VHS version of its Rodgers & Hammerstein gift set of six titles (\$64.98), half of its DVD counterpart.

**SEPTEMBER SPECIALS**

September has at least six VHS special editions on the docket. On Sept. 5, as "Nutty Professor 2: The Klumps" hits theaters, Paramount plans a Jerry Lewis promotion, including the original flick, other comic classics and the new-to-video "Rock-A-Bye Baby" and "Who's Minding The Store?" Each will sport a new 10-minute newsreel, "Paramount In The 1950s."

Columbia TriStar's "Men In Black: Special Edition" features extended and alternate scenes, as well as a music video starring Will Smith and the alien "Mikey." The "Edward Scissorhands: 10th Anniversary Edition" from Fox is a new THX transfer with cast and crew interviews.

Image Entertainment's "James Brown: Live From The House Of Blues" adds behind-the-scenes interviews to a 1999 Vegas performance by the Godfather Of Soul. Then, the next week, "Tony Bennett's New York" enhances his Atlantic City concert with archival footage and interviews in and around the Big Apple.

Other Sept. 5 highlights include MGM's Midnite Movies promotion (e.g., "Killer Klowns From Outer Space") and Winstar's Unknown Collection—including the "Unknown Marx Brothers"—and Directors Series, including "Wes Craven."

Fox's Halloween promotion collects "The Omen" films in a four-pack, as well as "The Fly" and its sequel in both classic and modern incarnations. For film-history buffs is "The Battle Over Citizen Kane," WGBH Boston's Oscar-nominated documentary about 24-year-old Orson Welles' duels with William Randolph Hearst.

On Sept. 12, Artisan launches its Bad Boys promotion with nine titles, including "The Substitute 1, 2 & 3," and Hallmark reprises seven videos, including "Bye Bye Birdie," Bette Midler's "Gypsy" and "Animal Farm."

As if her Sept. 1 "Romance Of Dance: Swing" with the band Cherry Poppin' Daddies weren't enough, Nancy Hays gives more lessons Sept. 15. The Chicago-based enter-

**VIDEO BONANZA**  
**Bonus Material Is Not Just For DVD Anymore**

BY GATHERINE CELLA



Toy Story 2

tainer teaches "Latin: Beginning Steps" with salsa, rumba and cha cha. And the Bobby Benson Orchestra accompanies her "Tango And Waltz: Beginning Steps."

Also out Sept. 15 is Goldhil's "Just The Facts Learning Series," which explores science (" Meteors"), history ("America's Explorers And Pioneers") and political science ("Understanding Government").

On Sept. 19, get ready to get in shape with Debra Minghi. The Fosse-trained dancer has two Generation Xercise vids from MPI—"Gospel Moves" and "Cardio Club DJ."

PBS/Warner releases "Legendary Lighthouses," "The 50 Years War" in the Middle East and "Crown And Country II" hosted by Edward Windsor. And USA Home Entertainment kicks off "21st Century NFL Follies" and "NFL Under The Helmet II."

**OCTOBER TREATS**

October's bag is filled with special editions, starting with "Rosemary's Baby" on Oct. 3. Paramount has swaddled it in commemorative packaging and added new, retrospective interviews with Roman Polanski, production exec Robert Evans and production designer Richard Sylbert. Also out that day is Image's IMAX title "Dolphins," which touts a making-of featurette.

On Oct. 10, "Jurassic Park" and "The Lost World: Jurassic Park" have such dino-sized extras they need their own tapes. The original's companion video boasts the usual making-of documentary and trailers, and also adds pre-production meetings, animatics info and "Raptors In The Kitchen." The sequel's companion debuts its making-of documentary and shows trailers and deleted scenes.



Rosemary's Baby

Then, on Oct. 17, Disney/Pixar rolls out "Toy Story 2" (\$26.99) with outtakes, the Oscar-nominated animated short "Luxo Jr." and previews of their holiday theatrical feature, "Monsters, Inc."

"Legends Of The Fall" also streets that date with the original EPK from Columbia TriStar.

Oct. 24 sees DreamWorks' "American Beauty: Awards Edition" bow with a making-of featurette and storyboard segment commentaried by director Sam Mendes and cinematographer Conrad Hall.

Then, on Halloween itself, Universal fills your goody bag with two special editions as well as holiday gifts (19), favorites (12) and gift sets (15, including the 14-pack "Alfred Hitchcock Collection" and four-pack "The Road To Collection"). "Somewhere In Time: 20th Anniversary Edition" adds a making-of documentary, trailer and fan-club info. And "Touch Of Evil," Orson Welles' 1958 classic, has been re-edited by Walter Murch to the director's original vision and aug-

mented by the hour-long documentary "Reconstructing Evil."

Image treats Prince fans to "The Artist: Rave Un2 The Year 2000," featuring his pay-per-view New Year's Eve event with guests such as Lenny Kravitz and George Clinton. With Prince's last performance of "1999," the video also includes interviews and "bonus groovez" with the band. And Columbia TriStar releases "Fail Safe" with a five-minute featurette.

Other Oct. 3 tricks and treats include Fox's "Rocky Horror Picture Show," Paramount's "Star Trek: Deep Space 9—Vols. 81-85" and MGM's Contemporary Classics (including "The Cotton Club"), Western Legends (including "The Alamo") and World Films (including "King Of Hearts").

Oct. 10 offers A&E's "Peter Pan" with Cathy Rigby; Buena Vista's "Keeping The Faith;" with Ben Stiller, Jenna Elfman and first-time director Edward Norton; Sony Music Video's (SMV) "Kathy Smith: Fat Burning Breakthrough;" and USA's "Greatest Moments In Super Bowl History." Goldhil chases Oct. 15 to release its PBS eight-part series "The Grand" and "Lillie," Masterpiece Theatre's 13-parter on Lillie Langtry starring Francesca Annis.

Oct. 17 has James Bond making wave three from MGM (including "Octopussy"), SMV/MTV's "The Real World You Never Saw: New Orleans" and WGBH Boston's "Men Are From Mars, Women Are From Venus" with John Gray.

And, on Oct. 31, get "Fashionably Fit" with SMV/MTV's exercise video. Also streeting on Halloween are A&E's "Life Of Python" three-pack and "The Prisoner," sets 1 and 2.

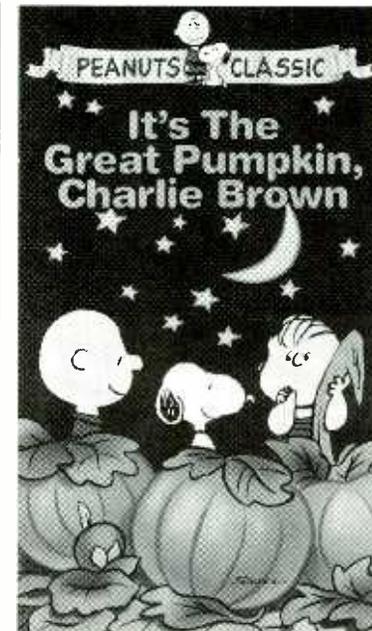
**NOVEMBER CORNUCOPIA**

Fox has elected to release two major sell-through titles—"Titan AE" and "X-Men"—although, at press time, it was not yet known whether either will have add-ons. Columbia's "Bridge On The River Kwai" comes with a featurette on the bridge, "Rise And Fall Of The Jungle Giant."

Paramount's "The Talented Mr. Ripley" adds cast and crew interviews. And, just as "MI:2" goes to DVD and rental VHS, Paramount presents its "Mission Impossible TV Series," a re-promote of volumes 1-6 and new volumes 7-12.

Wrapping up the month's special editions is the Nov. 21 release of "Tina Turner: Celebrate!" To the singer's 60th birthday bash—with Bryan Adams duets—Image added archival performances with the likes of Rod Stewart and Cher, and birthday wishes from Paul McCartney, Mariah Carey, Sting and others.

Remaining Nov. 7 titles include MGM's Movie Time (with "12 Angry Men") and Vintage Classics (with Hitchcock's "The Thirty-Nine Steps"). PBS/Warner's "A Taste Of Chanukah" with Theodore Bikel, SMV/MTV's "The Real World Fights," Winstar's "13 Days In The Life Of Picasso" and "Meditation And Mindfulness," and Paramount's "Star Trek Voyager—Vols. 22-26." ■



**FALL-WINTER SEASON**

Continued from page 75

Already out on VHS, a 20-something favorite, "Transformers: The Movie," will debut in its domestic form on DVD.

**FAMILY TITLES**

Although predicting what titles a child will cherish is like predicting the next tornado, one thing is certain, kids love video gifts. And no studio or home-video company has forgotten that. What is different during this fourth quarter, compared to the same months last year, is the amount of family DVD titles available. Although not every title being released is available on both formats, most of the following are.

One of the star attractions from Buena Vista Home Entertainment will be "The Little Mermaid II: Return To The Sea," available on VHS and DVD.

"Snow Day" will debut from Paramount. Among the other titles aimed at the youngest buyers are "Peter Pan," starring Cathy Rigby (A&E); "The Tangerine Bear" (DVD only from Artisan Home Entertainment); "The Miracle Maker" (DVD only from Artisan); and "Batman Beyond: Return Of The Joker" from Warner.

The Pokémon craze will continue, as Pioneer Entertainment releases several volumes of anime titles, including "Dual 1" and "Trigun Vol. 4." All of these titles will be available on VHS and DVD.

A Halloween promotion by Fox is also aimed at kids, with previously released titles such as "Casper Meets Wendy" and "Goosebumps: Haunted Mask."

Anchor Bay offers up "Martin Short—Safe At Home" and "Mighty Machines 1-4," all on VHS.

**TELEVISION SHOWS**

Feeling nostalgic? "Best Of" releases of "The Flip Wilson Show" and "The Mike Douglas Show" will come from Rhino Home Video on VHS and DVD. Two volumes of "The Brady Bunch Variety Hour" and

Continued on page 79

TOM BOSLEY JENNA ELFMAN HOWIE MANDEL DAVID HYDE PIERCE JONATHAN TAYLOR THOMAS MARLON WAYANS TRISHA YEARWOOD

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Television for Women



National Promotional Campaign Including†



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in the Top 25 Markets!



Artisan Home Entertainment will donate 50¢ to the Starlight Children's Foundation for each *The Tangerine Bear* video and DVD sold.

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# dvd days

## The Ever-Expanding Market Continues To Grow

BY ANNE SHERBER

Although some of the pricing issues around the sale and rental of DVDs are yet to be decided, the format's quickly expanding installed base of hardware indicates that consumers are committed to the digital discs as a home-entertainment delivery system. In fact, studios, retailers and consumers have embraced the format so wholeheartedly that, in addition to the largely simultaneous release of VHS and DVD formats for most new titles, by the end of this year, many, if not most, of the long-awaited catalog blockbusters will be either in stores or on their way.

Even though some studios and retailers have expressed interest in testing a revenue-sharing model for rental DVD, the format has remained primarily a sell-through since its inception, accounting for less than 10% of the rental market. And pricing for the upcoming fourth-quarter releases reflects that reality. Although multiple-disc collector's sets can carry retail prices north of \$100, for the most part, even new-to-video-theatrical hits are priced at \$26 and under.

### FROM MIB TO CHARLIE BROWN

Columbia TriStar Home Video (CTVH) is kicking off the end-of-the-year selling season with something out of this world. The studio's biggest-grossing film of all time, the special effects-laden "Men In Black," will be released Sept. 5. The DVD will be available in three versions, and each will feature a slew of value-added material. The "Limited Edition" DVD, the most feature-packed of the three versions, will include a making-of documentary, an interactive editing workshop for

different scenes from the film, extended storyboards, conceptual art and production photo galleries in a specially designed collector's package. Also included is a collectible poster signed by Barry Sonnenfeld and Rick Baker, the special-effects supervisors.

In addition to "Men In Black," Sept. 5 will serve as the release date for two large-scale documentaries from PBS Home Video, distributed by Warner Home Video (WHV), "Ken Burns' Baseball" and "The 50 Years War." Also from WHV will be "Batman Legacy," a four-disc collection of the dark knight. And CTHV will release a "Three Stooges Collection." On Sept. 12, CTHV will release "The Craft," "Mary Reilly" and "Far Away So Close."

### MIXING OLD AND NEW

On Sept. 19, CTHV brings out the big guns with the DVD release of "The Patriot." Also from CTHV will be "28 Days," "Buster And Chauncey's Silent Night," "Bossanova," "East West," episodes of the classic "Charlie's Angels" TV show and Orson



High Fidelity

Welles' "The Lady From Shanghai."

Other studios have also selected Sept. 19 to release an appealing mix of old and new to DVD. BVHV will launch the critically acclaimed comedy "High Fidelity." PHV will bow Demi Moore's most recent film, "Passion Of Mind," as well as "RPM," a direct-to-video comedy with David Arquette and Famke Janssen, "Star Trek" original TV series (vols. 15 & 16) and the Stephen King chillers "Pet Sematary" and "The Dead Zone."

From WHV, Sept. 19 will bring a slate of new-to-DVD classic films. Ruby Keeler taps her heart in "42nd Street"; Janet Gaynor sings her heart out in "A Star Is Born"; and Elizabeth Taylor acts her heart out in "Butterfield 8." Also slated for release from WHV are "Good News," "Pat & Mike," "Ready To Rumble," "Take Me Out To The Ballgame" and "The Unsinkable Molly Brown."

### SCOOBY AND BLUE'S CLUES

On Sept. 26, BVHV will release its recent theatrical hit "Mission To Mars." Also available on that date will be "Rudy," "Black And White" and 1992's boxing film "Gladiator," from CTHV, as well as "Waking The Dead" and Joe Gould's "Secret," both from USA Home Video.

On Oct. 3, Paramount will release "Blue's Big Musical," the azure one's first feature-length movie. The DVD will include a behind-the-scenes featurette, "Backstage At Blue's Clues," a sneak peak for parents, two music videos ("I Can Be Anything I Want To Be" and "There It Is," with vocals by Ray Charles)

and a "Who Am I?" menu guessing game for kids, along with a savings booklet. Also from Paramount on Oct. 3 is the perennially frightening "Rosemary's Baby" and the family comedy "Snow Day."

From Warner on Oct. 3, DVD releases will include "The Seven Faces Of Dr. Lao," "The Time Machine," "Tom Thumb" and 1971's "Get Carter."

### FAMILY FILMS

Family titles due on Oct. 3 include "Ichabod And Mr. Toad" and the "Black Cauldron" from BVHV, and "The Flintstones: Viva Rock Vegas" from Universal.

After taking a wait-and-see attitude with regard to the fledgling format, Steven Spielberg has finally decided to take the DVD plunge, releasing a number of his most popular films—last summer saw the DVD release of "Jaws." Oct. 10 brings the long-awaited "Jurassic Park" and "The Lost World: Jurassic Park." Each will be offered in separate "Collector's Editions" that will contain making-of documentaries, production notes, trailers, a dinosaur encyclopedia and a special DVD-ROM feature that enables viewers to participate in live Webcasts from the set of "Jurassic Park III." Another of Spielberg's most popular films, "Close Encounters Of The Third Kind," is expected on DVD in early 2001.

Disney's blockbuster "Toy Story 2" is due Oct. 17, as is the studio's "Beowulf" and "Hellraiser: Inferno." Also due on disc that day are "Rules Of Engagement," the direct-to-video "Submerged," "Friday The 13th: 3 & 4" (on two separate DVDs) and Jerry

Lewis' original "The Nutty Professor," all from Paramount.

On Oct. 24, DreamWorks is releasing the Oscar-winning black comedy "American Beauty." The DVD will include an insightful storyboard feature, with commentary by director Sam Mendes and director of cinematography Conrad L. Hall, and a making-of featurette. With more than three and a half hours of bonus programming, "American Beauty: The Awards Edition" DVD is designed to provide an insider's look at the award-winning movie and includes a DVD-ROM component offering access to exciting online events, as well as the ability to scroll through the screenplay.

Also coming to DVD on Oct. 24 are "Up At The Villa" from USA Home Entertainment, "Batman Beyond: Return Of The Joker," from WHV, and "Tucker," "The Conversation," "Airplane," "Airplane: The Sequel," "Cheech & Chong's Up In Smoke" and "Cheech & Chong's Still Smokin'," all from Paramount. On Halloween, newly available DVDs will include "Casper's Haunted Christmas," "Talk Radio," "Born On The Fourth Of July" and "Somewhere In Time," all from Universal Home Video, and "Gossip" from WHV.

### MORE TO COME

Titles expected from CTHV in October that do not yet have firm release dates include "Time Code," "Prince Of Tides," "Look Who's Talking, Too," "Heavy Metal 2000," "Legends Of The Fall: Special Edition" and "Center Stage." Titles due in October from Universal Home Video without firm release dates include "Pitch Black," "U-571," "The Land Before Time 7" and the original "Land Before Time."

Due on DVD from WHV in October, but currently without firm dates, are "A Perfect Storm," Oliver Stone Gift Sets, "Nuremberg" (TNT), "Race Against Time" (TNT), "Running Mates" (TNT), "Gettysburg," "Imaginary Crimes," "The Replacements," "The Art Of War," "The In Crowd," "Space Cowboys," "Powerpuff Girls: Down N Dirty" and "Powerpuff Girls: Powerpuff Bluff."

QuickBand Networks will be releasing several titles by the end of the year, including "Circuit 7," Sept. 12; "Short Presents: International Release 1," Oct. 3; "Short Cinema 10: Chaos," Nov. 7; and "Short Presents: International Release 2," Dec. 5.

Although the DVD release schedule thins out in November, studios have saved a number of films for the month. On Nov. 7, Paramount will release "Wonder Boys," starring Michael Douglas. On Nov. 14, WHV will issue a DVD edition of the classic musical "Annie Get Your Gun." On Nov. 17, Disney will make "Mickey's Once Upon A Christmas" available.

On Nov. 21, Paramount will release the critically acclaimed "Sunshine," "She's Having A Baby," "Planes, Trains And Automobiles," "An Officer And A Gentleman" and the holiday classic "White Christmas." ■

## AUTUMN HARVEST



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**FALL-WINTER SEASON**

Continued from page 76

"Brady Bunch Home Videos," hosted by Susan Olsen, will be released on VHS and DVD from Rhino this holiday season.

Direct-to-video will be "Franklin And The Green Knight," based on the Nickelodeon children's show from USA.

**LIVE MUSIC VIDEO**

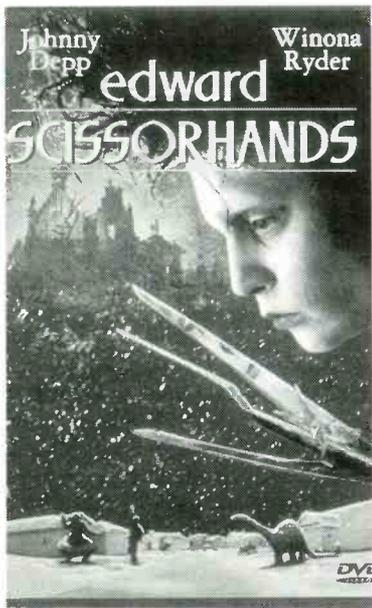
DVD music-video sales climbed more than 400% in 1999 over 1998. As such, this hot programming will not be ignored during the fourth quarter. Image Entertainment will release several DVD and VHS titles, including BET On Jazz releases from Chaka Kahn, Lou Rawls and Herbie Hancock, as well as "Tina Turner: Celebrate" and "Barry Manilow: Manilow Live!"

**SPECIAL PACKAGES**

Special packages are always popular during the holiday season, and studios hope 2000 will be no exception. A two-disc platinum series DVD of "Boogie Nights," which will feature interviews, deleted scenes and music videos, will come from New Line.

The 10th anniversary of "Edward Scissorhands" will be celebrated with a Fox DVD and VHS release. The 25th anniversary of "Rocky Horror Picture Show" will not go unnoticed either, as the studio releases a DVD of this title.

For the 20th anniversary of "Somewhere In Time," Universal will unveil a special edition on VHS and DVD.



Boxed DVD sets from Image this fall include "Classic Albums 1 & 2," featuring artists such as Meat Loaf and U2. A Charlie Chaplin DVD box will also come from Image in September.

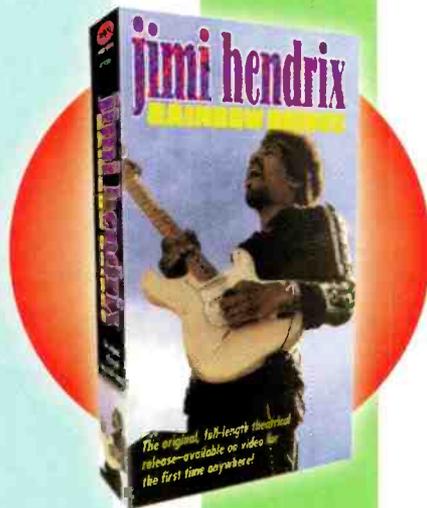
"Anna And The King Special Edition" will debut from Fox.

For the first time, all 19 James Bond films will be available on video and special-edition DVD, when MGM releases the third group of titles: "Diamonds Are Forever," "From Russia With Love," "The Living Daylights," "Octopussy," "A View To A Kill" and "You Only Live Twice." Other titles are available separately or in gift sets.

**MISCELLANEOUS TITLES**

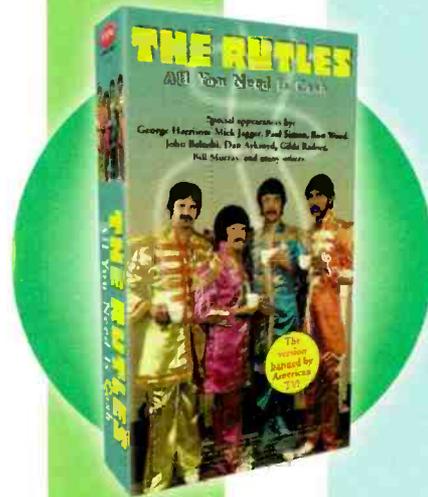
Proving there is something for  
Continued on page 81

**The Music We Remember.  
The Titles We Love.  
Just In Time For The Holidays.**



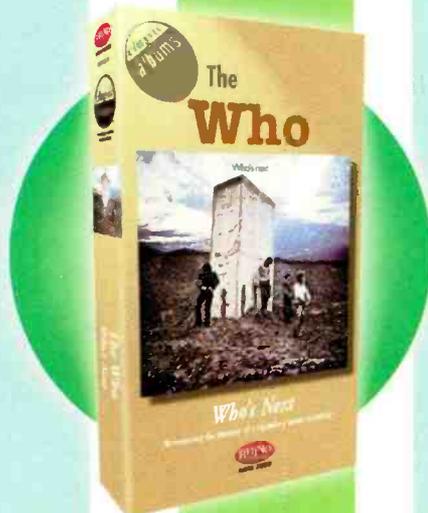
**Jimi Hendrix Rainbow Bridge**

R3 972801/±125 minutes/Color/SRP \$19.95  
R2 976656/±125 minutes/Color/SRP \$24.95



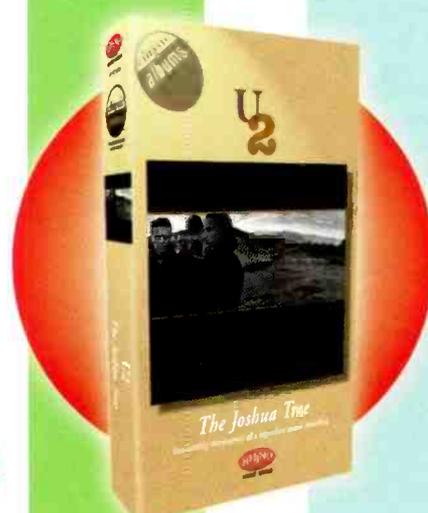
**The Rutles**

R3 2234/±70 minutes/Color/SRP \$14.98  
R2 976641/±70 minutes/Color/SRP \$19.99



**The Who Who's Next**

R3 972695/±125 minutes/Color/SRP \$14.98



**U2 The Joshua Tree**

R3 972694/±125 minutes/Color/SRP \$14.98



# KID VIDS

## A Cornucopia Of Children's Videos Is Set To Arrive On Shelves

BY MOIRA MCCORMICK AND LINDSAY POWERS

**F**ourth quarter 2000 is shaping up to be a healthy one for children's video. Having long been one of the video industry's steadiest and most lucrative genres, kids' video—aided by the burgeoning kids' DVD market—will see a vast array of theatrical, nontheatrical and direct-to-video releases heading for store shelves soon.

### VIDEO SEQUELS

Walt Disney Home Video has already debuted two sure-to-be hits: direct-to-video "Toy Story" offspring "Buzz Lightyear Of Star Command" and the theatrical release "The Tiger Movie" (both \$24.99 VHS, \$29.99 DVD). On Sept. 19 comes the long-awaited direct-to-video sequel "The Little Mermaid 2: Return To The Sea" (\$26.99 VHS, \$29.99 DVD), followed by "Toy Story 2" (\$26.99 VHS) on Oct. 17. Both "Toy Story 2" and the original "Toy Story" are available as a DVD two-pack, for \$39.99. For \$69.99 on DVD, consumers can purchase the two-pack along with a third supplemental disc containing the history of the title, never-before-seen animation, hidden jokes and games.

Universal Home Video has also gotten the jump on the holiday season, having already released the "Dragonheart" sequel "Dragonheart: A New Beginning" on VHS and DVD.

### CGI ANIMATION

On Sept. 12, Universal will release two new "Maisy" titles, on VHS only, for \$12.98 each, "Maisy Makes Music" and "Maisy's Winter Fun." A new Casper title, "Casper's Haunted Christmas," sports all-new CGI animation and will have an accompanying original soundtrack featuring Randy Travis. The price is \$19.98 for VHS and \$26.98 for DVD. Universal is celebrating the cartoon ghost's 60th birthday with special DVD features, including a making-of, an explanation of the CGI animation process, activities, games and outtakes.

The seventh installment in Universal's enduring "The Land Before Time" franchise comes to retail Nov. 28. "The Land Before Time: The Stone Of Cold Fire" (\$19.98 VHS, \$24.98 DVD) features the voice of Michael York. This title, along with "The Life And Adventures Of Santa Claus" (VHS only, \$14.98), which comes out Dec. 31, arrives under the imprint Universal Family Home and Production Entertainment (UFHAP). "Life And Adventures" stars voice talent Robby Benson, Hal Holbrook and Dixie Carter.

### THE BEAR SERIES

Columbia TriStar Home Video promises a beary merry Christmas with half a dozen releases in its "Bear In The Big Blue House" series. Three episodes of the Jim Henson preschool TV show have already bowed on one DVD, "Shapes, Sounds And Colors With Bear," the disc includes four sing-along songs.

And there's still more Bear. On

Aug. 29, Columbia TriStar releases two holiday-themed "Bear In The Big Blue House" videos. "Halloween & Thanksgiving" and "A Berry Bear Christmas" are available on VHS only at \$12.95 each. The videos and DVDs will benefit from a plethora of Bear-related activity through the fall, including a stage show at Disney-MGM Studios in Orlando, Fla., a 35-

repeated features, such as "A Dog Of Flanders," "Animaniacs: Wakko's Wish" and "Jack Frost," along with re-promoted titles "A Christmas Story" and "The Year Without A Santa Claus."

### HALLOWEEN TRICKS

Warner Home Video will unveil its sizable Halloween promotion with

each \$14.98. The other eight are "Casper: The Movie" (\$14.98), "Toonsylvania" (\$14.99), "Casper: To Boo Or Not To Boo" (\$9.98), "Munsters' Revenge" (\$9.98), "Munsters, Go Home!" (\$9.98) and three repriced titles: "The Adventures Of Timmy The Tooth" (\$9.98), "Spooky & Poil Meet The Monsters" (\$9.98) and "Alvin And The Chipmunks Meet Frankenstein" (\$14.98).

A Halloween title from the Teletubbies, the PBS Home Video/ Warner Home Video release, "The Magic Pumpkin And Other Stories," is also on the way. It's packaged in an



Rudolph The Red-Nosed Reindeer

plus-city mall tour launching in September and the kickoff of the official Bear fan club.

### HOLIDAY TREATS

Also due from Columbia TriStar is the DVD version of the original animated direct-to-video feature "Buster And Chauncey's Silent Night," which streets Sept. 19. Plus, streeting Sept. 5, are four repriced volumes of the series "Animorphs," available for \$9.95 each.

Sony Wonder's big holiday title is "Arthur's Perfect Christmas," based on the award-winning PBS animated series and Marc Brown's enormously popular picture books, which streets Sept. 12 on VHS for \$12.98. Plus, Sony Wonder is debuting on DVD perennial favorites "Rudolph The Red-Nosed Reindeer" and "Frosty The Snowman," along with "Underdog: Collector's Edition," all \$19.98.

Three more Underdog titles are due on VHS, as well as "Santa's Special Delivery," "Wimzie's House: Happy Holidays," "Elmo's World: Singing, Drawing & More," "Elmo's World: Flowers, Bananas, & More" and "The Last Polar Bears." All VHS titles are \$9.98.

Christmas-themed titles from Warner include a number of

four new \$9.95 titles: "Scooby-Doo's Creepiest Capers," "Scarecrow," "Casper Saves Halloween" and "Bugs Bunny's Halloween Hijinks," as well as a number of re-released family films, such as "Gremlins," "The Goonies" and "Beetlejuice." Consumers can take advantage of a "buy three, get one free" mail-in offer packed in each Halloween video, which enables them to receive a free video ("The Halloween Tree," "The Witches," "Scooby-Doo's Greatest Mysteries" or "The Flintstones: A Haunted House Is Not A Home") when they purchase three of the new Halloween titles. Plus, most of the videos in this promotion come packaged with a trick-or-treat bag from new feature-length Scooby-Doo film "Scooby-Doo And The Alien Invaders" (Billboard, Aug. 5, 2000), due Oct. 3.

Later this month, Universal will bow its extensive Halloween promotion (Billboard, July 8, 2000). The kid-specific promotion is called "Universal's Haunted House Of Fun" and involves 11 titles, three of which are new full-length direct-to-video features: "Alvin And The Chipmunks Meet The Wolf Man," "Archie's Weird Mysteries: Archie & The Riverdale Vampires" and "Monster Mash,"



orange clamshell and is available for \$14.95. It's being cross-promoted with Teletubbies Halloween costumes from Disguise, Scholastic's book "The Magic Pumpkin" and Warner's "Bedtime Stories And Lullabies" videos and advertising.

### ALL ABOUT PEANUTS

Paramount Home Video will promote its new Peanuts releases when "It's The Pied Piper, Charlie Brown" premieres on VHS (\$12.95) and DVD (\$19.99) Sept. 12. Also on Sept. 12, Paramount premieres three Peanuts holiday classics on DVD: "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Thanksgiving" and "A Charlie Brown Christmas." Each is available individually for \$19.99, or as a three-pack for \$57.97. Three-packs of the VHS clamshell versions are also available, for \$38.85; packaged exclusively with the VHS gift set is a free inflatable kid's chair.

Paramount is releasing the direct-

to-video animated feature film "Faeries" on Sept. 26. It stars the voice talent of Kate Winslet, Jeremy Irons, Dougray Scott and Jane Horrocks. Priced at \$19.95, it comes with an on-pack free storybook called "Snowflake Fairy Magic," inside of which are 34 glitter stickers. "Faeries" will be trailered on the Peanuts titles and will be the subject of TV and print ads. And, on Oct. 3, Paramount Home Video will release the theatrical title "Snow Day," starring Chevy Chase, to rental VHS and DVD (\$29.99).

### OTHER FAMILY FAVES

Twentieth Century Fox Home Entertainment is launching a nine-title Halloween promotion Sept. 5. The highlight is the home-video debut of the animated feature "The Night Of The Headless Horseman"; the other eight titles are in the "Casper" and "Goosebumps" series. "The Night Of The Headless Horseman," featuring the voices of Tia Carrerra, William H. Macy and Luke Perry, is priced at \$9.98. The two "Casper" and seven "Goosebumps" titles are each priced at \$9.98.

In addition, Twentieth Century Fox Home Entertainment will debut children's literary character Rotten Ralph on home video Aug. 22. "Rotten Ralph—Vols. I & II," each \$9.98, are based on the popular books by Jack Gantos and Nicole Rubel.

This month, Artisan Entertainment's Family Home Entertainment (FHE) imprint is releasing to mass-market retail the first three titles from acclaimed independent The Baby Einstein Co.—"Baby Einstein," "Baby Mozart" and "Baby Bach" (Billboard, Oct. 3, 1998). Artisan is also debuting an original animated film that it produced, "The Tangerine Bear." Streeting Nov. 1, the feature stars the voices of Jonathan Taylor Thomas, Jenna Elfman, David Hyde Pierce, Marlon Wayans and Trisha Yearwood, who also performs original songs. "The Tangerine Bear" will air on ABC during the 2000 holiday season; the film represents Family Home Entertainment's first joint video/licensing and merchandising initiative for children's product. In addition, 50 cents from each video and DVD unit sold will benefit the Starlight Children's Foundation, as will a percentage of the revenue derived from consumer-product sales. Price is \$14.98 for VHS or DVD.

FHE will also release the claymation epic "The Miracle Maker," about the life of Jesus of Nazareth, on Sept. 12. The production aired on Easter this year and features the voices of Ralph Fiennes, Miranda Richardson and Julie Christie. Price is \$19.98 for either VHS or DVD.

Artisan, which also releases all of DreamWorks' children's titles, will bow this year's animated theatrical feature "The Road To El Dorado," with the voices of Kevin Kline and Kenneth Branagh, in November. Also due is "Joseph, King Of Dreams," featuring the voices of Ben Affleck and Jodi Benson, which is set for a November release. Both will be available on VHS. ■

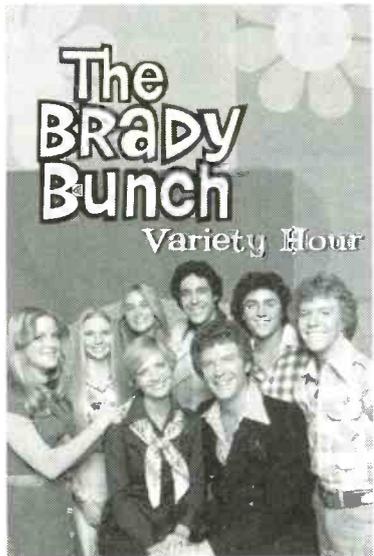
**FALL-WINTER SEASON**

Continued from page 79

everyone, here are a couple titles to look for during early fourth quarter: "Sexual Chemistry" and "Wild Flowers" from Monarch Home Video on both VHS and DVD.

"This Is Spinal Tap" is being re-released in theaters and on special-edition DVD/VHS by MGM in association with StudioCanal. On its heels will be Rhino's DVD release of "The Rutles," an imaginary band that cites Spinal Tap as its greatest inspiration.

Winstar offers several VHS and



DVD releases, including "Cartoon Crazy: The Emperor And The Nightingale," as well as several releases under "The Directors" titles, such as Martin Scorsese and Barbra Streisand. Fresh off the World Series in late October, baseball fans will be treated to the VHS and DVD release of "When It Was A Game" and "When It Was A Game 3" boxed sets from HBO.

Paramount will release Stephen King's "Pet Sematary" and "The Dead Zone" on DVD in September, just in time for Halloween. Both of these DVDs feature theatrical trailers, interactive menus and scene selection.

"Sports Illustrated Swimsuit Issues 1995-1999" are available together or separately from Image, as are several Penthouse titles, including "Penthouse Behind The Scenes: At The Swimsuit Calendar Photo Shoot."

Anchor Bay's release list is jam-packed for the fourth quarter. On DVD and VHS will be "That'll Be The Day" and "Times Square" under their Rock'N'Roll Cinema category. Such classics as "A Portrait Of Jenny" and "Since You Went Away" will also be unveiled on DVD.

In addition to action, adventure and drama titles, there will be fitness videos from Paula Abdul (DVD) and Donna Richardson (DVD and VHS) from Anchor Bay.

VHS and DVD titles from all of the sports leagues will be released by USA.

**SPECIAL PROMOTIONS**

Several repriced titles will debut from Winstar, including "The Man Who Fell To Earth," "Zerma," "8 Man," "Planetary Traveler" and "Wicked City." All will be available on VHS only.

The second most-celebrated holiday of the year, Halloween, will be honored with special promotion packages of the three "Omen" movies on VHS and DVD (Fox). ■

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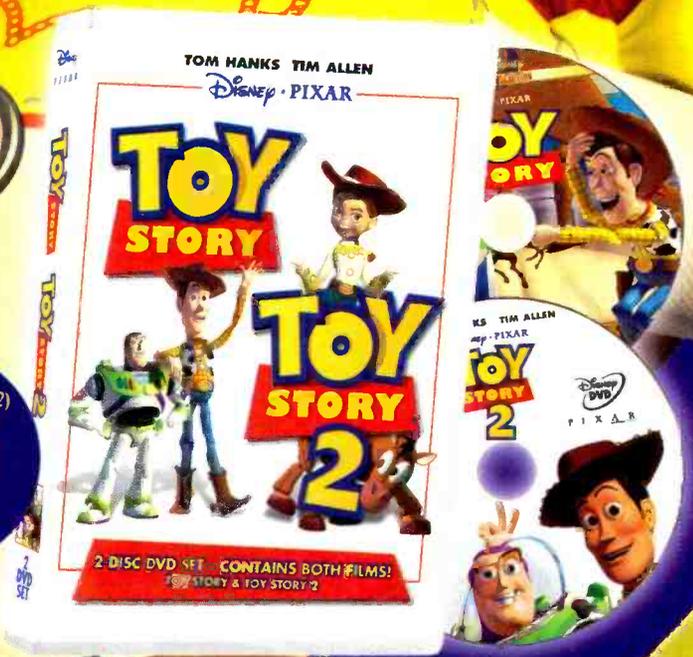
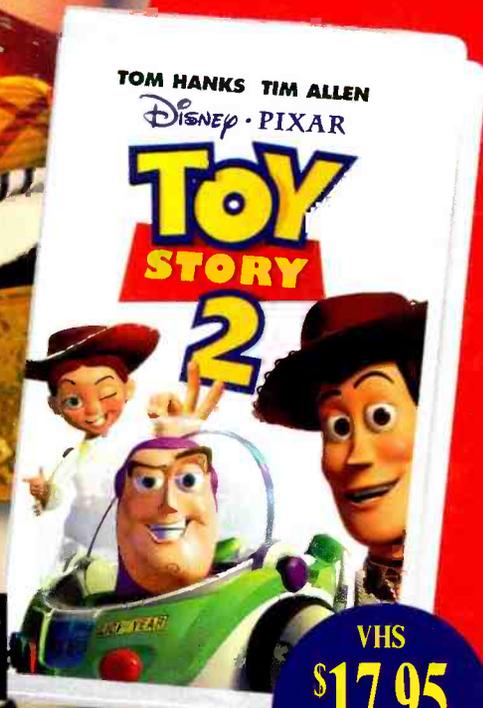
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\*See individual titles for special features included.  
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Prebook: September 5, 2000  
NAAD: October 17, 2000

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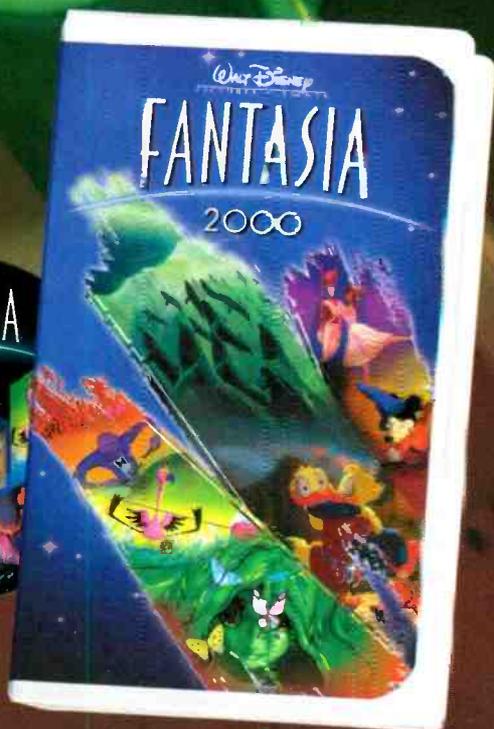
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Prebook: October 3, 2000  
NAAD: November 14, 2000



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>◀ No. 1 ▶</b>								
1	1	5	<b>THE SIXTH SENSE</b>	Hollywood Pictures Home Video Buena Vista Home Entertainment 18301	Bruce Willis Haley Joel Osment	1999	PG-13	19.99
2	3	4	MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
3	2	12	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
4	5	12	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
5	6	14	PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000	Playboy Home Video Universal Music & Video Dist. PBV0861	Jodi Ann Paterson	2000	NR	19.98
6	4	11	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
7	11	9	PLAYBOY'S LUSTY LATIN LADIES	Playboy Home Video Universal Music & Video Dist. PBV0862	Various Artists	2000	NR	19.98
8	8	6	PLAYBOY'S WET & WILD-SLIPPERY WHEN WET	Playboy Home Video Universal Music & Video Dist. PBV0864	Various Artists	2000	NR	19.98
9	14	3	MARY-KATE & ASHLEY: SCHOOLDANCE PARTY	Dualstar Video Warner Home Video 56501	Mary-Kate & Ashley Olsen	2000	NR	19.96
10	7	13	THE WORLD IS NOT ENOUGH	MGM Home Entertainment M208103	Pierce Brosnan Sophie Marceau	1999	PG-13	19.98
11	9	18	MARY-KATE & ASHLEY: SWITCHING GOALS	Dualstar Video Warner Home Video 36879	Mary-Kate & Ashley Olsen	2000	NR	19.96
12	10	37	BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS	Jive/Zomba Video 41651-3	Britney Spears	1999	NR	19.98
13	13	18	STAR WARS EPISODE 1: THE PHANTOM MENACE	FoxVideo 2000092	Liam Neeson Ewan McGregor	1999	PG	24.98
14	12	33	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	22.98
15	17	34	THE MATRIX	Warner Home Video 17737	Keanu Reeves Laurence Fishburne	1999	R	19.98
16	31	2	DOUBLE JEOPARDY	Paramount Home Video 333153	Ashley Judd Tommy Lee Jones	1999	R	19.98
17	19	34	BLINK-182: URETHRA CHRONICLES	MCA Music Video Universal Music & Video Dist. 53830	Blink-182	1999	NR	14.95
18	23	7	PLAYBOY'S NO BOYS ALLOWED	Playboy Home Video Universal Music & Video Dist. PBV0856	Various Artists	2000	NR	19.98
19	20	15	GALAXY QUEST	DreamWorks Home Entertainment 4560	Tim Allen Sigourney Weaver	1999	PG	22.99
20	21	38	SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD	Roadrunner Video 981	Slipknot	1999	NR	5.98
21	<b>NEW ▶</b>		BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
22	16	21	THE POKEMON MOVIE	Warner Home Video 18020	Ikue Ootani Veronica Taylor	1999	G	26.99
23	29	6	RUNAWAY BRIDE	Paramount Home Video 323843	Richard Gere Julia Roberts	1999	PG	19.95
24	18	14	LIFE IS BEAUTIFUL	Miramax Home Entertainment Buena Vista Home Entertainment 60502	Roberto Benigni	1998	PG-13	19.99
25	<b>RE-ENTRY</b>		POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO	Warner Home Video 1579	Animated	2000	NR	14.95
26	39	20	PLAYBOY'S GIRLFRIENDS 2	Playboy Home Video Universal Music & Video Dist. PBV0858	Various Artists	2000	NR	19.98
27	15	17	STUART LITTLE	Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	24.96
28	33	6	RUN LOLA RUN	Columbia TriStar Home Video	Franka Potente Moritz Bleibtreu	1999	R	19.95
29	<b>NEW ▶</b>		THE FOG	MGM Home Entertainment 100812	Jamie Lee Curtis	1979	R	9.94
30	25	19	PLAYBOY'S SEX COURT	Playboy Home Video Universal Music & Video Dist. PBV0859	Julie Strain	2000	NR	19.98
31	22	6	SHAFT	MGM Home Entertainment 95051	Richard Roundtree	1971	R	9.94
32	27	8	GANGSTRESSES	Ground-Zero Entertainment 2040	Mary J Blige	2000	NR	19.95
33	26	2	BIG MONEY HUSTLAS	Psychopathic/Island Universal Music & Video Dist. 053809	Insane Clown Posse	2000	NR	24.95
34	28	24	DEATH ROW UNCUT	Death Row Ventura Distribution 66200	2 Pac Snoop Doggy Dogg	2000	NR	19.98
35	37	4	MAKE MINE MUSIC	Walt Disney Home Video Buena Vista Home Entertainment 19865	Animated	1946	G	19.99
36	30	12	THE GREATEST HITS	Arista Records Inc. BMG Video 15746	Whitney Houston	2000	NR	15.98
37	36	4	LAKE PLACID	FoxVideo 2000009	Bill Pullman Bridget Fonda	1840	R	14.98
38	35	17	10 THINGS I HATE ABOUT YOU	Touchstone Home Video Buena Vista Home Entertainment 18142	Julia Stiles Heath Ledger	1999	PG-13	19.99
39	24	35	AUSTIN POWERS: THE SPY WHO SHAGGED ME	New Line Home Video Warner Home Video N4754	Michael Meyers Heather Graham	1999	PG-13	22.98
40	40	10	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	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	5	2	<b>THE BEACH (R)</b>	FoxVideo 200052	Leonardo DiCaprio
2	3	2	MAGNOLIA (R)	New Line Home Video Warner Home Video N4969	Julianne Moore Tom Cruise
3	13	3	THE WHOLE NINE YARDS (R)	Warner Home Video 18381	Bruce Willis Matthew Perry
4	1	6	THE TALENTED MR. RIPLEY (R)	Paramount Home Video 331427	Matt Damon Gwyneth Paltrow
5	4	2	THE NINTH GATE (R)	New Line Home Video Warner Home Video N4123	Johnny Depp
6	11	2	DROWNING MONA (PG-13)	Columbia TriStar Home Video 05055	Danny DeVito Bette Midler
7	2	4	THE HURRICANE (R)	Universal Studios Home Video 20719	Denzel Washington
8	6	4	BOILER ROOM (R)	New Line Home Video Warner Home Video N5055	Giovanni Ribisi Vin Diesel
9	8	9	GIRL, INTERRUPTED (R)	Columbia TriStar Home Video 02711	Winona Ryder Angelina Jolie
10	7	8	THE GREEN MILE (R)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
11	10	13	AMERICAN BEAUTY (R)	DreamWorks Home Entertainment 2556	Kevin Spacey Annette Bening
12	9	7	DUCEE BIGALOW: MALE GIGOLO (R)	Touchstone Home Video Buena Vista Home Entertainment 20054	Rob Schneider
13	<b>RE-ENTRY</b>		ANGELA'S ASHES (R)	Paramount Home Video 336077	Emily Watson Robert Carlyle
14	<b>NEW ▶</b>		ROMEO MUST DIE (R)	Warner Home Video 18128	Jet Li Aaliyah
15	12	7	ANNA AND THE KING (PG-13)	FoxVideo 2000467	Jodie Foster Chow Yun-Fat
16	18	15	FIGHT CLUB (R)	FoxVideo 2000306	Brad Pitt Edward Norton
17	15	2	MY DOG SKIP (PG)	Warner Home Video	Frankie Munz Kevin Bacon
18	16	9	NEXT FRIDAY (R)	New Line Home Video Warner Home Video N5034	Ice Cube
19	20	14	DOGMA (R)	Columbia TriStar Home Video 04892	Matt Damon Ben Affleck
20	14	2	WHAT PLANET ARE YOU FROM? (R)	Columbia TriStar Home Video 04965	Garry Shandling Annette Bening

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# Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	2	<b>ROMEO MUST DIE (R) (24.98)</b>	Warner Home Video 18128	Jet Li Aaliyah
2	<b>NEW ▶</b>		BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS (NR) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19574	Animated
3	<b>NEW ▶</b>		REINDEER GAMES (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18312	Ben Affleck Gary Sinise
4	2	9	THE GREEN MILE (R) (24.98)	Warner Home Video 2579	Tom Hanks Michael Clarke Duncan
5	5	4	THE PRINCESS BRIDE (PG) (19.98)	MGM Home Entertainment 908064	Cary Elwes Robin Wright
6	12	10	FIGHT CLUB (R) (34.98)	FoxVideo 2000035	Brad Pitt Edward Norton
7	3	47	THE MATRIX (R) (24.98)	Warner Home Video 7737	Keanu Reeves Laurence Fishburne
8	4	4	THE WHOLE NINE YARDS (R) (24.98)	Warner Home Video 18381	Bruce Willis Matthew Perry
9	7	7	INDEPENDENCE DAY (PG-13) (34.98)	FoxVideo 2000045	Will Smith Jeff Goldblum
10	6	5	JAWS ANNIVERSARY COLLECTOR'S EDITION (DOLBY) (PG) (26.98)	Universal Studios Home Video 20912	Roy Scheider Richard Dreyfuss
11	8	5	THE HURRICANE (R) (26.98)	Universal Studios Home Video 20719	Denzel Washington
12	14	20	HIGHLANDER (DIRECTOR'S CUT) (R) (9.99)	Republic Pictures Home Video 35895	Christopher Lambert Sean Connery
13	15	10	NEXT FRIDAY (R) (24.98)	New Line Home Video/Warner Home Video N5036	Ice Cube
14	13	34	AMERICAN PIE (NR) (29.98)	Universal Studios Home Video 20735	Jason Biggs Alyson Hannigan
15	11	20	THE SIXTH SENSE (PG-13) (29.99)	Hollywood Pictures Home Video/Buena Vista Home Entertainment 18307	Bruce Willis Haley Joel Osment
16	9	3	THE BEACH (R) (34.98)	FoxVideo 2000176	Leonardo DiCaprio
17	10	4	THE NINTH GATE (R) (24.98)	Artisan Home Entertainment 66074	Johnny Depp Lena Olin
18	16	7	SCREAM 3 (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18304	Neve Campbell David Arquette
19	<b>RE-ENTRY</b>		DUCEE BIGALOW: MALE GIGOLO (R) (32.99)	Touchstone Home Video/Buena Vista Home Entertainment 20054	Rob Schneider
20	<b>RE-ENTRY</b>		DOGMA (R) (24.99)	Columbia TriStar Home Video 04891	Matt Damon Ben Affleck

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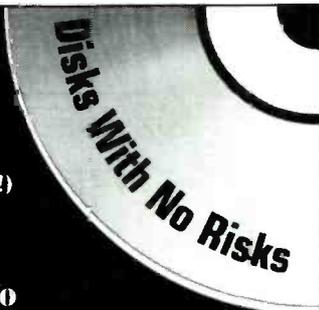
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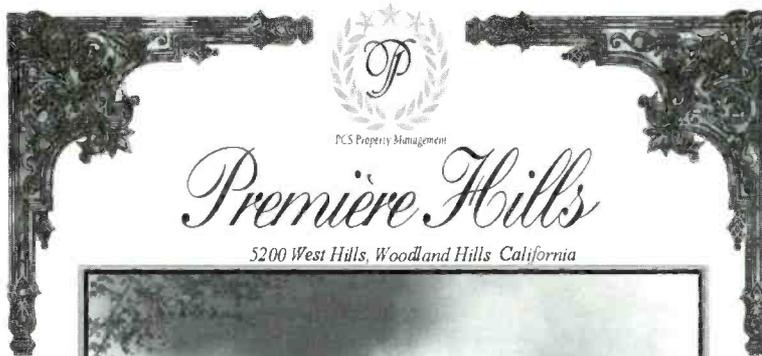
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**AUGUST**

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. 15-17, **ChangeMusic San Francisco**, Hotel Nikko, San Francisco. 877-6-FESTIVAL.

Sept. 16, **How To Start And Run Your Own Record Label**, sponsored by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Sept. 18-23, **National Quartet Convention**, Kentucky Fair & Expo Center, Louisville, Ky. 800-846-8499.

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: Making 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. 3, **48th Annual BMI Country Awards**, BMI Nashville office, Nashville. 615-401-2000.

Oct. 5, **A&R: Will It Ever Be The Same?**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440, ext. 370.

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 Kampgrounds, 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, **Ritmo Latino Music Awards**, Universal Amphitheatre, Los Angeles. 310-385-1697.

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.

**NOVEMBER**

Nov. 8-10, **Billboard Music Video Conference & Awards**, Universal Hilton, Universal City, Calif. 646-654-4660.

Please submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

**GOOD WORKS**

**FORWARD ROW:** The Third Annual Buds 'N Suds Canoe Float, taking place Aug. 19 in Kingston Springs, Tenn., and sponsored by companies such as Fender Guitars, Virgin Records Nashville, and Dreamcatcher Records, will benefit the Crohn's & Colitis Foundation of America. The event includes a canoe "loveboat tour" followed by live musical performances by **Joanna Janet**, **Big Kenny**, and **Noah Gordon**. Tickets are \$30 for individuals and \$55 per couple. Contact: **Jason Krupek** at 615-373-3726.

**CHILDREN'S BENEFIT:** The fifth annual Green Country Jam Homecoming is set for Aug. 27 at the Vian Football Stadium in Vian, Okla. Columbia Records Nashville recording act **Ricochet** will perform at the concert, which benefits the St. Jude Children's Research Hospital. Tickets range from \$12-\$21. Contact: **Val Vanderwest** at 615-321-0505.

**MISSION HELP:** On Aug. 31, Underdog/Nemperor recording artist **Paxton** will play a benefit concert for the Atlantic City Rescue Mission at the Hard Rock Cafe in Atlantic City, N.J. A \$5 cover charge at the door will be donated to the mission. Contact: **Jana Peri** at 212-541-7595.

**LIFELINES**

**BIRTHS**

Boy, **Rocco**, to **Madonna** and **Guy Ritchie**, Aug. 11 in an undisclosed location. Mother is a recording artist. Father is a director.

Girl, **Alexandria Zahra Jones**, to **Iman** and **David Bowie**, Aug. 15 in an undisclosed location. Mother is a model and a cosmetics company founder. Father is a singer and actor.

**MARRIAGES**

**Kimberly Feuerstein** to **Robert Youngberg**, Aug. 12 in New York. Bride is founding associate of the music law firm Davis Shapiro & Lewitt. Groom is a member of the band Lotion.

**DEATHS**

**Jhoan Camitz**, 38, after being struck by a car, Aug. 10 in New York. Camitz directed such music videos as Eagle-Eye Cherry's "Falling In Love Again." He also directed innovative commercials for Volkswagen, Nike, Diesel, and Orangina.

**Leonard Kwan**, 69, due to natural causes, Aug. 13 in Honolulu. Kwan was a legendary slack key guitarist, which is a solo guitar style indigenous to Hawaii. In 1960 Kwan recorded the first all-instrumental slack key album. The Tradewinds Record project, titled "Slack Key," featured his best-known piece, "Opihi Moe Moe." He later recorded several albums for George Winston's Dancing Cat Records. Kwan is survived by two sons.



**Roxette 'Dressed For Success' For Hits Set.** Swedish duo Roxette recently visited their new U.S. label, Edel America, amid press and promotional appearances for its upcoming greatest-hits album "Don't Bore Us, Get To The Chorus," due Sept. 26. The release includes the duo's four No. 1 hits on The Billboard Hot 100, as well as the new single "Wish I Could Fly." Shown in back, from left, are Roxette manager Marie Dimberg; Rick Rosenberg, VP of sales for Edel America; Roxette's Marie Fredriksson; Jonathan First, president of Edel America; and John McNally, director of A&R for Edel America. Pictured in front, from left, are Roxette's Per Gessle and Julii Oh, senior director of marketing for Edel America.

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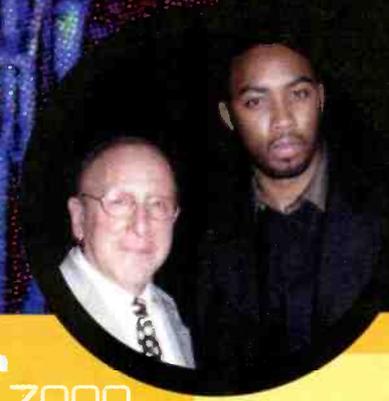
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# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## newsline...

**CLEAR CHANNEL/AMFM DEAL APPROVED.** After 10 months of review, the Federal Communications Commission (FCC) has given its blessing to Clear Channel's \$56 billion buyout of AMFM. In a brief announcement released Aug. 15, the FCC said it will require Clear Channel to spin off 122 radio stations in 37 markets to meet ownership and radio/television cross-ownership rules. That is a dozen more than the 110 Clear Channel had originally thought would be required. The Justice Department, which signed off on the deal last month, had only sought 99 divestitures. At press time, the discrepancy was still being reviewed by Clear Channel executives. VP of investor relations Randy Palmer said the spinoff process would begin immediately and was expected to be completed by the end of August.

**VIACOM MAY ABSORB INFINITY.** Infinity Broadcasting will be rolled into Viacom, as Viacom has offered to buy the remaining 36% of Infinity that it does not currently own. As part of its offer, Viacom is offering \$40 per share, nearly a 14% premium on Infinity's current stock price, which closed up \$4.19 to \$39.44 on Aug. 15 following the announcement. Viacom fell \$1.38 to \$70 a share.

Viacom has been weighing a buyout of Infinity, which owns 166 radio stations plus an outdoor billboard business and has been growing at a rate double that of the rest of Viacom. Analysts say the move allows Viacom to get more of the profits from its fastest-growing division. With both companies performing at record levels, Viacom chairman/CEO Sumner Redstone said now is the "perfect time to bring them more closely together." Infinity's board of directors has appointed a special committee to review the offer. Viacom owns several cable channels, such as MTV, VH1, CMT, and Nickelodeon, as well as Paramount Pictures, theme parks, Blockbuster, and a book publishing division.

**STREAMER GETS STAKE FOR AD TIME.** BroadcastAmerica is trading \$30 million in advertising time from Commerce Exchange International (CEI) in exchange for a 1% equity stake in the company. CEI is a venture capital firm that owns a number of outdoor video billboards in several cities, including Las Vegas, where the company is headquartered. Beyond its ownership stake, BroadcastAmerica president/COO John Brier says the deal will allow the company to reach new audiences "without burning excess cash." It will also get \$10 million in billboard advertising a year from CEI. BroadcastAmerica streams more than 600 radio and 70 TV stations worldwide, plus syndicators such as SuperRadio and One-On-One Sports.

Meanwhile, BroadcastAmerica unveiled BroadcastLatin.com, a new Latino streaming content channel, at the recent National Assn. of Broadcasters Radio and TV Conference for Latin America in Miami.

**CUMULUS REVENUE UP; STAFFS DOWN.** Cumulus Broadcasting may be on the road to recovery, but it continues to suffer on Wall Street. In its second quarter, the company says, net revenue rose 37% to \$62.6 million, while its broadcast cash flow rose 21% to \$16.4 million. As part of a corporate restructuring and the shuttering of its Milwaukee headquarters and a Chicago office, Cumulus took a one-time \$9.3 million charge for broken leases, contract buyouts, and severance packages—a majority of which came from its decision to pull the plug on an internal Internet initiative. Its board of directors says the company instead needs to focus on its core radio business. On Aug. 14, the day the numbers came out, Cumulus stock fell 38 cents to \$9.06 a share, far from its 52-week high of \$55.44 a share.

Since president/CEO Lew Dickey replaced chairman/CEO Richard Weening and president Bill Bungeroth in running the company, Cumulus has cut its payroll by more than 500. On April 28th there were 3,100 people on the payroll; that number has dropped to 2,600. Many of those fired or cut have been in the sales department, with one layer of sales management removed company-wide. Since Dickey began leading the company in March, he has also replaced more than one-third of Cumulus' market managers in the front office.

**KEEPING UP WITH JONES.** Following Jones International Networks' purchase of Broadcast Programming in August 1999, the company has renamed the syndicator as Jones Broadcast Programming. Among its offerings is the popular nighttime "Delilah" show.

## Cashing In On 'Survivor' Craze

### Hit TV Show Creates Marketing Opportunities For Stations

BY FRANK SAXE

NEW YORK—Radio loves tying itself to whatever is hot. This summer's craze has been "Survivor," the CBS-TV series whose first installment concluded Wednesday (23).

It was so big, even rival game show "Who Wants To Be A Millionaire" began featuring "Survivor" trivia questions. As people became fascinated with B.B., Stacy, Rudy, Romana, and their dozen companions, radio stations across America jumped on the "Survivor" bandwagon, mimicking its premise for promotional attention.

Although it hardly seems like the show needed radio's help, CBS spokesman Dana McClintock credits the radio promotions for helping create a buzz. "It's a testament to the popularity of the show," he says.

In markets where CBS/Infinity has radio properties, McClintock says, they were given first crack at conducting a "Survivor" promotion, although there were just a handful of cases where stations were told they could not conduct their promotions, most often for misuse of the show's logo and trademark.

For radio, the promotions were a no-brainer, say marketing directors. "It's such a big soap opera," says top 40 WNCI Columbus, Ohio, marketing director Brad Witers.

WNCI locked five women in a pop-up trailer in front of a client's storefront. Armed with just a lunchbox full of personal items, they were forced to survive in the camper for five days, voting one person out during each day's morning show. They were subjected to an onslaught of daily humiliations, ranging from gargling and tobacco spitting competitions to a phone sex contest, whose winner received a chocolate chip cookie. The grand-prize winner got cash and a trip for two to Hawaii.

"There's drama," says Witers. "We put them on our Web site, along with their bios, [so] listeners really got to know these five women."

WNCI morning show producer Dave Mueller believes "Survivor" lends itself to radio. "This is something that builds—almost like 'Melrose Place.' You get to know these characters, and you watch them start fighting or become friends. It has a lot of intrigue and depth."

Top 40 WFLZ (93.3 FLZ) Tampa, Fla., and top 40 KSLZ St. Louis, which share the MJ and BJ morn-

ing show, teamed to build an island in WFLZ's parking lot. To build the island, it took 150 tons of sand; a cascading waterfall; a deserted boat; snakes, turtles, and birds from a local animal shelter; and one palm tree. But when it was done, it was large enough to hold 16 "castaways" from both stations. While calling the tar-lot island home, the contestants were forced to keep one hand on the tree at all times while enduring endless radio bits and meals of wild



boar meat (Bora-Bora boar bites, of course) and snake sausage. The winner took home \$10,000.

The station's Web site streamed the images, and more than 10,000 people

in the two cities logged on to watch the antics of the marooned listeners.

"I've been doing this for seven years, and I can't think of anything that took over the nation like this," says WFLZ marketing director Shannon Wray. "It is something that everybody can relate to. It

wasn't about being a 24-year-old woman; it was about living day to day. It didn't set you apart from anything; everybody could relate to it."

"This was something so unique because it reached every household," says Diane Oleson, promotions director for top 40 WZEE (Z104) Madison, Wis. "It was easy to jump onto because it was easy to do and because people sit at home in front of their TV and say they can do that. This was a chance for them to put their money where their mouth is."

WZEE put four people in a fenced-off area in front of its studios for four days. Living off Spam and water, they competed for luxuries like sleeping bags and toothpaste.

The television's cast members are also showing up on radio. Top 40 WHYI (Y100) Miami has made an offer to former cast member Colleen Haskell to join its morning show. Adult top 40 KSTP-FM (KS95) Minneapolis has already nabbed a "Survivor" island refugee.

(Continued on page 92)

## Satellite Radio To Hear Ads

NEW YORK—As Sirius Satellite Radio prepares to launch its second satellite, the prospect of satellite radio is becoming more concrete. How the two competing services plan to program is also starting to come to light.

Sirius says its 50 music channels will be commercial-free. But for XM, commercials are not such a dirty word.

"Advertising is part of our culture," says XM CEO Hugh Panero. "People are not opposed to advertising—they're just opposed to waiting 22 minutes to hear a song they like." Two-thirds of XM's 100 channels will carry spots, averaging six minutes per hour.

Other channels will be sold on a branding basis, creating something akin to "the Harley-Davidson hard rock channel." XM is still deciding which channels will be commercial-free, although classical and jazz formats are already on that list.

Network radio is just beginning the process of selling its 2001 inventory, the so-called "upfront season," and VP of advertising sales Joe Dorton says XM has met with success. It has already received buys

from Discovery Networks, AT&T, and Allstate. One reason is that rates are relatively low: To get four spots a day on 10 XM channels will cost approximately \$10,000 a week, or \$250 a spot.

Dorton says another attraction to agencies is "our audience will be younger, more educated, and they'll



PANERO

be able to advertise to a niche." XM's cap of six minutes of commercials an hour is also well-received by advertisers. "Their commercials will stand out more, because they won't be in a cluttered environment," adds Dorton.

Panero does not think XM is giving up its competitive edge by being advertiser-supported. In fact, he believes it will help XM create new radio options, since it will get money from two revenue sources—advertising and subscriptions—which can then be put back into creating better programming, which he says will be critical to satellite radio's success. "If you're going to make people pay for radio, it really has to be something dramatically different."

FRANK SAXE

# Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>				
1	2	2	30	<b>BREATHE</b> WARNER BROS. 16884 † FAITH HILL 16 weeks at No. 1
2	3	3	16	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT † DON HENLEY
3	1	1	25	<b>YOU SANG TO ME</b> COLUMBIA 79406 † MARC ANTHONY
4	4	4	21	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB † LEANN RIMES
5	6	6	16	<b>I TURN TO YOU</b> RCA 60251 † CHRISTINA AGUILERA
6	5	5	50	<b>AMAZED</b> BNA 65957 † LONESTAR
7	8	7	46	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 † SAVAGE GARDEN
8	9	9	44	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473*/550-WORK † CELINE DION
9	7	8	30	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT † BACKSTREET BOYS
10	10	11	13	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE ALBUMS CUT † WHITNEY HOUSTON & ENRIQUE IGLESIAS
11	11	10	35	<b>BACK AT ONE</b> MOTOWN 156501*/UNIVERSAL † BRIAN MCKNIGHT
12	13	13	21	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT † SAVAGE GARDEN
13	12	12	71	<b>YOU'LL BE IN MY HEART</b> WALT DISNEY 860025/HOLLYWOOD † PHIL COLLINS
14	14	14	12	<b>I WILL LOVE AGAIN</b> COLUMBIA 79375* † LARA FABIAN
15	16	16	43	<b>SMOOTH</b> ARISTA 13718 † SANTANA FEATURING ROB THOMAS
16	23	25	3	<b>BACK HERE</b> HOLLYWOOD 164040 † BBMAK
17	15	15	26	<b>SOMEDAY OUT OF THE BLUE</b> DREAMWORKS 459039 † ELTON JOHN
18	19	20	9	<b>THE ONE</b> JIVE ALBUM CUT † BACKSTREET BOYS
19	17	18	69	<b>I WILL REMEMBER YOU (LIVE)</b> ARISTA ALBUM CUT † SARAH MCLACHLAN
20	18	17	68	<b>I WANT IT THAT WAY</b> JIVE ALBUM CUT † BACKSTREET BOYS
21	21	26	4	<b>THERE YOU ARE</b> RCA ALBUM CUT MARTINA MCBRIDE
22	20	19	17	<b>I WANT YOU TO NEED ME</b> 550 MUSIC 79473*/550-WORK † CELINE DION
23	28	—	2	<b>THE LOVE I FOUND IN YOU</b> WINDHAM HILL ALBUM CUT/RCA JIM BRICKMAN WITH DAVE KOZ
24	26	29	5	<b>I WANNA KNOW</b> JIVE SOUNDTRACK & ALBUM CUT † JOE
25	25	23	7	<b>STOP</b> 550 MUSIC ALBUM CUT/550-WORK † JON SECADA

# Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>				
1	1	1	18	<b>BENT</b> LAVA 84704/ATLANTIC † MATCHBOX TWENTY 5 weeks at No. 1
2	3	3	18	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC ALBUM CUT/550-WORK † NINE DAYS
3	2	2	38	<b>EVERYTHING YOU WANT</b> RCA 65981 † VERTICAL HORIZON
4	4	4	20	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE † STING FEATURING CHEB MAMI
5	6	8	12	<b>CHANGE YOUR MIND</b> UNIVERSAL ALBUM CUT SISTER HAZEL
6	9	11	7	<b>WONDERFUL</b> CAPITOL ALBUM CUT † EVERCLEAR
7	5	5	27	<b>HIGHER</b> WIND-UP ALBUM CUT † CREED
8	7	6	20	<b>BROADWAY</b> WARNER BROS. ALBUM CUT † GOO GOO DOLLS
9	8	7	34	<b>I TRY</b> EPIC ALBUM CUT † MACY GRAY
10	10	10	33	<b>NEVER LET YOU GO</b> ELEKTRA ALBUM CUT/EEG † THIRD EYE BLIND
11	11	9	60	<b>SMOOTH</b> ARISTA 13718 † SANTANA FEATURING ROB THOMAS
12	13	16	9	<b>TONIGHT AND THE REST OF MY LIFE</b> WARNER BROS. ALBUM CUT † NINA GORDON
13	16	19	16	<b>BACK HERE</b> HOLLYWOOD 164040 † BBMAK
14	12	12	14	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT † DON HENLEY
15	14	14	30	<b>BREATHE</b> WARNER BROS. 16884 † FAITH HILL
16	15	13	44	<b>THEN THE MORNING COMES</b> INTERSCOPE ALBUM CUT † SMASH MOUTH
<b>AIRPOWER</b>				
17	20	23	6	<b>YOU'RE A GOD</b> RCA ALBUM CUT † VERTICAL HORIZON
<b>AIRPOWER</b>				
18	21	24	6	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL † 3 DOORS DOWN
19	18	20	13	<b>SIMPLE KIND OF LIFE</b> TRAUMA 490365/INTERSCOPE † NO DOUBT
20	19	17	19	<b>CRASH AND BURN</b> COLUMBIA ALBUM CUT † SAVAGE GARDEN
21	17	15	24	<b>I THINK GOD CAN EXPLAIN</b> C2 ALBUM CUT † SPLENDER
22	22	21	23	<b>OTHERSIDE</b> WARNER BROS. 16875 † RED HOT CHILI PEPPERS
23	26	28	5	<b>IT'S MY LIFE</b> ISLAND/IDJMG ALBUM CUT † BON JOVI
24	28	31	12	<b>HERE WITH ME</b> ARISTA ALBUM CUT DIDO
25	30	29	5	<b>WHY DIDN'T YOU CALL ME</b> EPIC ALBUM CUT MACY GRAY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 73 adult contemporary stations and 86 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2000, Billboard/BPI Communications

# Radio

## PROGRAMMING

# Ali Castellini Leads CDnow Into Radio

## Former Music Director Helps E-Tailer Become Music Destination

This story was prepared by Rock Airplay Monitor's Marc Schiffman.

NEW YORK—Ali Castellini had worked extensively in modern rock before landing in Philadelphia as the music director and afternoon host of the late modern AC WXXM (Max 95.7). When Max flipped to R&B oldies, Castellini did what any normal out-of-work radio person would do: She started a consultancy. Aside from work at noncommercial triple-A WXPX Philly and her continuing relationship with United Stations Radio Networks' "Today's Women" syndicated show, she picked up online retailer CDnow as a client. "They started eating up more and more of my time, and suddenly I was here full time."

Why is a radio veteran working at a retailer? Because, says Castellini, as the business model for Web presence changes, "there's the push to create a multimedia center on CDnow. We want to become the destination for music experiences. We have the music to sell, but you still need to experience it." And so was born CDnow Radio, another new Web-petitor vying for the attention of radio listeners.

Castellini cites CEO Jason Olim's mantra that "just as MTV and VH1 helped expand the music experience 20 years ago, we're expecting music online to impact the music experience just as much in the next couple of years."

In addition to traditional streaming, CDnow Radio offers music news and artist information, says Castellini. "It's going to allow us to bring our user closer to the artists. And that's something that traditional media can't do."

Castellini forecasts an enhanced radio experience, much like the Web-enhanced TV viewing that technophiles are promising. As a CDnow Radio user, "you get the artist info, album info, and also the tour schedule. You can read reviews of the tour [or] the album. You can see the band's [electronic press kit]. You can read an interview or even see the band in an interview. You can also purchase the album—or even buy concert tickets—because we also have this little multimillion-dollar store on the side."

CDnow will offer more than a dozen traditionally niched channels, including pop, hip-hop, R&B, modern rock, hard rock, classic rock, oldies, and world music. While there are no live jocks yet, Castellini says, "We're moving quickly toward that . . . The elements that make radio successful still apply here. You still have to be able to relate to somebody."

Here's a sample hour on CDnow's modern rock channel: Son Volt, "Street That Time Walks"; Smiths, "Girlfriend In A Coma"; the Pretenders, "Pop Star"; Goo Goo Dolls,

"Broadway"; Moby, "Body Rock"; Soul Coughing, "Bus To Beelzebub"; Creed, "With Arms Wide Open"; Lydia Lunch, "Mechanical Flattery"; Siouxsie & the Banshees, "Peek-A-Boo"; the Chills, "Tied Up In A Chain"; and No Doubt, "Simple Kind Of Life."



CASTELLINI

That may seem broad by traditional top 40 standards, but CDnow plans to break even further from traditional radio with eight planned "destination" channels. There, Castellini says, "we can take a specific demo and a specific niche of that demo and . . . create a place for these people to go and listen to music. We're working under the assumption that true music lovers enjoy more than just one type of music or one genre of music."

The channels range from the MTV-like the Scene (with sample artists Britney Spears, Eminem, and Hoku) and Centre Stage, which spotlights all this summer's major touring acts from Sting to the Beach Boys, to the left-of-modern format Altered States, which ranges from Method Man and the Deftones to Fatboy Slim.

The destination channels will offer Web sessions, games, and other interactions like chat rooms at this platform, as the company aims to make the radio channel into life's soundtrack, which Castellini

thinks will help it stand out from other streaming sites.

With these new destination channels comes the balancing act that Castellini will oversee. "For a programmer, it's going to be a bigger challenge. We still have to be able to balance it so there's still the familiarity, but we [can] push the depth of the music and find new cuts and hit deeper cuts off albums that otherwise you wouldn't hear on traditional radio."

One of the things that will make that easier for Castellini is the technology that will track usage of the channels on the company's Web site. "We know when people are listening and when they click on and when they click off, rather than waiting for call-out to come back 2½ weeks later," Castellini says. "It allows us to delve into the audience, see who the customer is. We can niche it even further."

She also sees using that information to leverage advertisers. "When [users] come onto the site or when they're listening to radio, and they start clicking through the site's other pages or [move] onto other sites, we can follow them to see where they go," she says. "So, when we get advertisers and start inserting audio ads, we can give that demographic information back to the advertiser. We know exactly who heard it, how long they're listening, where else they would go, and what their interests would be."

Next on the CDnow Radio horizon is personalized radio, à la the services of Sonicnet or ClickRadio. Castellini also promises that CDnow will pick up the mantle from radio of embracing new music. "There's no doubt that over the past couple of years, with consolidation at radio, that radio [is] not as experimental as it used to be. They're playing it safe, and they admit it. They have to be vanilla, because there's a lot at stake." In contrast, she says, one of their advantages is that streaming audio is relatively low-cost, so they can afford to take more chances.



Lights! Camera! Action! R&B oldies WZMX (Z93.7) Hartford, Conn., morning show hosts JD Houston and Nancy Barrow recently did a taping of "The Guiding Light" at the CBS show's New York studios. Here, Houston and "The Guiding Light's" Kim Zimmer share a moment. The episode can be seen Monday (21).

During the 1980s, OPM's johne. Necro was immersed in the skateboard culture. He practiced tricks on ramps rather than on the street, which is a more modern trend.

A particular type of ramp, a half-pipe, played a large role in Necro's young life and proved to be the inspiration for "Heaven Is A Halfpipe (If I Die)," No. 21 on this issue's Modern Rock Tracks chart. "I grew up in Thousand Oaks [Calif.], and there was always construction going on," he says. "We used to grab wood from the piles in the construction sites, and we dragged it a couple hundred yards to some remote place behind a mountain. We would build little half-pipes, which would be a long task."

Necro continues, "Once we'd get it done, we'd live out there pretty much. We'd go home for food and sleep. We would go there with a ghetto blaster and listen to music. To me, that part of my life and



"Song to song, you could place us on a different rack"  
—johne. Necro, OPM

the music associated with it is pretty deep."

The diverse blend of rock, reggae, ska, hip-hop, punk, and merengue featured on OPM's Atlantic debut, "Menace To Sobriety," particularly appeals

to skateboarders, Necro says. "We really feel that if the root of the people that get into our shit are skateboarders, well, they listen to everything. Song to song, you could place us on a different rack. You can try to classify us or put us in a genre, but we just want to do songs that come from the heart and have meaning."

"I feel we're pioneering something new, but I'm not really sure how much of a departure it is necessarily from alternative. But it's 2000 now, and we're at a beginning," he adds. "You think about how weird it is to look at someone who was around in 1900 and what was happening at that time. What are they going to call this decade of music? It's confusing to not know."

FRENCH ACTS

(Continued from page 59)

Domestic sales, on the other hand, now account for 57.5% of the total music market. The slump comes despite a 1994 law that requires all stations, regardless of format, to broadcast a minimum of 40% of French-sung music.

The three most-played local tracks during the period were all by rap acts: Mystik, Yannick, and Jacky & Ben J.

TOP 40 STAYS LOCAL

SNEP says the share of domestic repertoire has fallen on all the national full-service stations, traditionally the biggest supporters of local content.

However, the proportion of local acts went up on the three main top 40 stations, with NRJ's share up three points to 33%, Skyrock's up one point to 49%, and Fun Radio's up four points to 25%. Overall, full stations' share of local content reaches 41%, while national music networks'

*According to the SNEP study, airplay of French-language content has been on a downward spiral since the first half of 1997*

share reaches 42% (39% if only youth-oriented formats are taken into account).

Despite the overall figures, two stations posted a dramatic rise in local repertoire. Top 40 station Kiss FM/Cannes moved up from 20% to 33%, due to the introduction of rap on its playlist and to higher rotation of French titles.

Contact also saw an increase in local content from 23% to 36%, following an injunction from broadcasting authority the CSA requiring the station to comply with France's quota regulations.

REPORTING PANEL REVAMPED

SNEP says the drop in local content can be partly explained by a change in the composition of the stations on the reporting panel. This year, Ipsos Music dropped three public local stations and added four new stations—top 40 Champagne FM, free-form FIP/Paris, Swiss alternative broadcaster Couleur 3, and Radio France rock station Le Mou'.

"The last modifications in the panel had an influence on the evolution of French content," notes SNEP. "The stations that were taken out had a strong French content, while the music programming of the new stations added to the panel have a dominance of Anglo-American music."

Billboard®

AUGUST 26, 2000

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	2	4	9	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
2	3	3	30	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
3	1	1	17	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
4	7	8	10	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	6	6	17	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
6	4	2	19	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
7	5	5	18	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
8	8	7	19	GODLESS NO PLEASANTRIES	U.P.O. EPIC
9	10	11	11	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
10	9	9	13	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
11	12	13	7	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
12	11	10	19	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
13	13	14	9	HELL ON HIGH HEELS NEW TATTOO	MOTLEY CRUE MOTLEY/BEYOND †
14	14	12	13	SATELLITE BLUES STIFF UPPER LIP	AC/DC EASTWEST/EEG †
15	16	15	15	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	15	16	5	LAST GOODBYE LIVE ON	KENNY WAYNE SHEPHERD BAND GIANT/REPRISE †
17	17	18	7	PAINTED PERFECT STRAIGHT UP!	ONE WAY RIDE REFUGE/MCA
18	19	20	8	TURN ME ON "MR. DEADMAN" ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
19	18	17	51	HIGHER HUMAN CLAY	CREED WIND-UP †
				◀ AIRPOWER ▶	
20	20	22	7	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
21	24	32	3	BREATHE THE STATE	NICKELBACK ROADRUNNER
22	22	29	5	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
23	21	21	9	THE LOST ART OF KEEPING A SECRET RATED R	QUEENS OF THE STONE AGE INTERSCOPE †
24	28	28	5	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
25	26	26	5	SCUM OF THE EARTH "MISSION: IMPOSSIBLE 2" SOUNDTRACK	ROB ZOMBIE HOLLYWOOD
26	31	40	3	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
27	30	37	4	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
28	27	25	7	PROMISE HORRORSCOPE	EVE 6 RCA †
29	25	23	14	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
30	32	36	4	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC †
31	29	24	12	THE WICKER MAN BRAVE NEW WORLD	IRON MAIDEN PORTRAIT/COLUMBIA †
32	33	39	4	LITTLE SCENE ISLE OF Q	ISLE OF Q UNIVERSAL †
33	23	19	9	LIGHT YEARS BINAURAL	PEARL JAM EPIC
34	34	35	4	TEN YEARS GONE JIMMY PAGE & THE BLACK CROWES JIMMY PAGE & THE BLACK CROWES: LIVE AT THE GREEK	MUSICMAKER.COM/TVT
35	37	38	25	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
36	NEW ▶	1	1	BARTENDER BROKE	(HED) PLANET EARTH VOLCANO/LIVE
37	NEW ▶	1	1	YOU SPIN ME ROUND (LIKE A RECORD) FELONS AND REVOLUTIONARIES	DOPE FLIP/EPIC
38	35	27	8	PAINTED ON MY HEART "GONE IN 60 SECONDS" SOUNDTRACK	THE CULT ISLAND/DJMG †
39	36	33	11	RIDING WITH THE KING RIDING WITH THE KING	B.B. KING & ERIC CLAPTON DUCK/REPRISE †
40	NEW ▶	1	1	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2000, Billboard/BPI Communications.

Billboard®

AUGUST 26, 2000

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	1	2	19	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
2	2	1	11	CALIFORNICATION CALIFORNICATION	RED HOT CHILI PEPPERS WARNER BROS. †
3	4	5	14	CHANGE (IN THE HOUSE OF FLIES) WHITE PONY	DEFTONES MAVERICK †
4	3	4	11	PROMISE HORRORSCOPE	EVE 6 RCA †
5	6	9	14	RIGHT NOW NOW YOU SEE INSIDE	SR-71 RCA †
6	5	3	23	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
7	10	10	9	STELLAR MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
8	7	7	18	JUDITH MER DE NOMS	A PERFECT CIRCLE VIRGIN †
9	8	6	13	WONDERFUL SONGS FROM AN AMERICAN MOVIE, VOL. ONE: LEARNING HOW TO SMILE	EVERCLEAR CAPITOL †
10	9	8	19	SOUR GIRL NO. 4	STONE TEMPLE PILOTS ATLANTIC †
11	13	14	6	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
12	11	12	21	WITH ARMS WIDE OPEN HUMAN CLAY	CREED WIND-UP †
13	12	11	18	TAKE A LOOK AROUND "MISSION: IMPOSSIBLE 2" SOUNDTRACK	LIMP BIZKIT HOLLYWOOD †
14	16	22	4	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
15	15	16	10	STUPIFY THE SICKNESS	DISTURBED GIANT/REPRISE †
16	17	18	7	NEVER GONNA COME BACK DOWN MOVEMENT IN STILL LIFE	BT NETTWERK/CAPITOL †
17	14	13	17	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
18	21	27	3	TESTIFY THE BATTLE OF LOS ANGELES	RAGE AGAINST THE MACHINE EPIC
19	18	17	8	YOU'RE A GOD EVERYTHING YOU WANT	VERTICAL HORIZON RCA †
20	20	19	42	PARDON ME MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
21	24	28	4	HEAVEN IS A HALFPIPE (IF I DIE) MENACE TO SOCIETY	OPM ATLANTIC †
22	19	15	24	ADAM'S SONG ENEMA OF THE STATE	BLINK-182 MCA †
23	22	21	9	LEADER OF MEN THE STATE	NICKELBACK ROADRUNNER †
24	26	26	5	RESPONSIBILITY THE EVER PASSING MOMENT	MXPX A&M/INTERSCOPE
25	27	29	6	QUESTION EVERYTHING IN MODERATION	8STOPS7 REPRISE
26	25	23	6	SOMEBODY SOMEONE ISSUES	KORN IMMORTAL/EPIC †
27	NEW ▶	1	1	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/550-WORK
28	23	20	21	(ROCK) SUPERSTAR SKULL & BONES	CYPRESS HILL COLUMBIA †
29	NEW ▶	1	1	FREE MUSIC FOR THE PEOPLE	VAST ELEKTRA/VEEG
30	28	25	25	BREAK STUFF SIGNIFICANT OTHER	LIMP BIZKIT FLIP/INTERSCOPE †
31	32	35	3	THEY STOOD UP FOR LOVE THE DISTANCE TO HERE	LIVE RADIOACTIVE/MCA †
32	33	34	4	BAD RELIGION GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
33	35	—	2	ROCK THE PARTY (OFF THE HOOK) THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	P.O.D. ATLANTIC
34	30	31	18	BENT MAD SEASON	MATCHBOX TWENTY LAVA/ATLANTIC †
35	34	—	2	BOHEMIAN LIKE YOU THIRTEEN TALES FROM URBAN BOHEMIA	THE DANDY WARHOLS CAPITOL
36	29	24	16	PORCELAIN PLAY	MOBY V2 †
37	37	—	2	MAKES NO DIFFERENCE HALF HOUR OF POWER	SUM 41 BIG RIG/ISLAND/DJMG
38	36	40	3	TOUCH AND GO TOUCH & GO	VIBROLUSH V2
39	NEW ▶	1	1	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL
40	NEW ▶	1	1	DEEP INSIDE OF YOU BLUE	THIRD EYE BLIND ELEKTRA/VEEG †

# Top 40 Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	18	<b>BENT</b> LAVA/ATLANTIC	MATCHBOX TWENTY 3 weeks at No. 1
2	3	6	18	<b>JUMPIN', JUMPIN'</b> COLUMBIA	DESTINY'S CHILD
3	2	2	15	<b>ABSOLUTELY (STORY OF A GIRL)</b> 550 MUSIC/550-WORK	NINE DAYS
4	4	11	8	<b>DOESN'T REALLY MATTER</b> DEF JAM/DEF SOUL/IDJMG	JANET
5	8	7	21	<b>I WANNA KNOW</b> JIVE	JOE
6	6	5	32	<b>EVERYTHING YOU WANT</b> RCA	VERTICAL HORIZON
7	5	3	20	<b>TRY AGAIN</b> BLACKGROUND/VIRGIN	AALIYAH
8	7	4	17	<b>IT'S GONNA BE ME</b> JIVE	'N SYNC
9	9	8	24	<b>HIGHER</b> WIND-UP	CREED
10	13	16	3	<b>MUSIC</b> MAVERICK/WARNER BROS.	MADONNA
11	12	12	17	<b>HE WASN'T MAN ENOUGH</b> LAFACE/ARISTA	TONI BRAXTON
12	10	10	15	<b>BACK HERE</b> HOLLYWOOD	BBMAK
13	11	9	27	<b>THERE YOU GO</b> LAFACE/ARISTA	PINK
14	14	13	10	<b>I THINK I'M IN LOVE WITH YOU</b> COLUMBIA	JESSICA SIMPSON
15	15	15	13	<b>DESERT ROSE</b> A&M/INTERSCOPE	STING FEATURING CHEB MAMI
16	19	20	5	<b>KRYPTONITE</b> REPUBLIC/UNIVERSAL	3 DOORS DOWN
17	18	23	4	<b>LUCKY</b> JIVE	BRITNEY SPEARS
18	20	22	6	<b>(HOT S**T) COUNTRY GRAMMAR</b> FO REEL/UNIVERSAL	NELLY
19	21	18	5	<b>COME ON OVER BABY (ALL I WANT IS YOU)</b> RCA	CHRISTINA AGUILERA
20	17	17	6	<b>WONDERFUL</b> CAPITOL	EVERCLEAR
21	22	—	2	<b>GIVE ME JUST ONE NIGHT (UNA NOCHE)</b> UNIVERSAL	98 DEGREES
22	16	14	13	<b>I WANNA BE WITH YOU</b> 550 MUSIC/550-WORK	MANDY MOORE
23	24	30	4	<b>MOST GIRLS</b> LAFACE/ARISTA	PINK
24	26	34	3	<b>IT'S MY LIFE</b> ISLAND/IDJMG	BON JOVI
25	23	24	14	<b>BIG PIMPIN'</b> ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z FEATURING UGK
26	27	33	5	<b>FADED</b> MCA	SOULDECISION FEATURING THRUST
27	36	—	2	<b>YOU'RE A GOD</b> RCA	VERTICAL HORIZON
28	25	21	9	<b>I WILL LOVE AGAIN</b> COLUMBIA	LARA FABIAN
29	34	32	8	<b>THE NEXT EPISODE</b> AFTERMATH/INTERSCOPE	DR. DRE FEATURING SNOOP DOGG
30	31	35	10	<b>COULD I HAVE THIS KISS FOREVER</b> ARISTA/INTERSCOPE	WHITNEY HOUSTON & ENRIQUE IGLESIAS
31	28	28	8	<b>CHANGE YOUR MIND</b> UNIVERSAL	SISTER HAZEL
32	29	29	22	<b>BETTER OFF ALONE</b> REPUBLIC/UNIVERSAL	ALICE DEEJAY
33	<b>NEW ▶</b>	1	1	<b>WHO LET THE DOGS OUT</b> S-CURVE/SHERIDAN SQUARE/ARTEMIS	BAHA MEN
34	32	27	25	<b>THONG SONG</b> DRAGON/DEF SOUL/IDJMG	SISQO
35	<b>NEW ▶</b>	1	1	<b>DEEP INSIDE OF YOU</b> ELEKTRA/EEG	THIRD EYE BLIND
36	40	—	3	<b>PUREST OF PAIN (A PURO DOLOR)</b> SONY DISCOS/COLUMBIA	SON BY FOUR
37	37	25	23	<b>BE WITH YOU</b> INTERSCOPE	ENRIQUE IGLESIAS
38	30	31	20	<b>BROADWAY</b> WARNER BROS.	GOO GOO DOLLS
39	38	37	18	<b>PARTY UP (UP IN HERE)</b> RUFF RYDERS/DEF JAM/IDJMG	DMX
40	<b>NEW ▶</b>	1	1	<b>DON'T THINK I'M NOT</b> COLUMBIA	KANDI

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

#### CASHING IN ON 'SURVIVOR' CRAZE

(Continued from page 89)

at least temporarily, as Gretchen Cordy joined its morning hosts Van and Cheryl the week of Aug. 14.

##### OTHER VARIATIONS

In just about every major radio market in the country, stations were putting their spin on "Survivor." With no tropical island nearby, modern rocker WPLY (Y100) Philadelphia found a luxurious recreational vehicle. The station parked it in its parking lot and locked four "lucky" listeners inside the RV.

To make matters worse, during the entire time the contestants were locked inside, they were forced to listen to the same song over and over—"Eye Of The Tiger" by Survivor. Along the way, the contestants were not able to shower, leave the RV, or phone friends and family. Each day the contestants vied for perks like 10 minutes outside the vehicle, a gourmet meal, or a massage.

Things did eventually become

tropical, however: The winner got a trip for two to Cuervo Nation, a private island owned by rum manufac-

*'Whether they chain a bunch of girls to their stunt boy or a bunch of guys to their news girl, it's going to be big. It's going to be perfect for radio because it's compelling'*

— DAVE MUELLER —

turer Jose Cuervo.

KSTP-FM locked its contestants in a camper for a week and forced

them to endure one another. Promotions director Melanie Clemons says they were given only a few very small items. "Everything had to fit in a lunchbox," she says. Contestants were able to vote one another off the "island," with the ultimate winner left to listeners.

No island was necessary for top 40 WTIC-FM Hartford, Conn., which dropped four blindfolded listeners off "in the middle of nowhere" within a 30-mile radius of the station's studio. Supplied only with a cell phone and a portable radio, they were forced to find their way back to the station to win \$5,000.

Rhythmic top 40 KDON Monterey, Calif., locked five listeners in the station's production room and forced them to live off vending machine food. The last one standing got concert tickets.

In what could be an omen for future intra-cluster stunts, Clear Channel's modern rock WPLA (Planet Radio) and WROO (Rooster Country) Jacksonville, Fla., fielded their own teams of five contestants to live in pop-up campers in the stations' parking lot. The winners of the first-day challenge, a game called Baby Oil Twister, spent 15 minutes in an air-conditioned car. For the second-day challenge, both teams were given musical instruments and had to come up with an original country or rock song. The winners had a lobster dinner. Day No. 3's challenge was a distance-spitting contest involving oysters. The winners won a trip to a restaurant for dinner and watched "Survivor" on big-screen TVs.

In Canada, album rock station CFBR (the Bear) Edmonton, Alberta, put 16 local celebrities on a cyber-island, and listeners voted one of them off the island each morning. Since most of its island-dwellers were from the local TV stations and newspaper, the station got a lot of press from the promotion.

##### ROUND TWO

The producers of "Survivor" are already planning the series' next installment, in time for the February television sweeps. Promotions and marketing directors say that whether they plan promotions tied into that round remains to be seen, since another show, movie, or news item may be far more topical. The second season will be set in Australia, and that could make it tough too, says Oleson. "It's a lot easier finding a pool to put people in than it is to find kangaroos," she notes.

Meanwhile, Mueller is already eyeing Fox's reality series "Chains Of Love," which literally chains several suitors to a woman. "Every morning show is going to do that. Whether they chain a bunch of girls to their stunt boy or a bunch of guys to their news girl, it's going to be big. It's going to be perfect for radio because it's compelling."

Assistance in preparing this story was provided by Airplay Monitor's Jeff Silberman in Los Angeles.



Top 40 station WNCI Columbus, Ohio, locked five women in this trailer as part of its "Survivor" promotion. The winner got a trip for two to Hawaii.



Top 40 stations WFLZ Tampa, Fla., and KSLZ St. Louis teamed up for their "Survivor" promotion. They built a huge island in WFLZ's parking lot and forced its contestants to hold on to a palm tree while enjoying visits by snakes and gourmet meals of boar meat.

## Matthew Good Band Leads MuchMusic Video Nominees

**MUCH MUSIC VIDEO AWARDS:** MuchMusic has long been a champion of Canadian artists who may not be well-recognized outside of Canada. This year's nominees for the MuchMusic Video Awards are a reflection of that homeland support.

Rock act **Matthew Good Band** garnered the most nominations with 11 nods, including best video and best rock video for "Load Me Up." Other leading nominees are **Choclair**, who picked up seven nods, and former **I Mother Earth** singer **Edwin** with six nominations.

The 2000 MuchMusic Video Awards will be televised live Sept. 21 on MuchMusic and MuchMusic USA. The awards show, now in its 11th year, will take place at MuchMusic headquarters in Toronto.

Following is the list of nominees:

**Best video:** Matthew Good Band, "Load Me Up"; Choclair, "Let's Ride"; Chantal Kreviazuk, "Before You"; Matthew Good Band, "Strange Days"; Edwin, "Alive."

**Best pop video:** The Moffatts, "Misery"; Chantal Kreviazuk, "Before You"; SoulDecision, "Faded"; jacksoul, "Can't Stop"; McMaster & James, "I Understand."

**Best rock video:** Matthew Good Band, "Hello Time Bomb"; Edwin, "And You"; Matthew Good Band, "Load Me Up"; Our Lady Peace, "Is Anybody Home?"; Nickelback, "Leader Of Men."

**Best dance video:** Joée, "Arriba"; Abacus Featuring Naomi Nsombi, "Calling You"; Love Inc., "Here Comes The Sunshine"; Prozzäk, "Wild Things/Poor Boy Medley"; Boontang Boys, "Dancing With Myself."

**Best rap video:** Choclair, "Let's Ride"; Saukrates, "Money Or Love"; Kardinal Offishall, "Husslin'"; Rascalz Featuring Barrington Levy & K-os, "Top Of The World"; Dream Warriors, "Breathe Or Die."

**Best independent video:** The Flashing Lights, "Highschool"; Sector Seven, "You Never Know"; Abacus Featuring Naomi Nsombi, "Calling You"; Clark Nova, "Johnny Under"; Saukrates, "Money Or Love."

**Best soul/R&B video:** Carlos Morgan, "Whatcha Got"; Wade O. Brown, "No Other Woman"; Kaybe, "I Can't Love You"; 2 Rude Featuring Jilly Black & Grimm Grimm, "Dissin' Us"; Ora, "NVS0."

**MuchMoreMusic Award:** Chantal Kreviazuk, "Before You"; Shania Twain, "Man! I Feel Like

A Woman!"; Celine Dion, "That's The Way It Is"; Bruce Cockburn, "When You Give It Away"; k.d. lang, "Summerfling."

**Best French video:** Muzon, "La Vie Ti Neg"; Eric Lapointe, "Mon Ange"; Marmottes Aplaties, "Detruire"; Stefie Shock, "Je Combats Le Spleen"; Daniel Boucher, "Silicone."

**Best director:** Edwin, "Alive"; Matthew Good Band, "Load Me Up"; the Tragically Hip, "My Music @ Work"; Choclair, "Let's Ride"; Matthew Good Band, "Strange Days."

**Best post-production:** Edwin, "And You"; Dream Warriors, "Breathe Or Die"; Love Inc., "Here Comes The Sunshine"; Matthew Good Band, "Load Me Up"; Choclair, "Rubbin'."

**Best cinematography:** Choclair, "Let's Ride"; Edwin, "Alive"; Matthew Good Band, "Load Me Up"; Matthew Good Band, "Strange Days"; Dream Warriors, "Breathe Or Die."

**Best international video:** Blink-182, "All The Small Things"; Moby, "Natural Blues"; Destiny's Child, "Say My Name"; Foo Fighters, "Learn To Fly"; Red Hot Chili Peppers, "Californication"; Brit-

ney Spears, "Oops!... I Did It Again"; 'N Sync, "Bye Bye Bye"; Sisoqó, "Thong Song"; Metallica, "I Disappear"; Limp Bizkit, "Break Stuff."

**People's choice/favorite Canadian artist:** Bif Naked, "Moment Of Weakness"; Choclair, "Let's Ride"; Edwin, "Alive"; Joée, "Arriba"; Chantal Kreviazuk, "Before You."

**People's choice/favorite Canadian group:** Matthew Good Band, "Hello Time Bomb"; the Moffatts, "Misery"; Our Lady Peace, "Is Anybody Home?"; Serial Joe, "Silently Screaming"; Prozzäk, "Strange Disease."

**People's choice/favorite Canadian video:** Choclair, "Let's Ride"; Matthew Good Band, "Hello Time Bomb"; the Tragically Hip, "My Music @ Work"; Chantal Kreviazuk, "Before You"; Our Lady Peace, "Is Anybody Home?"

**People's choice/favorite international artist:** Christina Aguilera, "Genie In A Bottle"; Britney Spears, "Oops!... I Did It Again"; Enrique Iglesias, "Be With You"; Kid Rock, "American Bad Ass."

**People's choice/favorite international group:** Backstreet Boys, "Larger Than Life"; Limp Bizkit, "Re-Arranged"; Santana Featuring Rob Thomas, "Smooth"; Red Hot Chili Peppers, "Californication"; 'N Sync, "Bye Bye Bye."



by Carla Hay

FOR WEEK ENDING AUGUST 8, 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

104.3	104.3	104.3	104.3
 14 hours daily 1899 9th Street NE, Washington, D.C. 20018 1 Toni Braxton, Just Be A Man About It 2 Common, The Light 3 Nelly, (Hot S**t) Country Grammar 4 Joe, Treat Her Like A Lady 5 DMX Feat. Sisoqó, What You Want 6 Ruff Endz, No More 7 Eminem, The Way I Am 8 Lil Bow Wow, Bounce With Me 9 Next, Wiley 10 Ideal Feat. Lil' Mo, Whatever 11 Destiny's Child, Jumpin', Jumpin' 12 Dr. Dre, The Next Episode 13 Kelly Price, As We Lay 14 Mystikal, Shake Ya Ass 15 Lil' Zane Feat. 112, Callin' Me 16 Da Brat Feat. Tyrese, What'Chu Like 17 Avant, Separated 18 Jay-Z, Hey Papia 19 De La Soul, Ooh. 20 Yolanda Adams, Open My Heart 21 Jagged Edge, Let's Get Married 22 Boyz II Men, Pass You By 23 Tania, Can't Go For That 24 Changing Faces, That Other Woman 25 Shyne, Bad Boyz 26 Big Tymers, #1 Stunna 27 Tony Touch, I Wonder Why? 28 Trina, Pull Over 29 LL Cool J, Imagine That 30 Carl Thomas, Summer Rain 31 Kandi, Don't Think I'm Not 32 Big Punisher, 100% 33 Eve & Jadakiss, Got It All 34 Lil' Kim, No Matter What They Say 35 Three 6 Mafia, Sippin' On Da Syrup 36 Amil, I Got That 37 Stephen Simmonds, I Can't Do That 38 No Question, I Don't Care 39 R. Kelly, Bad Man 40 Wyclef Jean, It Doesn't Matter 41 Major Figgas, Yeah That's Us 42 Mya, Case Of The Ex (Whatcha Gonna Do) 43 Macy Gray, Why Didn't You Call Me 44 Profyle, Liar 45 Sammie, Crazy Things I Do 46 Mya Feat. Jay-Z, Best Of Me Part 2 47 Big L Feat. Stan Spitz, Holdin' It Down 48 Cam'Ron, What Means The World To You 49 Do Or Die, Can U Make It Hot 50 Janet, Doesn't Really Matter * Indicates Hot Shots	 Continuous programming 2806 Opryland Dr., Nashville, TN 37214 1 Shedaisy, I Will...But 2 Toby Keith, Country Comes To Town 3 Aaron Tippin, Kiss This * 4 Reba McEntire, I'll Be 5 Lee Ann Womack, I Hope You Dance 6 Keith Urban, Your Everything 7 LeAnn Rimes, I Need You 8 Garth Brooks, When You Come Back To Me Again 9 Clay Davidson, I Can't Lie To Me 10 Joe Diffie, It's Always Somethin' 11 Billy Gilman, One Voice 12 Sara Evans, Born To Fly 13 Eric Heatherly, Flowers On The Wall 14 Jo Dee Messina, That's The Way 15 Lonestar, What About Now 16 Darryl Worley, When You Need My Love 17 Rascal Flatts, Prayin' For Daylight 18 Kenny Rogers, He Will, She Knows * 19 Sons Of The Desert, Everybody's Gotta... 20 Lisa Angelle, A Woman Gets Lonely * 21 Yankee Grey, This Time Around * 22 Faith Hill With Tim McGraw, Let's Make Love * 23 Ricky Van Shelton, Call Me Crazy * 24 Billy Ray Cyrus, You Won't Be Lonely Now * 25 Craig Morgan, Paradise * 26 Terri Clark, A Little Gasoline * 27 John Rich, I Pray For You * 28 Patty Loveless, That's The Kind... * 29 Kenny Chesney, I Lost It 30 Diamond Rio, Stuff 31 The Kinleys, She Ain't The Girl For You 32 Anita Cochran, You With Me 33 Loretta Lynn, Country In My Genes 34 Chris LeDoux, Silence On The Line 35 Bill Engvall, Now That's Awesome 36 Ricky Van Shelton, Call Me Crazy * 37 Faith Hill, The Way You Love Me 38 Tammy Cochran, If You Can 39 Phil Vassar, Just Another Day In Paradise 40 Chad Brock, Yes! 41 Trisha Yearwood, Where Are You Now 42 Allison Moore, Send Down An Angel 43 Vince Gill, Feels Like Love 44 Travis Tritt, Best Of Intentions 45 Jamie O'Neal, There Is No Arizona 46 Marty Raybon, Searching For The Missing Peace 47 The Warren Brothers, That's The Beat... 48 Collin Raye, Tired Of Loving This Way 49 Daryle Singletary, I Knew I Loved You 50 Trent Sumner, New Money * Indicates Hot Shots	 Continuous programming 1515 Broadway, NY, NY 10036 1 Christina Aguilera, Come On Over Baby 2 Eminem, The Way I Am 3 Papa Roach, Last Resort 4 2Gether, The Hardest Part Of Breaking Up... 5 P.O.D., Rock The Party (Off The Hook) 6 Incubus, Stellar 7 Britney Spears, Lucky 8 Nelly, (Hot S**t) Country Grammar 9 Madonna, Music 10 Common, The Light 11 3 Doors Down, Kryptonite 12 Big Tymers, #1 Stunna 13 Red Hot Chili Peppers, Californication 14 De La Soul, Ooh. 15 Dr. Dre, The Next Episode 16 Lonestar, What About Now 17 Deftones, Change 18 DMX Feat. Sisoqó, What You Want 19 Busta Rhymes, Fire 20 Janet, Doesn't Really Matter 21 Da Brat Feat. Tyrese, What'Chu Like 22 Wyclef Jean, It Doesn't Matter 23 Creed, With Arms Wide Open 24 Lil Bow Wow, Bounce With Me 25 Moby, Porcelain 26 Backstreet Boys, The One 27 Lucy Pearl, Dance Tonight 28 Hanson, If Only 29 LL Cool J, Imagine That 30 SR-71, Right Now 31 'N Sync, It's Gonna Be Me 32 Kittie, Charlotte 33 Korn, Somebody Someone 34 Ruff Endz, No More 35 Everclear, Wonderful 36 Macy Gray, Why Didn't You Call Me 37 Wheatus, Teenage Dirtbag 38 No Doubt, Simple Kind Of Life 39 Lil' Zane Feat. 112, Callin' Me 40 Foo Fighters, Next Year 41 Bon Jovi, It's My Life 42 Eve 6, Promise 43 Mya, Case Of The Ex (Whatcha Gonna Do) 44 matchbox twenty, Bent 45 98 Degrees, Give Me Just One Night 46 Big Markie, Just A Friend 47 De La Soul, Ego Trippin' 48 2Pac, How Do U Want It 49 Redman, I'll Be Dat 50 TLC, No Scrubs ** Indicates MTV Exclusive	 Continuous programming 1515 Broadway, NY, NY 10036 1 Sting Feat. Cheb Mami, Desert Rose 2 Nine Days, Absolutely (Story Of A Girl) 3 Madonna, Music 4 matchbox twenty, Bent 5 Creed, Higher 6 Red Hot Chili Peppers, Otherside 7 Vertical Horizon, You're A God 8 Macy Gray, Why Didn't You Call Me 9 3 Doors Down, Kryptonite 10 Ioni Braxton, He Wasn't Man Enough 11 Faith Hill, The Way You Love Me 12 Bon Jovi, It's My Life 13 Janet, Doesn't Really Matter 14 Red Hot Chili Peppers, Californication 15 No Doubt, Simple Kind Of Life 16 Everclear, Wonderful 17 Don Henley, Taking You Home 18 Creed, With Arms Wide Open 19 Foo Fighters, Next Year 20 Metallica, I Disappear 21 B.B. King & Eric Clapton, Riding With The King 22 Lenny Kravitz, Fly Away 23 The Brian Setzer Orchestra, Gettin' In The Mood 24 Moby, Porcelain 25 Lara Fabian, I Will Love Again 26 Foo Fighters, Learn To Fly 27 Sinead O'Connor, No Man's Woman 28 Kina, Girl From The Gutter 29 Boyz II Men, Pass You By 30 Destiny's Child, Jumpin', Jumpin' 31 Christina Aguilera, Come On Over Baby 32 Melissa Etheridge, Come To My Window 33 Kid Rock, Cowboy 34 Tal Bachman, She's So High 35 Len, Steal My Sunshine 36 Santana Feat. Everlast, Put Your Lights On 37 Macy Gray, I Try 38 Goo Goo Dolls, Slide 39 Vertical Horizon, Everything You Want 40 R.E.M., Shiny Happy People 41 Janet, Together Again 42 Backstreet Boys, I Want It That Way 43 Third Eye Blind, Deep Inside Of You 44 Barenaked Ladies, One Week 45 Madonna, Take A Bow 46 Beyond Gravity, Beat From Underground 47 Sugar Ray, Every Morning 48 Kenny Wayne Shepherd Band, Last Goodbye 49 Steve Earle, Transcendental Blues 50 Lenny Kravitz, American Woman * Indicates Hot Shots ** Indicates MTV Exclusive
 Blaque, As If BeBe Feat. Brian McKnight & Joe, Coming Back Home M.O.P., Ante Up (Robbing-Hoodz Theory) Ja Rule Feat. Christina Milian, Between Me And You Cash Money Millionaires Feat. E-40, Baller Blockin' C-Murder, Down For My N's Dead Prez, Mind Sex	 Ricochet, She's Gone Jolie & The Wanted, I Would Chalee Tension, Makin' Up With You	 No New Ons This Week	 Baha Men, Who Let The Dogs Out David Gray, Babylon Jagged Edge, Let's Get Married Dave Koz Feat. Montell Jordan, Careless Whisper Carl Thomas, Summer Rain The Wallflowers, Sleepwalker

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 26, 2000.

104.3	104.3	104.3	104.3
 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 Aaron Carter, Aaron's Party (Come Get It) Mya, Case Of The Ex (Whatcha Gonna Do) DMX Feat. Sisoqó, What You Want Wyclef Jean, It Doesn't Matter Bloodhound Gang, Mope Papa Roach, Last Resort Eminem, The Way I Am Wheatus, Teenage Dirtbag Disturbed, Stupify Lil' Kim, No Matter What They Say Toni Braxton, Just Be A Man About It Big Tymers, #1 Stunna Next, Wiley Kottonmouth Kings, Peace Not Greed SoulDecision, Faded 'N Sync, It's Gonna Be Me Beanie Man Feat. Mya, Girls Dem Sugar Pink, Most Girls Amil Feat. Beyoncé, I Got That 98 Degrees, Give Me Just One Night Boyz II Men, Pass You By Eve 6, Promise Trina, Pull Over Avant, Separated (Remix) Jessica Simpson, I Think I'm In Love With You NEW Cam'Ron, What Means The World To You Lucy Pearl, Don't Mess With My Man Outsiders 4 Life, Who R U? Ram Squad, Ballers (Up In Here) Snake River Conspiracy, How Soon Is Now? Sunna, Power Struggle Terrance T, Don't Stop DJ Vast, Free	 Continuous programming 1515 Broadway New York, NY 10036 NEW Richard Ashcroft, Money To Burn Vast, Free  Continuous programming 299 Queen St West Toronto, Ontario M5V2Z5 Barenaked Ladies, Pinch Me (NEW) Edwin, Rush (NEW) S Club 7, Natural (NEW) Bon Jovi, It's My Life (NEW) De La Soul Feat. Redman, Ooh. (NEW) Aaron Carter, Aaron's Party (Come Get It) (NEW) Vast, Free (NEW) Cypress Hill, Can't Get The Best Of Me (NEW) Champtown, Bang Bang Boogie Tragically Hip, My Music Matthew Good Band, Strange Days Metallica, I Disappear 'N Sync, It's Gonna Be Me Our Lady Peace, Thief Red Hot Chili Peppers, Californication matchbox twenty, Bent Choclair, Rubbin' Britney Spears, Lucky Everclear, Wonderful 3 Doors Down, Kryptonite	 Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139 Platiina Mosh, Human Disco Ball La Ley, Fuera De Mi Bloodhound Gang, The Bad Touch Bon Jovi, It's My Life Kabah, Antro M2M, Mirror Mirror Travis, Why Does It Always Rain On Me? The Corrs, Breathless Five, We Will Rock You Christina Aguilera, I Turn To You Moby, Porcelain Limp Bizkit, Take A Look Around Whitney Houston & Enrique Iglesias, Could I Have... Blink-182, Adam's Song No Doubt, Simple Kind Of Life matchbox twenty, Bent Madonna, Music Saul Hernandez, Deslizandote Britney Spears, Oops!... I Did It Again Eminem, The Real Slim Shady  2 hours weekly 3900 Main St Philadelphia, PA 19127 Cam'Ron, What Means The World To You Doug E. Fresh, Come Again Janet, Doesn't Really Matter Eminem, The Way I Am Avant, Separated (Remix) Busta Rhymes, Fire No Question, I Don't Care De La Soul Feat. Redman, Ooh. Pink, Most Girls Beanie Man Feat. Mya, Girls Dem Sugar Philly's Most Wanted, Cross The Border DMX Feat. Sisoqó, What You Want Dead Prez, They Schools Boyz II Men, Pass You By Livin', Girlfriend	 Five hours weekly 223-225 Washington St Newark, NJ 07102 B.B. King & Eric Clapton, Riding With The King Duran Duran, Someone Else Not Me Red Hot Chili Peppers, Californication Everclear, Wonderful Kid Rock, American Bad Ass No Doubt, Simple Kind Of Life Macy Gray, Why Didn't You Call Me The Urge, Too Much Stereo R. Kelly, Bad Man AC/DC, Satellite Blues Toni Braxton, He Wasn't Man Enough Lit, Over My Head Bon Jovi, It's My Life Christina Aguilera, I Turn To You Janet, Doesn't Really Matter Leona Naess, Charm Attack Our Lady Peace, Thief Dixie Chick, Goodbye Earl Foo Fighters, Breakout Hoku, How Do I Feel  CALIFORNIA MUSIC CHANNEL 15 hours weekly 10227 E 14th St Oakland, CA 94603 Christina Aguilera, Come On Over Baby Britney Spears, Lucky Wheatus, Teenage Dirtbag Destiny's Child, Jumpin', Jumpin' Janet, Doesn't Really Matter Lil Bow Wow Feat. Xscape, Bounce With Me Sammie, Crazy Things I Do Ben Harper And The Innocent Criminals, Steal My Kisses Pink, Most Girls Mya, Case Of The Ex (Whatcha Gonna Do) 'N Sync, It's Gonna Be Me Sisoqó, Thong Song Nelly, (Hot S**t) Country Grammar Nine Days, Absolutely (Story Of A Girl) matchbox twenty, Bent

# Country Hall Renews Archival Efforts

## New Preservation Facility Will Host XM Satellite Broadcasts

BY CHRISTOPHER WALSH

NEW YORK—The long-term preservation of historic recordings was a topic recently raised when the U.S. House of Representatives passed the National Recording Preservation Act of 2000 (Billboard, Aug. 5, 2000). With a varied but finite shelf life, analog master tapes in the possession of record labels and archives are experiencing a slow but steady degradation; recorded material on old tapes must periodically be transferred or be lost forever.

Now, the Country Music Hall of Fame and Museum in Nashville is taking steps to prevent such a loss.

The Hall of Fame is in the process of building a new facility downtown, near the Ryman Auditorium, with a larger and improved studio in which to continue its preservation efforts.

Currently housed on Music Row, the facility's archives include more than 200,000 recorded discs and hundreds of audio-tapes. The new

facility is scheduled to open in May 2001.

In addition, last month, XM Satellite Radio—which is developing up to 100 national channels and is scheduled to begin national transmission in the first half of 2001—and the Hall of Fame announced a partnership under which XM will broadcast a live, five-hour show daily from a studio under construction at the new building.

Recalling legendary radio station WSM, which has been broadcasting from Nashville for decades, this new transmission medium—satellite radio—will bring old recordings to listeners but on a much larger scale. Country music fans nationwide will be able to access rarely heard historical performances and recordings from the Hall of Fame's archives, as well as contemporary country music.

Content will include "The Country Music Hall Of Fame Hour," featuring hourlong profiles of music legends with rare, archival recordings; "Today In Country Music History," which will also take advantage of the Hall of Fame's archives; and "Backstage At The Country Music Hall Of Fame," highlighting new live performances and rebroadcasts of classic concerts.

### TRANSFERRING TO TAPE

Ironically, in the age of digital recording technology and satellite transmission, preservationists (by definition a conservative group) still consider analog tape the best choice for long-term archiving.

Though magnetic tape has a finite life span—its longevity can vary dramatically depending on a

number of factors—digital formats such as DAT and CD-R are generally shunned. Between error rates and the fact that digital media have not been around long enough for long-term stability to be gauged, archivists prefer to work with a proven format.

Alan Stoker of the Country Music Foundation, which runs the Hall of Fame and Museum, has been transferring disc-source material to analog tape for 20 years. The thousands of acetate discs are both metal- and glass-based, some dating to the '30s. The Hall of Fame, Stoker explains, acquires material from various sources.

"We make a determination when they come in as to which ones need to be transferred immediately before they fall apart any further," says Stoker. "Some might be historically

*'There are performances by seminal artists, most of which have never been heard'*

- KYLE YOUNG -

important that we could use in the current museum, or perhaps for reissue on our record label [Koch-distributed CMF Records] or by one of the majors who may own the rights to the artist."

A set of discs of NBC radio broadcasts from the Grand Ole Opry's "Prince Albert Show," Stoker adds, came from its sponsor, the R.J. Reynolds company. Often, the children of deceased radio engineers will call offering discs from their parents' estates.

"Engineers are like writers," says Stoker. "If they've had something to do with the creation of something, they think it's theirs, and they keep it. That's good, because generally the radio station would have just thrown them in the trash. Knowing that, the engineers kept them."

"A lot of times, you find nothing there that I would consider historically important—church recordings, things like that," he says. "Not to say that's not important but certainly not as important as a Nashville-originated network feed of something like 'Sunday Down South,' an NBC show."

"WSM here in Nashville was very important in the early days of radio," he continues. "Obviously, they had the Opry, but they had other shows. So we have a lot of discs like that. We get a lot of home-recorded discs from families that are what I call 'fiber discs.' They're cardboard discs, and performers' families have had them for years. There are a lot of regionally important performers that never recorded commercially.

"It's important that if there are any home recordings of those people that exist that they be preserved and documented," he says. "We're always glad to find those."

Stoker will continue archiving to BASF 911 ¼-inch analog tape at the new facility, which was designed by Nashville-based acoustician and studio designer Michael Cronin and offers four times the physical space of the current studio.

"I generally archive 15 [inches per second]," Stoker explains, "just because it's a good archiving format, and, financially, it's hard to go any faster. I could do 30, but at 15 minutes per reel, that's rather cost-prohibitive."

### GETTING THE MUSIC OUT

The XM Satellite Radio/Country Hall partnership, meanwhile, is mutually beneficial, says Lee Abrams, chief programming officer at XM. Based in Washington, D.C., XM intends to build a facility in major media markets, including New York and Los Angeles, in addition to Nashville.

"Because it's a music center," says Abrams, "we wanted to have a high visibility there. We will do a daily broadcast from Nashville plus have a place to interview and record artists that are part of the Nashville community."

Kyle Young, director of the Hall of Fame, also exalts the partnership. Housing XM Satellite Radio's state-of-the-art studio within the new Hall of Fame will not only enhance the experience for museum visitors, he says, but it will heighten awareness of its existence and offerings, important to an almost entirely self-funded institution. Furthermore, Young notes, finding, preserving, and protecting historically important recordings is only part of the Hall of Fame's mission.

"The other part, which XM will really help us fulfill, is to disseminate, to let people hear it," he continues. "What we have in the collection is really remarkable. We have radio transcriptions from the border days. There were a few stations that were operating right across the Texas border in Mexico that were clear channels and really had national reach."

"From there, we have some Carter Family recordings," he says. "They were a staple of those shows, and there is some stuff that's never been heard. And that's just the tip of the iceberg. There are performances by seminal artists, most of which have never been heard."

Perhaps above all else, the timing of satellite radio's introduction, coinciding as it does with the new Hall of Fame, is fulfilling. With a century of sound recordings, a new band of radio is a convenient avenue for providing the enormous amount of content available.

"It's the first new band since FM," says Young. "That's a long time ago. The time is right."

# First Amendment Gets Boost From CD

BY RAY WADDELL

NASHVILLE—The First Amendment Center (FAC), a Nashville-based nonprofit advocacy group, is to release the CD and documentary "Freedom Sings" in the hope of raising awareness of First Amendment issues, particularly among young people.

"Freedom Sings" was recorded and filmed during the FAC's 1999 concerts at Nashville's Bluebird Cafe. The album is a compilation of once-controversial songs performed by artists ranging from Steve Earle to John Kay.

According to Ken Paulson, executive director of the FAC and producer of the "Freedom Sings" CD, the timing is right for a renewed focus on First Amendment rights.

"Many young people don't fully appreciate the beauty of the First Amendment," says Paulson. "Many Americans—old and young—seem to associate it only with the news media. But the First Amendment doesn't belong only to the press or politicians; it belongs to all of us. In addition to protecting tomorrow's newspaper, the First Amendment protects art, dance, theater, music, and poetry—all of the things that give life flavor."

This summer alone, censorship issues have come to the forefront in the music industry, notably Dr. Dre's \$20 million lawsuit against the city of Detroit over a controversial video the rapper planned to show during a concert (Billboard, July 29) and the urging of a Bruce Springsteen boycott in New York by the head of the Patrolmen's Benevolent Assn. because of Springsteen's song "American Skin (41 Shots)."

"Somebody who runs the police union would never dream of trying to ban an author," says Paulson, "so what makes him think he should do it to a recording artist?"

Paulson stresses that the FAC, funded by the nonprofit Freedom Forum, has no political agenda. The Freedom Forum is funding the CD and video project. "We're apolitical—we don't lobby, litigate, contribute to campaigns, or accept contributions," he says. "Our only thing is we think James Madison had a pretty good idea."

A survey published in the FAC's report "State Of The First Amendment 2000" suggests that public opinion isn't overwhelmingly in favor of the First Amendment. "Four out of 10 Americans in our most recent survey said that someone should not be allowed to sing in public if it might offend anyone in the community," says Paulson. He adds that young people in particular may have

a negative perception of the news media, which could conceivably spread to the First Amendment.

"A 20-year-old who feels negativity about the news media and doesn't see the benefits of the First Amendment may not realize that it also protects Rage Against The Machine and Eminem," says Paulson. "Sometimes, as part of the educational process, people need to be reminded that things they love are protected by the First Amendment."

### FREEDOM SINGS

Music performed on "Freedom Sings" falls under one of three categories: It was banned by the government, censored by radio or television, or "simply took a lot of guts to record," says Paulson. "There was a misconception, even among some of the artists, that every one of these songs was banned. Some just took a lot of courage to play."

As an example, Paulson cites Janis Ian's "Society's Child," performed on "Freedom Sings" by Beth Nielsen Chapman. "Nobody formally banned 'Society's Child,' but this 14-year-old who performed it [Ian] was getting death threats," Paulson says. "That's courage through music and one of the things we wanted to salute."

Also included on the set are Hank Ballard's "Annie Had A Baby," performed by Jonell Mossler; Neil Young's "Ohio," performed by Greg Trooper; Steppenwolf's "The Pusher," performed by John Kay; and the Rolling Stones' "Street Fightin' Man," performed by Dan Baird. Rodney Crowell chips in with Merle Haggard's "Okie From Muskogee," and Steve Earle contributes his own "Christmas In Washington."

Steppenwolf's Kay, a Nashville-area resident who sits on the advisory panel of the FAC, finds First Amendment issues in the music industry relevant in both the past and the present.

"What [Steppenwolf] experienced with songs like 'The Pusher,' 'Snowblind Friend,' and 'Monster' came after FM radio exposed this music, which had been under the mass-media radar," he says. "All of a sudden, objections were raised by these local, self-appointed guardians of morality who felt our music was unfit to be played in their venues. Certainly we had our share of incidents along those lines."

Kay hopes "Freedom Sings" and the FAC can open some eyes regarding First Amendment rights. "As an immigrant boy who arrived here many years ago and has been exceedingly fortunate living here, I feel this is a very impor-

(Continued on next page)

*'The First Amendment protects all of the things that give life flavor'*

- KEN PAULSON -

## ATLANTIC'S CORRS EYE U.S. WITH 'IN BLUE'

(Continued from page 1)

2 debuts in France and Norway.

The album also won an International Federation of the Phonographic Industry Platinum Europe Award for 1 million sales across the continent in just 11 days—just a month after “Unplugged” received its second such award for 2 million in European sales.

### RETURN TO GLORY

In recent weeks, all three of the Corrs' studio albums have ranked within the top 75 on the U.K. sales chart. The “Unplugged” set resurged from No. 40 to No. 26 on Music & Media's European Top 100 Albums survey in early August and is still selling strongly in much of Europe.

“Obviously, the U.S. market is the hardest market to crack for anyone,” says Warner Music Group chairman/CEO Roger Ames, “but this is a group that's been unbelievably successful overseas, and this is the last holdout. We believe we have a record that can now work in this market, so we're hoping to see the success of a young group that writes its own songs, positioned somewhere between teen pop and rock.”

“At the end of the day, the band has broken everywhere else but in America,” concedes Val Azzoli, co-chairman/co-CEO of the Atlantic Group in New York. “We have two gold albums from the previous releases, but American radio didn't jump on the bandwagon. So we did it without radio. Radio isn't as important in the rest of the world as it is in America for this type of artist. Here, they're the gatekeepers.”

Azzoli adds that “In Blue” has even greater significance for the company as a whole. “This is the first real Warner Music Group worldwide priority that we're going for simultaneously,” he says. “It's the first time that all the marketing plans and schedules have been coordinated from the beginning. We're now really looking at artists as worldwide acts.”

Leading the international charge for “In Blue” is the breezy, ultra-pop lead single “Breathless,” one of three songs on the set co-written and co-produced by the red-hot Robert “Mutt” Lange. Another respected producer, Mitchell Froom, collaborated with the group on the remainder, picking up from his work on “Unplugged.”

### BIG SHOT

Drummer Caroline Corr agrees that “Breathless” has a more mainstream pop sound than previous efforts, a fact many observers think will give the band its big shot in the U.S. But, she says, “when you listen to the album, there's also an awful lot of stuff that's so *not* mainstream pop, and I think people will be saying, ‘They're all so different.’”

Fortunately, at least a segment of the U.S. population already understands the band's eclectic mix of pop and traditional Irish instrumentation and songwriting. Says Atlantic Records executive VP/GM Ron Shapiro in New York, “We're not dealing with a brand-new North American presence; the Corrs do have a solid fan base here. The one thing that has consistently sold the Corrs globally is television appearances.

“Our first and foremost priority here, after getting ‘Breathless’ on

radio, is national TV exposure, because every time we put them on national television, our SoundScan explodes,” he adds.

So far, the group is set to perform Friday (25) on ABC's “Good Morning America” summer concert series, Sept. 9 and 10 on the “Weekend

Today” show on NBC, and Sept. 13 on “The Tonight Show With Jay Leno.” A “Late Night With Conan O'Brien” booking is confirmed for Oct. 3.

Guitarist Jim Corr believes that the group's efforts in the U.S. thus far have given it a sturdy platform. “We're very hopeful that we're going to build on the foundations that we've already laid,” he says. “We went gold there; it'd be nice to have a platinum album and similar success that we've had in the U.K. and the rest of the world.”

### HARDEST-WORKING FAMILY

“They're probably the hardest-



AMES

*‘We believe we have a record that can now work in this market’*

— ROGER AMES —

working family in the world,” says Shapiro, citing the group's drive to succeed. “Since the first record, they've literally covered the globe countless times.”

“We've done really well with the Corrs' previous albums, and I expect the new one to show good sales for us,” says Paul Marabito, a buyer for Compact Disc World in South Plainfield, N.J. “They already have an established fan base in the U.S.; now, they just need some radio support to make sure the new music is heard.”

Azzoli believes that the band's style fits into a space once filled on U.S. pop radio by acts like Fleetwood Mac and Heart, and he is confident that the missing ingredient of mainstream

airplay is about to drop into the pot. “There are more songs on this record geared for American radio,” he says. “With the addition of Mutt Lange producing and co-writing, the music has become much more accessible to American radio.”

### OVERSEAS BUILD

Although “Forgotten Not Forgotten” had an initial, modest, six-week U.K. chart run in March 1996, reaching No. 36, that debut set did not hit its peak of No. 2 there until April 1999, in the slipstream of its massively successful follow-up “Talk On Corners”—which is nine-times platinum (2.7 million units) in the U.K. alone.

But the sequel began its run even before the group had a major hit single. Ironically, when that came in May 1998, it was with a track recorded not for one of its own albums but for Lava/Atlantic's “Legacy: A Tribute To Fleetwood Mac's ‘Rumours’” pro-



AZZOLI

## GOSPEL HALL OF FAME TO INDUCT CAESAR, OAK RIDGE BOYS, PETRA

(Continued from page 8)

outfit for 14 years. “It's a true honor to be recognized, and we take it as a compliment . . . I'm glad to see the music-business folks are recognizing there is a worth in what Petra has done. I'm thrilled.”

Petra was founded in 1972 by Bob Hartman, Greg Hough, John DeGroff, and Bill Glover in Fort Wayne, Ind. Nearly 30 years later, with multiple Dove and Grammy awards to its credit, the present incarnation of the band is still touring and, according to Schlitt, is negotiating with several labels in the wake of leaving Word Records.

The Oak Ridge Boys' lengthy career includes success in both the Southern gospel and mainstream country fields. Wally Fowler formed the Oak Ridge Quartet in 1945. Alumni include Willie Wynn, Gary McSpadden, Herman Harper, and Jim Hamill. The current lineup—William Lee Golden, Joe Bonsall, Duane Allen, and Richard Sterban—has been performing together for more than 20 years.

“To actually be inducted into the Hall of Fame in our lifetime is one of the greatest honors that they could give us, because we all dedicated several years to gospel music as being our No. 1 priority,” says Golden, who first joined the group in 1965. “We've never been far away from gospel music. We still feel like we're gospel singers. Every show that we do, we do a section [with] gospel songs to pay tribute to our roots.”

One of the gospel community's most acclaimed artists, Caesar began singing gospel at the age of 12 and has gone on to record 35 albums and garner numerous Grammy, Stellar, and Dove awards. Her résumé also includes performing in three Broadway productions. An ordained minister and noted humanitarian, Caesar founded Shirley Caesar Ministries to help the poor in her hometown of Durham, N.C.

The Fisk Jubilee Singers have a



OAK RIDGE BOYS

tradition of sharing gospel with the world. Representing Nashville's Fisk University, this group of African-American musicians has been traveling the globe since 1871.

The Kingsmen have long been favorites in the Southern gospel music community, winning nine Dove Awards and performing extensively, including a White House appearance for President Carter in 1977. The

group was also the first act to record a live show at Nashville's famed Grand Ole Opry.

Truth was founded in 1971 by Breland. He had a vision for bringing together young artists and technicians into a company that would tour the world spreading the gospel. Since its inception, Truth has recorded almost 50 albums and performed 8,000 concerts in all 50 states and 21 countries. The group's alumni include such Christian-music success stories as 4HIM, Steve Green, Dick & Mel Tunney, and Avalon.

The Edwin Hawkins Singers are most readily identified with their signature song “Oh Happy Day,” which defied boundaries to become a major hit on mainstream radio in 1969 as well as a gospel classic. The song was recorded with the Northern Califor-

ject: “Dreams.”

“It was hard for us to get airplay,” says Caroline Corr. “‘Dreams’ kind of opened the door for us. But I think it's a good thing that it was a slow build.”

That slow build broke down the initial hesitation of U.K. radio, recalls Lee Thompson, head of music at England's top 40 96.9 Viking FM in Hull, East Yorkshire. “They were part of that wave of Irishness, if I can describe it as that,” he says. “But I remember the Warner rep came in with ‘Runaway’ [a single from the first album] four times, until we couldn't resist anymore.”

Thompson says that the band's wide-ranging appeal has now won it a firm footing in the U.K. at commercial radio, at national AC/mainstream rock broadcaster BBC Radio 2, and even at dance network Galaxy, via club mixes.

“The legwork has been done with the previous projects,” says Azzoli. “Now, we have to roll up our sleeves and get out there. We are definitely going to break them. If radio never comes to the party, we will find other ways. This band is too good.”

## FIRST AMENDMENT GETS BOOST FROM CD

(Continued from preceding page)

tant issue, and I'm glad to be a part of what Ken and the First Amendment Center are trying to do.”

Bill Lloyd was musical director for both the 1999 show and another sold-out “Freedom Sings” concert last month. He and former duo partner Radney Foster reunited for a spirited take on Elvis Presley's “In The Ghetto” for the project.

Lloyd says lining up musicians to participate in “Freedom Sings” wasn't difficult. “I just opened up my phone book and started calling people,” he says. “This was a pretty easy one for most musicians. They understood what the concept was about and were happy to be there.”

The feeling at the Bluebird in both '99 and 2000 was loose and improvisational, according to Lloyd. “A lot of bands were thrown together in the parking lot,” he says. “Dan Baird, for example, was gonna do ‘Street Fightin' Man’ with just his guitar,

and he ended up finding a bass player, backup singers, and a drummer right there.”

### EDUCATIONAL ASPECTS

The CDs, videos, and support materials are being shipped to high schools across the country, along with an educators' guide to teaching the First Amendment through music. The CDs are also being shipped to primarily roots music radio stations and are available to the public for a \$3 shipping/handling fee from the FAC through its Web site, freedomforum.org.

“We believe in free speech, free press, and free CDs,” quips Paulson. “The First Amendment Center will bear all the costs of distribution.”

Lloyd believes “Freedom Sings” could have commercial viability, as could the 2000 performances, which will be released next year as a similar compilation and video. “If this was

part of a record label or something, it could probably do pretty well,” he says. “But the First Amendment Center is, to me, an organization that's here just to create these type of events and throw some light on the subject.”

The official release of “Freedom Sings” is Sept. 12. The initial pressing is 10,000 copies, with more to come if demand warrants. “Our hope is that the music industry will join forces with us in raising awareness,” says Paulson. “It's been very gratifying to see the buy-in by performers.”

Lloyd agrees. “Some of these songs on ‘Freedom Sings’ go back so far, and it's always fun to play ‘Ohio’ or ‘Good Rockin' Tonight’ on a nostalgic level,” he says. “But it also brings up the idea that these songs are touchstones of our culture, and the music we all make and some of us write does matter.”

## BOYZ II MEN ARE BACK TO REVIVE R&B

(Continued from page 1)

have a big R&B artist with a real big hit record, and then you do a remix and you have a rapper do 16 bars," says Morris. "As far as R&B goes, we just felt that the timing for this album was right.

"R&B is not as strong as it should be," he continues, "and I'm not saying that it's an obligation but a semi-obligation for artists that have been doing this for years to come and give great music and good songs, so we can start the resurgence of R&B music again."

In preparing for the album, the Philadelphia quartet—which also features Michael McCary, Shawn Stockman, and Wanya Morris—didn't have a particular focus.

"We never really go in with a full concept," says Nathan Morris. "Usually when we get midway through the recording, we start listening to the songs, and we start to see what the songs are giving us and what they're bringing us to."

The members of the group—which is managed by Quadree El-Amin for Southpaw Entertainment—were sure of one thing: They wanted to be able to express themselves fully on this album.

"We wanted this to be one of the albums where we could basically put ourselves into, and what better way to do that than to produce and write most of it," says Wanya Morris. "It gets more out of you and more off of you if you put your souls into it. That's why we named the album 'Nathan Michael Shawn Wanya.'"

The first single, "Pass You By," highlights the group's emotional center and trademark crooning. "People go through certain relationships that don't really require or give anything to that person—they're just in it out of obligation," says Stockman of the noncommercial single, which went to radio July 9. "Pass You By" is basically about those types of people and holding that question to themselves, if they didn't already—don't let real love pass you by."

Radio has welcomed the group back, putting the single in heavy rotation in most major markets.

"It made listeners comfortable with that traditional Boyz II Men sound," says Helen Little, operations manager for WUSL Philadelphia. "There could be a lot of hits [on this album]."

The quartet, which scored its first hit with "Motownphilly" off the multi-platinum "Cooleyhighharmony" album, also offers more uptempo tunes on its latest effort.

"It's not that people don't know us for uptempos; it's just the fact that it's been so long since we had a 'Motownphilly,'" says Wanya Morris. "So it isn't that we can't do it; it's just that we've built a fan base that really knows us for ballads, and you can't take that away from them. So at the end of the day, you give them all the ballads that they want, and then you try and come up with some creative uptempos."

One such track on the album is the She'kspere-produced "Good Guy."

"Though a lot of our songs are women-oriented, we wanted to do something that was for the fellas, for the good men out there," says Stockman, who along with the rest of the

group is published by Famous Music. "Guys are quick to get dogged about being 'scrubs' and trifling, no-good this and that. There are a lot of guys who are doing good by their women—they just don't get credit for it. So we think 'Good Guy' is a nice representation of that."

Whether with uptempos or chart-topping ballads like "End Of The Road," Boyz II Men have set a standard that the current crop of boy bands hopes to emulate. Many have cited the group as their inspiration.

"It feels good to know that we've created such an impact, to know that we have other groups and people coming from other places wanting to do the same things we do," says Wanya Morris.

However, Nathan Morris notes that groups following in Boyz II Men's footsteps should tread carefully. "If you're going to emulate the Boyz II Men style, you have to go in and sing your records, you've got to perform live, and you've got to give people a great show. As long as there are groups out there doing that, then that's the best thing that can happen to music. But the studio groups are definitely a no-no for us."

## CONFAB BOOSTS LATIN ALTERNATIVE

(Continued from page 1)

of the music with major mainstream labels, retailers, and promoters interested in Latin alternative acts.

The four-day confab also included showcases by established acts like La Ley, Molotov, and Aterciopelados, with an opening concert at Summer Stage in Central Park. Organized by veteran manager Tomas Cookman and publicist Josh Norek, the LAMC attempted to bring together the disparate elements of the genre, which—unlike the more commonly used term "Latin rock"—takes into account burgeoning alternative styles like hip-hop.



DEL GRANADO

Attendance at the conference—which drew 700 people, at least one-third from outside the U.S.—underscored the tremendous interest in the music and the industry that has grown surrounding it. But in panel after panel, audience and speakers lamented the lack of commercial radio support and healthy sales for the genre and the need for alternative ways of promotion.

Still, at the end of the day, the LAMC was widely regarded as a milestone in the development of Latin alternative music and as a vehicle to interest mainstream labels in a genre that—at least in the U.S.—has rarely been successfully exploited by traditional Latin companies.

"The conference sets up a new step forward in the movement, and it's a reflection of what's happening," says Surco Records CEO and veteran producer Gustavo Santaolalla. "It's no coincidence that this is happening and that the Watcha tour is selling out," he adds, referring to the Latin answer to the Vans Warped tour, currently touring the

"Nathan Michael Shawn Wanya" is the group's debut on Universal; its first three albums, "Cooleyhighharmony," "II," and "Evolution," were on Motown. "We were coming from a bad situation with all the changes at Motown," says Nathan Morris.

***'It's understood that Boyz II Men are the beginning and the genesis for the boy groups as we know of them today'***

— JACKIE RHINEHART —

"We decided to hold off until Universal was in place and everybody figured out what they were doing and where we were trying to go."

Universal understands the group's vision and has launched an extensive campaign to achieve it.

"The originals return"—that's basically the tag and what is under-

writing the entire campaign," says VP of marketing Jackie Rhinehart. "It's understood that Boyz II Men are the beginning and the genesis for the boy groups as we know of them today."

The campaign to reintroduce the group will be multifaceted, with TV and print advertising, enhanced CDs, and Internet promotions at boyziimen.net.

The group will also be featured on United Airlines' in-flight music program for all of September, with an audio retrospective and new music, as well as the Darren Grant-directed video for "Pass You By."

It will also be included in a General Mills national promotion, in which visuals and a mail-order offer will be included on 70 million boxes of cereal beginning in September.

The group, which is booked by Creative Artists Agency, recently launched a 23-date tour. It also made an appearance at the Democratic National Convention in Los Angeles and will play HBO's "The Chris Rock Show" Sept. 8. It will play a September concert in New York for VH1's Save the Music Foundation, benefiting the city's public schools.

been stymied by a lack of commercial radio support, which, in turn, has compromised sales.

On the other hand, says del Granado, the traditional repertoire of pop, tropical, and regional Mexican music is profitable, so there is no incentive to take risks. Although now, for the first time, all of those labels have at least one successful Latin alternative act on their rosters.

Still, "there's a long way to go before it becomes a business," says Robbie Lear, director of marketing for Universal Latin America. "U.S. Latin rock is as Mexico was in the late '80s, where bands played music as a hobby and not a living. Right now, *rock en español* isn't lucrative. And while radio is important, it isn't charity. You have to be wanted by radio."

Both Lear and del Granado suggest various ways of promotion—primarily touring, which is the model set by English-language alternative rock bands.

Mexican hip-hop/rock outfit Molotov, for one, has already proved successful with that alternative, selling more than 1 million copies of its 1998 Surco/Universal debut "Donde Jugarán Las Niñas?" and half a million of the current release "Apocalypshit."

"The marketing tool of Molotov has been playing and playing and playing," says band member Miguel Angel Huidobro. "Not even television, not even radio. We played 120 shows without being signed. That's how we got known."

Here in the U.S., there is already a fertile live scene on the West Coast and, increasingly, in other regions.

At the House of Blues in Los Angeles, Latin acts account for 20% of the bookings, up from 15% last year, according to talent buyer John Pantle. He adds, "We advertise our Latino shows in Anglo publications and vice versa."

Retailers believe consumers are ready for the return of Boyz II Men. "With the success that R&B as a genre is having right now, I think Boyz II Men will definitely benefit," says Jim Stella, urban music buyer for Trans World Entertainment. "I don't think the time lapse will have an effect. They're a group that people have been waiting a long time to hear something new from, and they will be welcomed back with open arms."

Early signs indicate that the album will do well. "We've already started a pre-sale campaign that has been very successful so far," says Stella, "so that just proves that the anticipation is out there."

"We're looking at them resuming their careers in the stance in which they left," says Rhinehart. "Boyz II Men was noted by the [Recording Industry Assn. of America] as the No. 1-selling R&B group of the decade, and I really don't think—regardless of what their first-week sales may be—that this will discontinue."

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

This cross-pollination was perhaps the most remarkable aspect of the LAMC. Along with Maverick's del Granado, representatives of mainstream labels Luaka Bop—which has a healthy Latin roster—Virgin, MCA, and Arista were in attendance.

At the closing awards show Aug. 15, Arista Records president L.A. Reid stopped by to listen to Aterciopelados, which just finished recording a new album at the same time its label—BMG in Colombia—closed.

"For years, everybody says things are going to happen, and you finally realize nothing happens like this," says singer Andrea Echeverry, snapping her fingers. "Everything is gradual, and everything has its internal rhythm."

That internal rhythm and organic growth may be completely different for Latin alternative music in the U.S., unlike other countries. Just as mainstream labels are now interested in the genre, the LAMC was rife with journalists from English-language media, many of whom don't speak Spanish and can't understand the often socially charged lyrics of groups like Molotov and Aterciopelados.

Conversely, many acts—like Vallejo—sing mostly in English, which allows them to cross between formats and target audiences.

That possibility is increasingly attractive for even the most die-hard Spanish-speaking acts. Molotov, for example, has recorded an English track, "Funky Cold Medina," as part of "Take A Bite Out Of Rhyme," an upcoming Republic/Universal album that includes acts like Korn and Bloodhound Gang. And there has been talk of translating Molotov's first album into English.

Still, says Huidobro, expressing the ambivalence and bi-culturality of many bands, "Spanish is a widely spoken language, and we need to give it importance."

## UMG PROFIT TOPS \$1 BILLION

(Continued from page 1)

in the period following the PolyGram merger.

"Low double-digit growth for next year is appropriate," Bronfman said in a conference call with analysts following the release of the Universal numbers. "Our music margins are already well in excess of any of our competitors, and I don't want [investors] to feel we can continue to grow music margins necessarily in the way we have through the PolyGram integration. We certainly expect to hold those margins and to increase them over time. But I wouldn't rush to writing down huge margin expansion when we're already probably about five margin points ahead of our competition."

The company reports that on a full-year basis for 2000, music ebitda rose to \$1.02 billion from pro-forma ebitda of \$861 million a year ago. Revenue dipped slightly, however, due to unfavorable international currency exchange rates—falling to \$6.24 billion from pro-forma revenue of \$6.34 billion in 1999. For the fourth quarter, music ebitda increased 56% to \$217 million from \$139 million in fourth-quarter 1999. Revenue increased to \$1.43 billion from \$1.34 billion.

Bronfman said that while those gains clearly reflect the upside of cost savings, the division's fourth-quarter revenue—which, excluding exchange rates, increased 10%—reflects growth from the "real strength" of the music company in markets around the world.

Overall, Seagram—which also owns Universal Pictures, theme parks, and spirits businesses—reports full-year ebitda of \$1.87 billion, vs. pro-forma ebitda of \$1.48 billion in 1999. Revenue grew to \$15.67 billion from pro-forma revenue of \$15.34 billion. The company posted a profit of \$40 million, or 9 cents per share, vs. a pro-forma loss of \$208 million, or 52 cents per share, last year. Net debt decreased to \$6.6 billion from \$7 billion.

For the fourth quarter, Seagram ebitda increased to \$441 million from \$259 million a year ago. The company posted a loss of \$128 million, or 29 cents per share, on revenue of \$3.7 billion. In fourth-quarter 1999, Seagram reported a loss of \$53 million, or 13 cents per share, on revenue of \$3.5 billion.

Seagram shares closed up 89 cents following the announcement Aug. 17, at \$56.75. The stock has risen about 8.5% in the past year.

### INTERNATIONAL PERFORMANCE

Continued strength in the global markets certainly figures to be a key component in forward growth plans. Billboard estimates that Universal Music International's (UMI) profit contribution in fiscal 2000 was \$700 million, on revenue of approximately \$3.5 billion. (UMI does not include UMG's international music publishing business.)

Both figures would be higher but for the strength of the U.S. dollar, in which Seagram/Universal reports. It is thought that UMI profits took an exchange-rate loss of some \$90 million in the year ending June 30, which means its share of UMG's total income could otherwise have approached \$800 million.

"Our proportion [of the UMG results] is slightly higher than anticipated," UMI chairman/CEO Jorgen Larsen tells Billboard. "The Americans have had a huge boost in business this year and are making more money than they were budgeted to. But the profitability in Europe, when you have good, solid sales, is higher per unit than in the U.S."

Those sales came from a spread of territories, according to Larsen, and included an "amazingly successful" turn from Universal Music U.K. and a notable contribution from Universal Music Italy.

Larsen says that Asia, led by Japan and Taiwan, and Latin America have both struggled, but Brazil has done "remarkably well."

The two Asian territories Larsen singles out are not yet fully owned by Universal, because of joint-venture arrangements predating Seagram's acquisition of PolyGram. As a result, he says, the UMI companies in Japan and Taiwan were not able to benefit as fully from the cost savings achieved when PolyGram was acquired and integrated.

Indeed, Bronfman concedes that Japan is "one of the markets where we've traditionally been weak, and even weaker since we acquired PolyGram."

### EYING THE FUTURE

But the music division's future success hinges on all of its markets, including Japan, coming up to speed and keeping pace with the advances forged by cost savings, executives say.

"If we can turn around the Japanese market and maintain the momentum that our tremendous executives

have given us in the U.S., in the U.K., and in France, in Germany, in Brazil—and in other major markets around the world, including the Iberian peninsula of Spain and Portugal—then we are going to continue to outperform the industry and out-

*"I don't want [investors] to feel we can continue to grow music margins necessarily in the way we have through the PolyGram integration"*

- EDGAR BRONFMAN JR. -

perform underlying music industry growth," Bronfman said in the conference call.

However, he added that the U.S. will likely continue to lead the way. Last year in the U.S., Universal claimed top share in current releases, with 28.3% of the market; in catalog, with 24.4%; and in overall releases, with 27%.

Meanwhile, the company is moving to capture the promise of digital distribution. (UMG spent just under \$85 million on Internet-related projects in fiscal 2000 and expects to spend a similar amount this year.) On Aug. 2, UMG announced the early rollout of its download initiative known as Bluematter. The company expects to launch Bluematter this fall in the U.K., Germany, and the Netherlands and to increase the number of avail-

## SUPERTRACKS TO DO EMUSIC DOWNLOADS

(Continued from page 1)

can only be bought as a whole.

"We have spent the last year amassing a lot of digital content, and we are anxious to expose it to as many customers as possible," says Steve Grady, VP of marketing at Redwood, Calif.-based EMusic.

Adam Sexton, chief marketing officer at Portland, Ore.-based Supertracks, says his company is excited about the deal because it gets an exclusive on EMusic titles, which come from "an amalgam of great labels."

Supertracks has positioned itself to labels and retailers as a business-to-business digital provider that can handle all components necessary to operate in the digital-download world. Sexton says the company's main goal is to make "one-click music downloads a reality. We are working toward having a consumer experience as easy as Napster, except the rights owners get paid."

Dave Wolin, senior director of merchandising strategy for EMusic, adds, "This deal opens up new distribution channels [via] online retailers; opens up a new platform, Windows Media; and responds to a need of our label partners."

A number of merchants with online stores have expressed discontent to EMusic-affiliated labels—which include Epitaph, Lookout, Concord Jazz, and Trauma—that their music was available online exclusively at

the EMusic site.

In addition to that concern, the new retail ties address another shortcoming that many observers say EMusic has faced. Before, in order to access EMusic titles, consumers had to seek out the company's site. But it has become increasingly clear that in order for the digital-download world to unfold successfully, downloads have to be available at multiple aggregators (i.e., online stores), as opposed to customers having to search through multiple label sites to find the music they want. Since the majors have already conceded this point, EMusic would have been isolated in its marketing strategy.

Wolin says the company intended to get wider distribution all along, but the field is still new. He claims that EMusic has the largest catalog of titles available for download already and that this deal allows it to "position our product alongside the major-label content."

As for why EMusic chose to go through Supertracks instead of making its music available directly to online merchants, Wolin says, "It's still an emerging business with too many uncertainties. The playing field and rules have not been established." Grady adds that it requires "a lot of logistical components to make downloads happen, so it makes sense to have a key partnership."

Sexton says that Supertracks is

able tracks to "thousands." Also in the works are previously announced plans for a subscription-based service with Sony Music Entertainment.

However, distributing secure music files is not quite as easy as distributing MP3 files, Bronfman warned.

"When you start laying in the technology that allows artists and other copyright holders to receive payment, that introduces a level of complexity that should not be underestimated," he said.

On another digital-music front, UMG says that its farclub.com site is drawing more than 3 million unique visitors each month. The company expects to launch a European version of the site within the next six months.

Bronfman said he also expects digital music to be "a critical application for Vivendi/Universal's multi-platform subscribers" once the merger is complete.

Indeed, as far as Larsen is concerned, a more interesting aspect of Vivendi/Universal lies in opportunities for sharing and exploiting new delivery systems for music. He points to the recent, early demonstration of synergy between Universal Music and its would-be new owner: The latest album by French star Johnny Hallyday was promoted by cell-phone operator Cegetel, which is part-owned by Vivendi (*Billboard* *Bulletin*, June 30). In a three-day campaign, almost 2 million messages were sent to subscribers of Cegetel's SFR service, informing them about the release of Hallyday's Mercury album "100% Johnny, Live À La Tour Eiffel."

"That was probably the largest storm attack of messages ever on a

phone system," says Larsen. "I'm not sure it will sell millions of Johnny Hallyday records, but at least people are aware the album is on the market."

### THE MERGER

As for the pace of the approval process, Bronfman told analysts, hopes are that the deal—which cleared in the U.S. without comment from regulators and is still under review in Europe and Canada—will be complete by the end of November.

The company said it will hold an investor meeting in October at which it intends to provide pro-forma financials—a base year of revenue and earnings and forward-looking information—to help shareholders and the financial community understand the new company. Vivendi and Universal, in the wake of the merger announcement, have been criticized by analysts for poorly articulating the specific synergies of the deal.

While executives say there are ample opportunities for cost savings from the merger, Larsen sees the integration points for Vivendi/Universal as being in support areas such as "finance, information technology, tax planning, and so forth—all those areas that, on the overall corporate level, are incredibly important and where you don't want any overlap, because the overlap doesn't add anything to the business."

Larsen says the merger will not affect 95% of Universal's music business, because there is no equivalent business on the Vivendi side.

"And since we have already been restructured and slimmed down [post-PolyGram], there's just not going to be any big shock," he says.

basket the downloads are placed in and who can access customer information.

So while EMusic may offer albums for \$8.99 and singles for 99 cents, online merchants, through Supertracks, can set their own prices. Moreover, Supertracks will act as a wholesaler, allowing merchants to claim a 30% gross margin off the suggested EMusic list price. As part of the deal, Supertracks is guaranteeing that its accounts will purchase \$1 million worth of downloads.

For the year that ended June 30, EMusic lost \$76 million on revenue of \$6.5 million. Its stock closed Aug. 16 at \$1.625.

EMusic's experiment with the subscription price model will not be made available to Supertracks' retail clients.

Although Supertracks will make EMusic titles available in Windows Media, Sexton points out that the company is technology-agnostic. And Wolin says that while EMusic titles will be in secured Windows Media files, they won't have the same level of encryption.

In other words, he says, "we believe that the customer should have the same rights with the digital download that they enjoy with the CD." Theoretically, this means that if customers want to make copies of a paid download and E-mail it to 50 friends, they can.

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## ITALY'S SIAE AWAITS REFORM MEASURES

(Continued from page 10)

ernment in June 1999 to head the organization under emergency measures. He was given administrative powers to deal with an anticipated budget deficit and to accelerate the implementation of reforms (Billboard, June 12, 1999). SIAE's president at the time, Luciano Villevielle Bideri, was forced by the government to step down; director general Francesco Chirichigno resigned June 1, a year before his contract was due to expire.

In December 1999, the Italian government confirmed that SIAE would continue as a publicly owned corporation—despite pressure to

privatize it—with executive decisions coming from an independent assembly elected by SIAE's 55,000 members and associate members, subject to a government veto.

Masi, a professor of economics, was previously with the Bank of Italy and the International Monetary Fund in Washington, D.C. He is the government's adviser on publishing issues, reporting directly to the prime minister. Masi's mandate as commissioner of the SIAE was extended April 1, pending approval of the new statutes and new elections for a president and assembly,

expected to take place early in 2001.

"The government placed the SIAE under an emergency commissioner because, due to internal divisions in the executive, they lacked faith in the administration's ability to confront a large deficit in the budget," Masi tells Billboard.

"The last SIAE board had approved anticipated losses for 1999 of 54 billion lire [\$27.69 million]," he says. "My first task has been to consolidate the budget. We have now declared an anticipated pretax profit of 10 billion lire [\$5.1 million] for [2000], which is a remarkable result." The 2000 budget plan was approved by the SIAE assembly May 29.

Masi says that the turnaround was achieved with hardly any job losses but rather through cutbacks on expenditure—including travel expenses—and increased revenue from rights collection, significantly on royalty payments from broadcasters due to revised deals with the country's two leading broadcasters and first-time agreements with a string of independent national networks. Masi also secured new tax-collecting duties for SIAE on behalf of the government.

The SIAE's financial problems were provoked by the loss of commissions when a so-called show-business tax on ticket sales and gambling taxes on horse racing was abolished at the end of 1999, to conform with European Union norms. The SIAE's nationwide network of agents had been responsible for the collection of these taxes, for which the SIAE had received commissions worth 159.78 billion lire (\$81.94 million) annually.

Masi has now secured the col-

*'I think we have reached a balanced structure which represents the interests of the SIAE's members and the government'*

— MAURO MASI —

lection of the new IVA sales tax on live entertainment and is also pitching to take on the collection of state pension payments and other taxes due from entertainment industry employees.

Masi describes the balancing of the SIAE budget as a considerable achievement but says that his other major task, the revision of the statutes, is a greater political challenge. "It is very difficult to ensure the correct balance of representation between the authors, who are the foundation of the SIAE; the publishers; and the public institutions. Then again, with the authors, we have to find the right balance of representation between authors and publishers from the various fields of culture, including music, literature, theater, cinema, and broadcasting."

Masi adds, "I feel we have drafted new statutes which are balanced, transparent, flexible, and dynamic."

Despite approval of the new statutes by the SIAE assembly last May, a delegation of member authors and publishers met with representatives from the ministry

of culture July 27, requesting amendments prior to ministerial approval. Representatives of independent authors' associations L'Associazione and SNAC and publishers' association ANEM met with Carlo Carli, who heads the ministry of culture's watchdog body, which oversees SIAE's activities.

"We are afraid that the new statutes are too vague and do not guarantee sufficient representation to the smaller independent associations," comments Aldo Argenio, secretary-general of L'Associazione, which claims 1,000 members, including such major songwriters as Gino Paoli, Lucio Dalla, Luca Barbarossa, Riccardo Cocciante, and Zucchero Fornaciari.

ANEM president Tony Verona says he hopes that the new statutes will not be approved in their present form. "The statutes are too simple and refer to rules and regulations which have yet to be defined," says Verona, adding, "We fear that the new statutes will maintain the SIAE as it is and will miss an essential opportunity for real renewal."

However, Italian composer Tony Renis—who has won several Grammy Awards in his 40-year career—defends Masi's reforms. "Until now, the SIAE has been riddled with divisions and dubious practices and has had an elephantine bureaucratic structure," he says. "It has been slow, inefficient, and unrepresentative. I believe that Masi's reforms will cut out these practices, which have been holding back the SIAE from dealing effectively with a new era where rights collection is becoming ever more important."

Masi concedes that there is still a long way to go in reforming the SIAE, which is undergoing its second emergency stewardship by a government-appointed commissioner in eight years. He says he expects that Italian minister of culture Giovanna Melandri will approve a new set of statutes—with or without any further amendments—this fall and that elections of a new president and assembly will take place early in 2001, when he will step down as commissioner.

Masi also defends the SIAE's future as a publicly owned body with an independently elected secretariat. "The continued role of the government in the SIAE is not a question of more or less independence," says Masi. "I think we have reached a balanced structure which represents the interests of the SIAE's members and the government."

"The main goal of the government is the protection of authors' rights, which is a public goal," he continues. "The public is not interested in the amount of revenue collected by the authors. Their interest is that collection and division of this revenue is conducted in a clear and transparent way, and the supervision of the ministry of culture is designed to ensure that this happens."

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**'DOESN'T' DOES MATTER:** Janet Jackson climbs to the top of The Billboard Hot 100 with "Doesn't Really Matter" (Def Jam/Def Soul/IDJMG), her track from the soundtrack to "Nutty Professor II: The Klumps," in which she co-stars alongside Eddie Murphy. "Matter" scans 96,000 units in its first full week in stores and climbs from last to first (75-1) on the Hot 100 Singles Sales chart, where it debuted a week early due to street-date violations. Janet looks like she'll maintain her hold on the top slot for the next two weeks, as no major retail competitors are due to hit the marketplace until Aug. 29, when Madonna's "Music" (Maverick/Warner Bros.) is released on CD and cassette. Only two of the top 10 songs on the Hot 100 are bulleted: Janet's "Matter," which moves 5-1, and "Jumpin', Jumpin'" by Destiny's Child (Columbia), which is pushed down 3-4 because of Janet's sales-induced move.

**GRAMMAR SCHOOL:** A contender for top 10 status on the Hot 100 next issue is Nelly, whose "(Hot S\*\*t) Country Grammar" (Fo' Reel/Universal) rises 15-11, as his similarly titled album moves into the No. 1 spot on The Billboard 200 (see Between the Bullets, page 104). "Grammar" is another example that a retail single for a new artist does not necessarily deter from album sales. In this case, Universal's timing was impeccable, as "Grammar" the single was released in March, a full four months before the album dropped. By the time the album hit retail, "Grammar" was in its next-to-last issue on the Hot 100 Singles Sales chart, having already scanned 240,000 units as it was just beginning to hit its peak at R&B and crossover radio. With the single supply just about depleted, fans of Nelly, hungry for more, were scooping up the album. Meanwhile, listeners of mainstream top 40 stations, who are now being exposed to the track for the first time, have nowhere else to turn but the album to get their hands on the track. It's not the most ideal blueprint as far as singles buyers are concerned, but it's an improvement over the more prevalent option of not releasing a single at all.

**MAGICAL MYSTIKAL TOUR:** New Orleans rapper Mystikal shakes up the Hot 100 with his latest, "Shake Ya Ass" (Jive). "Shake" earns the Greatest Gainer/Airplay award with an 8 million audience gain and makes the biggest jump on the Hot 100, up 25 places to No. 65. The track is taking off at mainstream R&B and crossover radio outlets and climbs into the top 20 of the Hot R&B/Hip-Hop Singles & Tracks chart. Mystikal will try to extend his platinum album streak to three with the Sept. 26 release of "Let's Get Ready." Mystikal's two prior albums, "Unpredictable" and "Ghetto Fabulous," both reached the top five of The Billboard 200 but did not yield a Hot 100 single. Mystikal's only prior Hot 100 appearances came in 1999 as a featured artist on Snoop Dogg's "Woof" and Silkk The Shocker's "It Ain't My Fault 1 & 2" (No Limit/Priority).

**PARTY TIME:** Aaron Carter earns his first Hot 100 single, as "Aaron's Party (Come Get It)" (Jive) debuts at No. 99. "Party" moves 31-12 on Hot 100 Singles Sales, making the second-largest unit jump (8,500 units) on the chart. Carter has been receiving exposure opening for labelmate Britney Spears on her latest tour, and his video for "Party" was voted Snick House Video Pick of the week by Nickelodeon viewers Aug. 12. Carter will also be making appearances on the Fox network's Teen Choice Awards Tuesday (22) and on "The Rosie O'Donnell Show" Sept. 26, which is the same day that the album, also titled "Aaron's Party (Come Get It)," hits retail.

## BMG CANADA VENTURES 'INTO THE NIGHT'

(Continued from page 64)

"People suggested we were taking a risky shot in doing the deal," recalls Zbitnew. "Pop music then was a dirty word in the mainstream industry; dance music was a real dirty word. All that was going on in dance then was singles, driving sales of compilations."

After BMG serviced dance radio and clubs with the group's first single, "Broken Bones," it stayed at No. 1 on trade magazine The Record's Dance Club Track chart for eight weeks. Then, two months after the dance radio and club release, the company serviced top 40, and the track exploded at that format. Prior to the album's release, "Broken Bones" peaked at No. 6 on BDS' top 40 chart. "It surprised us how big that single was out of the gate," admits Zbitnew.

The follow-up, "You're A Superstar," reached No. 19 on BDS' top 40 chart in Canada. The enormous radio successes of the two singles, coupled with the group's three national tours, led to its self-titled debut album selling 90,000 units, according to SoundScan.

"You're A Superstar" also broke significant ground abroad including Germany, Colombia, Spain, and Northern Ireland. In the U.S., released by Logic Records, the track peaked at No. 22 on Billboard's Hot Dance Music/Club Play chart. "Our goal with 'You're A Superstar' was to set the base for a pop/dance group, and we were quite successful doing that," claims Kelly Schweinsberg, GM of Logic Records U.S. "In markets like Washington [D.C.], Detroit, and Miami, the record got a great response."

While dance music is widely accepted in most territories, Shepard claims that a stigma still remains for the genre in North America. "Everywhere else we go, people understand the rhythmic nature of our music, because it's universal," he says. "Probably the most difficult territories for making this music are Canada and the U.S. In Canada, the number of records we sell, and how many people come out to our concerts, goes over the media's head. Many of them are still buried in the garage rock basement."

# THE Billboard 200

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

AUGUST 26, 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	3	3	7	<b>NELLY</b> ▲ <sup>2</sup> FO' REEL 157743/UNIVERSAL (11.98/17.98) 1 week at No. 1	<b>COUNTRY GRAMMAR</b>	1
2	2	2	13	<b>BRITNEY SPEARS</b> ▲ <sup>5</sup> JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
3	1	1	4	<b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/JME (12.98/18.98)	NOW 4	1
4	4	4	12	<b>EMINEM</b> ▲ <sup>5</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
5	5	5	21	<b>'N SYNC</b> ▲ <sup>8</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
6	6	7	46	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
7	7	6	16	<b>PAPA ROACH</b> ▲ <sup>2</sup> DREAMWORKS 450223*/INTERSCOPE (11.98/17.98)	INFEST	5
8	8	8	27	<b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (11.98/17.98) <b>HS</b>	THE BETTER LIFE	8
<b>Hot Shot Debut</b>						
9	<b>NEW</b>	1	1	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP	9
10	9	9	5	<b>SOUNDTRACK</b> DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	4
11	10	13	46	<b>STING</b> ▲ <sup>2</sup> A&M 490443*/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	10
12	12	10	9	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
13	11	11	55	<b>DESTINY'S CHILD</b> ▲ <sup>5</sup> COLUMBIA 69870*/CRG (11.98 EQ/17.98)	THE WRITING'S ON THE WALL	5
14	18	17	62	<b>RED HOT CHILI PEPPERS</b> ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
15	14	12	6	<b>VARIOUS ARTISTS</b> RUFF RYDERS 490625*/INTERSCOPE (12.98/18.98)	RYDE OR DIE VOL. II	2
16	15	15	39	<b>DR. DRE</b> ▲ <sup>5</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
17	17	18	16	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
18	16	16	17	<b>JOE</b> ▲ JIVE 41703 (11.98/17.98)	MY NAME IS JOE	2
<b>Greatest Gainer</b>						
19	61	—	2	<b>SOUNDTRACK</b> CURB 78703 (11.98/17.98)	COYOTE UGLY	19
20	32	37	51	<b>CHRISTINA AGUILERA</b> ▲ <sup>8</sup> RCA 67690 (11.98/17.98)	CHRISTINA AGUILERA	1
21	20	14	11	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
22	34	31	8	<b>BILLY GILMAN</b> ● EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (7.98 EQ/11.98)	ONE VOICE	22
23	23	26	34	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
24	21	19	12	<b>MATCHBOX TWENTY</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
25	25	20	5	<b>EVERCLEAR</b> CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
26	28	25	40	<b>FAITH HILL</b> ▲ <sup>3</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
27	26	23	50	<b>DIXIE CHICKS</b> ▲ <sup>6</sup> MONUMENT 69678/SONY (NASHVILLE) (11.98 EQ/17.98)	FLY	1
28	35	29	9	<b>BON JOVI</b> ISLAND 542474*/DJMG (11.98/17.98)	CRUSH	9
29	13	—	2	<b>BIG L</b> RAWKUS 26136*/PRIORITY (10.98/16.98)	THE BIG PICTURE	13
30	22	22	7	<b>KELLY PRICE</b> DEF SOUL 542472*/DJMG (11.98/17.98)	MIRROR MIRROR	5
31	24	24	61	<b>SANTANA</b> ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
32	29	27	9	<b>THREE 6 MAFIA</b> ● HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
33	30	32	55	<b>MACY GRAY</b> ▲ <sup>2</sup> EPIC 69490* (11.98 EQ/17.98) <b>HS</b>	ON HOW LIFE IS	4
34	27	21	7	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
35	31	28	38	<b>JESSICA SIMPSON</b> ▲ COLUMBIA 69096/CRG (11.98 EQ/17.98)	SWEET KISSES	25
36	19	—	2	<b>JO DEE MESSINA</b> CURB 77977 (11.98/17.98)	BURN	19
37	33	30	8	<b>NEXT</b> ● ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	12
38	36	33	13	<b>BIG TYMERS</b> CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
39	37	49	23	<b>YOLANDA ADAMS</b> ● ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	37
40	39	38	13	<b>BBMAK</b> ● HOLLYWOOD 162260 (8.98/12.98) <b>HS</b>	SOONER OR LATER	38
41	45	58	16	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	41
42	41	46	19	<b>PINK</b> ● LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
43	38	36	37	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
44	40	35	14	<b>SOUNDTRACK</b> ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
45	44	41	12	<b>LEE ANN WOMACK</b> ● MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
46	46	60	22	<b>SAMMIE</b> ● FREEWORLD 23168/CAPITOL (7.98/12.98)	FROM THE BOTTOM TO THE TOP	46
47	48	50	85	<b>KID ROCK</b> ▲ <sup>3</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>	DEVIL WITHOUT A CAUSE	4
48	42	42	8	<b>DEFTONES</b> MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
49	54	54	53	<b>MOBY</b> ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	48
50	51	44	46	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (11.98 EQ/17.98)	MARC ANTHONY	8
51	49	45	33	<b>JAY-Z</b> ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
52	47	39	11	<b>VARIOUS ARTISTS</b> ▲ WARNER BROS./ATLANTIC/ELEKTRA/ARISTA 62529/EEG (12.98/18.98)	TOTALLY HITS 2	13
53	43	34	3	<b>EVE 6</b> RCA 67713 (11.98/17.98)	HORRORSCOPE	34
54	53	51	12	<b>A PERFECT CIRCLE</b> ● VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4

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55	52	43	13	<b>WHITNEY HOUSTON</b> ▲ <sup>2</sup> ARISTA 14626 (19.98/24.98)	WHITNEY: THE GREATEST HITS	5
56	64	72	37	<b>INCUBUS</b> ● IMMORTAL 63652/EPIC (11.98 EQ/16.98)	MAKE YOURSELF	56
57	63	68	20	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	16
58	56	55	60	<b>LIMP BIZKIT</b> ▲ <sup>5</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
59	50	40	8	<b>BUSTA RHYMES</b> ▲ FLIP/ODE/ELEKTRA 62517*/EEG (12.98/18.98)	ANARCHY	4
60	59	62	40	<b>SAVAGE GARDEN</b> ▲ <sup>2</sup> COLUMBIA 63711/CRG (11.98 EQ/17.98)	AFFIRMATION	6
61	82	53	3	<b>AARON TIPPIN</b> LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53
62	57	56	65	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
63	55	52	3	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89031 (11.98/17.98)	MONSTERS OF RAP	52
64	60	57	83	<b>BRITNEY SPEARS</b> ◆ <sup>12</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
65	58	48	12	<b>DON HENLEY</b> ▲ WARNER BROS. 47083 (12.98/18.98)	INSIDE JOB	7
66	66	65	14	<b>AVANT</b> MAGIC JOHNSON 112069/MCA (11.98/17.98)	MY THOUGHTS	45
67	69	67	39	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (11.98 EQ/18.98)	ALL THE WAY... A DECADE OF SONG	1
68	80	78	32	<b>P.O.D.</b> ● ATLANTIC 83216/AG (11.98/17.98) <b>HS</b>	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
69	84	96	20	<b>SOUNDTRACK</b> ▲ BLACKGROUND 49052*/VIRGIN (11.98/17.98)	ROMEO MUST DIE — THE ALBUM	3
70	65	59	16	<b>CYPRESS HILL</b> ▲ COLUMBIA 69990*/CRG (11.98 EQ/18.98)	SKULL & BONES	5
71	67	64	15	<b>504 BOYZ</b> ● NO LIMIT 50722*/PRIORITY (11.98/17.98)	GOODFELLAS	2
72	70	69	30	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (11.98 EQ/17.98)	J.E. HEARTBREAK	8
73	74	66	38	<b>ENRIQUE IGLESIAS</b> ▲ INTERSCOPE 490540* (12.98/18.98)	ENRIQUE	33
74	76	75	17	<b>CARL THOMAS</b> ● BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
75	79	77	66	<b>SHEDAIYA</b> ▲ LYRIC STREET 165002/HOLLYWOOD (10.98/16.98) <b>HS</b>	THE WHOLE SHEBANG	70
76	78	73	84	<b>GODSMACK</b> ▲ <sup>2</sup> REPUBLIC 153190/UNIVERSAL (11.98/17.98) <b>HS</b>	GODSMACK	22
77	83	86	13	<b>A*TEENS</b> STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
78	73	63	18	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
79	77	71	12	<b>LUCY PEARL</b> POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	26
80	72	61	14	<b>MANDY MOORE</b> ● 550 MUSIC 62195/EPIC (11.98 EQ/16.98)	I WANNA BE WITH YOU	21
81	85	80	32	<b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/16.98) <b>HS</b>	EVERYTHING YOU WANT	40
82	75	70	13	<b>NINE DAYS</b> 550 MUSIC 63634/EPIC (11.98 EQ/16.98)	MADDING CROWD	67
83	86	74	145	<b>SHANIA TWAIN</b> ◆ <sup>17</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	2
84	81	76	77	<b>EMINEM</b> ▲ <sup>5</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
85	92	94	8	<b>SR-71</b> RCA 67845 (10.98/13.98) <b>HS</b>	NOW YOU SEE INSIDE	85
86	87	93	16	<b>MYA</b> ● UNIVERSITY 490640*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
87	<b>NEW</b>	1	1	<b>SHAGGY</b> MCA 112096 (11.98/17.98)	HOTSHOT	87
88	62	—	2	<b>THE BRIAN SETZER ORCHESTRA</b> INTERSCOPE 490733 (12.98/18.98)	VAVOOM!	62
89	91	92	5	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	68
90	71	47	4	<b>CANIBUS</b> CRAZY WORLD 159054*/UNIVERSAL (11.98/17.98)	2000 B.C. (BEFORE CAN-I-BUS)	23
91	88	98	31	<b>IDEAL</b> NOONTIME 47882/VIRGIN (10.98/16.98) <b>HS</b>	IDEAL	83
92	96	112	13	<b>DIDO</b> ARISTA 19025 (10.98/16.98) <b>HS</b>	NO ANGEL	92
93	89	82	15	<b>MARY MARY</b> C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
94	98	87	133	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) <b>HS</b>	WIDE OPEN SPACES	4
95	97	81	63	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
96	99	90	67	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (10.98/17.98)	A PLACE IN THE SUN	1
97	94	83	18	<b>DA BRAT</b> ● SO SO DEF/COLUMBIA 69772*/CRG (11.98 EQ/17.98)	UNRESTRICTED	5
98	90	84	32	<b>STONE TEMPLE PILOTS</b> ▲ ATLANTIC 83255/AG (10.98/16.98)	NO. 4	6
99	95	89	44	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (10.98/17.98)	WHERE I WANNA BE	35
100	103	101	63	<b>LONESTAR</b> ▲ <sup>2</sup> BNA 67762/RIG (10.98/17.98)	LONELY GRILL	28
101	100	88	11	<b>LARA FABIAN</b> COLUMBIA 69053/CRG (11.98 EQ/17.98) <b>HS</b>	LARA FABIAN	85
102	93	79	9	<b>SOUNDTRACK</b> ● GHET-O-VISION/LAFACE 26080*/ARISTA (11.98/17.98)	SHAFT	22
103	<b>NEW</b>	1	1	<b>BAHA MEN</b> S-CURVE/SHERIDAN SQUARE 751052/ARTEMIS (10.98/16.98) <b>HS</b>	WHO LET THE DOGS OUT	103
104	101	97	57	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT	51
105	105	109	8	<b>JURASSIC 5</b> RAWKUS 490664*/INTERSCOPE (8.98/12.98)	QUALITY CONTROL	43
106	104	100	7	<b>SISTER HAZEL</b> UNIVERSAL 157883 (11.98/17.98)	FORTRESS	63
107	108	99	99	<b>GOO GOO DOLLS</b> ▲ <sup>3</sup> WARNER BROS. 47058 (10.98/17.98)	DIZZY UP THE GIRL	15
108	109	105	39	<b>KORN</b> ▲ <sup>3</sup> 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). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2000, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	130	148	4	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	109
110	68	—	2	RANCID	HELLCAT 80427*/EPITAPH (10.98/16.98)	68
111	115	113	31	KITTIE	NG/SHERIDAN SQUARE 751002/ARTEMIS (10.98/16.98)	79
112	116	120	32	TOBY KEITH	DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	85
<b>— PACESETTER —</b>						
113	156	157	10	ANNE MURRAY	STRAIGHTWAY 20231 (1.9.98/19.98)	38
114	102	95	5	THIRD DAY	ESSENTIAL 10670/JIVE (10.98/16.98)	66
115	110	103	21	ICE CUBE	LENCN MOB/BEST SIDE 50015*/PRIORITY (11.98/17.98)	3
116	NEW	1	1	VARIOUS ARTISTS	GAITHER GOSPEL SERIES: HOMECOMING HYMNS WITH THE HOMECOMING FRIENDS	116
117	112	108	13	PEARL JAM	EPIC 63665* (11.98 EQ/17.98)	2
118	117	111	37	EIFFEL 65	REPUBLIC 157194/UNIVERSAL (12.98/18.98)	4
119	106	91	3	C-BO	WEST COAST MAFIA 2829/WARLOCK (11.98/17.98)	91
120	131	135	38	THIRD EYE BLIND	ELEKTRA 62415*/EEG (11.98/17.98)	40
121	107	85	4	SOUNDTRACK	ATLANTIC 83370/AG (12.98/18.98)	85
122	114	110	24	BLOODHOUND GANG	REPUBLIC/GEFFEN 490455/INTERSCOPE (12.98/18.98)	14
123	121	118	23	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	2
124	124	125	13	PHISH	ELEKTRA 62521/EEG (11.98/17.98)	12
125	135	132	34	REBA MCENTIRE	MCA NASHVILLE 170119 (11.98/17.98)	28
126	129	133	19	CAT STEVENS	A&M/UTV 541387/UNIVERSAL (11.98/17.98)	117
127	118	106	11	SOUNDTRACK	SO SO DEF/SONY MUSIC SOUNDTRAX 61076*/CRG (11.98 EQ/17.98)	41
128	122	114	6	JIMMY PAGE & THE BLACK CROWES	TVT 2140 (24.98 CD)	64
129	123	116	4	WILL DOWNING	MOTOWN 157881/UNIVERSAL (11.98/17.98)	100
130	113	—	2	MORCHEEBA	SIRE 31137 (17.98 CD)	113
131	128	117	38	METALLICA	ELEKTRA 62463*/EEG (18.98/24.98)	2
132	134	129	62	SMASH MOUTH	INTERSCOPE 490316 (12.98/18.98)	6
133	157	145	10	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (8.98/12.98)	122
134	155	—	2	CHRIS LEDOUX	CAPITOL (NASHVILLE) 26601 (10.98/17.98)	134
135	126	127	20	ALICE DEEJAY	REPUBLIC 157672/UNIVERSAL (11.98/17.98)	76
136	132	115	8	K.D. LANG	WARNER BROS. 47605 (12.98/18.98)	58
137	158	—	19	TRINA	SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	33
138	119	104	23	VITAMIN C	ELEKTRA 62406/EEG (11.98/17.98)	29
139	143	144	42	ALAN JACKSON	ARISTA NASHVILLE 18892/RLG (10.98/17.98)	9
140	NEW	1	1	HALFORD	METAL-IS 85200/SANCTUARY (11.98/17.98)	140
141	127	107	9	VARIOUS ARTISTS	ROADRUNNER 8536 (11.98/17.98)	42
142	139	136	19	BIG PUNISHER	LOUD/COLUMBIA 63843*/CRG (11.98 EQ/17.98)	3
143	149	137	4	MOBY	ELEKTRA 62554/EEG (18.98 CD)	137
144	178	190	3	NINA GORDON	WARNER BROS. 47746 (11.98/17.98)	144
145	111	124	12	PLUS ONE	143/ATLANTIC 83329/AG (10.98/16.98)	76
146	151	151	17	SON BY FOUR	SONY DISCOS 83181 (10.98 EQ/15.98)	94
147	152	134	14	HANSON	MOE/ISLAND 542383/IDJMG (11.98/17.98)	19
148	120	—	2	RACHAEL LAMPA	WORD 61068/EPIC (11.98 EQ/16.98)	120
149	153	150	56	VARIOUS ARTISTS	INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	70
150	148	142	93	JUVENILE	CASH MONEY 153162/UNIVERSAL (11.98/17.98)	9
151	171	187	45	DIANA KRALL	VERVE 050304/VG (12.98/18.98)	56
152	141	122	36	VARIOUS ARTISTS	UNIVERSAL-EMI-ZOMBA 545417/UTV (12.98/18.98)	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	142	143	26	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83275*/AG (10.98/17.98)	26
154	137	123	7	MO THUGS FAMILY	MO THUGS STATE STREET 8111/ROCK (10.98/17.98)	45
155	162	178	3	VARIOUS ARTISTS	PRIORITY 23916* (11.98/17.98)	155
156	145	138	20	VARIOUS ARTISTS	INTEGRITY/WORD 63840/EPIC (19.98 EQ/21.98)	65
157	159	156	24	BONE THUGS-N-HARMONY	RUTHLESS 63581*/EPIC (11.98 EQ/17.98)	2
158	147	128	47	KENNY ROGERS	DREAMCATCHER 004 (11.98/16.98)	60
159	144	139	47	BRIAN MCKNIGHT	MOTOWN 153708/UNIVERSAL (12.98/18.98)	7
160	125	130	7	KOTTONMOUTH KINGS	SURBURBAN NOIZE 21480/CAPITOL (10.98/16.98)	65
161	140	119	8	VARIOUS ARTISTS	EPITAPH 86588 (4.98 CD)	71
162	136	141	23	GERALD LEVERT	EASTWEST 62417/EEG (11.98/17.98)	8
163	146	146	16	S CLUB 7	POLYDOR 543103/INTERSCOPE (11.98/17.98)	112
164	161	153	52	MARY J. BLIGE	MCA 111929* (11.98/17.98)	2
165	165	159	28	SNOOP DOGG & THA EASTSIDAZ	DOGG HOUSE 2040*/TVT (10.98/17.98)	8
166	163	162	14	ERIC HEATHERLY	MERCURY (NASHVILLE) 170124 (8.98/12.98)	157
167	154	121	5	MOTLEY CRUE	MOTLEY 78120/BEYOND (11.98/17.98)	41
168	166	154	76	KENNY CHESNEY	BNA 67655/RLG (10.98/16.98)	51
169	195	180	65	ANDREA BOCELLI	POLYDOR 547222 (12.98/18.98)	4
170	160	140	10	VARIOUS ARTISTS	ARISTA 14647 (11.98/17.98)	70
171	133	131	6	METHRONE	CLATOWN 27567/CAPITOL (10.98/16.98)	129
172	164	174	11	JOHNNIE TAYLOR	MALACO 7499 (10.98/15.98)	140
173	179	169	61	SARAH MCLACHLAN	ARISTA 19049 (11.98/17.98)	3
174	169	158	20	BEN HARPER AND THE INNOCENT CRIMINALS	VIRGIN 48151* (11.98/16.98)	67
175	NEW	1	1	THE UNION UNDERGROUND	PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	175
176	138	102	3	THE CONGREGATION	BULLETPROOF/KHAOTIC GENERATION 3111/HENDU (11.98/15.98)	102
177	168	164	29	D'ANGELO	CHEEBA SOUND 48499*/VIRGIN (11.98/17.98)	1
178	172	152	11	BONEY JAMES/RICK BRAUN	WARNER BROS. 47557 (11.98/17.98)	78
179	173	160	63	SOUNDTRACK	WALT DISNEY 860645 (11.98/17.98)	5
180	NEW	1	1	SLUM VILLAGE	BARAK/GOODVIBE 2025*/ATOMIC POP (14.98 CD)	180
181	174	171	24	AC/DC	EASTWEST 62494/EEG (11.98/17.98)	7
182	192	173	41	RAGE AGAINST THE MACHINE	EPIC 69630* (11.98 EQ/17.98)	1
183	167	147	51	LFO	ARISTA 14605 (11.98/17.98)	21
184	150	126	8	VARIOUS ARTISTS	PROVIDENT 10533/JIVE (12.98/21.98)	111
185	NEW	1	1	THE MOODY BLUES	ARK 21 810059 (17.98 CD)	185
186	189	191	96	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	18
187	180	170	13	DJ QUIK	ARISTA 2001 16419*/ARISTA (11.98/17.98)	18
188	NEW	1	1	KEITH URBAN	CAPITOL (NASHVILLE) 97591 (10.98/16.98)	188
189	RE-ENTRY	70	70	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	3
190	RE-ENTRY	2	2	TAPROOT	VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	160
191	NEW	1	1	NICKELBACK	ROADRUNNER 8586 (8.98/13.98)	191
192	NEW	1	1	BT	NETTWERK 30154 (12.98 CD)	192
193	185	166	66	RICKY MARTIN	C2/COLUMBIA 69891*/CRG (11.98 EQ/17.98)	1
194	176	161	9	SINEAD O'CONNOR	ATLANTIC 83337/AG (11.98/17.98)	55
195	177	155	17	WESTLIFE	ARISTA 14642 (11.98/17.98)	129
196	170	149	7	DEF SQUAD	DEF SQUAD/DREAMWORKS 450114/INTERSCOPE (11.98/17.98)	53
197	183	167	26	SONIQUE	FARMCLUB.COM/REPUBLIC 157536/UNIVERSAL (12.98/18.98)	67
198	RE-ENTRY	25	25	SOUNDTRACK	HOLLYWOOD 162216 (17.98 CD)	52
199	196	183	13	MXPX	TOOTH & NAIL/A&M 490656*/INTERSCOPE (11.98/17.98)	56
200	RE-ENTRY	50	50	DAVE MATTHEWS/TIM REYNOLDS	BAMA RAGS 67755/RCA (21.98 CD)	2

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 189	Busta Rhymes 59	Everclear 25	Jo Dee Messina 36	P.O.D. 68	Big Momma's House 127	Keith Urban 188
3 Doors Down 8	Canibus 90	Lara Fabian 101	Metallica 131	Kelly Price 30	Coyote Ugly 19	VARIOUS ARTISTS
504 Boyz 71	C-B-0 119	Billy Gilman 22	Methrone 171	Rage Against The Machine 182	Mission: Impossible 2 44	Gaither Gospel Series: Homecoming
AC/DC 181	Kenny Chesney 168	Godsmack 76	Moby 49, 143	Rancid 110	Nutty Professor II: The Klumps 10	Hymns With The Homecoming
Yolanda Adams 39	Phil Collins 186	Goo Goo Dolls 107	The Moody Blues 185	Rascal Flatts 133	Pokémon The Movie 2000: The Power Of One 121	Friends 116
Christina Aguilera 20	Common 57	Nina Gordon 144	Mandy Moore 80	Red Hot Chili Peppers 14	Romeo Must Die — The Album 69	Monsters Of Rap 63
Alice Deejay 135	The Congregation 176	Macy Gray 33	Morcheeba 130	Kenny Rogers 158	Shart 102	MTV: The Return Of The Rock 141
Marc Anthony 50	Creed 6	Halford 140	Mo Thugs Family 154	S Club 7 163	Tarzan 179	Now 4 3
A*Teens 77	Cypress Hill 70	Hanson 147	Motley Crue 167	Sammyie 46	Britney Spears 2, 64	Nuthin' But A Gangsta Party 155
Avant 66	Da Brat 97	Ben Harper And The Innocent Criminals 174	Anne Murray 113	Santana 31	SR-71 85	Punk O Rama #5 161
B.B. King & Eric Clapton 12	D'Angelo 177	Eric Heatherly 166	MxPx 199	Savage Garden 60	Cat Stevens 126	Ryde Or Die Vol. II 15
Backstreet Boys 62	De La Soul 9	Don Henley 65	Mya 86	Jill Scott 109	Sting 11	Totally Hits 2 52
Baha Men 103	Def Squad 196	Don Henley 65	Next 37	The Brian Setzer Orchestra 88	Stone Temple Pilots 98	Ultimate Dance Party 2000 170
BBMak 40	Deftones 48	Faith Hill 26	Nickelback 191	Shaggy 87	George Strait 123	WOW Gold: 30 Landmark Christian Songs Of The 70's, 80's And 90's 184
Beenie Man 89	Destiny's Child 13	Whitney Houston 55	Nine Days 82	Sheddy 75	Taproot 190	WOW Worship: Today's 30 Most Powerful Worship Songs 156
Big L 29	Dido 92	Ice Cube 115	No Doubt 78	Jessica Simpson 35	Johannie Taylor 172	Powerful Worship Songs 149
Big Punisher 142	Disturbed 41	Ideal 91	'N Sync 5	Sister Hazel 106	Third Day 114	Vertical Horizon 81
Big Tymers 38	Dive Chicks 27, 94	Enrique Iglesias 73	Sinead O'Connor 194	Smash Mouth 132	Third Eye Blind 120	Vitamin C 138
Mary J. Blige 164	DJ Quik 187	Incubus 56	Jimmy Page & The Black Crowes 128	Stum Village 180	Carl Thomas 74	Westlife 195
Blink-182 95	DMX 23	Ricky Martin 193	Papa Roach 7	Smash Mouth 132	Three 6 Mafia 32	Lee Ann Womack 45
Bloodhound Gang 122	Will Downing 129	Mary Mary 93	Pearl Jam 117	Snoop Dogg & Tha Eastsidaz 165	Aaron Tippin 61	
Andrea Bocelli 169	Dr. Dre 16	matchbox twenty 24	A Perfect Circle 54	Trina 137	Trick Daddy 153	
Bon Jovi 28	Eiffel 65 118	Dave Matthews/Tim Reynolds 200	Phish 124	Shania Twain 83	Trina 137	
Bone Thugs-N-Harmony 157	Eminem 4, 84	Reba McEntire 125	Pink 42	The Union Underground 175	Trina 137	
Toni Braxton 17	Eve 6 53	Tim McGraw 96	Plus One 145			
BT 192		Brian McKnight 159				
		Sarah McLachlan 173				

## FORMER CEO SUES BET

(Continued from page 8)

production company, Butch Lewis Productions. The firm's staff would be paid as independent contractors, even though they were fully under the control and direction of BET.

Crawford also claims that an audit by the accounting firm of PricewaterhouseCoopers identified "a number of financial problems and illegal

practices." Among these was an allegedly illegal \$6 million tax deduction for the 1998 fiscal year. That amount, which was purportedly paid to Johnson and Liberty Media, was reported as an expenditure for salary and consulting services, rather than a dividend.

In November 1999, the suit claims,

Crawford informed Lee that "he could not condone the gross financial mismanagement and illegal practices." Lee allegedly "made it clear that BET no longer wished to continue his employment."

The action alleges that after Lee unsuccessfully asked for Crawford's resignation on Jan. 21, the BET president began informing the company's staff that the CFO had resigned. According to the suit, he was in fact presented with a letter of termination by BET's human resources VP on Jan. 31.

Among its various enterprises, BET is involved in two conferences with Billboard, on jazz and R&B/hip-hop.

In a statement, BET calls Crawford's suit "a mean-spirited and scurrilous complaint" and refers to the former executive as "a disgruntled former employee." The statement adds that BET general counsel Byron Marchant has reviewed the action and found its allegations "frivolous and without merit." The company says it will seek dismissal of the suit.

## BLACKGROUND

(Continued from page 8)

Hot 100—was used to "set up the whole relationship," Cooper says. "Romeo Must Die" was a film project that was brought to Barry Hankerson from Joel Silver. Everyone preferred that it be part of a relationship that was developing with Blackground and Virgin. We were then still finalizing details of a long-term agreement."

When the soundtrack was released, Blackground was still partnered with Atlantic. Hankerson says, "Atlantic gave us special permission to [release] the soundtrack with Virgin."

The Blackground/Virgin imprint already has a slate of releases on tap. The list includes Aaliyah's third album, the newest from Timbaland & Magoo, and the debut projects from Outsiderz 4 Life, Confidential, the Hamptons, and Dave Bing.

Though no soundtracks are currently in the works, Cooper says, "I think there's always ongoing discussions about soundtracks. Blackground's 'Dr. Doolittle' and 'Romeo Must Die' both proved to be incredibly artistically and commercially successful. So, we would look for opportunities that come up, and we'll be guided by Blackground as to the soundtracks they'd be most comfortable in wanting to release."

No Virgin artists are expected to transfer to Blackground at this point. Cooper says, "That's not been discussed. We've just encouraged Blackground to build a compelling roster of their own artists, but there will be communication between the two companies as far as producers and artists are concerned."

As Virgin is a division of the EMI Group, the proposed Time Warner/EMI merger could present some concerns. Hankerson, though, does not express any worries about Blackground being negatively affected.

Assistance in preparing this story was provided by Gail Mitchell in Los Angeles.

## BETWEEN THE BULLETS



by Geoff Mayfield

**SHIMMY TO THE TOP:** One of this summer's best growth albums gets rewarded with a trip to the No. 1 slot on The Billboard 200. Ironically, Nelly's rookie set, "Country Grammar"—which has twice won the Greatest Gainer award—rings the chart's bell in a week when the rapper actually sees a decline from prior-week sales.

Nelly, however, sees less erosion than his competition, as this issue's total, 235,000 units, is less than 2% shy of his tally last issue. **Britney Spears** stays at No. 2 with a 9.4% drop (215,000 units), while "Now 4," which led the list for three weeks, has an 11% dip (212,000 units, No. 3).

After starting at No. 3 with more than 252,000 units, Nelly saw slides in his second and third chart weeks but saw growth in each of the next three. That pattern is particularly impressive when you realize most rap albums that open to large numbers usually evaporate quickly, often spending just a week or two in the top 10.

Of the 43 rap albums that have been No. 1 since Billboard began using SoundScan data in 1991, Nelly's is only the ninth to move into the top slot after debuting at a lower chart rung. Three of those nine were anomalies: **The Notorious B.I.G.**'s "Life After Death," stirred by his murder, charted early on street-date violations, and two **Master P** chart-toppers, in 1997 and 1998, started at lower chart positions because of staggered shipping schedules.

Other than those exceptions and Nelly, the only other rap sets to grow their way into the big chart's top slot were N.W.A.'s "Efil4zaggin" in 1991, **Kris Kross**' "Totally Krossed Out" in 1992, **Fugees**' "The Score" in 1996, and the '95 soundtracks to "Friday" and "Dangerous Minds." N.W.A had the shortest climb, having bowed at No. 2 the week before it hit No. 1 in the June 22, 1991, issue. Fugees had the longest march: They started at No. 12 and needed 13 weeks to hit the top rung in the May 25, 1996, Billboard.

**BLESS THE TEENS AND THE CHILDREN:** Without youthful demographics and the three blockbuster albums that drew them to stores this year, business would be just a shade ahead of 1999's volume to date. Thus far, 'N Sync's "No Strings Attached" has moved 7.4 million copies, **Eminem**'s "The Marshall Mathers LP" has fetched 5.8 million scans, and **Britney Spears**' "Oops!... I Did It Again" is closing in on 5 million scans. All three albums have been lightning rods for teen and preteen consumers, with each easily surpassing 1 million units in their very first week.

Overall album sales for the year are 5.9% ahead of last year, according to SoundScan (see Market Watch, page 106). Combined, the 'N Sync, Eminem, and Spears titles account for 18.2 million units, about 4.2% of this year's album business. Subtract them from the mix and album sales would still be up, but by a much more modest 1.5% gain.

While Spears has remained in the 200,000-plus club in each of her 13 chart weeks, Eminem, at No. 4, sees his streak broken. In his 12th frame, he falls shy of 200,000 copies by less than 200 units.

**CONSISTENCY:** **Santana** proves to be built for mileage. In its 61st chart week, the band's "Supernatural" slips to No. 31, marking the first time it has fallen shy of the top 30. It spent 51 weeks in the top 20, 44 of those in the top 10, including 12 at No. 1... Might as well hang some pink curtains around the No. 2 position on The Billboard 200, because it's starting to look like **Britney Spears**' home. Her "Oops!... I Did It Again" has been parked there in all but three of its 13 chart weeks. It debuted at No. 1 and has never ranked lower than No. 3... The senior member of the top 10 is **Creed** (No. 6). Its "Human Clay" has spent 46 weeks on the chart, 22 of those in the top 10, including the last 17 in a row... Did you notice that **Toni Braxton**'s latest album, now No. 17, has been in The Billboard 200's top 25 for all but one of its 16 chart weeks?... Young country rookie **Billy Gilman**, who returns to the No. 2 slot on Top Country Albums while jumping to a new high on the big chart (34-22, up 11%), has seen increases in all but one of the seven weeks since his album bowed.

**HIGHER THAN 3 FEET:** Rap acts often have short careers, but **De La Soul**—15 years after its first album, "3 Feet High And Rising," rose to No. 24—earns the highest Billboard 200 peak in its career. With a release-week stop on "Late Night With Conan O'Brien," its "Art Official Intelligence: Mosaic Thump" snares the Hot Shot Debut at No. 9. Its previous best was the No. 13 peak that its last outing, "Stakes Is High," saw in 1996... With "Coyote Ugly" in theaters a second week, its soundtrack becomes the fifth this year to win the big chart's Greatest Gainer (61-19). Eight soundtracks did so in 1999, seven of them during the first eight months.

**FOR THE RECORD:** Guess I should have said that **Jo Dee Messina** is the first country solo artist to reach No. 1 on Top Internet Albums. Contrary to an item in last issue's column, the first country act to lead the Internet list was **Dixie Chicks**, whose "Fly" topped the cyber-chart for three weeks.

# newsline...

**A NEW YORK STATE SUPREME COURT JUDGE** on Aug. 16 dismissed a \$2 billion breach-of-contract lawsuit filed in November 1999 by the Pullman Group, creator of entertainment securitization bonds, against Charles Koppelman's CAK/Universal Credit Corp., Prudential Securities, and others. In its complaint, the Pullman Group claimed that it and business management firm Rascoff/Zysblat Organization (RZO) in 1997 sought to set up a joint venture with Prudential. The suit alleged that Prudential and RZO—also a defendant—then appropriated information to create a similar arrangement without Pullman's participation. **IRV LICHTMAN**

**THE RHINO RECORDS SALES STAFF** is to be deployed as the catalog sales and marketing team for WEA Corp., according to sources. Headed by VP of sales Bob Carlton, Rhino's 22-member sales team will take on responsibility for about \$500 million in WEA catalog, in addition to the Rhino catalog and future titles from the label. The Rhino sales team will also handle catalog marketing for video titles that remained with WEA after Warner Home Video took back distribution for its titles.

Rhino, which was wholly acquired by Warner Music Group in May 1998, was assigned to report to WEA Inc. chairman Dave Mount within the last year. Rhino, WEA, and Warner Music Group executives didn't return calls or declined comment. **ED CHRISTMAN**

**EMI MUSIC PUBLISHING** has filed a copyright-infringement suit against Santa Monica, Calif.-based Global Music One (GMO) and its chairman, Ralph Simon, seeking at least \$45 million in damages. At issue in the suit, filed Aug. 14 in U.S. District Court for the Southern District of New York, is GMO's yourmobile.com Web site, which allows visitors to access melodies for free to use as the "ringing tones" on their cell phones. EMI contends that more than 300 of its copyrights were posted without a licensing agreement and that, despite repeated requests for removal, more than 130 were still up when the suit was filed. The suit states that GMO sought a license from EMI but was turned down.

Simon, former president of Rondor Music/Almo Sounds Europe and a co-founder of the Zomba Group, said Aug. 17 that no EMI tracks remained on the site. "With my background, I'm not going to get involved with any kind of piracy," he added. "We're not Napster. We believe in working very closely with the publishers, the copyright owners."

Simon said that GMO has licenses with several major and independent publishers and that he is hopeful of "getting things sorted out" with EMI. Yourmobile.com is still in its pre-launch phase, he added.

**MARILYN A. GILLEN**

**KOCH ENTERTAINMENT** in New York has acquired a minority interest in L.A.-based electronic and dance label Moonshine Music. Terms of the deal were not disclosed. Since May, Moonshine has been distributed by Koch Entertainment's sister company, Port Washington, N.Y.-based Koch International. Moonshine artists include Carl Cox, John Kelley, DJ Keoki, and Joey Beltran. **CHRIS MORRIS**

**THE U.S. PATENT AND TRADEMARK OFFICE** has granted Herb Reed, founding member of the Platters, a trademark covering the group name. The Aug. 8 decision should discourage so-called "copycat" groups from cashing in on the famous moniker.

The trademark grant follows a decision in April 1999 by the 9th U.S. Circuit Court of Appeals that Reed alone is entitled to use the Platters name.

**BILL HOLLAND**

**BOSTON'S MUSEUM OF FINE ARTS** is planning what it claims is the first comprehensive exhibit on the visual design of the guitar. "Dangerous Curves: Art Of The Guitar"—to go on display Nov. 5 and run through Feb. 25, 2001—will feature a wide range of instruments, video kiosks, and period music, spanning more than 400 years. "We thought it would be a fun way to examine this icon of popular and musical culture, showing how it has changed and responded to fashion, technology, music, and societal factors," says Darcy Kuronen, curator of musical instruments at the museum.



## GERMAN PROMOTER DEAG FORMS MANAGEMENT UNIT

(Continued from page 10)

say Jamiroquai is one act with which he's in discussion.

Schwenkow sees the move into management as extending DEAG's "value-added chain" for the many artists with whom it already deals and those it wants to attract. Through various divisions, the company already offers concert promotion on a local, national, or regional basis in Europe and handled recent world tours by Eurythmics and Sarah Brightman. It owns and operates venues in Germany and has security, event sponsorship, ticketing, TV production, and E-commerce subsidiaries. Acts for which DEAG has promoted tours in Europe include the Rolling Stones, Whitney Houston, and Cher.

Richard Ogden Management is 45%-owned by DEAG, according to Schwenkow, "with the remaining 55% by Richard and his team. We wanted to leave some percentage open for other managers to join us." He adds, "If the [division] were to be called DEAG Management or to be majority-owned by DEAG, it wouldn't have the personal stamp which we think it should. In the end, it's important that artists feel Richard is responsible for them."

Joining Ogden is Matthew Sztumpf, who until recently was director of tours, sponsorship, and events at Sony Music Europe. Previously, he managed U.K. acts Swing Out Sister and Madness.

Ogden will be responsible for artist management "in any territories where we are, or where we will go," says Schwenkow. "We'll definitely be building [such activities] in the German-speaking markets." These

countries—Germany, Switzerland, and Austria—together represent the single largest concert market outside the U.S., according to the DEAG CEO.

Asked about the possibility of a conflict of interest between a concert-promotion unit of DEAG and Richard Ogden Management, Schwenkow points out that the group comprises some two dozen companies operated by independent CEOs. "It's been the rule in my company for more than 20 years that all these [divisions] are separate profit centers. Never, ever, would a manager like Richard accept a lower offer from a DEAG company if he had a higher offer from another company, where the latter offers the same quality of services [as DEAG]."

Ogden says, "It's all arm's length. There's no contractual connection between my artists and [Schwen-



OGDEN, LEFT, AND SCHWENKOW

kow's] company. But of course, if I had my druthers, anyone I managed would be promoted by Barrie Marshall. Everybody knows that.

"Because DEAG is European, we're interested in finding some

European clients, but . . . we manage artists for the world," Ogden continues. Both he and Sztumpf had such global responsibility in the past. "We have no fears or qualms about [managing artists for] America," says Ogden. "Not only that, I would love to sign an American act for the world. It's a small place, and [artists] have to happen everywhere."

At Sony Music Europe, a spokesman says the company is considering options about Ogden's successor. For the past eight months, he reported to executive VP Paul-René Albertini, after years of being accountable to division chairman Paul Russell. Ogden refutes speculation that the two men did not get along. "I came in [to Sony] to do a job," he says. "I started at the top and stayed at the top and built the company from fourth to No. 1 in

European album chart share.

"We've also set a lot of agendas for other people, about how to do things in Europe," he continues. "People thought no one would ever sell 10 million albums in Europe again after Michael Jackson. And who was the next one to do so? Celine Dion. And we did 8 million albums with Mariah Carey in Europe. So it's been very successful and enjoyable."

Deutsche Entertainment AG had revenue of about \$79.5 million in 1999, with \$6.3 million in earnings before interest, taxes, depreciation, and amortization. Schwenkow says he expects this year's revenue to approach \$233.7 million; first-half results will be published Thursday (24). DEAG shares were trading in Frankfurt at \$24.66 at press time, up from its May floor of \$19.18 and down from its March peak of \$41.47.

## EMI, BMG IN SOUTH AFRICA SUE SONY OVER ALLEGED UNPAID ROYALTIES

(Continued from page 10)

Woman."

A similar summons was issued by BMG Music Publishing June 28 in Johannesburg's Magistrates Court. The company has percentages in "Declaration Of Love," "I Love You," "Dreaming Of You," "If That's What It Takes," "I Don't Know," "River Deep, Mountain High," "Your Light," and "Fly."

Sony Music South Africa has given notice that it is defending the action. It has, however, acknowledged in correspondence with EMI Music Publishing that 106,669 units of "Falling Into You" were distributed as discounts to rackjobbers, clubs, and other retail entities (including one in Zimbabwe, ZMC, which drew 4,861 units at a manufactured cost).

Robbie Kallenbach, managing director of EMI Music Publishing here, is unequivocal in his condemnation of Sony. "The fact that Sony continues to violate the requirement of the Copyright Act is a clear indication to local and international composers that Sony's management in [South Africa] condones the illegal practice of disregarding composers' rights by withholding royalty payments," he says.

Kallenbach adds, "We understand that several record companies provide free stock to their dealers in place of giving them an invoice discount, but this in no way affects their liability to make payment of full mechanical copyright royalties in respect of each unit shipped, less the agreed promotional copies."

BMG Music Publishing managing director Peter Vee adds, "I believe Sony and many other record companies in South Africa are engaged in an illegal way of doing business by withholding monies due to songwriters in terms of the law. These companies try to bend the interpretation of the law to suit themselves."

Guy Henderson, managing director of Sony Music South Africa, says, "As this is an industry issue and not one involving only Sony Music, and because we are working together as an industry to find a resolution to it, we have no comment to make at this stage."

Keith Lister, managing director of the BMG record company in South

Africa, says it is "very unfortunate when something like this can't be resolved within the industry. We can't let the fact that formal legal proceedings have been instituted close the door on sensible discussion. At the end of the day, record companies and publishers are on the same side of the fence, particularly in a developing market like ours."

According to Carlo Scollo Lavizzari, an international copyright lawyer at one of South Africa's foremost intellectual-property legal firms, Spoor and Fisher, the South African Copyright Act 98 of 1978 is clear in its intent to protect the rights of composers. If record companies choose to issue free stock to dealers in place of discounts on invoices, he says, they are still liable to pay mechanical royalties.

"Section 14(1)(d) of the Copyright Act states that, in order to avoid copyright infringement, the manufacturer must pay royalties to the owner of the copyright for all records sold by retail or supplied for the purpose of resale by retail," Scollo Lavizzari states. "There is little doubt that royalties have to be paid on all records manufactured, whether or not they end up being free goods."

The issue of mechanical royalties paid on free goods has long been a point of discussion between ASAMI, which is the local affiliate of the International Federation of the Phonographic Industry, and NORM. The current South African mechanical royalty rate of 6.76% of the published price to dealer per unit shipped was struck by the two bodies in the early '90s. The deal includes a provision of 500 royalty-free units as promotional copies per title.

NORM GM Jill Galanakis states, "The record-company members of ASAMI have been operating under the terms and conditions of an industry agreement with NORM representing the music publishers. There is no provision under the term of that agreement for record companies to supply free product to dealers in lieu of discount, royalty-free."

"Nevertheless, certain record companies have been operating this royalty-free policy without the publishers' consent or knowledge for a

number of years," she continues. "Negotiations for a new industry agreement have been suspended pending the satisfactory settlement of the free-product issue."

Independent publisher and NORM chairman Kevin O'Hara says the ramifications for the South African industry are enormous. "If Sony has had to give away that many free units to dealers on a title as prestigious as the Celine Dion [album], just what is the situation with a new South African act, for example?"

"The Sony initiative is only the first round," he adds. "There are many other record companies who are also giving dealers free units as opposed to discount on an invoice and then ignoring their legal responsibility to pay mechanical royalties. NORM intends to pursue this matter vigorously. It's ludicrous that the dealers are dictating things in this country and that they are being offered such large amounts of free stock."

In spite of the summons being issued on an international title, the case has the potential to affect the domestic music industry in South Africa. Songwriters and artists alike have long suspected (and, in some cases, outright accused) the local music industry of underhanded dealings.

Neo Muyanga, one-half of the Afro-folk group Blk Sonshine and a respected songwriter, says he is furious at the possibility that songwriters might not be getting all royalties due them.

"I am outraged at the thought that record companies can give away free stock as an incentive to dealers and

then not pay songwriters on those units," Muyanga says. "It's basically stealing money from those people who really need it."

"It seems to me that people have forgotten what a rarity the gift of songwriting is," he says. "In this country, songwriters are very often at the mercy of the record companies, but the only way something like this issue is ever going to be sorted out is if we all work together, bite the bullet, and fight for a change in the way the record companies practice."

THIS WEEK @



Exclusive Album Reviews

Elvis Presley  
"The Complete '50s Masters"  
(RCA)

Kentucky Headhunters  
"Songs From The Grass  
String Ranch"  
(Audium/Koch)

Paul Wertico  
"Don't Be Scared Anymore"  
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## Billboard Music Vid Awards Competition Gets Underway

Billboard is now accepting submissions for the 2000 Billboard Music Video Awards, set to take place Nov. 10 at the Universal Hilton in Universal City, Calif. The deadline to enter videos and local music video shows to be considered for nomination is Sept. 1.

Entries can be made for best clip of the year, best new artist clip of the year, and best local/regional show in 10 categories: pop, R&B, rap/hip-hop, modern rock, hard rock, country, contemporary Christian, jazz/AC, dance, and Latin. Eligible videos are promotional videoclips released between Sept. 1, 1999, and Aug. 31, 2000. Eligible local/regional music video shows are those currently on the air.

The 2000 Billboard Music

Video Awards ceremony is the grand finale to the Billboard Music Video Conference, to be held Nov. 8-10 at the Universal Hilton. The conference will include artist showcases, parties, and compelling panel discussions.

This year's panels will cover a wide range of topics, including new technology, challenges and opportunities for independent businesses, tips on how to advance in the music video industry, and expert opinion on which music videos deserve attention.

For entry forms or more information, please contact Michele Jacangelo at 646-654-4660 or by e-mail at [bbevents@billboard.com](mailto:bbevents@billboard.com). Conference registration is available online at [billboard.com/events/mvc](http://billboard.com/events/mvc).



## PERSONNEL DIRECTIONS

Some key changes have been made at Airplay Monitor. Sean Ross has been named group editor of the four weekly Monitor publications. He will continue to be responsible for all Monitor content.

Ross started at Billboard magazine in 1988 as radio editor. He left that post in 1992 for stints at Profile Records and WGCI-AM in Chicago before rejoining the company as Airplay Monitor's first editor in 1995.

"For the last five years, Sean has helped Airplay Monitor evolve from a strictly chart-based publication to one that is now regarded as the leading music radio trade magazine," says Monitor publisher Jon Guynn. "This new title better reflects the crucial contribution Sean makes to Monitor's entire operation each week."

Ross has contributed to stories in numerous major newspapers, including USA Today, The

New York Post, and The Washington Post. As editor, Ross assembled Airplay Monitor's award-nominated editorial staff. Ross will report to Guynn.

Barry Bishin has been named senior editorial production manager of Airplay Monitor. As part of his new responsibilities, Bishin will work on the planning and implementation of new features and technology for the four Monitors. He will also continue to manage production for the Top 40 and Country Monitors.

Bishin has been with the Monitors since their inception and has overseen their growth, including conversion to color and production of faxed publications.

Bishin joined Billboard in 1993 after stints at Life magazine and Business Week. He was a recipient of the BPI President's Award in 1996. Bishin continues to report to Marie Gombert, director of production and manufacturing.



ROSS



BISHIN

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## Oh Dear, What Can The 'Matter' Be?

THE MUSICAL DYNASTY THAT is the Jackson family stretches its span of No. 1 hits on The Billboard Hot 100 to 30 years and seven months, thanks to the ascension of "Doesn't Really Matter" (Def Jam/Def Soul) by Janet Jackson. All nine of Joe and Katherine Jackson's sons and daughters have charted on the Hot 100, beginning with the five siblings known collectively as the Jackson 5. That quintet went to No. 1 with its first Motown single, "I Want You Back," on Jan. 31, 1970.

The Jackson offspring have had 26 No. 1 hits to date. That includes four for the Jackson 5, 13 for Michael Jackson, and nine for Janet. "Doesn't Really Matter" is Janet's first chart-topper since "Together Again" achieved pole position on Jan. 31, 1998. Her personal reign of No. 1 hits expands to 13 years, 10 months, and two weeks, dating back to "When I Think Of You," which advanced to No. 1 the week of Oct. 11, 1986.

All nine of Janet's chart-toppers have been produced by Jimmy Jam and Terry Lewis, who co-produced this latest effort with Janet. Jam and Lewis now have 14 No. 1 hits to their credit. That ties them with Barry Gibb and leaves only George Martin (23) and Steve Sholes (16) with more No. 1 hits as producers.

"Doesn't Really Matter" is the first No. 1 by a female artist since Aaliyah topped the chart with "Try Again" the week of June 17. Janet thus breaks the longest run of male acts at the summit since March 1992, when Vanessa Williams was the first female at No. 1 after seven successive male acts. "Doesn't Really Matter," featured on the soundtrack of "Nuttty Professor II: The Klumps," is also the first soundtrack single to reach the pinnacle since Aaliyah's "Try Again," which was from "Romeo Must

Die." Janet and Aaliyah both starred in the films that featured their songs. "Try Again" and "Doesn't Really Matter" are the only soundtrack cuts to go to No. 1 in 2000.

The rapid turnover of No. 1 titles continues, as "Doesn't Really Matter" is the 13th chart-topper of 2000. There were 14 No. 1 songs in all of 1999, 15 in 1998, nine in 1997, eight in 1996, 11 in 1995, nine in 1994, 10 in 1993, and 12 in 1992. This year should produce the most No. 1 hits of any year since 1991, when 27 songs went all the way.

INVINCIBLE SUMNER: Sting continues to move up the Hot 100, as "Desert Rose" (A&M), his collaboration with Cheb Mami, achieves a new peak position of No. 17. Only seven Sting singles in his 15-year solo career have charted higher; and "Rose" is still in bloom.

On The Billboard 200, "Brand New Day" earns a backward bullet at No. 11, after reaching the top 10 last issue. All of Sting's solo albums to chart have made the top 10. The exceptions are the soundtrack to "Demolition Man," a best-of collection featuring Police tracks that reached No. 162, and the double-live "Bring On The Night," released in 1987, which did not chart.

YEAR TWO: "Maria Maria" by Santana Featuring The Product G&B may be gone from the Hot 100, but its predecessor, "Smooth" (Arista), Santana's team-up with Rob Thomas, continues its march into the record books. The song drops 43-46 in its 57th chart week. Only three titles have had longer chart runs: LeAnn Rimes' "How Do I Live" (69 weeks), Jewel's "You Were Meant For Me"/"Foolish Games" (65 weeks), and Los Del Rio's "Macarena" (Bayside Boys Mix) (60 weeks).



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1999	2000	
TOTAL	465,229,000	470,470,000 (UP 1.1%)	
ALBUMS	410,756,000	435,018,000 (UP 5.9%)	
SINGLES	54,473,000	35,452,000 (DN 34.9%)	

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1999	2000	
CD	346,299,000	385,663,000 (UP 11.4%)	
CASSETTE	63,535,000	48,331,000 (DN 23.9%)	
OTHER	922,000	1,024,000 (UP 11.1%)	

### OVERALL UNIT SALES THIS WEEK

14,195,000

### LAST WEEK

14,855,000

### CHANGE

DOWN 4.4%

### THIS WEEK 1999

14,789,000

### CHANGE

DOWN 4%

### ALBUM SALES THIS WEEK

13,116,000

### LAST WEEK

13,774,000

### CHANGE

DOWN 4.8%

### THIS WEEK 1999

13,295,000

### CHANGE

DOWN 1.3%

### SINGLES SALES THIS WEEK

1,079,000

### LAST WEEK

1,081,000

### CHANGE

DOWN 0.2%

### THIS WEEK 1999

1,494,000

### CHANGE

DOWN 27.8%

### TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	1999	2000	CHANGE
CHAIN	233,327,000	239,430,000	UP 2.6%
INDEPENDENT	61,844,000	69,660,000	UP 12.6%
MASS MERCHANT	109,535,000	118,365,000	UP 8.1%
NONTRADITIONAL	6,050,000	7,562,000	UP 25%

ROUNDED FIGURES

FOR WEEK ENDING 8/13/00

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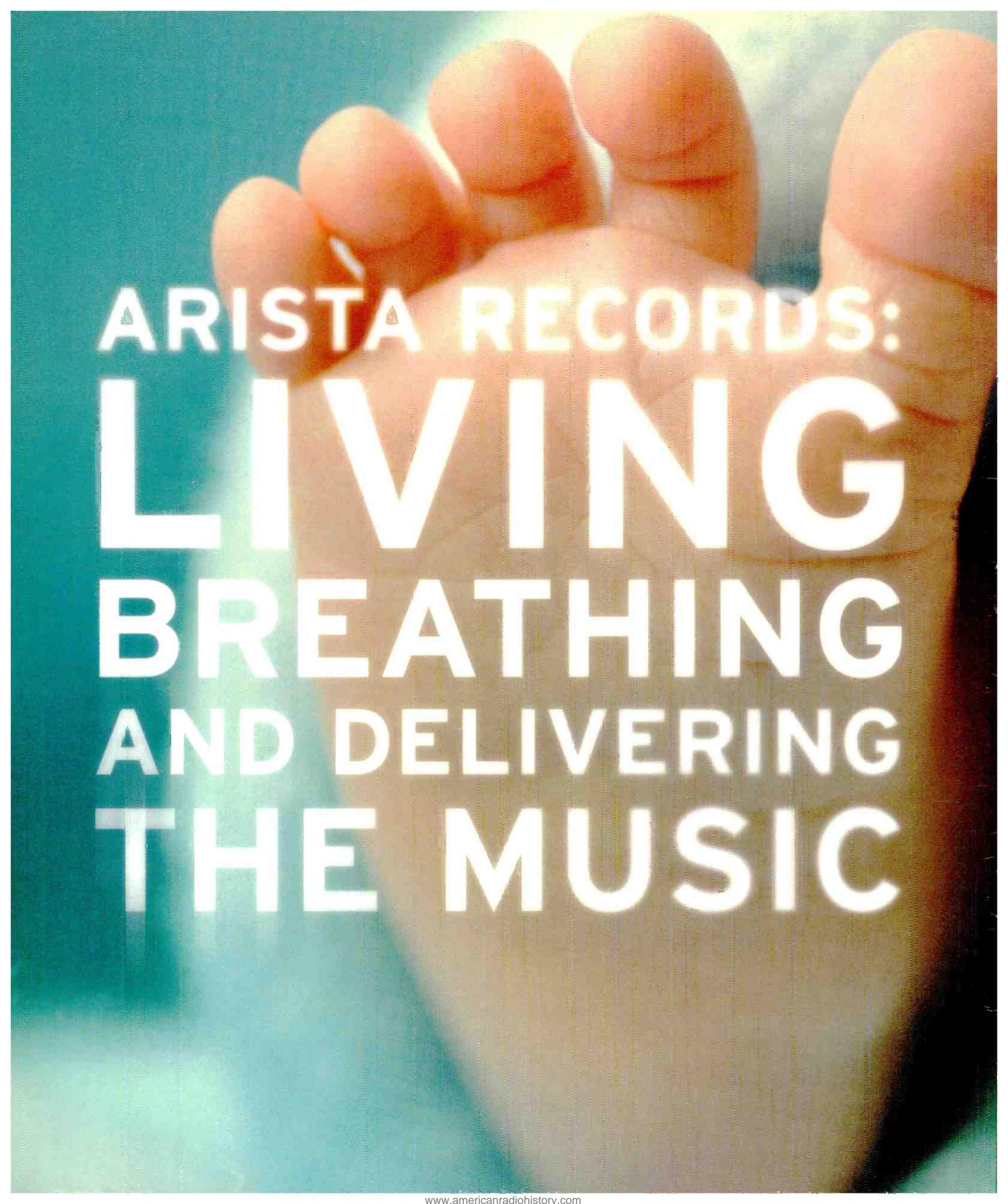
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**SANTANA** Still phenomenal as Supernatural tops 13X-Platinum to become the #7 best-selling album of the Soundscan era. Now, the excitement begins again as "Love Of My Life" featuring Dave Matthews & Carter Beauford arrives at Top 40 and the Supernatural Live DVD & VHS rocks retail.

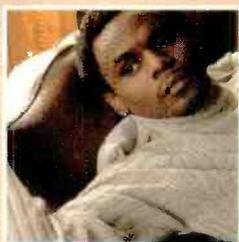
**TONI BRAXTON** She brings The Heat past double-Platinum as her Gold #1 smash "He Wasn't Man Enough" continues to boil at Top 40 and scores two MTV VMA nominations, including Best Female Video. Meanwhile, "Just Be A Man About It" is now exploding at R&B and Crossover, with the monster "Spanish Guitar" still to come.\*



**P!NK** She's painting the world Pink with a #2 Gold debut smash, her huge summer tour with N'Sync, a Platinum debut album and an MTV VMA "Best New Artist" nomination. Now, "Most Girls" is rocking Top 40, Crossover, The Box and MTV.\*



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**CARL THOMAS** The future of R&B is an Emotional experience as "I Wish" logs 6 weeks at #1 and his debut album heads for Platinum. Watch for the album's title track to take charge through the fall as his tour with Mary J. Blige continues. \*\*

**DONELL JONES** It's where Top 40, R&B and Crossover all wanna be as his new album cruises past Platinum and radio begins to feel "This Luv." As Vibe Magazine raved, "This cat is flawless! His new album is the perfect soundtrack for a 21<sup>st</sup> century romantic adventure."\*\*



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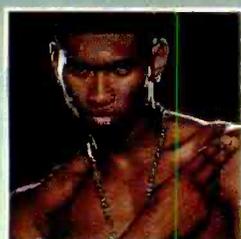
**ANGIE APARO** First, "Spaceship" dazzled AAA and VH1. Then, he blew away concert audiences opening for Matchbox Twenty & Edwin McCain. Now, this startlingly original singer/songwriter returns with the powerful new single "Hush" from his acclaimed Melisma debut album, The American.\*\*\*

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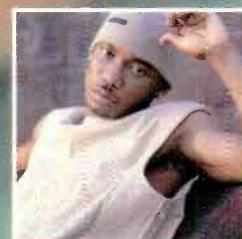
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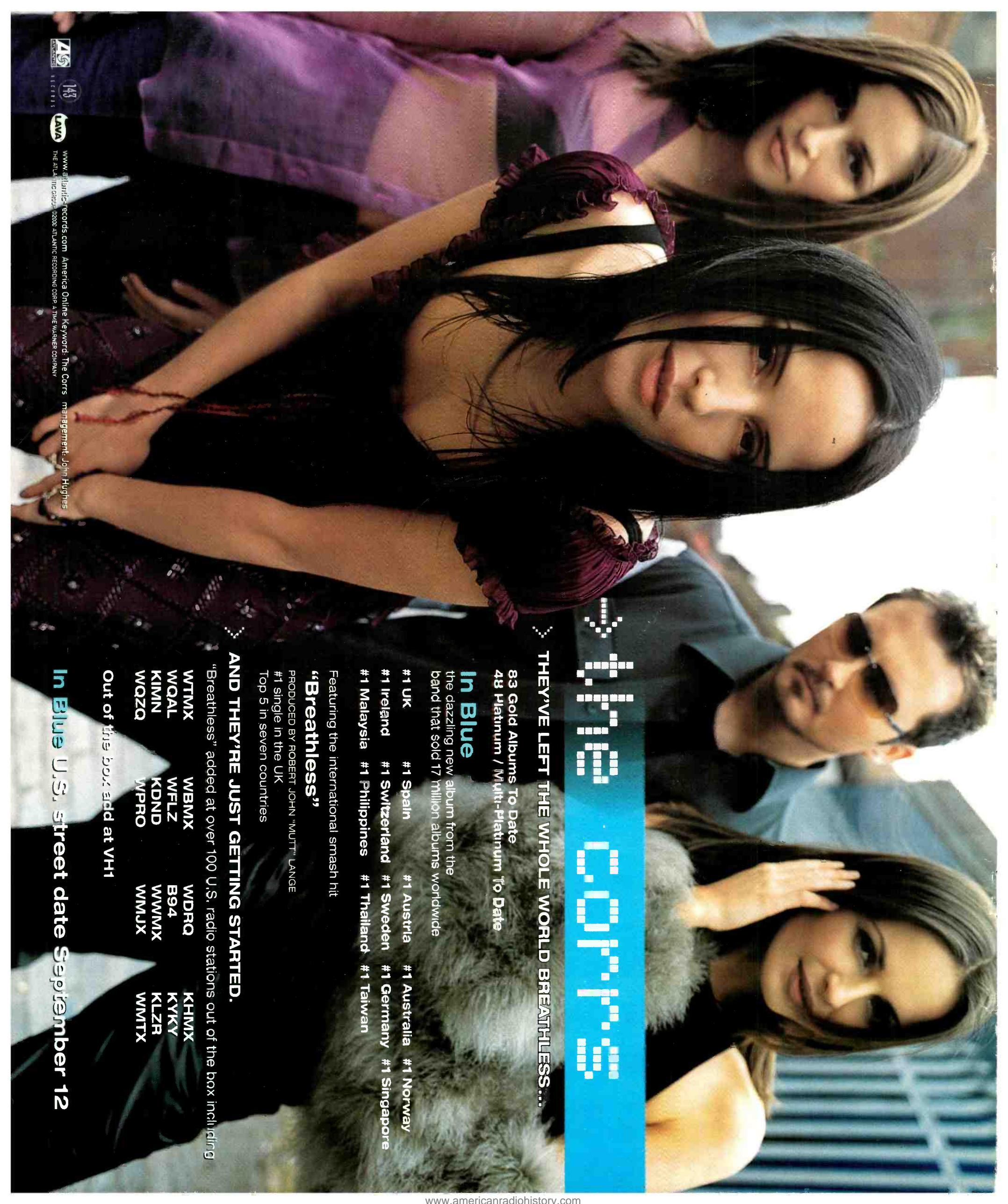
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A promotional photograph of the band The Corrs. Three women and one man are shown from the chest up. The woman in the center has long dark hair and is wearing a dark, ruffled top. To her right, a man with sunglasses and a goatee is wearing a light blue shirt. To her left, another woman with long blonde hair is wearing a purple top. A third woman with blonde hair is partially visible at the top. They are all looking towards the camera.

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